

MULTIMODAL SEMIOTICS OF A TRADITIONAL JAVANESE WEDDING CEREMONY ON *TEMU MANTEN*

Diani Syahputri¹
Khairunisa²

^{1,2}Universitas Muhammadiyah Sumatera Utara

¹²Universitas Muhammadiyah Sumatera Utara

dianisyahputri@umsu.ac.id

Abstract: *This research was analyzed Multimodal Semiotics analysis of Javanese wedding ceremony which focused on Temu Manten procession. This analysis was focused on the verbal and non-verbal (visual) of Temu Manten procession. It was limited to describe the meaning embodied of each semiotic aspect by using Kress & Van Leeuwen theories. This research aims to analyze and describe : (1) The Multimodal Semiotic elements realized in the Temu Manten procession in a traditional Javanese wedding ceremony (2) The meaning embodied in the Temu Manten procession in a traditional Javanese wedding ceremony. This research was used descriptive qualitative method by Miles, Huberman, and Saldana. The data source of this research was obtained from one of the wedding ceremony of researcher's friend, Siti Rukaya and her husband was in Labuhan Batu Utara, Aek Kanopan city, Desa Tarutung Gelugur. Temu Manten procession, a traditional Javanese wedding ceremony has seven processions were semiotic multimodal elements that are realized in it.*

Keywords: *Multimodal semiotics, Temu Manten, Verbal and non-Verbal (Visual) language, Kress & Van Leeuwen*

Introduction

Language is a symbol system that becomes a means of communication for everyone where the language used is not only verbal language but uses non-verbal (visual) such as gestures and colors. In addition, language is closely linked to culture because it is a means of conveying culture from generation to generation. This is as said in (Firman. Naf'an Tarihoran., 2017) that language is a system that we inherit or acquire from the culture or society in which we grow up. Language can also influence the direction of human thoughts, actions and behavior. These things are the relationship between language and culture. Language is unique and has a veritably close relationship with the culture of the people who use it. Language is a cultural product and at the same time a means of conveying the culture of the language community concerned. Language and culture are inseparable because they have a veritably close relationship.

Nowadays, Indonesian culture has been influenced by other cultures, such as western culture. The existence of Indonesian culture is starting to fade over time. Numerous youthful people are getting further and forgetting Indonesian culture. As is common knowledge, a lot of young people like and enjoy other cultures, particularly western civilizations. (Tylor, 2021) states that culture is a complex total that includes knowledge, beliefs, arts, morals, wisdom, law, customs, and other capacities and habits acquired by humans as members of society. The researcher's tribe is a part of the well-known Javanese culture, which is one of the several civilizations present across Indonesia.

The meaning is a language that wants to be conveyed through speech, gestures, sounds, objects, colors, and so on. Within the culture there is a language that is a forum for conveying information to the community concerned. Therefore, we need to know more about the meaning and functions performed in traditional Javanese wedding ceremonies, especially in the *Temu Manten* procession. *Temu Manten* procession is one that many people may attend, including members of the groom and bride's family as well as individuals from various social groups and even those outside of the Javanese culture. *Temu Manten*, also known as *Nemokkan* in Javanese, refers to the customary inauguration of the bride and groom at the woman's home.

The youth is no longer concerned about culture because they consider culture as an archaic thing to follow, and even for those who are older don't know the meanings contained in Javanese traditional weddings. With the ignorance of the people, especially for the youth where the meaning of each elements in the wedding is rarely known. With the reduction of knowledge of the meaning of each wedding tradition, the culture becomes less visible. To bring Javanese culture closer to the current generation so that it can be preserved for the next generation, i.e. by introducing the Javanese culture that can be found in their communities. Asking them to understand the local wisdom that exists and the meaning that exists in the culture, not just to be seen, or heard.

The meaning in the *Temu Manten* procession is conveyed through the use of verbal and nonverbal (visual) language elements. Verbal language elements refer to the sound effect and music sound and nonverbal language elements are body movements (gestures), sounds, objects, and colors. However, the analysis of meaning in traditional ceremonies tends to be only from objects, signs, and visual representations. Meanwhile, from the ceremony, other types of semiotics or sources of meaning are also found, such as gestures, and colors. This shows that the ceremony is not only a means of entertainment but also a form of language that can be studied in terms of meaning using a relevant language approach, namely multimodal semiotics.

