

Multimodality in the Perfume Advertisement on a Fashion Magazine

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ABSTRACT

Getting information from magazines is one of people habits. Especially for women, they commonly want to know about products they need for daily activities, such as perfume. This paper is aimed at describing the meanings behind in the images of the advertisement of a perfume product. The meanings examined by using multimodal approach were representational, interactive, and compositional meanings. Advertisement generally employ images or visualization to attract buyers to buy the product. This research applied descriptive-qualitative method since the data were in the forms of words and pictures of a perfume advertisement taken from a fashion magazine as the source of data. The analysis was intended to figure out the considerations made for displaying the information in the commercial image in terms of visual and verbal meanings as well as to see how well the language and visualization complement each other.

Keywords: multimodal, perfume, advertisement, meaning

INTRODUCTION

Nowadays, we can see many offerings variety product from advertisement since it is everywhere and becomes a common thing in our life. One of the most popular advertisement is by picture in the magazine. De Mooij (2005) states that, despite the increasing importance of visual communication over verbal representations in advertising. McQuarrie & Phillips (2008) also state, the rising importance of pictorial elements over verbal elements in consumer magazine advertisements. People are interesting if the advertisement is attracting the attention by a good picture. Many kinds of advertisement product in a magazine, one of them is perfume. There are several reasons why consumers use perfume. From result research by Borgave & Chaudari (2010), the women feel better and feel more confident after using perfume. Other research results from Borgave & Chaudari (2010), When purchasing perfume, people rank the aroma of the perfume as the most important factor to consider. The following order is brand, price, and the perfume container itself.

Advertisement also need an interesting language that is used to attract consumers for buying the product. Perhaps there is an objection by saying that the language is not the only tool for communication. Language is also used by humans as a means to interact with other humans. Other variables that accompany the successful use of language in social contact are occasionally overlooked in the explanation that illustrates the importance of language (oral or written). Nonverbal language and other visual techniques are among these aspects. Our grasp of language (text) is reduced when verbal language is combined with nonverbal language such as gesture, face, voice, and other visual cues. Monomodal comprehension refers to language (text) that is based on a single point of view.

Understanding language (text) requires more than one point of view, or multimodality, in order to grasp the complexity of the meaning of language (text). Advertisements, including print and electronic media advertising, are one type of text that contains a lot of meaning complexity.

Advertisements employ language to persuade people to buy their goods by using enticing catch phrases; it is an important marketing tactic for getting their message through. Advertisements can be found in a variety of places. They are everywhere: on the internet, in ads, and on billboards. Even if people tried, they would not be able to escape marketing. Many individuals are unsure if ads persuade other people to buy a seller's product or not. When it comes to choosing the appropriate phrases, the right front and back ground, the right image colors, the right frame, the right typeface, and the correct expressive position, ad creators are quite picky. They must not only entice customers, but also be cautious about what they say. This raises the question of whether language is important in advertising and consumption. To respond to the query, we should do an advertising analysis to determine the intricacy of the meaning. The complexity of meaning is due to the fact that advertising transmit messages not just via words but also through nonverbal language and other visual techniques. As a result, a multimodal examination of the advertising is required to comprehend the complexity of meaning. The author's curiosity in analyzing the Perfume Product commercial in one of the publications that detail the multimodal aspects present in the advertisements has been piqued by the preceding explanation.

The media of advertisement is various since it employs every possible media to convey a message, starting from print media (newspapers, magazines, posters, and so on) to electronic media (television, YouTube, and so on). Advertisement is basically utilized to inform products and services from the producers to their potential customers. Advertisement has the essential power as the means of marketing that assists to sell products or services. Advertisement can be understood as verbal and non-verbal communications. The advertising message structure is the way of presenting a message in a form of implicit and explicit conclusions in the message content. One of the attractiveness that is most frequently used is the attractiveness of humor since it is easier to recognize and remember from an advertising message. The advertisement that is accompanied by a humor theme usually becomes a popular advertisement and renders the most remembered advertisement by the audience.

