Intersemiosis and Resemiotization in Djarum 76 Advertisement Entitled "Jin Online": A Multimodal Discourse Analysis

Ni Made Dian Paramitha Sari
Faculty of Humanities, Udayana University, Indonesia
paramitha_sari@unud.ac.id

Article info	A B S T R A C T
	Penelitian ini mengkaji strategi persuasif dalam iklan rokok Djarum 76 berjudul "Jin Online", dengan fokus pada caranya menyiasati peraturan periklanan ketat di Indonesia yang melarang visualisasi langsung kegiatan merokok. Melalui pendekatan kualitatif dengan kerangka analisis wacana multimodal, iklan ini dianalisis menggunakan konsep semiotika sosial intersemiosis dan resemiotisasi. Analisis visual didasarkan pada kerangka teori Tata Bahasa Visual dari Kress dan van Leeuwen (2006), sementara analisis verbal mengacu pada Linguistik Fungsional Sistemik dari Halliday (1985). Konsep utama intersemiosis dan resemiotisasi masing-masing berlandaskan pada teori yang dikembangkan oleh O'Halloran (2006) dan Iedema (2003). Data yang digunakan adalah video iklan "Jin Online", yang dibagi menjadi 13 adegan untuk dianalisis secara sistematis berdasarkan modus-modus semiotik di dalamnya. Analisis mengungkapkan bahwa iklan ini dominan menggunakan hubungan intersemiosis paralel dan aditif, di mana elemen verbal dan visual secara sinergis memperkaya makna keseluruhan. Poin utamanya adalah bagaimana proses resemiotisasi sukses mentransformasi sosok jin tradisional Jawa menjadi figur modern yang "keren" dengan cara menafsirkan ulang dan mengangkat popularitas budaya perusahaan ojek online Gojek di tahun 2018, termasuk slogan, alur pemesanan, hingga helmnya yang ikonik. Kekuatan persuasif iklan ini dibangun melalui integrasi antarmoda yang strategis atas penanda-penanda budaya untuk membentuk citra identitas yang menarik, sehingga berhasil menghindari larangan hukum atas penggambaran produk secara eksplisit.
	This study examines the persuasive strategies used in the Djarum 76 "Jin Online" cigarette advertisement, specifically how it navigates strict Indonesian advertising laws that prohibit the direct depiction of smoking. Employing a qualitative, multimodal discourse analysis (MDA) framework, the research investigates the advertisement through the social semiotic concepts of intersemiosis and resemiotization. The analysis utilizes the Visual Grammar for image analysis from Kress and van Leeuwen's Reading Images (2006) and draws on Halliday's Systemic Functional Linguistics (1985) for verbal language data. The core concepts of intersemiosis and resemiotization are grounded in the

frameworks developed by O'Halloran (2006) and Iedema (2003), respectively. The primary data is the "Jin Online" video advertisement, which was segmented into 13 scenes for a systematic, scene-by-scene examination of its semiotic modes. Analysis reveals that the advertisement primarily employs a parallel and additive intersemiosis relationship, where verbal and visual modes consistently enrich the overall message. Crucially, the resemiotization process successfully recontextualizes a traditional Javanese genie into a modern, "cool" figure, achieved by strategically reinterpreting and leveraging the cultural popularity of the 2018 online ride-hailing company Gojek including its slogan, ordering process, and the iconic driver's helmet. The advertisement's persuasive force is thus built on the strategic intermodal integration of cultural signifiers to create a desirable identity, effectively bypassing the legal restriction on depicting the product itself.

INTRODUCTION

In an increasingly mediated and globalized world, advertising has evolved into a complex semiotic landscape where meaning is no longer confined to a single mode, such as language. Instead, advertisements, particularly on digital platforms, combine a rich interplay of visual and linguistic resources to construct persuasive messages. An advertisement is inherently a multimodal text because it communicates meaning through the combination of multiple semiotic modes, not just language (El-Sayed, 2018). This fusion necessitates a multimodal approach to discourse analysis (MDA), a field pioneered by Kress and Leeuwen (2006), who argued that communication is rarely, if ever, monomodal. Instead, different modes work together synergistically to create a cohesive message.

