

The Discourse of Postmemory of Grand Watudodol Underwater Posbox Advertisement

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Abstract

This paper examines the discourse of postmemory in the promotional media of Grand Watudodol Underwater Posbox tourist attraction, Banyuwangi, Indonesia. This is qualitative research. The data were collected from Instagram posts taken from the official accounts of Banyuwangi tourism, bwi.id, and posindonesia.ig. The collected data were analysed using multimodal discourse analysis. To restore the tourism sector affected by the pandemic, the Banyuwangi government has built new tours in various areas. Among them is one that collaborates with Pos Indonesia, called Posbox Underwater, which is located on Grand Watudodol (GWD) beach. This tour offers diving activities and traumatic events when sending letters. Traumatic events in this context come from the Millennial generation. For example, they must find proper paper, buy stamps, and go to the nearest post office, all of which are quite a hassle. Not to mention the worry about the letter not being delivered, the recipient not replying, making the writer curious about their response, and the time required. This research uses Gunther Kress & van Leeuwen's visual grammar design, McCabe's thematic progression, and Mariane Hirsch's postmemory to find the discourse in the existing promotional media. It is found that the transmission of trauma is depicted visually. However, textually, persuasive discourse is found in the caption. In addition, visitor testimonials also confirmed that the postmemory discourse was indeed transmitted affiliative. It can be concluded that multimodal becomes a means to advertise postmemory discourse.

Keywords: Multimodal, Visual Analysis, Thematic Patterns, Postmemory

INTRODUCTION

The tourism sector in Indonesia experiences rapid development. Despite the pandemic effect, the government continues to develop the tourism sector. This has been done by the Banyuwangi district government, Indonesia. Under Hj. Ipuk's leadership, Banyuwangi has been able to rebound their tourism sector. Some of the efforts taken include organizing various events and creating new tours. This series of activities is incorporated in one big event called B-Fest 2022. Thanks to this tourism event, the tourism sector experienced an increase in the number of visitors, which had a positive impact on the hospitality and tourism sector, which also had a good economic impact (KabarBwi, 2022). One of the new tours created is the Underwater Posbox tour located at Grand Watudodol (GWD) beach. To introduce it to the public, promotional media has been created on various social media platforms. This research analyses the discourse in the advertisement.

GWD Posbox Underwater is a tour created by a collaboration between Pos Indonesia and GWD. The activities of diving and sending letters are the main selling points of this tour. The activity of sending letters is rarely or even never done by people in this modern era (Höflich & Gebhardt, 2005). Although unfamiliar, written letters are being revived through this tour. This phenomenon is an effort to revive the trauma that the Millennial generation has lived through, and is trying to be transmitted to generation Z through tourism, or what can be called postmemory. The phenomenon of postmemory can be described as recreating the trauma that once passed through imaginative investment and transmitted to the next generation (Hirsch, 2012).

A lot of articles have been published on the area of multimodal discourse. Adler, S and Kohn, A (2020) have investigated Israeli political campaign in Israel during the general election in 2018. They investigate the campaign strategy used by the candidates by using multimodal

discourse analysis and social semiotics. They claim that in the incongruity between the promotion of a political agenda and perfume as a product, or an advertising genre suitable for the advancement of policies that will have an impact on the country's future.

Similarly, Chen, Z.E and Cheung, Ming (2020) use semiotic multimodal discourse analysis to observe interactive banner ads in pervasive marketing and advertising. As the investigation of the discursive construction process shows, banner ads on Tmall take advantage of human interactivity, intentionality, persuasion, and value creation to increase online sales as part of a gamification process while such modalities enhance consumers' shopping experience and sociality. The ads provide a synthesis of social semiotics, multimodal analysis, and interactivity to guide their analysis of advertising in e-commerce. They argue that apart from traditional marketing strategies, Tmall has extended and obscured the rebellious notion of carnival and used it as a corporation-led strategy to create new cultural forms that encourage spending.

Discourse of postmemory research has been carried out by Uebel in 2014. In his findings, Uebel sees that the trauma carried by the writers of narrative works was shaped by the dark memories of their predecessors (Uebel, 2014). The trauma referred to in this context is the memory of the tragedy of the war that occurred in the writers' hometowns. Although the writers did not go through the war, the memory of their predecessors influenced their writing style. The same discourse was also found by Chloe in her research. The transmission of trauma also occurs but the media used are commercial narratives, such as product brand names (Chloe & Lukianow, 2019). The process of trauma transmission can also be described through novels. Through dialogue in novels, Kuchta found that trauma can be transmitted through one's own family or can be called familial postmemory (Kuchta, 2015). Some previous research on postmemory is also a reference for this study.