The understanding of multimodal semiotics by the majority of people is still low, so they only see and become connoisseurs of events that display activities that are interesting to see without identifying the implied meaning. The low ability of the community and the author herself, of course, to understand the information conveyed through traditional events, especially in the *Temu Manten* procession is because they don't know the analysis of multimodal semiotics. Multimodal is the study of semiotic aspects as signs found in society. In the *Temu Manten* procession, there are several processions, and each procession doesn't only have one semiotic sign. In understanding the *Temu Manten* procession, we can use semiotic multimodal analysis, which is a way to analyze not only verbal but also visual elements.

This research related to the meaning of language in culture contained in the *Temu Manten* procession using a multimodal semiotic study has not been done much. This research is interesting to do because it takes different actions from previous studies. Therefore, researchers raised this issue, which is also an important thing to do related to the findings on multimodal semiotics, and can gain and provide knowledge and understanding of the elements of multimodal semiotics and the various meanings of language in the culture contained in the *Temu Manten* procession. Also most people have not understand about Multimodal Semiotics, especially the terms of *Temu Manten*.

Literature Review

1. Multimodal

Multimodal is all about interaction, which means multimodal emphasizes that all means of communication play an important role both verbally and visually because they contain meaning and information. There are several ways to communicate meaning. The advancement of

technology has altered human communication, moving it from straightforward to more intricate forms, from verbal to a blend of verbal and non-verbal, and from straightforward to more sophisticated forms. In contrast to verbal forms, which take the form of words (linguistics), non-verbal forms, sometimes referred to as visual, can be achieved via the use of pictures, movement, music, color schemes, and other resources.

If we look more closely, we can see that Kress (2009, p. 55) in (Oktafiani, 2020) views fashion as a "socially shaped and culturally given resource for making meaning." A resource's meaning is determined by the social and cultural context in which it is utilized, according to the definition of fashion. This resource may also be in the form of graphics, layout, voice, and sound and is not only restricted to language. These modalities are frequently combined to create communication messages. In the meantime, mode is defined as a word used in social semiotics to refer to meaning-constructing resources. This definition makes it clear that the term "mode" refers to multimodal resources that have been arranged to facilitate the construction of meaning.

According to Kress (2011b: 242) in (Budiawan et al., 2018) defines multimodality as a domain where theory gets its application. Multimodality is an application of the quiet theory of meaning. More clearly Kress states, "Multimodality names the field, in which semiotic work takes place, a domain for enquiry, a description of the space and of the resources that enter into meaning in some way or another" (2011a, 38). Meanwhile, Van Lueewen places multimodality not as a theory or method, but as a phenomenon. He states: "The term multimodality designates a phenomenon rather than a theory or a method [...] The term multimodal here indicates that different semiotic modes (for example language and image) are combined and integrated in a given instance of discourse or kind of discourse..." (2015, 447). Van Lueewen's explanation refers to the combination and integration of different semiotic modes. Thus, multimodality is the use of more than one semiotic mode to construct meaning.

2. Multimodal Semiotics

The basic definition of semiotics is a study of signs. In other words, the sign implies two elements of encoding about the sign, namely the signifier and the signified. Saragih (2019:11) states that the relationship between the signifier and the signified is a realization relationship, namely the signifier is realized by the signifier or the signifier realizes the signifier, for example red as a danger signifier with the meaning of 'danger' as a signifier and the color red as a signifier.

Jewitt & Henriksen (2016) states that Multimodal semiotic is a field of study that focuses on meaning-making and meaning-makers through the study of media of dissemination and modes of communication that people use to represent their understanding of the world and to shape power relations with others. Multimodal semiotic analysis is a powerful tool with which to understand the social function and complexity of a wide range of texts.

Kress (2000: 337) in (Sinar,2018:5) states that it is impossible to understand the text completely by looking at the linguistic elements alone. This emphasizes that there are other modality elements that must also be understood in order to fully comprehend a text. We read a verbal text and simultaneously a visual text and make signs that direct our eyes from the visual to the verbal text. This means that there is a structured sequence of "elaboration" (Halliday 1985: 202) in (Sinar,2018:5) regarding the textual message from the pictorial message so that the illocutionary power is present through the combination of all components of semiotic modalities. In a multimodal perspective, verbal and visual means are the understanding of communication or language interaction represented through speech, writing in the form of letters, graphics, visual images, expression, gesture, movement, distance and material objects of sound or voice such as intonation, color, a person's gaze, and others.

