MULTIMODALITY IN THE PHONE COMMERCIALS

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Introduction

Humans communicate in a variety of ways, such as through speeches, announcements, signs, symbols, commercials, and more. Advertising is one important means of highlighting the advantages of a product. People are able to understand the desired message through ads. Clear, memorable, and persuasive language must be used in the commercial to urge viewers to buy and use the product. Essentially, promotional language plays a critical role in product marketing; if the description captures the audience's interest, they are more likely to make a purchase. Technology commercials in the form of visual commercials—which display text and graphics for public viewing—are employed in this study. The efficacy and impression of the goods, services, or brands being advertised are strongly influenced by the visual concept used in advertising. Commercials use both spoken and visual elements to convey complex ideas. Studying multimodal analysis, which tries to grasp the power and meaning of a text containing multiple modalities such as verbal, visual, and auditory, is essential to understanding this complexity.

The concept "multimodality" is one that linguistic studies frequently explore. Language changes in relation to how complicated the things or subjects being studied are. However, language research is equally susceptible to methods and influences from other scientific fields (Muhassin, 2017). This study looks at different semiotic tools that can be used to communicate commercial advertising messages in a communicative way. Multimodality refers to the idea that representation and communication go beyond language (Azkiyah et al., 2021). It gives more consideration to nonverbal cues including stance, color, font, composition, gesticulations, and visual modalities of images. When many semiotic modes are used simultaneously in product designs or semiotic events, it is referred to as multimodality (Kress & Van Leeuwen, 2006). This is one example of how several modes are combined to enhance and balance each other when meaning is being created. Previous researchers have conducted studies on multimodality in advertising media, focusing on various aspects. A Multimodal Analysis of Umrah Pilgrimage Advertisement (Muhassin, 2022), A Study of Multimodal Analysis in Smartphone Advertisement (Savitri & Rosa, 2019), and A Multimodal Discourse Analysis of The English Textbooks' Covers (Novi, 2022) are some of the previous studies that have investigated multimodality on commercials. This study aims to explore the interplay between visual and verbal modes in iPhone and Samsung advertising, taking a close look at the meanings that are communicated through each medium and how they flow together.

Multimodal analysis and Halliday's Systemic Functional Linguistic (SFL) are closely related concepts. Three categories of metafunctions, or meanings in language structure, are included in Halliday's framework: textual, interpersonal, and ideational. SFL is a branch of linguistics that focuses on language form selection while using language as text. Stated differently, language functions as a theory of human experience, and every language has lexicogrammar resources that are reserved for that purpose (Halliday, 2014). The experiential and logical components make up the ideational metafunction, which is what is referred to as such. Furthermore, in reaction to Halliday's theories on social semiotics, Kress & Van Leeuwen (2006) developed a descriptive framework of multimodality and a method of social semiotic analysis of visual communication (Liu, 2019). Visual Grammar (VG) is the name of the theory they use to analyze images. Three meaning frameworks make up visual grammar: compositional, interactive, and representational. By examining the depicted participants—all of the entities shown in the image—representational meaning is examined within narrative and conceptual representation. Analyzing the visual contact, viewpoint, modality, and social distance between the portrayed person and viewers allows for the realization of interactive meaning.

The examination of horizontal structure when presenting visual information as Given or New, and vertical structure when presenting visual information as Ideal and Real, is covered by compositional meaning. Royce's Intersemiotic Complementarity is also used in the study to conduct intersemiotic analysis, which aims to investigate the interactions between verbal and visual features in multimodal texts. Royce (2007) claims that this framework illustrates the idea that verbal and visual modes work semiotically together to produce a single textual phenomenon in a page-based multimodal text. Repetition (identical meaning), Synonymy (similar meaning),

Antonymy (opposite meaning), Meronymy (part and whole relation), Hyponymy (general and sub-classes relation), and Collocation (expectancy or high probability to co-occur in a field or subject area) are some of the meaning relations between visual images and verbal texts that are described by Royce's Intersemiotic Complementarity.