Central to MDA are the concepts of intersemiosis and resemiotization. Intersemiosis refers to the simultaneous interaction of different semiotic modes within a text to create a unified meaning or how modes complement each other (O'Halloran, 2006). O'Halloran (2006) in her book "Mathematical Discourse: Language, Symbolism and Visual." created a more specific typology for this concept. This intersemiosis relationship is divided into two parts: parallelism intersemiosis and polysemy intersemiosis. Parallelism intersemiosis refers to the cohesive relationship connecting language and images when both semiotic components share the same form. Polysemy intersemiosis refers to the cohesive relationship between verbal and visual components that have multiple meanings related to each other in multimodal texts. The intersemiosis relationship explores the logical relationship between language and images, namely the analysis of the logical meaning between verbal and visual components based on grammar and discourse. This logical relationship shows that the logical meanings of various semiotic sources (language and images) are considered equal and dissimilar to each other in terms of relative status, additive relationship, consequential relationship, and temporal relationship.

Resemiotization, a concept developed by Iedema (2003), describes the process by which meaning is transformed as it moves from one semiotic practice to

148

another. It is a dynamic, social process where a message is re-contextualized and re-purposed, offering a tool to trace how and why certain semiotic choices are made at specific moments. In his article "Multimodality, Resemiotization: Extending the Analysis of Discourse as Multi-Semiotic Practice", he defined resemiotization as the relationship of semiotic sources that are arranged as the basis of cultural communication that functions to express human experience of the world. It is intended to provide an analytical tool to (1) trace how semiotics is translated from one to another as social processes develop and (2) ask why this semiotics (rather than others) are mobilized to do certain things at certain times.

Cigarette video advertisements in Indonesia provide a compelling case study for these concepts. The industry is shaped by strict national regulations, such as Law no. 32 of 2002, which prohibits the direct display of cigarettes, packaging, or the act of smoking. This constraint compels advertisers to engage in a creative process of resemiotization, transforming the product's meaning into a set of culturally desirable attributes. Instead of showing the product, advertisements use an orchestration of modes that demonstrate intersemiosis to build an implicit connection between the brand and a specific lifestyle. Djarum 76, a major clove cigarette brand, is famous for its iconic campaign featuring a "*Jin*" (genie) who grants wishes in humorous, unexpected ways, ending with the tagline, *"Yang Penting Happy"* ("The Important Thing is to be Happy").

Previous studies on multimodal analysis in advertising have provided valuable insights. For instance, in "Multimodal Analysis In Wardah Islamic Beauty Product Advertising," Suryani, Sinar, and Zein (2021) explored how companies weave together verbal language and visual images to create a unified and complex meaning. Similarly, focusing on an audiovisual context, in 2022, Akmal, Latiffani, and Almeina's study, "An Analysis Of Multimodals On Grab Advertisement," unpacked how five different semiotic systems, such as linguistic, visual, audio, gestural, and spatial, are integrated to create a persuasive message. Further contributing to this area, Thabela (2011), in his work "Resemiotization and Discourse Practices in Selected Television Advertisements in South Africa," examined how advertisers redefine social concepts by re-working and re-purposing popular, historical, and political discourses as creative ideas for branding. While these studies effectively identify the broad themes and values present in Indonesian advertising, they do not specifically address the unique semiotic strategies necessitated by legal prohibition. A critical gap remains in analyzing how an explicitly forbidden act, such as smoking, is systematically transformed or resemiotized into abstract ideals like happiness, and how this new meaning is then solidified through the carefully orchestrated intersemiotic relationship between visuals and language. The strategic interplay of these processes as a direct creative response to legal constraints has not yet been systematically investigated.

To address this gap, this study will conduct an in-depth multimodal discourse analysis of the Djarum 76 "Jin Online" video advertisement. The research will dissect the advertisement's persuasive strategy, focusing on how it leverages intersemiosis and resemiotization to communicate its message without displaying the product. The investigation will explore how the interplay of visual and linguistic elements constructs a humorous narrative, while also tracing the specific processes

149

through which the cigarette product is resemiotized into the abstract concept of "being happy." Ultimately, this analysis seeks to explain how this combined semiotic strategy enables the Djarum 76 brand to cultivate a distinct identity and resonate with its target audience in a heavily regulated market. This research aims to contribute a more nuanced understanding of creative communication strategies in regulated advertising environments, demonstrating the practical application of MDA in uncovering hidden layers of meaning in contemporary media.