The advertising message conveyed in an advertisement is employed to attract the audience. Humor in advertisement renders the audience to be more attentive or attracted to the conveyed humor and they tend to have lack attention to the brand or attribute owned by a product. As depicted in Sprite advertisement with a popular Indonesian comedian who is well-known with his slogan to pin down, thus it is fascinating to analyze this advertisement with multimodal analysis to discover the multimodal depiction realized in this advertisement.

LITERATURE REVIEW

There are some previous studies which have similar topic with this research. One of them is the journal publication of entitled *The A Picture is Worth a Thousand Words: Multimodal Sensemaking of the Global Financial Crisis* by Markus H. Hollerer (2018). This research employed linguistic landscape approach on using multimodal along with critical discourse analysis. It was aimed at revealing the picture used by people. The results showed the

research has several limitations, but it also provides opportunities for further research. One of the study's major flaws is its exclusive emphasis on one type of print media. Even within the business press, as Samman (2012) demonstrates, the portrayal of the GFC differs significantly. As a result, other genres may show new ways of making/giving meaning to diverse audiences. Future study might focus on tabloid formats, which are more likely to depend on emotive and attention-grabbing visualization techniques.

The other research was conducted by Emily Howell (2017) entitled *Integrating Multimodal Arguments into High School Writing Instruction*. The researcher explained in terms of fulfilling its educational purpose, the indicated intervention was neither a total success nor a complete failure. Students discovered that arguments might be conveyed in a variety of ways and participated in this process. However, there is little indication that this training improved their ability to write traditional argumentative essays. Regardless of, and to some part because of, its lack of perfect effectiveness, we feel the current study advances pedagogical knowledge. It serves as a guide for future iterations of the intervention in different settings. We think it will also be valuable to teachers like Ms. Malone, who see the need of incorporating 21st-century literacy into their practice and have excellent intentions of adapting their curriculum and pedagogy to reflect this. The current study demonstrates that they are undertaking a complicated and challenging work, especially in terms of satisfying a dual commitment to traditional writing and writing in a multimodal domain with digital tools, in addition to identifying some of the critical parts of accomplishing those aspirations.

UNDERLYING THEORIES

Multimodal texts incorporate multi-semiotic modes such as language, visuals, layout, colors, and typography into the meaning-making process (Kress 1997; Kress & van Leeuwen 2001; Lemke 1998). Text can be a single manuscript, paragraph, complicated sentence, clause, phrase, group, or sound, according to text is confined to meaning functioning in a social context. Aside from that, the material examined using the LFS technique stresses meaning. This matter confirms that no matter how small the unit existing language throughout the language unit it has meaning in a social context it is still called text. Text which is a unit of language which has meaning in that social context occurs as a result of communication interactions. All communication interactions are what called multimodal (Norris 2012). Multimodal analysis emphasizes that all means of communication are good verbal and nonverbal play important role in generating mean. Because language has meaning Smith (2012) says multimodal analysis including analysis any kind of communication that has text interaction and integration of two or more semiotic sources or means communication to achieve function communicative text. Multimodal analysis covered Analysis In this paper, using the theory functional systemic linguistics (LSF). Multimodal analysis model developed from a blend of multimodal theory (Anstey & Bull 2010), and multimodal analysis by Kress & van Leeuwen (1996-2006).

All meaning-making activities, such as early spelling, classroom conversation, and scientific articles, are multimodal because they use many modes of communication (Kress 1997; Kress & van Leeuwen 2001; Lemke 1998). Multimodal language is described as a mix of socially and culturally molded communication modalities or structured semiotic structures for

producing meaning from a social semiotic perspective (Kress & van Leeuwen 2006; Mills 2016).

Multimodality

Multimodal is a term that is used to refer to the way people communicate using different modes at the same time (Kress & van Leeuwen 1996), which is defined as the use of some semiotic fashion in design product, or semiotic event together, and in a certain way these modes are combined for strengthen, complement, or exist in a certain order (Kress & van Leeuwen 2001). Multimodal can also is said to be a technical term that aims to show that In the process of meaning, humans use a variety of semiotics (Ledema 2003). Meanwhile, Chen (2010) defines multimodal as all sources of verbal and visual semiotics can be used to realize types and levels of dialogical engagement in a textbook. In context text analysis, multimodal is understood as an analysis that combines the tools and steps of linguistic analysis, e.g. systemic functional linguistics/SFL) or functional grammar with analytical tools to understand image, when the text is analyzed using two modes, verbal and picture.