Methods

Within the scope of multimodal analysis, which focuses on data analysis or interpretation, this study uses qualitative research methods. The commercial's spoken and non-spoken words make up the study's data. While visual text elements comprise colors and graphics, verbal text elements are made up of words, phrases, and clauses. The Samsung Galaxy S5 commercial (https://images.app.goo.gl/RgCAz38Qh9echyV26) and the iPhone XR commercial (https://images.app.goo.gl/iPNsAwg7juzq1R8X8) provided the data. Using the theory of visual grammar (Kress & Van Leeuwen, 2006), systemic functional linguistic theory (Halliday, 2014), generic structure theory (Cheong, 2004), and intersemiotic theory (Royce, 2007), this study employed a descriptive qualitative method to illustrate the meaning realized in a selection of smartphone commercials and interpret the meaning that is manifested in the verbal and visual elements.

Findings and Discussion

Using Multimodal Discourse Analysis as the primary theory, this study aims to analyze a selection of smartphone advertising. This section displays the research findings, which include explanations of the investigation of four themes. The first discusses probable elements of a generic structure (Cheong, 2004). It provides the generic aspects of a print commercial, with the linguistic parts being Announcement, Enhancer, Tag, and Call & Visit Information, and the visual elements being Lead, Display, and Emblem. The second discusses the research's visual pictures, which were examined using Kress & Van Leeuwen's (2006) Visual Grammar Analysis, which includes compositional, interactive, and representational meaning. In terms of representational meaning, both the conceptual and narrative processes are included. The four components of interactive meaning are perspectives, modality, social distance, and visual contact. Three elements comprise the compositional meaning: salience, framing, and information value. The third discusses the verbal texts examined in this study, which were subjected to Systemic Functional Linguistic analysis using Halliday (2014). This analysis includes Ideational, Interpersonal, and Textual metafunctions. The ideational metafunction, which is further divided into lexical items in the form of nominal groups realized by experiential and logical functions, is the only focus of the researcher's attention. Last but not least, Royce's (2007) Intersemiotic Complementarity strengthens the meaning between spoken texts and visual visuals in this study. Repetition, synonymy, antonymy, meronymy, hyponymy, and collocation are the six elements. It can be concluded that not all data fulfill the visual and verbal components as stated by Kress & Van Leeuwen (2006), Halliday (2014), Cheong (2004), and Royce (2007); rather, only a certain amount of data can be considered representative of these aspects after selecting data based on criteria that can represent the analysis of visual elements and verbal elements.

The following data table lists the verbal and visual components from the Multimodal Discourse Analysis of Smartphone Commercials along with the correlations between Intersemiotic Complementarity, which aims to improve the meaning of the verbal texts and visual visuals.

Table 1. Generic Structure

No.	2 Selected of Smartphone Commercials	Visual			Verbal				
		Lead	Display	Emblem	Announcement	Enhancer	Emblem	Tag	Call &Visit Information
1.	iPhone XR	✓	✓	✓	✓	✓	✓	-	✓
2.	Samsung Galaxy S5	✓	✓	-	✓	✓	✓	-	✓

Table 2. Representational Meaning of Narrative Representation

No.	2 Selected of Smartphone Commercials	Narrative Representation				
		Action	Reactional	Mental	Verbal	Conversion
1.	iPhone XR	✓	-	-	-	-
2.	Samsung Galaxy S5	✓	✓	-	-	-

Table 3. Representational Meaning of Conceptual Representation

No.	2 Selected of Smartphone Commercials	Conceptual Representation		
		Classificational	Analytical	Symbolic
1.	iPhone XR	-	✓	✓
2.	Samsung Galaxy S5	-	✓	✓

Table 4. Interactive Meaning of Visual Contact

No.	2 Selected of Smartphone Commercials	Visual Contact	
		Demand	Offer
1.	iPhone XR	-	✓
2.	Samsung Galaxy S5	✓	-