Kress, G. & Van Leeuwen (2002) in (Yanti et al., 2022) defines “Multimodal semiotics is the way of communicating using different modes at the same time, for instance semiotic modes in the form of letters, pictures, colors, sounds, and so on”. The multimodal semiotics analysis discussed in this research used the multimodal semiotics analysis model was developed from a combination of multimodal theory (Anstey & Bull, 2010) and multimodal analysis by Kress and Van Leeuwen (1996–2006) in (Suprakisno,2015). According to them, there are five multimodal semiotic systems in a text, namely:

- 1) Linguistic: vocabulary, generic structure and the grammar of oral and written language,
- 2) Visual: color, vectors and point of view in still and moving images,
- 3) Audio: volume, pitch and rhythm of music and sound effects,
- 4) Gestural: movement, speed and stillness in facial expression and body language, and
- 5) Spatial: proximity, direction, position of layout and organization of objects in space.

Multimodal semiotics analysis in this study includes visual, audio, spatial and gestural aspects. These four types of semiotic systems were chosen because this research only focuses on them. Kress & Leeuwen (1996:122) in (Sinar,2018:13) create a visual text analysis model based on Halliday's view that 'language is social semiotics'. Kress & Leeuwen focused on the different meanings formed by the combination of verbal and visual means and the relationship between the two means. It turns out that the use of visual text tends to be used more than the use of verbal text, during interaction.

- 1) Visual elements refer to colors and objects.
- 2) Audio relates to material produced by music sound/volume.
- 3) Gesture includes complete body language derived from almost all parts of the body that can be seen with the visible eye such as various types of body part movements: the head part of the body is used to confirm (nodding movements) or reject (shaking movements) the information given, the face is the part of the body that sends the most hidden messages. In addition to body language, gestures also present verbal messages, such as thumbs up or hand gestures of agreement, illustrators to explain someone who speaks by using their hands, affect displays kinesic messages about facial expression (Sinar,2018:14).
- 4) Spatial includes aspects such as the distance or proximity of objects.

It can be concluded that every time someone interacts, for example listening or responding to what the interlocutor says, they must make verbal choices such as choosing the topic of conversation, voicing speech with prosody, voice pressure, tone, even looking at facial expressions, clothing, how to stand or sit, nodding or leaning including the environment in which the interaction takes place, even if it is only a cursory glance at who is talking on his left right, or passing in front of him or her, whether it is verbal or nonverbal, but this text is multimodal because it combines two or more means and gives communication meaning to both verbal and visual means in multimodal interactions.

3. Traditional Wedding Ceremony

Etymologically, a traditional ceremony is divided into two words: ceremony and tradition. A ceremony is a series of events conducted by a group of people that have certain rules in line with their goals. Meanwhile, the meaning of tradition is a form of culture that functions as a regulation of behavior. Tradition is also a magical religious habit from the life of a native population which includes culture, norms, and rules that are closely related and then become a traditional system or arrangement (Koentjaraningrat, 2010). So, a traditional ceremony is one of the traditions carried out by a group of Indonesian people with a specific purpose where there are

still strong cultural values and for the needs of the people who support and believe in the ceremonies.

Javanese society is known as the largest population in the whole of Indonesia. Almost all the islands in Indonesia have Javanese society. Besides being known to have a friendly personality, Javanese people have an extraordinary history and tradition, as well as other tribes. This is proven by the many types of Javanese traditional dances, music, traditional houses, and ceremonies that make the Javanese language known in many regions in Indonesia and even in other countries. A traditional Javanese wedding has many processions that must be implemented by the bride and groom and their families. The traditional Javanese wedding procession is as follows (Sutikno et al., 2022);