Multimodality is not a new phenomenon. Baldry & Thibault (2006) observe that we live in multimodal society. society era this will experience the world in a multimodal manner and in turn, make the meaning of their experiences multimodal by using language, pictures, gestures, actions, sounds and other resources. O'Halloran et al. (2010, 4) explained that they believe that in practice, text of all types is always multimodal, utilize, and incorporate, various semiotic system resources to facilitate generic (i.e. standard) and specific i.e. individual, and even innovative, how to make mean. Technology, both in providing relative convenience in text products and ubiquitous access in text consumption, also highlight the nature multimodal text. O'Halloran and Lim Fei (2011) argue that educators have a responsibility to understand multimodal ways, knowledge is presented and taught students to assess, and adjust multimodal text they can't find.

Furthermore, in the analysis multimodal composition with regard to there is a representational meaning and interactive with pictures that match Kress and Leeuwen (2006) This is done through three systems, namely representational, interactive, and composition.

Multimodal and visual approach

According to Rapp & Kurby (2008), a key dichotomy can be identified when classifying visualization as a strategy for constructing nonverbal representation of text: internal and external visualization. With internal visualization, the author refers on mental visual textual information, namely creating nonverbal images mentality of the information presented in the text. This visualization process occurs in people's minds and therefore according to definition cannot be physically observed (i.e., mental images).

External visualization, on the other hand, refers to nonverbal representations of textual content that available in the environment, as picture text content into non-verbal representations. External visualization is referred to as a nonverbal physical representation of text content. It can be made by reader or by another person such as a teacher (which is constructed differently). Regarding visualization externally constructed by readers, physical representation generated by readers are used to describe text content in a visual format or multimodal (i.e. visual and sensory other).

The physical representation is also used to help them build an internal representation of the text. Making a picture of the situation described in the text can be seen as an example this type of external visualization. Some mental

image form must occur in order for such external representation occurs. In this case, the visualization process internal and external not operating in isolation but connected to each other. Generated external visualization itself is central to this visualization model. The external visualization other built as external assistance presented, built readers to support the process internal visualization.

RESEARCH METHOD

Sheman and Webb (1988) assume that qualitative research is concerned with meaning as they appear to, or are achieved by persons in lived social situations. Meanwhile, Bogdan & Biklen (1982) state that qualitative research is descriptive which the data is collected in the form of words or pictures rather than numbers. Data in the form of quotes from documents, field notes, and interviews or excerpts from videotapes, audiotapes, or electronic communications are used to present the findings of the study. Therefore, qualitative descriptive analysis research usually discusses problems or focuses on problems as it is when the research is conducted. The result is then analyzed to make conclusions of. This research also uses multimodal analysis techniques.

Kress and van Leeuwen (1996, 2006) does not explicitly sort one by one analysis step use the theory, but they elaborate on the points important thing to pay attention to when perform visual text analysis using Reading Images. According to both, the image can be considered like verbal language, realizing the three language metafunction. This writing summed up all those important points and sort it into an analysis step practical that can be used for analyzing image text.

Besides especially based on their explanation, step The analysis in this paper also refers to on Unsworth (2001), and Machin & Myer (2012). First, using step this analysis we have to treat image like language. This means, image believed to be as verbal language realizes ideational metafunctions; how does the picture represent experience. In the image, this can be seen in how for example object or represented participants or items, in the image of 'relating' to the object other. Represented participants by simple can be understood as an object the one in the picture; can be living things can also be intangible life. Meanwhile, 'viewer' or others seeing objects is called 'interactive' participants'. Represented participant (objects/items in the picture) can connected in what way is the object engage in the process of 'interacting' or 'connected' (classification). This is realized in vector form. When doing analysis, we have to see from where the vector is coming from, and where it is moving. Vector positions participant as actor, reactor, object/goal, phenomenon, or speaker. Based on the vector, the relationship between objects in the image can 'transactional', 'non-transactional', 'bi directional', or 'conversion' (see Kress & van Leeuwen 1996; Unsworth 2001).