METHODS

This study employed a qualitative research methodology using Multimodal Discourse Analysis (MDA) to conduct a detailed examination of meaning-making in the Djarum 76 "Jin Online" video advertisement. This approach is ideal for analyzing how various semiotic modes, such as language and visuals are integrated to create a cohesive message, without relying on numerical data. The primary data source was the advertisement video itself, which was downloaded for close analysis.

The Djarum 76 'Jin Online' advertisement is highly suitable for this study because it is a rich multimodal text that combines complex verbal and nonverbal elements to create meaning. The advertisement's narrative, featuring a culturally specific character like the *'Jin'* (genie) interacting with modern technology, provides a dense site for analyzing how humor, cultural stereotypes, and persuasive messages are constructed through the interplay of dialogue, visuals, and sound.

To ensure a systematic and rigorous analysis, the video was first segmented into distinct scenes based on narrative shifts. The analysis then proceeded in sequential stages, guided by a social semiotic framework. The theoretical foundations for this study include the Visual Grammar by Kress and van Leeuwen (2006), Systemic Functional Linguistics by Halliday (1985), and concepts of intermodal relations from O'Halloran (2006) and Iedema (2003).

The analytical process was operationalized through the following steps, as outlined in the table below:

Tabel 1. A Four-Stage Procedure of Analytical Process

Analytical Step	Guiding Framework/Concept	Focus of Analysis & Empirical Example
1. Verbal Analysis	Halliday (1985)	Identifying ideational, interpersonal, and textual metafunctions in all spoken dialogue and on-screen text. *For example, a character's request to the genie, "Make me rich!", was analyzed for its action process in ideational meaning and its demanding interpersonal function.*
2. Visual Analysis	Kress & van Leeuwen (2006)	Coding the visual grammar of each scene, including character gestures, setting, and camera angles. *E.g., Coding a low-angle shot of the genie to analyze how it constructs his powerful status (interactive meaning).*
3. Intermodal Analysis (Intersemiosis)	O'Halloran (2006); Iedema (2003)	This step focused on intersemiosis, which was identified by mapping how visual and verbal modes interacted to create a combined

150

		meaning. *E.g., Documenting how a character's request (verbal mode) was reinforced by pleading eyes (visual mode). This relationship shows Parallel Intersemiosis and Additive Relationships*
4.Resemiotization Tracking	Iedema (2003)	The analysis of resemiotization involved tracking how a key theme or concept was transformed across the advertisement. *E.g., Tracing how the idea of a 'magical wish' was first introduced verbally, then visually depicted as a magical act, and finally resemiotized into the product's brand message.*

The results of the analysis are presented using a combination of formal and informal methods. The formal method involves using tables to clearly display the distribution of metafunctions found in the advertisement's verbal text. The informal method is used to narratively explain the findings from both verbal and nonverbal analyses, weaving the data from tables and qualitative descriptions into a comprehensive interpretation of the advertisement's meaning.

RESULTS AND DISCUSSION

This section presents and analyzes the multimodal construction of the Djarum 76 "Jin Online" advertisement. First, the results of the language and visual analysis are presented, detailing the relationship between the advertisement's linguistic and visual elements. Then, intersemiotic and resemiotization results will be described. Following this, a discussion integrates these findings with the theoretical frameworks of social semiotics to provide a critical analysis of the advertisement's persuasive strategies.

Results

The advertisement, comprising 13 scenes, predominantly integrates visual and linguistic modes, with only one scene being purely visual. The relationship of intersemiosis and resemiotization in the Djarum 76 advertisement entitled "Jin Online" can be seen from the analysis of language metafunctions and visual metafunctions. These relationships can be found out by comparing the metafunctions of the text elements and visual elements in the advertisement scenes. In explaining the intersemiosis relationship, table 2 is shown along with the results of the analysis of language and visual metafunctions from each scene.