1. *Ngelamar* : *Ngelamar* is a tradition where the groom comes with his parents and family to the bride's house to ask for or propose to the family's daughter to be his wife.
2. *Seserahan* : *Seserahan* is an activity where the family of the groom-to-be gives some items to the family of the bride-to-be. In general, *seserahan* contains a set of clothes, jewelry, household appliances, and some money.
3. *Pasang Tarub (Pasang Teratak)* : *Tarub* is a decoration made using young coconut leaves or called *janur*. And *teratak* is a tent decoration done by the wedding organizer. The installation of *tarub* and *teratak* is what indicates that the family is holding a celebration or wedding. Usually the *tarub* is placed in front of the house or crossroads leading to the family's house holding a wedding celebration and the *teratak* will be placed in front of the family's house or in a place that is adequate to put the *teratak*.
4. *Kembar Mayang* : *Kembar mayang* is a traditional Javanese wedding ornament made from a series of roots, stem, leaves, flowers and fruits. Usually the diversity of leaves taken will be bent into a banana stem. There are two twin *mayangs*, one for the groom and one for the bride, who will later exchange twin *mayangs* with each other.
5. *Temu Manten* : *Temu manten* is a Javanese wedding ceremony with several series, this process can be said to be the highlight of the Javanese wedding series. *Temu manten* is a procession of meeting between the groom and the bride who have officially become a religious couple. This procession is usually attended by family and invited guests, even the surrounding communities come to watch this procession. This procession is a traditional procession that can also attract the attention of the surrounding communities so that it can entertain them and the invited guests. Some of the rituals performed at *Temu Manten* are as follows;
 - 1) *Balangan gantal*, a procession where the bride and groom throw *gantel* or *betel* leaves rolled up with *areca* nut, flowers, *whiting*, *gambier* and *black tobacco*.
 - 2) *Wiji dadi*, is a procession where the groom steps on a raw egg which is then cleaned by the bride using water containing various flowers.
 - 3) *Sindur binayang (kirab)*, is a procession where the bride and groom stand side by side and link their little fingers to each other to the aisle seat guided by the bride's father by wearing a *shindur shawl* on the bride and groom to cover the shoulders of them.
 - 4) *Tanem jero*, is a procession conducted after the bride and groom sit on the aisle chair then the bride's father holds their shoulders.
 - 5) *Kacar-kucur (tampa kaya)*, is a procession where the groom will pour money mixed with yellow rice, nuts and flowers into the lap of the bride who is based on *sindur cloth*.

- 6) Dulangan (dhahar walimah), is a procession conducted by the bride and groom holding plates of yellow rice and side dishes and then feeding the rice to each other.
- 7) Mapang besan, is a procession of welcoming the arrival of the groom's parents and being greeted by the bride's parents then the bride's parents sit to the right of the bride and groom's parents on the other side.
- 8) Sungkeman, is the last procession of the Temu Manten procession. The bride and groom ask for blessings and prayers to both parents who have sat next to them.

Method




This research uses descriptive qualitative method. The aims of this research are to describe and analyze the multimodal semiotics elements as well as the meaning realized in the *Temu Manten* process in a traditional Javanese wedding ceremony. This research is being analyzed using Kress & Van Leeuwen theory which then the data will be analyzed based on the theories of experts and official sources that support the research. The data in this research was obtained from direct observation of the Temu Manten procession conducted in Labuhan Batu Utara, Aek Kanopan city, Desa Tarutung Gelugur on 25th February 2023. Then, doing an interview with the informants; Kasmino the Master of Ceremonies at a Javanese wedding ceremony (*dukun manten*) and Zumakir to find out and explore more information about the *Temu Manten* procession in a traditional Javanese wedding ceremony.




In analyzing the data, the technique of descriptive analysis used to obtain results and conclusions. According to Miles, Huberman, and Saldana in (Mezmir, 2020), the techniques of data analysis were focused on several characteristics, including. Data reductions means the process of selecting, focusing, simplifying, and abstracting data that appears from written field notes, interview transcripts, and documents. This process was done to make it easier for researcher to conclude data, meaning that the data is really focused and researcher can provide important information in the research. Data collection is carried out through direct observation and conducting interviews and documentation. Focusing the data on the *Temu Manten* procession at the traditional Javanese wedding ceremony. Simplifying the data, it is selected from visual, audio, gesture, and spatial that contain meanings then recorded and included from data analysis into theory. Abstracting the data, it is analyzed using multimodal semiotics from Kress & Van Leeuwen. This research analyzes the elements of multimodal semiotics and their meanings realized in the *Temu Manten* procession at a traditional Javanese wedding ceremony. In presenting the data, researcher made a description of the data by creating a tabulation of the multimodal semiotics elements realized in the *Temu Manten* procession and then described the analysis and meaning in the following.