Table 5. Interactive Meaning of Social Distance

No.	2 Selected of Smartphone Commercials	Social Distance		
		Close shot	Medium shot	Long shot
1.	iPhone XR			✓
2.	Samsung Galaxy S5		✓	

Table 6. Interactive Meaning of Perspectives

No.	2 Selected of Smartphone Commercials	Perspectives	
		Horizontal angle	Vertical angle
1.	iPhone XR	✓	✓
2.	Samsung Galaxy S5	✓	✓

Table 7. Interactive Meaning of Modality

No.	2 Selected of Smartphone Commercials	Modality (High or Low)															
		Color Saturation		Color Differentiation		Color Modulation		Contextualization		Representation		Depth		Illumination		Brightness	
		H	L	H	L	H	L	H	L	H	L	H	L	H	L	H	L
1.	iPhone XR	✓	-	✓	-	-	✓	-	✓	✓	-	-	✓	✓	-	✓	-
2.	Samsung Galaxy S5	✓	-	✓	-	✓	-	✓	-	✓	-	-	✓	✓	-	✓	-

Table 8. Compositional Meaning of Information Value

No.	2 Selected of Smartphone Commercials	Information Value		
		Left and Right	Top and Bottom	Center and Margin
1.	iPhone XR	✓	✓	-
2.	Samsung Galaxy S5	-	✓	✓

Table 9. Compositional Meaning of Salience

No.	2 Selected of Smartphone Commercials	Salience
1.	iPhone XR	✓
2.	Samsung Galaxy S5	✓

Table 10. Compositional Meaning of Framing

No.	2 Selected of Smartphone Commercials	Framing
1.	iPhone XR	✓
2.	Samsung Galaxy S5	✓

Table 11. Ideational Metafunction of Experiential Function

No.	2 Selected of Smartphone Commercials	Experiential Function					
		Deictic	Numerative	Epithet	Classifier	Thing	Qualifier
1.	iPhone XR	✓	-	✓	✓	✓	✓
2.	Samsung Galaxy S5	-	-	-	✓	✓	-

Table 12. Ideational Metafunction of Logical Function

No.	2 Selected of Smartphone Commercials	Modifier and Head
1.	iPhone XR	✓
2.	Samsung Galaxy S5	✓

Table 13. Intersemiotic Complementarity

No.	2 Selected of Smartphone Commercials	Intersemiotic Complementarity					
		Repetition	Synonymy	Antonymy	Meronymy	Hyponymy	Collocation
1.	iPhone XR	✓	-	-	✓	-	-
2.	Samsung Galaxy S5	✓	✓	-	✓	-	✓

This discussion aims to give a more detailed explanation of the interpretation, implications, and link of the findings with the theories or with earlier discoveries. Commercials for the iPhone and Samsung use both spoken and visual elements that are based on the generic structural potential theory. The iPhone commercial consists of seven parts in total: three visual (the lead, display, and visual emblem) and four spoken (the announcement, enhancer, verbal emblem, and call-and-visit information). Six elements total—two visual (lead, display) and four verbal—are present in the Samsung commercial. Both commercials use both spoken and visual elements to successfully communicate their themes, adhering to the framework of the generic structural potential theory. The primary distinction between the two commercials is the emphasis on visual aspects. The iPhone campaign places more attention on visual elements than the Samsung commercial, as evidenced by the addition of a visual emblem element. This differentiation is in line with Cheong's (2004) observations on the analysis of the interplay between visual and verbal aspects in multimodal texts and represents each brand's specific advertising strategy and target

audience preferences. This realization can greatly improve our capacity to examine and decipher the meaning that is produced and communicated in multimodal texts.

The discussion that follows focuses on how visual elements are presented in Samsung and iPhone commercials using the theory of visual grammar analysis, which encompasses compositional, interactive, and representational meaning. Both images combine narrative and intellectual representation, as can be seen from their representational meaning. The action process is the only way that the narrative representation in the iPhone commercial is conveyed.