Ahmed and Morgan (2021) on their research of postmemory and multilanguage English teaching. Focusing on the curricular interactions and personal and collective aspiration of multilingual students English for academic purposes, they found that attention to memory affect a more nuanced understanding of teacher's and student's agency and investment in multilingual semiotic practices. Additionally, they claimed that the nexus of postmemory should be an important consideration in English Language Teaching context where multilingualism is prevalent.

Gunther Kress & van Leeuwen's multimodal discourse analysis is used to find out the discourse in the advertisement that has been made by the GWD Underwater Posbox tour manager. The use of various resources in a mode will also affect the discourse formed in a message (Kress & van Leeuwen, 2006). Data in the form of images are analysed in a representational, interactional, and compositional meanings. Meanwhile, data in the form of captions will be analysed using McCabe's thematic progression pattern analysis. Thematic progression of each text has its own characteristics. This is influenced by the will of the writer himself. Writers can use simple pattern, constant pattern, split rheme, or derived hyper theme in their writing (McCabe, 1999). To find postmemory discourse, these two theories are used to analyse data in the form of advertisements taken from the official Instagram accounts of Pos Indonesia and Tourism Banyuwangi.

RESEARCH METHODS

This study belongs to qualitative research. The data were collected from Instagram [bwi.id](https://www.instagram.com/bwi.id) and [Poindonesia.ig](https://www.instagram.com/poindonesia) in the form of texts and images. These multimodal data were added with the data from visitor testimonials posted on the Instagram. Semi structured interviews were also conducted to find visitors' opinions about tourism, advertisements, and the experiences they have

gained after travelling (Denscombe, 2010). This type of interview is used by researchers to get open answers from visitors, allowing no limitations.

The analysis begins by analysing visual and textual data and continues by looking at postmemory discourse. Visually, the analysis begins with a brief description and continues with an analysis based on the theory of visual grammar design. Textual data in the form of captions is analysed by grouping them into clauses to see the theme and rheme. Then a pattern will be formed to see the type of pattern progression. So, it is possible that by using multimodal analysis, this research will reveal the discourse of postmemory which is one of the selling points in this tour.

RESULT AND DISCUSSION

In order to analyze the visual designs of pictures, the theory of Multimodal Analysis is used in this work. Multimodality offers a way to understand meaning beyond the text, such as images, design illustrations, gestures, etc. (Kress & van Leeuwen, 2006). The integration of MDA is widely used for analyzing digital media, teaching and learning, or even advertisements. Generally, this theory is adapted from Halliday's metafunctions of language, which are ideational metafunctions or representational meaning, Interpersonal metafunctions or Interactive Meaning, and Textual metafunctions or Compositional meaning.

Representational meaning deals with how represents objects and their relations in the world outside the representational system (Kress & van Leeuwen, 2006). The representation mentioned is related to the relations between the represented participants by the actions they perform as described in the image. Interactive meaning unfolds the social relations between represented participants and interactive participants (Kress & van Leeuwen, 2006). There are four significant elements that help highlight the relation which are gaze, social distance, camera angle, and colour. Compositional meaning is about how representational and interactive relations through interrelated systems (Kress & van Leeuwen, 2006). Information value and salience are two types included in this system.

Each image in the Instagram posts of posindonesia.ig and bwi.id has its own meaning. But in general, following is the metafunction analysis of the analysed data:

Table 1. *Visual Analysis of Promotional Content Posted by bwi.id*

Representation al meaning	Participant	Actor	Diver
	Goals	Goal	Image Viewers
	Process	Narrative	Action
Interactive meaning	Gaze/ contact	Demand	Demand attention
	Distance	Medium distance	
	Horizontal angle	Eye-level	Equality
Compositional meaning	Information value	Center	Diver, Post box, and the title "Banyuwangi Posbox Underwater"
		Ideal	The title "B-Fest 2022" and the institutions
		Real	Date and Place

Saliency	Diver, Post box, and the event title
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Table 2. *Visual Analysis of Promotional Contents Posted by posindonesia.ig*

Representation al meaning	Participant s	Actor	Diver, Hj. Ipuk (Banyuwangi’s Regent), and Djoemadi (Pos Indonesia director), GWD’s figurehead, and Pos Indonesia representatives
		Goal	Image Viewers
	Process	Narrative, and non-transactional.	Action
Interactive meaning	Gaze/contact	Demand, and Offer	Demand attention, and Offer services
	Distance	Close, Medium, and Far distance	
	Horizontal angle	Eye-level, and high angle	Power manipulation
Compositional meaning	Information value	Center	Post box, the diver, tour title, the banner, and all figureheads
		Ideal	The title “B-Fest 2022” and the institutions
		Real	Date and Place
		Margin	coral reefs
	Saliency	Size, Color, Focus, Foreground, and Background	Diver, Post box, the banner, Hj. Ipuk (Banyuwangi’s Regent), and Djoemadi (Pos Indonesia director).