Intersemiosis Analysis of Djarum 76 Cigarette Advertisement entitled "Jin Online"

Table 2. Results of Language Metafunctions, Visual Metafunctions, and Intersemiosis in Djarum 76 Advertisement titled "Jin Online"

Scene	Metafunctions		Intersemiosis
	Language	**Visual**	

151

1	-		-
		Conceptual representation; Indirect gaze, Long Shot, Objective; Ideal.	
2	*"Bos belum tanda tangan kontrak nih"* (The boss has not signed the contract yet) Material Process, Declarative Mode, Unmarked Topical Theme.	Narrative Representation; Indirect gaze, Medium Long Shot, Subjective; Given-New.	Parallel Intersemiosis and Additive Relationships
3	*"Bos lagi meeting penting di luar kantor"* (The boss is having an important meeting outside the office) Material Process, Declarative Mode, Unmarked Topical Theme	Narrative representation; Indirect gaze, Close Shot, Subjective; Center-Margin	Parallel Intersemiosis and Additive Relationships
4	*"gimana dong, De?"* (What should we do, De?) Material Process, Interrogative Mode, Interpersonal Theme	Narrative representation; Indirect gaze, Close Shot, Subjective; Center-Margin.	Parallel Intersemiosis and Additive Relationships.

5	*"pakai jin online saja"* (Let's use 'online genie') Material Process, Declarative Mode, Simplex Theme	 Representasi Naratif; Indirect gaze, Close Shot, Subjektif; Center-Margin	Parallel Intersemiosis and Consequent Relationships
		 Conceptual representation; Indirect gaze, Long Shot, Objective; Center.	Parallel Intersemiosis and Additive Relationships
6	-	 Narrative Representation; Indirect gaze, Medium Long Shot, Subjective; Center-Margin.	-
7	*"Mbak Gita ya?"* (Are you Ms. Gita?) Relational Process Identification, Interrogative Mode, Interpersonal Themes	 Representasi Naratif; Indirect gaze, Close Shot, Subjektif; Center-Margin.	Parallel Intersemiosis and Additive Relationships.
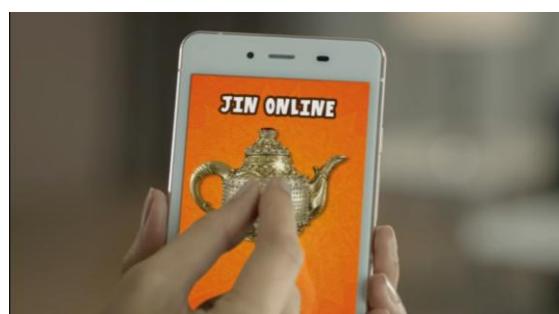
8	*"Jin, cari bos!"* (Genie, find the boss!" Material Process, Imperative Mode, Simplex Theme	 Narrative Representation; Indirect gaze, Close Shot, Subjective; Center-Margin.	Parallel Intersemiosis and Additive Relationships
	"Penting!" (It is important!) Attributive Relational Processes, Declarative Modes, Simplex Themes		
9	-	 Narrative representation; Indirect gaze, Close Shot, Subjective; Center-Margin	-
10	-	 Narrative Representation; Indirect gaze, Medium Long Shot, Subjective; Center-Margin.	-

154

11	-		-

Narrative Representation; Indirect gaze, Medium Close Shot, Subjective; Center-Margin.

12	*"enak, bos"* (That is nice, sir) Attributive Relational Processes, Declarative Modes, Simplex Themes		Parallel Intersemiosis and Additive Relationships

Narrative Representation; Indirect gaze, Close Shot, Subjective; Center-Margin.

13	*"Yang penting happy"* (The important thing is to be happy) Relational Process of Identification, Declarative Mode, Unmarked Topical Theme		Polysemy Intersemiosis, Parallel Intersemiosis, and Additive Relationships.
	"Rokok membunuhmu" (Cigarettes kill you) Material Process, Declarative Mode, Simplex Theme		

Conceptual & Narrative Representations; Indirect & Direct gaze, Long Shot & Close Shot, Objective; Ideal-Real.

Intersemiosis reveals how meaning is constructed and manipulated in contemporary media. The advertisement's persuasive power does not rely on direct linguistic statements but on the sophisticated interplay of different modes. By studying intersemiosis, how the visual and linguistic elements work together to create a cohesive and appealing message.