The lone participant is shown as a woman standing sideways, her hair flying in the air and her head up. Since there is no objective or directed action toward another participant, she is the actor in a non-transactional process. This indicates that there are no more participants or intricate story layers, and the visual concentrates on portraying dynamic activity. This demonstrates the iPhone's smooth operation and high-quality camera by highlighting its capacity to take vibrant, clear pictures. The Samsung commercial, on the other hand, makes use of both reactional and action processes. The action process shows a man engaging in an intense activity—bungee jumping while clutching a smartphone. The man is looking at his smartphone, which creates a transactional reactional process in which the man is the reactor and the phone is the phenomenon. This makes the reactional process obvious. The commercial also shows the man touching the water with the phone while jumping, highlighting the phone's water resistance. This strategy highlights the Samsung smartphone's capacity to capture sharp photos even under challenging circumstances, highlighting the device's sophisticated features and long-lasting design. Both the Samsung and iPhone commercials use symbolic and analytical techniques in their conceptualization.

To reinforce brand identity, the iPhone commercial presents the phone itself as the Carrier and its features (screen, camera, etc.) as Possessive Attributes. It also employs the bitten apple logo as a Symbolic Attribute and 'iPhone' as the Carrier. The analytical process is evident in the way the commercial highlights the individual parts and features of the smartphone. The Samsung commercial utilizes the 'SAMSUNG' logo as a Symbolic Attribute, wherein the company name is portrayed as the Carrier. Additionally, the analytical process is apparent in the particular features of the Samsung smartphone, which is portrayed as the Carrier and its features as Possessive Attributes.

Moving past representational meaning, the iPhone and Samsung commercials convey visual contact, social distance, perspectives, and modality, together with its interactive meaning. The woman in the iPhone commercial uses a 'offer' image, inviting viewers to assess the iPhone XR without feeling personally involved, by avoiding direct eye contact. Without overpowering the audience with a straight sales pitch, the goal is to showcase the iPhone XR as a desirable choice. On the other hand, in the Samsung commercial, a man establishes direct eye contact, creating an image of "demand" that aims to interact with viewers on a personal level. Making direct eye contact highlights the product's dependability and quality while also attempting to establish trust and guarantee attention.

In conclusion, the Samsung commercial's direct stare creates a sense of personal connection and trust, whereas the iPhone commercial's oblique glance encourages objective assessment. These approaches show different strategies: Samsung's commercial pushes for intimate engagement, while iPhone's encourages dispassionate appraisal. The iPhone commercial used a long shot to convey a sense of formality and social distance. This may give the information a colder, less interesting vibe. The Samsung commercial, on the other hand, employs a medium close shot that focuses more on the subject to increase visual engagement by giving viewers a closer look at more details and a closer feeling of connection with the person being portrayed. The long view of the iPhone commercial conveys an air of formality and impersonality by implying a business relationship.

However, Samsung's medium close shot emphasizes the subject's significance and boosts visual engagement by establishing a direct and intimate connection. The apparent intimacy or formality of the conversation as well as the viewers' emotional reaction to the advertising are influenced by these disparities in portrayal. Perspective-wise, the Samsung and iPhone ads use various camera angles to deliver different ideas. The iPhone commercial uses a low, oblique

viewpoint to draw attention to design elements and produce a three-dimensional impression, highlighting the depth and beauty of the device. The output appears refined and intricate because to this method. In contrast, the Samsung commercial makes the attributes of the device simple to identify and comprehend by using a frontal, eye-level position that fosters equality and naturalness.

This places a strong emphasis on simplicity and clarity. In conclusion, the Samsung commercial emphasizes a direct and equal viewpoint for a straightforward and natural presentation, while the iPhone marketing places more emphasis on design complexity. Each strategy complements the brand messaging of the items by showcasing their unique benefits and attractiveness. Both the Samsung and iPhone commercials have high modality, which gives them an air of veracity and honesty. This guarantees that viewers will find the visuals trustworthy, which will effectively draw them in and strengthen their persuasive power. Both businesses successfully produce commercials that grab the audience's attention and foster trust by thoughtfully choosing and employing these visual components. In order to successfully convey the intended message and have the desired effect on the target audiences, visual design is crucial in advertising, as this smart use of high modality illustrates.