Halliday’s Systemic Functional Linguistics (SFL) is also used in this research to analyze the textual element that accompanies the visual elements in the contents posted on Instagram. There are three metafunctions that can be used to analyze linguistics data which are ideational, interpersonal, and textual metafunctions. In this research, the textual metafunction which consists of theme and rheme clause analysis is used to understand the thematic pattern of the text. The study of thematic progress classification has been carried out by McCabe in 1999. Through the thematic pattern of a text, the researcher can find out how the creator of the advertisement communicates with the target audience. Therefore, the researcher focuses on the textual metafunction, especially the thematic patterns. According to McCabe, the thematic progression of a text is classified into simple linear progression, constant continuous theme, Split theme, and derived hyper-theme (McCabe, 1999). The following is the thematic progression formed from the analysis of Instagram captions from the two official accounts that were taken:

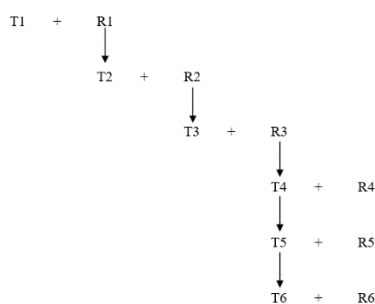


Figure 1. Caption Analysis on bwi.id Instagram caption

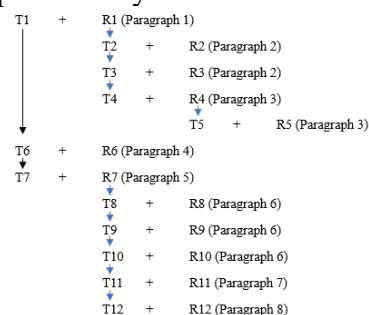


Figure 2. Caption Analysis on posindoneisa.ig Instagram caption

Based on the data obtained and the multimodal analysis that has been made, further discussion related to multimodal needs to be done to reveal the postmemory discourse that is formed. From the use of various resources for meaning-making, the advertisers here were trying to invite the image viewers to come and try the tour that was formed from their memory of the mailing experience that has been abandoned by today's young people or gen-z.

Reconstruction of the past as a tourism discourse through multimodal advertising images

Both Pos Indonesia and Banyuwangi tourism has their own way to visualise the tourist attraction. As for instance, Banyuwangi tourism depicts the general situation on the seabed while the post box is placed. The following figure is the advertising image created by Banyuwangi tourism.



Figure 3. Promotional Content Posted by bwi.id

Source:

https://www.instagram.com/p/CjSkNkJCDI/?utm_source=ig_web_copy_link&igshid=MzRIODBiNWFIZA==

The picture shows a man diving under the sea where the post box is located. He is wearing proper diving equipment and showing that he is doing fine. The underwater scenery, which is quite clean and stunning, also describes the situation in the picture. A cluster of well-maintained coral reefs is featured in this image as the background. The underwater scenery, which is quite clean and stunning, also describes the situation in the picture. A cluster of well-maintained coral reefs is featured in this image as the background. The picture also highlights the additional information regarding the detail of the event which is the date of the launching and its location under the title “Banyuwangi Posbox Underwater”. There is also logo of various institutions that support this event placed on top and the bottom part.

From figure 3, the picture depicts a man who is diving. Under representational meaning, this man can be called a represented participant. Because there is no other participant who receives the action from the man, and if we draw a vector line, the man performs the action with the viewer as the goal, then this image can be categorized as a narrative image. Action that has only one participant in it is a non-transactional process. When images or diagrams have only one participant, this participant is an actor (Kress & van Leeuwen, 2006). In short, in explaining the state of the situation, the image creator is trying to tell the viewer that they want to convey about the activities they want to promote, which is the snorkeling activity and the experience of sending letters under the sea.