Result And Discussion

Table 1. Temu Manten Processions and Multimodal Semiotic Elements

No.	Temu Manten Processions	Multimodal Semiotic Elements
-----	-------------------------	------------------------------

1	Balangan Gantal		<ol style="list-style-type: none"> 1. Visual: point of view, colors (green betel leaves), objects (betel leaves, lawe thread, as betel leaf binding, areca nut, whiting, ad tobacco as fillig inside betel leaf, and participants (the bride and groom, and the people who were watching the procession) 2. Gesture: body language and facial expression from bride and groom 3. Spatial: the distance of bride and groom
2	Wiji Dadi		<ol style="list-style-type: none"> 1. Visual: objects (raw eggs, setaman flowers, jarik cloth), and participants (the bride and groom, the parents, and mc (<i>dukun manten</i>)) 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom, parents, and mc 4. Spatial: the distance of bride and groom, and mc (<i>dukun manten</i>)
3	Sindur Binayang		<ol style="list-style-type: none"> 1. Visual: colors (red sindur clothes and yellow umbrella), objects (the bride and groom, the parents, grandmother, and mc (<i>dukun manten</i>)), and point of view of grandmother. 2. Audio: music sound (traditional javanese music) 3. Gestur: body language and or facial expression from the bride and groom, parents, and mc 4. Spatial: the distance of bride and groom, grandmother and mc

			(<i>dukun manten</i>)
4	Tanem Jero		<ol style="list-style-type: none"> 1. Visual: point of view and participants (the bride and groom, and father) 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom, and father 4. Spatial: the distance of bride and groom, and father
5	Kacar-Kucur		<ol style="list-style-type: none"> 1. Visual: point of view, colors (red sindur cloth), participants (the bride and groom), and objects (sindur cloth, a jug and its filling). 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom 4. Spatial: the distance of bride and groom
6	Dulangan		<ol style="list-style-type: none"> 1. Visual: point of view, colors (yellow rice), objects (yellow rice / tumpeng rice), and participants (the bride and groom, and parents) 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom, and the parents

7	Sungkeman		<ol style="list-style-type: none"> 1. Visual: point of view and participants (the bride and groom, and parents) 2. Audio: music sound (instrumental music as background) 3. Gestur: body language and facial expression from the bride and groom, and parents 4. Spatial: the distance of bride and groom, and the parents
---	-----------	---	--

In this data, information is gathered for seven processions, each of which had multimodal semiotic components such as visual, audio, gesture, and spatial with various numeric meanings. *Balangan Gantal*, *Wiji Dadi*, *Sindur Binayang*, *Tanem Jero*, *Kacar-Kucur*, *Dulangan*, and *Sungkeman* were the seven processions included in this research. The results of this study show that multimodal semiotic elements may be heard in the *Temu Manten* procession during a Javanese wedding ceremony take a place.

In the Javanese traditional wedding ceremony, namely the *Temu Manten* procession, there are semiotic multimodal elements that are realized in it; each element is interconnected in producing meaning. These elements are visual elements in the form of objects, colors, and participants; audio elements in the form of music sounds; gesture elements in the form of body language and facial expressions; and spatial elements in the form of distance.

The *Temu Manten* is a type of ritual and tradition that was practiced by the Javanese in the past. It is a requirement that must be followed to formally declare to the two couples that they have become husband and wife. It also serves to express the couple's desire to be united as a legal couple in order to be under Allah's blessing and protection at all times. *Temu Manten*, which signifies the end of single status for the two brides and the union of love, affection, and profound soul cravings, refers to the union of two soul mates who are legally married. *Balangan gantal* is the expression of the love that husbands and wives share and receive from one another. *Wiji dadi* is a sign of a wife's loyalty, submission, and love to her husband, as well as of the groom's willingness to take on leadership roles in his home, be responsible for raising children, and be a father. Because the husband has a higher degree than the woman and because the Prophet Adam's wife Eve is descended from his rib, it is required of the bride that she be able and willing to endure the duties and life of being a wife and follow her husband in every virtue. *Sindur Binayang* represents the coming together of two hearts and thoughts. Both the bride and the groom have made the decision to start a family together. They are moving boldly and determinedly toward their shared objective as they step and walk together. If you've already made the decision to be married, you need to keep moving forward and never give up so that you may build a happy family that is based on goodness. *Tanem Jero* is a term used to describe couples who have been brought together by love in the hopes that they will be able to withstand any challenges that their families may throw at them and live happily ever after. In addition to the husband's duty to support his wife and family, *kacar-kucur* is a way for people to express appreciation to God for all of his grace and the abundance of all the harvests that he has provided to his slaves. The woman must correctly handle the support and duty that the husband has given her and be dependable enough to take care of the husband's belongings and his household. *Dulangan*, then, refers to the two brides' faith and resolve to face the challenges and joys of

family life together. It is hoped that one day they will be blessed with a happy, peaceful, and harmonious family life. Last but not least, the bride and groom offered *Sungkeman* as an act of regret and a request for their parents' blessings in the hopes that they would later get Allah's blessing, as the blessing of Allah is the blessing of parents. so that they can have a wonderful, happy family in the future.