After talking about the commercials' interactive meaning, the researcher moves on to talk about their compositional meaning. The Samsung and iPhone commercials reveal information value, salience, and framing based on compositional meaning. The iPhone image on the right represents new information (emphasizing the product), while the textual information on the left presents given information (such as the product name). These elements are arranged in the commercial in terms of information value. In contrast, the Samsung commercial arranges its pieces in the center and the margin. The Samsung smartphone, which is the primary emphasis and contains important information, is positioned in the center, while the water image in the margin offers more details about the product's water-resistant feature.

In conclusion, both commercials successfully deliver their respective messages through information value placement. While the Samsung commercial employs central and margin placement to convey important and supplementary elements, the iPhone commercial uses left-right placement to distinguish between provided and new information. These tactics show how each company communicates the advantages and qualities of its products in a distinctive way. Salience is a useful tool used by both Samsung and iPhone ads to highlight their respective products, the Galaxy S5 and iPhone XR. To draw in viewers, they use visual components like size, color, contrast between foreground and backdrop, and clarity of image.

These ads highlight the value of salience in marketing and design by utilizing visual cues to create memorable and captivating ads that stick in the minds of viewers. These commercials effectively showcase the salient aspects of their products, such as the elegant Samsung Galaxy or the brilliant red iPhone, encouraging viewers to interact with the businesses. Both the Samsung and iPhone commercials skillfully employ framing strategies to improve visual appeal and deliver their unique themes. While the Samsung campaign uses framing to direct attention between the main image and supplementary information, the iPhone commercial uses powerful framing with color contrast, spacing, and visual unity. Both commercials highlight the value of framing in producing structured compositions that engage viewers and convey clear content, despite their variances. In the end, both commercials are successful in portraying their goods in a polished and enticing way, leaving a lasting effect on their viewers.

The discussion that follows is centered on ideational metafunction theory and how verbal elements are presented in Samsung and iPhone commercials. Three nominal groups are used in the iPhone commercial: "iPhone XR," "A Brilliant Choice," and "Now an exclusive offer, starting at ₹53,900*." Every nominal group has a specific function, such as presenting the product, highlighting its features, or advertising a limited-time deal. By giving a thorough overview of the product and all of its benefits, the advertiser can use this technique to appeal to a variety of consumer interests and sway their decision-making. In contrast, the Samsung commercial stresses brand familiarity and streamlines the decision-making process by presenting clear, succinct product information with a single nominal group (the "Samsung Galaxy S5"). Overall, both commercials use nominal groupings to effectively communicate their themes, although they

are different in terms of messaging priority and complexity. While the Samsung commercial concentrates on product marketing and brand awareness, the iPhone campaign aims to present a wide range of information to appeal to a wider audience and impact consumer behavior.

Based on the intersemiotic complementarity theory, the last topic focuses on how to present verbal and visual parts to reinforce each other's meaning. This includes collocation, repetition, synonymy, antonymy, meronymy, and hyponymy. To improve the overall meaning and impact of their advertising, Samsung and iPhone use intersemiotic complementarity to fortify the link between their verbal and visual modes.

The iPhone commercial makes use of meronymy—highlighting the features and specs of the iPhone XR—and repetition—emphasizing the model name of the smartphone. The Samsung commercial, on the other hand, makes use of collocation—which reinforces the significance of the water-resistant feature through visual-verbal pairing—synonymy—which emphasizes the smartphone model name—meronymy—which highlights the specifications and features of the Samsung Galaxy S5—and repetition. Overall, the Samsung commercial uses a variety of intersemiotic complementarity techniques, potentially providing the audience with a more nuanced and persuasive message, while both effectively harmonize verbal and visual elements to convey the benefits of their respective smartphones.