The second meta function that realized by the image is interpersonal. When analyzing images, we see critically how relationships created and owned between the maker, the beholder, and the object the one in the picture. In the image, this realized through the gaze (gaze and gaze direction), frame and shot size, and perspective/angle. These three realizations describe a 'demand', or 'offer', social distance, (intimate, near, far, or the public), power and attitudes that owned by the object to the viewer(viewers) and vice versa. Meta functions the third realized image is textual. That is, we have to see how images are structured and presented. As in sentences in verbal language, how the elements in a sentence are arranged will affect the meaning of the sentence whole. Different composition in the image allows meaning different

textual as well as informational values as well. Some composition compositions possible in the image including given new (right-left), ideal-real (real ideal), center-margin (center-edge), polarized, and triptych. Arrangement this composition also affects, though not always decisive, reading flow (reading path) those who viewed the image.

Apart from the points mentioned above, when analyzing the pictures, we should too consider framing and colors used. Unsworth (2001, 109) defines framing as 'elements or a collection of elements in a layouts can be decided and differentiated one another or connected, connected together.' With regards to framing, Goffman (cited in Rodriguez & Dimitrova, 2011) provide the basic idea that 'context and the organization of messages affects audience's next thoughts and actions to the message'.

In this paper, framing is defined as how elements in the displayed image that with it, perspective, attitude, and the audience's actions on what displayed can be affected. While that, color is also considered to have meaning which are generally influenced by the situation and culture in which the color is used. Kress and van Leeuwen (2002) argue that color is a semiotic fashion, because of color have and can be used for convey meaning.

Multimodality is a term used to refer to how people communicate using different modes at the same time. Kress and van Leeuwen use three components, which are presentational, interpersonal and compositional meta function to study pictures. Here, the researcher tries to focus on compositional meta function which is divided on three components.

RESULT AND DISCUSSION

Multimodal analysis refers to the process of interpreting and making sense of qualitative data in projects that mix verbal and nonverbal forms of information. It is a broad area of methodological work that covers analysis of human gesture and other nonverbal communication, as well as images, video, sound, and 3-D materials.



Figure 1: Perfume Product Advertisement

According to the above description, there has been a lot of past study in the subject of interpreting and making meaning of data in the form of human gestures, communication, films, and photos. In this situation, the researcher is talking about the compositional metafunction in the picture of a perfume product. Compositional metafunction discusses how representational and interactive pieces are linked and integrated to make the whole meaningful (Kress & van Leeuwen 2006). As a result, through three systems: information value, salience, and framing, the compositional meta function connects representational and interactive aspects. The researchers are attempting to examine the compositional meta function from a magazine advertisement. There are many different types of images, but the researchers strive to focus on the perfume product (see *Figure 1*).

**Representational
Metafunction**

The representational meta functions shows the ways participants, events (processes), and their associated circumstances are realized (Bezerra 2011). Narrative and conceptual processes are two types of the representational process. The first type of the representational processes is the narrative processes which concerns about actions, reactions, thought, and speech. In narrative process people or places which appear in the image called as participant, participant which mostly concerned namely actor. While the second type is conceptual process. It is a non-narrative process involving representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning. In the below passages will be explain those two representational meta function.

Narrative process

It is clearly seen from the images of the advertisement that there are two actors in different frames. In first image, the actor is Catherine Deneuve, the photograph was taken in 1972 as special frame for *Chanel No. 5* advertising campaign. At the picture we can see that mostly attribute she wore colored black. Black is a neutral hue that may be used to draw attention to the perfume product. The actor also wore a natural make up and smiling face which represent the customers reaction while sprayed the perfume to in facing daily routine. It refers to people that the actor represent that we don't need an amazed make up to face the day happily, we just need *Chanel No. 5* perfume to bring joyful in life.



Figure 2: Two Actors in Different Frames

While in the second frame, the actor is Gabriella and the picture was taken in 1937. The actor avoided looking at the camera with her neutral dress color and she was standing at a large and luxury room. The representational

meaning is the perfume product will make you being confident to face your life and it suggested help you to keep looks more gorgeous with no doubt condition than others.