Meanwhile, in interactive meaning, the image creator positions the represented participant at a medium distance. This can be seen by the position of the diver in the picture, which is not too close or far away, so that the social relationship that can be built is medium distance. The medium close shot cuts off the subject approximately at the waist, the medium shot approximately at the knees (Kress & van Leeuwen, 2006). Then, with the gaze in the form of demand gaze, which is the participants in the picture looking directly at the reader, this picture invites the image viewer to try the attraction. This type of gaze demands that the viewer enter some kind of imaginary relation with him or her (Kress & van Leeuwen, 2006). Meanwhile, the technique of taking the picture is a eye-level angle. This angle makes the image viewer have the same power. The point of the angle is one of equality and there is no power difference involved (Kress & van Leeuwen, 2006). In other words, the image maker positions the image viewer as equal to them, this aims to indicate that the image viewers who are mostly potential tourists have the same social relations and do not have stronger or lower power.

In compositional metafunction, the use of salience and information value elements is useful to find out how the previous two metafunctions are composed. The degree to which an element draws attention to itself, due to its size, its place in the foreground or its overlapping of other elements, its colour, its tonal values, its sharpness or definition, and other features (Kress & van Leeuwen, 2006).

The salience element that stands out from the image is the text "Banyuwangi POSBOX Underwater". Located in the middle of the image and using a larger font size and a fairly contrasting orange colour, the word POSBOX here is the main salience here. Therefore, it can be concluded that the attention of image viewers will be automatically drawn to the POXBOX text and will continue by looking at the mailbox object and finally they will see the rest of the image in the form of additional information such as schedules, locations, and institutions that support this activity.

Based on the visual analysis, it can be concluded that the discourse inside the content is build-up by combining the metafunctions. Furthermore, table 1 helps explain the elements used by the content creator. It can be seen that the discourse of informing the attractions is present in this datum. Introducing discourse is delivered by employing those visual elements. Hence, the advertiser is trying to reach the target audience, who mostly are the gen-z. The advertiser points out several points in this datum. First, bwi.id shows diving activity which carried out by a man. The post box which is the main selling point is also introduced in this datum. Second, Bwi.id inserted the additional information regarding the event. The information contains the name of the attraction, the launching date and location, and the institutions that build this attraction. These two information are embedded within the advertisement so the target audience are introduced in to this new activity which involves sending a letter, an activity they haven't done before, and diving in one go.

Representationally, all images here are mostly dominated by represented participants who are dominated by figureheads from Pos Indonesia. The action carried out by the participants is dominated by the action process. When two participants serve as the Actor and the Goal, we refer to this as a transactional process (Kress & van Leeuwen, 2006). However, only images 3 and 5 have actors and goals. Both have the same goal, which is the representation of other participants in the image. While images 1,2 and 4 do not have a goal, which makes it a non-transactional process. When there is only one person in a picture or diagram, that person is called an actor (Kress & van Leeuwen, 2006). Represented participants are carrying out different actions in each picture. The action in the first image is putting; the second to the fourth image is showing; while the fifth one is speaking. Every image that has represented participants and carries an action can be called a narrative image. When participants are connected by a vector, they are represented as doing something to or for each other, hence we refer to it as narrative images (Kress & van Leeuwen, 2006).

Pos Indonesia employs the elements of gaze, social distance, and angle. Demand gaze is given by the participant in order to ask the interactive participants, especially the image viewers who see this advert, to try this attraction. According to Kress and van Leeuwen (2006), this type of image is called a 'demand'; the participant's look (and gesture, if present) demands something from the viewer, and seeks the viewer to the viewer join into some kind of imaginative relationship with him or her. Offer gaze is also present in the first and third image. The represented participants who are seen showing off their letters are not looking directly at the interactive participant or image viewer. So, the image creator wants to offer information by providing an example of a letter that can be used by potential tourists who want to try the tour. For this reason, the term that called this kind of image an 'offer' – it 'offers' the represented participants to the viewer as items of information (Kress & van Leeuwen, 2006).

According to Kress and van Leeuwen (2006), at close distance, the object is shown as if the viewer is engaged with. The close social relation is used by the image creator to create a sense of closeness so that the image viewer becomes close to the participants. Medium distance here is also used to express the supporting situation around the represented participant, which is the existence of a large post box along with the coral reef below. The medium close shot cuts off the subject approximately at the waist, the medium shot approximately at the knees (Kress & van Leeuwen, 2006). Long distance is used to show the participant completely and wants to convey the situation in the picture more clearly. There is an invisible barrier between the viewer and the object at a long distance and the object is out of reach and just for our contemplation (Kress & van Leeuwen, 2006). In short, Pos Indonesia constructs their positions differently in each image.