The purpose of this research is also to help the audience understand that when we study Multimodal Discourse Analysis, we study more than just the discrete components of communication—rather, we study the complex interactions between different modes, including text, images, gestures, and spatial arrangements. We will be able to comprehend many facets of communication on a deeper level, including the fact that colors are more than just visual components; they also have emotional and symbolic implications. Acquiring knowledge of these ideas enhances our ability to analyze the deliberate use of color in advertising and other forms of media to elicit particular emotions, communicate brand identity, and shape public opinion.

With this understanding, we may evaluate critically how color selections influence viewers' responses and interpretations. Then, how elements are arranged within a visual composition influences how data is interpreted and comprehended. We may understand how elements like location direct viewers' attention and influence the message being conveyed by researching compositional meaning. With this knowledge, graphic layouts for presentations, commercials, and other visual media can be made more successfully. Then, through interactive meaning, we develop our ability to recognize relationships in pictures and decipher nonverbal signs like body language and gaze direction that may not be immediately clear. Additionally, we improve our capacity to produce and analyze multimodal writings.

In fields like marketing, education, journalism, and digital media, where it is crucial to be able to create messages that are compelling through a variety of communication channels, this practical skill is priceless. Finally, the concepts offer useful tools for producing meaningful and compelling content for professionals in the fields of marketing, education, media, and design. Effective communication strategies and successful campaigns can result from knowing how to mix and balance visual and spoken elements.

Conclusion

This study shows how the interplay of verbal and visual modes in iPhone XR and Samsung Galaxy S5 advertising conveys message. The study's findings indicate that both the Samsung and iPhone commercials in Generic Structure Potential both verbal and visual components. The lead, display, visual emblem, announcement, enhancer, verbal emblem, and call-and-visit information are all included in the iPhone campaign, while the same elements are used in the Samsung commercial. Regarding representational meaning in the visual mode, Samsung uses action and reactional processes, while the iPhone advertising uses action process in narrative representation. Both commercials employ conceptual representation through analytical and symbolic procedures.

Regarding interactive meaning, the offer visualization in the iPhone commercial provides visual contact, the long shot depicts social distance, the perspective is presented by horizontal

and vertical angles, and the modality is presented in a high-key manner. In contrast, the demand visualization in the Samsung commercial indicates visual contact; the social distance is depicted in a medium close-up; the viewpoint is shown by both horizontal and vertical angles; and the modality is presented in a high-key manner. There are three components to compositional meaning: framing, salience, and information value together.

The smartphone is the salient feature in the iPhone commercial, the framing is demonstrated by the framing's disconnection, and the information value is represented by given-new information and ideal-real information. In contrast, the Samsung commercial uses the disconnection of framing to convey the framing, smartphone salience, ideal-real information, and center-margin information to represent the information value. For the verbal mode of the iPhone advertising, the qualifier, head, and modifier provide the logical function, whereas the deictic, epithet, classifier, and item constitute the experiential functions. In the meantime, the experiential function in the Samsung commercial is represented by the item and classifier, and the logical function is represented by the head and modifier.

Furthermore, this study shows how intersemiotic complementarity offers a useful method for understanding the multimodal discourse in these smartphone commercials. In iPhone ads, two elements are mentioned: meronymy and repetition. In contrast, four strategies are used in the Samsung commercial: collocation, synonymy, meronymy, and repetition. Commercials use a combination of spoken text and visual graphics to effectively deliver messages. Each component works well with the others to create a compelling story that appeals to viewers. Confusion frequently occurs when viewers experience an commercial exclusively through visual images without any spoken explanations, or vice versa, which impedes the desired message from being conveyed. Lack of spoken words can make visual elements confusing because they don't provide the necessary context for understanding.

Similarly, spoken writings devoid of visual cues may struggle to hold readers' interest and arouse feelings. When integrated in a cohesive manner, these elements improve understanding and involvement, guaranteeing that the audience understands the core of the commercial. As a result, marketers work hard to achieve a balance between spoken and visual components, utilizing their combined strength to convey ideas effectively.

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