The intersemiotis analysis of the Djarum 76 "Jin Online" advertisement reveals a sophisticated interplay between verbal and nonverbal communication. The advertisement predominantly uses parallel intersemiosis in eight of its scenes, where the linguistic and visual elements work together to convey a single, unified

155

meaning. This is complemented by an additive intersemiosis relationship, also found in eight scenes, which highlights a key characteristic of the advertisement: the verbal and visual modes consistently provide new, distinct information that enriches the overall message.

Furthermore, the analysis uncovered one instance of polysemy intersemiosis, where a single sign, either a word or an image, carries multiple related meanings. This adds a layer of complexity and depth to the advertisement's persuasive messaging. The presence of consequent intersemiosis in one scene indicates that one semiotic message (e.g., a visual) actively triggers or determines the meaning of a subsequent message (e.g., a piece of dialogue).

The absence of comparative and temporal intersemiosis suggests a deliberate strategy. The advertisement does not rely on comparing different semiotic elements for meaning (comparative) nor does it use a sequential, time-based relationship where one message's meaning is contingent on a previous one (temporal). This points to a focus on direct, complementary communication where the core persuasive power of the ad lies in the seamless and additive relationship between its verbal and nonverbal components.

Resemiotization Analysis of Djarum 76 Cigarette Advertisement titled "Jin Online"

Resemiotization helps to understand how the advertisement transforms a traditional Javanese genie, a cultural figure often associated with mysticism and power, into a symbol of modernity, social status, and a "cool" lifestyle. This analysis goes beyond surface-level interpretation, uncovering the ideological and cultural work the advertisement performs. It shows how the brand uses existing cultural capital to build its identity while subtly subverting the very laws that prohibit explicit advertising.

The resemiotization present in the Djarum 76 "Jin Online" advertisement serves as a compelling semiotic source, reflecting the social climate of its release year, 2018. This advertisement strategically draws on the zeitgeist of the time, specifically the phenomenon of online motorcycle taxis (ojek online) which had become a dominant cultural topic in Indonesia. The advertisement's relevance is heightened by the significant developments surrounding the online ride-hailing company, Gojek, in that year.

In 2018, Gojek secured major funding from influential international entities like Google and the Indonesian conglomerate Astra International, signaling its growing prominence. Furthermore, its expansion into neighbouring countries such as Vietnam and Thailand solidified its status as a topic of widespread media and public discourse, leading to a substantial increase in its user base. Thus, the advertisement's use of "Jin Online" effectively recontextualizes a traditional cultural figure *jin* or genie into a contemporary social setting, leveraging the public's familiarity and high engagement with the online ride-hailing trend to create a resonant and persuasive message. Effective advertising, particularly in the digital sphere, involves a sophisticated process of mimesis and resemiotization. The advertisement creators do not just produce new content; they strategically

appropriate and transform existing cultural elements—like the familiar imagery and language associated with a brand such as Gojek.

This process involves mimicking recognizable signs and symbols (e.g., the Gojek mobile phone application, the helmet, or specific slogans) and then reworking them. The goal is to establish a connection with the audience's existing knowledge and cognitive frameworks. Through resemiotization, these imitated elements are given a new, distinct function within the context of the advertisement. They are taken from their original context and infused with new meaning, serving a fresh persuasive purpose that ultimately influences the viewer's perception and behavior.

Based on the analysis, several instances of resemiotization related to Gojek can be identified within the advertisement. First, the advertisement reinterprets Gojek's slogan, "*Pasti ada jalan*" (There must be a way), in scenes 4 and 5. The confusion and frustration expressed through the verbal and nonverbal cues of the character in red, followed by the reassuring response and magical solution offered by the character in gray, directly parallel the slogan's promise of finding a solution to any problem. Second, the process of ordering Gojek is resemiotized in scene 6. The depiction of an "online genie" application on a mobile phone serves as a symbolic representation of the real-world process of ordering a Gojek service through its mobile app. Third, the interaction between a Gojek driver and consumer is re-encoded in scene 7. The genie's nonverbal communication and posture while still on his motorcycle when addressing the consumer are a direct visual parallel to how real-world Gojek drivers meet their customers. Finally, the visual identity of Gojek drivers is resemiotized through the figure of the genie in scenes 6, 7, 9, and 12. The gold helmet worn by the genie is a key semiotic symbol that refers to the iconic helmet worn by Gojek drivers, which has become a recognizable marker of their service.