Compositionally, both salience and information value are present in the data. In salience, Pos Indonesia mostly employs the use of contrast colors, dominant size, and focus. The elements that are made to attract the viewer's attention are realised by such factors as relative size, contrasts in tonal value (or colour), differences in sharpness, etc (Kress & van Leeuwen, 2006). Salience in the post box is clearly seen that the mailbox has the element of salience. Having an orange colour that is quite contrasting from the others, coupled with the large size of the represented participant, this mailbox becomes the salience element in this picture. The postbox is used as a salience element by Pos Indonesia because they want to signify that the mailbox under the sea is the main value of this tourist attraction. The diver who practices the attraction is also a salience, but the colour of the equipment used is quite dark, making it less contrasted with the letterbox. While the represented participants are highlighted by dominating the frame. The play of size is one of the important parts in salience (Kress & van Leeuwen, 2006). It can be seen that the diver and the figureheads are placed in the middle part and almost fills the frame. This draws the viewer's attention directly to the participants. Furthermore, the play of focus is also present, especially in second and third image. The participants that appear in more detail and are positioned in front of the others make them become the salience in this image. These two clearly visible participants become the foreground for other participants who are seen behind them or the background. The attention of the image viewer when looking at this image will be directly focused on the focused participants and the activities they are doing, which is showing off sample letters that can later be used by potential tourists who want to try this tour. In addition, the play of information value used by Pos Indonesia also highlights the idea inside the images. Based on table 2, Pos Indonesia is using certain elements. Each of them helps to combine the idea created by the previous metafunctions. Compositional meaning is about how representational and interactive relations through interrelated systems (Kress & van Leeuwen, 2006).

Hence, the discourse of informing the new way of sending letters which involves diving is formed by using the elements which are already shown by table 2. According to Cook (Cook, 2001), adding new things to attract new consumers in advertisements is indicated by showing something new, because ads are constantly changing. So, it can be concluded that the discourse of showing a challenging way of sending written letter is constructed in this picture. In addition, highlighting figures who were crucial to the development of the GWD posbox underwater tourism is crucial. Especially in figure 6, they show an example of a letter they wrote. It can be seen that Pos Indonesia is trying to convey to image viewers that the new attraction they have created is highlighting the activity of writing letters. This activity is indeed rare or even unfamiliar to young people in this digital era. Young people nowadays never send messages through written letters, but instead through various kinds of social media that are available today. So, it can be concluded that Pos Indonesia is trying to reintroduce the way of sending messages using written letters that people used in the past before the existence of social media to image viewers by highlighting two important figures, who are the Banyuwangi regent, Hj. Ipuk, and Faizal R. Djoemadi, the director of Pos Indonesia.

Thematic progression as persuasive discourse

The use of thematic patterns can be seen by separating the theme and rheme of each clause. A theme consists of the starting idea of a clause while the rheme is the rest of it. Hence, the following is the data extracted from the Instagram account of both Pos Indonesia and Banyuwangi tourism:

Table 3. *Theme and Rheme Classification Carried by bwi.id*

Clause	Theme	Rheme
A new attraction has been added to our beloved Banyuwangi Festival 2022	A new attraction has been added	to our beloved Banyuwangi Festival 2022
It is Banyuwangi Posbox Underwater	It	is Banyuwangi Posbox Underwater
Instead on roadsides, now the post	the post boxes	Are also available

boxes are also available underwater.		underwater.
The coral reef conservation area of Grand Watudodol Banyuwangi is the one that provides this attraction	The coral reef conservation area of Grand Watudodol Banyuwangi is the one	that provides this attraction
We welcome our beloved tourists interested in sending mails while diving under the sea and enjoying the view of well-maintained coral reefs	We	welcome our beloved tourists interested in sending mails while diving under the sea and enjoying the view of well-maintained coral reefs
Should you be interested, please come to GWD Banyuwangi on 7th October 2022 at 09:00 WIB	Should you be interested	please come to GWD Banyuwangi on 7th October 2022 at 09:00 WIB

From the figure 1, two types of thematic progression can be noticed. The thematic development from theme 1 and rheme 1 to theme 3 and rheme 3 is consistent, which continues to develop from the first to the third rheme. This development, according to McCabe, is a simple linear progression. In using the simple linear pattern, then, writers can ensure that the readers are constantly “with them” in terms of points of departure, thus elaborating on concepts in a way which allows readers to optimally build up the conceptual framework (McCabe, 1999). During the thematic build-up, the content creator wants to convey the idea of introducing the new attraction. At the first theme, the writer says that a new attraction has been added and then it is supported by the first rheme which explains the idea of what is being added to. The second theme as well as the second rheme then defines the idea of the first rheme, which introduce the new tourist attraction. The second rheme highlights the name of the attraction. The third theme then also elaborate the idea from the second rheme by explaining that the attraction involves mailboxes and snorkeling activities. The third rheme then also supports the idea from the preceding theme. According to Afriani (2012), this pattern is considered an informative function of the text. Since readers or the creator could follow and generate the flow of ideas in this pattern, this function is obviously helpful in grasping the idea.