Conclusion

In this study, the semiotic multimodal elements that are realized were found; each element is interconnected in producing meaning. These elements are visual elements in the form of objects, colors, and participants; audio elements in the form of music sounds; gesture elements in the form of body language and facial expressions; and spatial elements in the form of distance. It was analyzed using Kress and Van Leeuwen theories. This study places an emphasis on verbal and nonverbal language (visual), as well as interpreters who can produce these signals. In this instance, it is clear that the *Temu Manten* procession's symbolic significance refers to the life of a couple that will be constructed together toward a happy family in kindness. This ritual is part of a Javanese wedding ceremony. The significance was expressed in the form of thanks giving to God, counsel, and prayers for the bride and groom as they began a new life.

References

- Amalia, K. (2019). *A Multimodal Analysis of Bukalapak Advertisement*.
- Budiawan et al. (2018). *HAMPARAN WACANA* (W. Udasmoro (ed.)). Ombak (Anggota IKP).
- Firman. Naf'an Tarihoran., et al. (2017). Bahasa sebagai Cermin Kebudayaan. *Jurnal Tarbiyah*, XXIV(1).
- Fishman, J. A. (2004). Language and culture. *The Social Science Encyclopedia*, 2, 559–560. <https://doi.org/10.4324/9781315759692-11>
- Hull, G. A., & Nelson, M. E. (2005). Locating the semiotic power of multimodality. *Written Communication*, 22(2), 224–261.
- Jewitt, C., & Henriksen, B. (2016). *Social semiotic multimodality*. De Gruyter.
- Koentjaraningrat, K. (2010). Manusia dan kebudayaan di Indonesia.[Humans and culture in Indonesia]. *Jakarta: Djambatan*.
- Kress, G. R., & Van Leeuwen, T. (1996). *Reading images: The grammar of visual design*. Psychology Press.
- Mezmir, E. A. (2020). Qualitative data analysis: An overview of data reduction, data display, and interpretation. *Research on Humanities and Social Sciences*, 10(21), 15–27.
- Oktafiani, D. (2020). *Representasi Keberagaman Pada Sampul Buku Cerita Anak Berbahasa Inggris: Analisis Multimodalitas*. Universitas Komputer Indonesia.
- Pratama, B. A., & Wahyuningsih, N. (2018). Pernikahan Adat Jawa Di Desa Nengahan, Kecamatan Bayat, Kabupaten Klaten. *Haluan Sastra Budaya*, 2(1), 19–40.
- Rosa, R. N. (2014). Analisis multimodal pada iklan Sunsilk Nutrien Sampo Ginseng. *Kajian Linguistik*, 12(2), 136–148.
- Saragih, A. (2019). *SEMIOTIK BAHASA: TANDA, PENANDA DAN PETANDA DALAM BAHASA*.
- Sari, D. N. (2019). *A Semiotical Analysis Of Tedak Siten Ceremony In Javanese Tradition*.
- Sinar, T. S. (2018). *ANALISIS WACANA MULTIMODAL (I)*. USU Press.
- Suprakisno, S. (2015). Analisis multimodal iklan “Indomie.” *Jurnal Bahasa Unimed*, 26(1), 78384.
- Sutikno, S., Harianto, I. I., Kartolo, R., Harahap, R., & Ali, R. (2022). Java Traditional Community Wedding Ceremony Tradition in Bandar Jawa III Huta, Bandar Sub-District,

Simalungun Regency. *Sosiohumaniora*, 24(1), 8–15.

Tylor, E. B. (2021). The Science of Culture [1873]. *Readings for a History of Anthropological Theory*, 19.

Yanti, N. P. M. P., Sujaya, I. N., & Umiyati, M. (2022). Multimodal Semiotics in Cosmetic Advertisement. *RETORIKA: Jurnal Ilmu Bahasa*, 8(2), 173–182.