In the realm of advertising, resemiotization serves as a powerful marketing tool. This concept, as applied to Gojek's campaigns, involves the strategic use of verbal and non-verbal elements to attract and engage consumers. The core function of resemiotization is to transform existing signs and symbols, allowing them to acquire new meanings. In Gojek's case, this process facilitates the reconstruction of brand perception in the minds of the audience. By tapping into and re-activating viewers' existing thoughts and memories related to the brand, the advertisement creates a persuasive connection. This enables Gojek to not only capture attention but also to evoke an emotional and cognitive response that encourages a desire for the product or service.

Discussion

The descriptive findings reveal a sophisticated semiotic strategy designed to navigate Indonesia's strict cigarette advertising regulations. The dominance of parallel and additive intersemiosis is not merely a stylistic choice; it is a strategic necessity. As O'Halloran (2006) suggests, such relationships create semantic harmony and expand meaning in a clear, cohesive manner. In an advertisement where the actual product cannot be shown, creating an unambiguous and engaging narrative is paramount. By ensuring the visuals and dialogue are mutually

157

reinforcing, the advertisement avoids potential misinterpretation and focuses the audience's attention on the humorous story. The absence of more complex relationships (comparative, temporal) further supports this, streamlining the message to be about convenience, humor, and ultimately, happiness as the brand's tagline. This finding aligns with Kress and van Leeuwen's (2006) foundational argument that multimodal texts orchestrate semiotic resources to produce a single, unified ideological message. Here, that message is one of witty problem-solving, which stands in for the product itself.

Furthermore, the advertisement provides a powerful example of Iedema's (2003) concept of resemiotization as a strategic response to external constraints. Iedema argued that resemiotization involves tracing how and why semiotics is mobilized for specific purposes. In this case, the prohibition on displaying cigarettes necessitates a complete transformation of meaning. The brand achieves this by appropriating the highly salient cultural discourse surrounding Gojek in 2018. This study extends Iedema's framework by demonstrating resemiotization as a deliberate, creative tool to circumvent legal barriers. The process is multi-layered: the traditional *'jin'* (genie) is resemiotized into a modern gig-economy worker, and the act of ordering a ride is resemiotized into summoning a magical solution. This transforms the abstract value proposition of a cigarette (e.g., a quick fix, stress relief) into a tangible, humorous, and socially relevant narrative. The gold helmet becomes the key semiotic anchor, a visual pun that allows the advertisement to tap into a vast network of existing cultural knowledge about Gojek without ever mentioning it. Situating these findings within the existing literature on Indonesian advertising highlights their novelty. While previous studies have effectively analyzed how multimodal advertisements construct broad cultural themes, this study demonstrates a more tactical deployment of semiotic resources. This study unpacks the creation of a proxy narrative as a direct consequence of legal prohibition. The Djarum 76 advertisement does not just present an attractive image but it tells a story where the 'product' is the resolution itself. This focus on how legal constraints actively shape semiotic innovation is the key contribution of this analysis, offering a more nuanced understanding of the interplay between regulation, culture, and multimodal design in contemporary advertising.

CONCLUSION

This analysis of the Djarum 76 "Jin Online" advertisement demonstrates how a sophisticated interplay of intersemiosis and resemiotization can effectively navigate prohibitive advertising laws. The findings have significant implications both theoretically and practically. Theoretically, this study extends Iedema's (2003) concept of resemiotization, showcasing it not merely as a process of semiotic transfer, but as a strategic, creative response to external constraints. The advertisement serves as a prime example of "resemiotization under duress," where legal limitations become a catalyst for semiotic innovation. The cohesive use of parallel and additive intersemiosis confirms the frameworks of Kress and van

Leeuwen (2006) and O'Halloran (2006), but shows how these systems are deployed to construct a proxy narrative when the primary subject is absent.

Practically, the implications are twofold. For advertisers in regulated sectors, this case study offers a clear model for "proxy advertising", anchor the brand to a salient, unrelated cultural phenomenon and use narrative to transfer desirable meanings. For regulators, it reveals the limitations of modality-specific bans. Prohibiting the image of a product is insufficient when its meaning can be so effectively displaced onto a humorous story, a catchy tagline, or a symbol borrowed from a completely different industry. This underscores the urgent need for a more comprehensive, multimodally-aware approach to media regulation and critical media literacy. Future research could extend this analysis to other regulated products or cultural contexts, exploring whether the creation of proxy narratives through resemiotization is a widespread strategy in the face of advertising restrictions.