The progression from theme 4 and rheme 4 to the last appears different than before. This type of thematic progression can be referred to as a constant pattern. The constant pattern is where the Theme of given information is derived from the theme of a preceding clause (McCabe, 1999). During the thematic progression, the content creator is constantly explaining about the detail regarding the attraction. Starting from the fourth theme, the location of the attraction is introduced. While the fourth rheme helps to emphasize that the GWD Banyuwangi is the only one that provides this kind of attraction. The fifth theme tells the readers that the location is ready to provide tourists who are interested in trying the attraction. Hence it elaborates the idea from the previous theme which tells the location. While the fifth rheme only supports the idea that comes from the fifth theme and it does not link to both the preceding and next rhemes. The sixth theme then also elaborates from the fifth theme, which invites the reader to come to the event. The sixth rheme then helps to elaborate the idea from the sixth theme, which tells the date and location of the event. The use of constant pattern shows that the reader can understand the whole text by only recognized the theme at once and trying to link it until the

last sentence of the paragraph (Afriani, 2012). Constant thematic pattern is useful to link ideas from the themes to construct the idea from the content creator and it is also helpful to advertise the idea easily.

From the analysis above, the researcher can find out that the thematic progression style in the caption made by the official bwi.id account carries two types of thematic progression which are simple linear progression and constant pattern. Then, it can also be seen that the use of these two models is used by the content creator with certain intentions. One of the main purposes seen here is for advertising discourse, which tries to invite readers to try this tourist attraction. As explained by Cook (2001), the crucial feature which distinguishes advertisements from related genres is their function, which is always to persuade, inform, persuade, recall, or influence people to buy a particular product. Simple linear thematic progression and Constant progression are used by the advertiser to shape the discourse here. From the analysis above, simple linear thematic progression is used by the content creator to introduce a new tourist attraction, while constant progression is used to invite readers to come to the event and try the diving experience while sending letters and enjoying the view of coral reefs maintained by the manager of the place. Therefore, from the thematic progression model, the content creator uses both models to persuade tourists to come to GWD and try the new attractions.

Pos Indonesia on the other hand, has a different type of thematic progression which created in figure 2 is formed based on the following classification:

Table 4. *Theme and Rheme Classification Carried by posindonesia.ig*

Clause	Theme	Rheme
A new attraction has been added to our beloved Banyuwangi Festival 2022	A new attraction has been added	to our beloved Banyuwangi Festival 2022
It is Banyuwangi Posbox Underwater	It is	Banyuwangi Posbox Underwater
Instead on roadsides, now the post boxes are also available underwater	now the post boxes are also available underwater	Instead on roadsides
The coral reef conservation area of Grand Watudodol Banyuwangi is the one that provides this attraction	The coral reef conservation area of Grand Watudodol Banyuwangi is the one	that provides this attraction
We welcome our beloved tourists interested in sending mails while diving under the sea and enjoying the view of well-maintained coral reefs	We welcome our beloved tourists interested in sending mails	while diving under the sea and enjoying the view of well-maintained coral reefs
Should you be interested, please come to GWD Banyuwangi on 7th October 2022 at 09:00 WIB	Should you be interested	please come to GWD Banyuwangi on 7th October 2022 at 09:00 WIB

From figure 2, the same two types of thematic progression can be noticed. In this caption, the thematic development in clause number 1, 4, and 7 are sharing the same feature, which developing consistently. The themes are developed based on the previous rhemes. This development, according to McCabe, is a simple linear progression. In using the simple linear pattern, then, writers can ensure that the readers are constantly “with them” in terms of points of departure, thus elaborating on concepts in a way which allows readers to optimally build up the conceptual framework (McCabe, 1999). It is clear

that during the thematic build-up, the content creator wants to convey the idea of introducing the new attraction. In the first theme, the writer says that two organizations are launching a new tourist attraction which is the underwater posbox. While the first rheme provides the additional information which is the address of the attraction. The second theme then develops the idea of the preceding rheme by explaining more about the address. The same happens in the fourth clause and seventh clause. According to Afriani (2012), this pattern is considered an informative function of the text. Since readers or the creator could follow and generate the flow of ideas in this pattern, this function is obviously helpful in grasping the idea.