Conceptual process

Conceptual representation is a non-narrative process involving representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning (Kress & van Leeuwen 2006). Compared with narrative representation, conceptual representation has no vector and also has three structures involved. Classification, analytic, and symbolic processes are those processes. As can be observed from the marketing image, the writer's goal is to convince readers that the perfume product is composed of an uncommon substance that comes in a variety of variations. It can easily seen from the image in next page advertisement which promoted by popular artist who the artist being the actor of the advertisement. Dealing with the next page image, for those who is in trouble in determining what kind of perfume they will use in they daily routine. You can let everything to create a god vibes come inside we can choose this perfume

Interactive Metafunction

The interactive metafunction (also called the engagement or modal function in O'Toole's terms) is reflected in the way images attract the viewers' interest in the depicted participants. When dealing with interpersonal meaning, O'Toole (1999), Martin (1992, 2002) and Hofinger and Ventola (2004) suggest viewers should consider what engages them most in an image. In this sense, in Guess how much I love you, the most striking elements are the two hares, their body language, and their location in relation to other elements in the fore and background. In other words, the focus of the attention, the social distance and angle between the portrayed participants and the spectator, as well as the modality of the advertising visuals, are all interactive meta functions in this commercial. The eyes of the female model as the first actor directed not at the viewer but at something outside of the image frame. The represented participant becomes the object of what Kress and van Leeuwen call 'the viewer's dispassionate scrutiny' and the readers become an 'invisible onlooker'. As a result, the first female model categorized as an 'offer' image where the represented participant offers herself to the viewer as an object for contemplation. Without eye contact, the viewer may assume different interpretation. If we look more from the advertisement image, we will see the different year between the first and second image which appear there. From 1937 to 1972, it is being the proof of why the perfume selected as the best seller one, the social distance clarify from the image that almost during three decades Chanel N5 perfume was satisfied the customers indeed due to its passionate.

Compositional Metafunction

Information value

The positioning of pieces in the photographs is referred to as information value. In the picture of the perfume product, there are two types of key elements placement: center place and noncentral place. The center location is the one with the product's core information, which is generally in the center or center of the image, whereas the noncentral place is the one with the product's extra information, which is usually surrounding the central place. Based on the image, it is clearly seen in the middle of image there is expression written *N5 Chanel Paris Eau Premiere* in the perfume, which exactly define the material of the perfume. Chanel N5 itself means the most gorgeous and wanted perfume around the world. It was released in 1921 and has been

approval by Coco Chanel and being selected as the best perfume among N1, N2, N3, N4 Perfume. As the additional information, N5 Perfume, was not only being the best selling perfume but also promoted by many artist such as Marilyn Monroe and Pierre Whertheimer.

Moreover, the noncentral place for the image *perfume advertisement can be seen at the top part and low part of image*. They put expression *a chanel iconic no. 5 eau de parfume turns 100*. Tynan Sikns looks back at its rich backstory *and incomparable contribution to the world fragrance*. The italic words completely described the peculiar fact about the perfume, regarding to the explanation in the previous about perfume review. This phrase has evolved into a supporting review statement that is designed to sway customers. The writer purposefully placed the statement at the top of the image in order for readers to easily locate the perfume power, and if readers are interested in the first page of the image, they will read the entire page about the perfume advertisement.

In addition, the writer shows all descriptions about the perfume in the form of paragraphs and supporting images on the next page. Furthermore, another noncentral location dealing with advertisements may be found towards the lower half of the central location, where the writer has placed supportive speech. It is concluded that the perfume itself will bring back fantastic memories since it has a character that will prompt you to recall the entire experience you shared with your favorite family, relatives, and childhood friends; in other words, it will definitely brighten your day. On the previous research Hollerer (2017) stated employed linguistic landscape approach on using multimodal along with critical discourse analysis on picture has different meaning on analysis. Multimodal also can analyze on magazine that has many perceptions on it.