REFERENCES

Akmal, Latiffani, C., & Almeina, I. (2022). An analysis of multimodals on Grab advertisement. *AKSARA: Jurnal Ilmu Pendidikan Nonformal*, *8*(1), 65–74.

El-Sayed, Y. M. E. 2018. Text-Image Relations in Print Advertisement: A Multimodal Discourse Analysis. *Egyptian Journal of English Language and Literature Studies*, *9*(1), 543-605.

Iedema, Rick. *2003*. Multimodality, Resemiotization Extending the Analysis of Discourse as Multi-Semiotic Practice. *Visual Communication, Vol.2:1,* pp. 29-57.

Halliday, M.A.K. 1994. *An Introduction to Functional Grammar* (2nd Edition). London, New York, Sydney, Auckland: Edward Arnold.

Jewitt, C., & Kress, G. 2003. *Multimodal Literacy*. New York: Peter Lang.

Jewitt, C., & Henriksen, B. 2016. 6. Social Semiotic Multimodality. *Handbuch Sprache Im Multimodalen Kontext*. pp 145-164.

Kress, Gunther & Van Leeuwen, T. 2006. *Reading Images: The Grammar of Visual Design (2nd Ed.)*. London: Routledge.

Kress, Gunther. *2010. Multimodality*: *A Social Semiotic Approach to Contemporary Communication.* London: Routledge.

Liao, M. H. 2017. Translation as A Practice of Resemiotization: A Case Study of The Opium War Museum. *Translation Studies*, *10*(3), 299-317.

Lim, F. V. 2021. Investigating Intersemiosis: A Systemic Functional Multimodal Discourse Analysis of The Relationship Between Language and Gesture in Classroom Discourse. *Visual Communication*, *20*(1), 34–58.

Liu, Jing. 2013. Visual Images Interpretive Strategies in Multimodal Texts. *Journal of Language Teaching and Research, Vol. 4 No. 6*, pp. 1259-1263.

Liu, Yu & O'Halloran, Kay L. 2009. Intersemiotic Texture: Analyzing Cohesive Devices Between Language And Images. *Social Semiotic,* pp. 367-388.

Ly, T. H., & Jung, C. K. 2015. Multimodal Discourse: A Visual Design Analysis of Two Advertising Images. *International Journal of Contents*. The Korea Contents Association.

159

Macagno, F., Botelho Wakim Souza Pinto, R. 2021. Reconstructing Multimodal Arguments in Advertisements: Combining Pragmatics and Argumentation Theory. *Argumentation*, *35*, 141–176.

O'Halloran, K. 2006. *Mathematical Discourse: Language, Symbolism and Visual.* London: Continuum.

O'Halloran, K. L. 2004. *Multimodal Discourse Analysis: Systemic Functional Perspectives*. London: Continuum.

Savitri, Maulydia & Rosa, Rusdi. 2019. A Study of Multimodal Analysis in Smartphone Advertisement. *E-Journal of English Language and Literature Volume 8 No. 3.*

Siefkes, Martin. 2015. How Semiotic Modes Work Together in Multimodal Texts: Defining and Representing Intermodal Relations. *10plus1: Living Linguistic, Issue 1*, pp. 113-131.

Suryani, R. F., Sinar, T. S., & Zein, T. T. (2021). Multimodal analysis in Wardah Islamic beauty product advertising. *International Journal of Educational Research & Social Sciences*, 1577–1584.

Thabela, T. M. (2011). *Resemiotization and Discourse Practices in Selected Television Advertisements in South Africa* [Master's thesis, University of the Western Cape].

Ulati, N. M. S. (2021). Multimodal Critical Discourse Analysis on Advertisement of Colgate. *International Journal of Systemic Functional Linguistics*, *4*(1), 10–13.

Van Leeuwen, T. 2005. *Introducing Social Semiotics*. London: Routledge.

Wignell, P., O'Halloran, K., & Tan, S. (2016). Intersemiotic Translation as Resemiotisation: A Multimodal Perspective. *Signata*, *7*, 199–229.