The progression from theme number 2 to 4, 8 to 12, 1 to 6 and 6 to 7 appears different than before. This type of thematic progression can be referred to as a constant pattern. The constant pattern is where the Theme of given information is derived from the theme of a preceding clause (McCabe, 1999). It can be seen from the figure that the arrows are coming from one theme and it is pointing to the next theme. During the thematic progression, the content creator is constantly explaining about the detail regarding the attraction. Starting from the fourth theme, the location of the attraction is introduced. While the fourth rheme helps to emphasize that the GWD Banyuwangi is the only one that provides this kind of attraction. The fifth theme tells the readers that the location is ready to provide tourists who are interested in trying the attraction. Hence it elaborates the idea from the previous theme which tells the location. While the fifth rheme only supports the idea that comes from the fifth theme and it does not link to both the preceding and next rhemes. The sixth theme then also elaborates from the fifth theme, which invites the reader to come to the event. The sixth rheme then helps to elaborate the idea from the sixth theme, which tells the date and location of the event. The use of constant pattern shows that the reader can understand the whole text by only recognized the theme at once and trying to link it until the last sentence of the paragraph (Afriani, 2012). Constant thematic pattern is useful to link ideas from the themes to construct the idea from the content creator and it is also helpful to advertise the idea easily.

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Second generation response towards imaginative trauma

When examining postmemory in an object, it is critical to determine what memory or trauma is being conveyed by the preceding generation. Examining the generations that participate in the process, known as the first and second generations, is just as essential. Postmemory describes the relationship that the generation after bears to the personal, collective and cultural trauma of those who came before- to experiences they “remember” only by means of the stories, images, and behaviors among which they grew up (Hirsch, 2012).

Sending written letters was one method of communication. Back in their childhood, people born between 1997 and 2012, or so-called gen Z, could only communicate through letters. The preceding generation, who had never actually obtained the new mode of communication (phones and internet), relied on letters to stay in touch with distant friends or family. Sending written letters imposes

its own set of constraints on the user. The primary factor is effectiveness. According to Albi (2019), sending a letter requires more effort, especially if it is a handwritten letter.

Because it takes time and money, sending written letters might often be problematic. Evidently, a letter needs to have a stamp on it to be sent. Leighann (2020) asserts that the cost of a single stamp makes utilizing letters as a form of communication obsolete in the modern era. Leighann added that stamp costs have contributed to a downfall in letter messaging. They cost 2 cents each in 1920 (Leighann, 2020). Most people do not want to spend absurd sums of money on items that once had less value.

POS Indonesia, a company that specializes in letter delivery services, continues to operate as a business that offers post boxes to customers in Indonesia so they can send letters despite these drawbacks. By working with GWD Beach in Banyuwangi, POS Indonesia has employed one tactic to keep itself going and let people know that it is still active. Djoemadi remarked during the GWD Underwater Posbox opening ceremony that their collaboration with GWD tourism aims to introduce tourists to sending letters using letterboxes they have positioned on the seabed in order to pique their curiosity.

Two generations are engaged in this postmemory phenomena. Hirsch (Hirsch, 2012) claims that first generations are those who survived the Holocaust, whereas second generations are those who were given or received knowledge of the terrible experiences. In this instance, the visitors, who are primarily young people born between 1999 and 2012 (the second generation), and the tourist managers, which include employees of POS Indonesia and GWD organizers (the first generation), are the generations that participate in the memory transmission. In this situation, affiliative transmission is the type that occurs. There are two ways that trauma can be passed down: familial (directly tied to blood or family links) and affiliative (involves participation in group stories, cultural practices, public commemorations, and collective acts), according to Hirsch (Hirsch, 2012). It is obvious that these generations are not related by blood or family. Therefore, it is obvious that the postmemory type is affiliative or intra-generational rather than familial.

The GWD tourist organizers' and POS Indonesia's innovation can be seen as a type of imaginative investment made by "the first generation." Nowadays, almost nobody sends messages to their family or friends via written letters because of modern technology. Here, "the first generation" sees this phenomenon as a chance to reintroduce letter-writing in an imaginative way, through diving activities. As Edi, one of the managers of GWD, said in the interview:

"In the present era, young people seem to have either forgotten or never experienced the nostalgic act of sending handwritten letters. Their communication primarily revolves around the speedy exchange of messages. In contrast, in earlier times, the process was quite distinct. Waiting eagerly for a response from the recipient of our message used to be both challenging and tiresome, as not everyone would reply promptly. Such uncertainties don't seem to exist today, given the instantaneous nature of messaging. Furthermore, back then, there was the added concern of letters not reaching their intended destination due to errors in the address we wrote. It was customary to infuse the letters sent to potential crushes with fragrance, hoping that it would leave a lasting memory of us. However, this romantic notion seems to have faded away in the modern age, where such gestures have become less common." (Edi, personal communication, February 8, 2023)

It is clear from the "first generation" member's response above that they firmly believe that the basis for or motivation behind conducting this underwater posbox trip is their trauma associated with letter-writing. Additionally, it is evident that they are aiming their advertising at today's youth, the majority of whom are members of generation Z. Therefore, it may be claimed that "the second generation" of tourists is the tour's target market.