Based on the findings, it can be concluded that information value is important to the evolution of advertising, which cannot be separated from advances in photography and image processing technology. Not only is photography altering the face of advertising, but it is also changing the style of advertising. The readers will be able to comprehend the content straight from the photographs displayed in general. Because of the general nature of advertising, which is to inform and shape the image of customers in order to grab attention and drive readers through the media.

Salience Size is also another feature introduced by Scott (2001) in the analysis of advertisement image. A character that is in the margin, 'distanced' or reduced in size on the page, and near the bottom will generally be understood to possess fewer advantages than the one that is large and centered. Moreover, the size of font and picture product, colors are also the part of saliency. Based on the image of the perfume product we will see the words scent of time at the perfume picture become the front ground of the advertisement. The phrase 'scent of time' explain why readers need to try the product because it is concepted as long lasting or eternal perfume.

Meanwhile, the perfume picture that was selected is the one with gold color. It is expected to attract readers attention because gold means luxury and expensive even though there are other colors variant of N5 *Chanel* perfume, but the most interesting one is gold variant, besides that, readers can also see the perfume bottle shape, it is also expected to attract people's sight due to it has an elegant shape, a transparent glass material with the elegant perfume bottle cap is a perfect match in one frame. If we see the

background of the advertisement image, it is absolutely full of white color, researcher can assume that it shows the product character, white means pure, clean, and combination of all color. In other words, the product is basically intent to inform people that it is agree with everyone, pure and clean refers that the perfume is made by a pure material and clean production which is able to keep you remember all of beautiful color in our life. Lastly, for the font size, the writer put the small size one, it is clearly predicted that the writer is invite readers to more focus on the product picture then read the whole description at the next page of advertisement image.

Framing Frame normally create a sense of detachment between the picture and the reader, a sense of objectivity and unemotional feeling, while the absence of frames (that is, a picture that covers the whole area of a page or a double spread) invites the reader into the picture (Scott 2001). A suitable framing concept of advertisement product effected to the readers psychological view, you can influence the readers to buy the product even if it is not that important for them at that time. This is a plus point that can provide benefits for the product writer.

In it's classification, framing has their own characteristics especially the color of frame. Not all colors can be used because, only basic colors are often used, such as black, blue, white, red, yellow, green, and others. Framing is needed in making advertisement image. Framing is broadly able to build readers interest to have a look and see the advertisement itself. Based on the image, we dont really find any restriction between one image into another, or at low, top left and right side writer also did not do too much on it. Again, The frame concept is white and almost transparant. The researchers assume that it is because the writer purposely let readers to focus on the product, it can be the picture, the description and include of its elegant perfume bottle cap.

CONCLUSION Our aim was to discover the choices that made in rendering information in the advertisement image visual and textual meaning and, in this way, to determine the extent to which the verbiage and the visual complement one another. The representational metafunction shows the ways participants, events (processes), and their associated circumstances are realized. Dealing with this definition we can see that the female model was the only one participant of the image.

The description of female model in this case focused on the way she was standing and his gesture which directly interprete her as a person who is surrounded by happiness in her life. Furthemore, the interactive metafunction which is clearly seen from the gaze, social distance and angle between the represented participants and viewer as well as the modality of the advertising images. The eyes of the female model as the first actor directed not at the viewer but at something outside of the image frame. The represented participant becomes the object of what Kress and van Leeuwen call the viewer's dispassionate scrutiny and the readers become an invisible onlooker.

Moreover, the last is about the compositional metafunction and there are three division that was being discussed here, first is information value which refers to the placement of elements in the images, it is divided into two in this adcertisement image, in central place which filled by the parfume ellegant bottle and in noncentral place which filled by parfume description. Then, salience which represents the strength of the perfume product and has a meaning is concepted on the foreground of image, background, and size. The phrase 'scent of time' at the perfume picture becomes the foreground of the

advertisement. The words explain why readers need to try the product because it is conceptualized as scent of time perfume. The third is framing. The frame concept of the advertisement is white and almost transparent. The researchers assume that it is because the writer purposely lets the readers to focus on the product. It can be the picture, the description, and including its elegant perfume bottle cap.

CONCLUSION

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