In this example, the second generation did experience the drawbacks of letter-writing, but only briefly, and even then, it happened when they were in preschool. Additionally, since they follow directions when they are in school, they do not naturally feel this way. There are even people who have

never felt the unease that "the first generation" did when mailing letters. As Aurelia and Novita, visitors to the GWD posbox underwater tour, said in the following extracts from the interview:

"I have never sent a written letter via the post office myself. I did once when I was in kindergarten, my teacher told me to do it. My friend invited me here, she said she saw it on Instagram. It's a bit challenging; it turns out the depth is quite deep." (Aurelia, personal communication, February 8, 2023)

"I have never done it before, not even once. This is the first time I've tried sending a letter. Since it was my first time, I sent it home to my parents. It's also busy here, so I prefer it when it's not on holiday to get some space." (Eka, personal communication, February 8, 2023)

From the two statements above, there are several things that the 'first generation' and 'second generation' felt when trying this tour. Aurelia stated that she had experienced or lived the trauma received by the first generation herself so she did not give an opinion on this matter. In addition, she also felt the difficulty of reaching the post box at the bottom of the sea. In contrast, Novita stated that it was her first time sending a written letter. She felt the crowds that she had to deal with while on location. The same feeling that 'first generation' must also feel when they want to send a letter at the post office but they must queue on the spot to wait for their turn.

Other visitors felt the same way. Wita experienced confusion when she was required to write the content of the letter she had to send. It can be seen from the following interview results:

"Thinking about what to say on a small paper like this is difficult. I want to say a lot but I'm afraid it will take too long. I also thought that it would be more meaningful to send a message through writing on paper like this." (Wita, personal communication, February 8, 2023) .

Nowadays, sending messages quickly tends to make the "second generation" reduce the meaning of the messages they convey through text. Unlike the "first generation" who tend to think more about what messages they should convey through the media available at that time, one of which is written letters. There is also one statement from one of the visitors that the researcher considers to be a trauma felt by the "first generation". Collecting stamps as a philatelist collection is one of the traumas the first-generation bear. According to Messerschmidt (2022), the hobby of stamp collecting has been popular since 1860 because it can be accessed from various circles and they consider stamps to have their own artistic value because most stamps are made based on local culture and local culture. Samsiyati, one of the visitors, said that she agrees that collecting special stamps that are custom-made is very doable. "You can definitely use this as a treasury. They said it's a special waterproof stamp (Samsiyati, personal communication, February 8, 2023). Looking at Samsiyati opinion, it can also be seen that POS Indonesia also made stamps that could be treasured in its era. There must also be "first generation" people who were doing this hobby. So, it can be said that collecting stamps is also one of the traumas provided by this tour.

Overall, the phenomenon of postmemory is present in this tourism. Some of the mediums for the transmission of trauma is tourism itself, although advertising is also an intermediary even though it is not too much dominant. The type of memory transmission that occurs is an affiliative transmission. Most trauma is not related to blood relations but cultural or historical connections. The event's participants are the tourists (the second generation) and the tourism organizers (the first generation). The delivery of memory transmission was successful. Through interviews that researchers conducted directly on the spot, some of the traumas felt are; less effective in sending messages than using modern technology (social media), the expense, thinking about what to write so that it is meaningful, and stamp collecting activities

CONCLUSION

Both Pos Indonesia and GWD are showing the glimpse of the underwater tourism to promote the attraction. By using Gunther Kress & van Leeuwen's visual grammar analysis, the selected data are analyzed from it is representational, interactional, and compositional metafunctions. In bwi.id's Instagram post, the content creator emphasizes the attraction by focusing on the action carried out by the represented participant. Pos Indonesia on the other hand also emphasize the action, but they also highlight the situation of the underwater as well as the tour in general. So, visually, the image represents the attractions that provided by Pos Indonesia and Grand Watudodol.

Based on textual analysis, only two types of thematic progression found in the Instagram caption. Simple pattern progression and constant pattern progression are mostly occurred in the data. Both has its own advantages. Simple thematic progression helps maintain clarity and coherence in writing. By presenting information in a logical order, readers can easily follow the flow of ideas and understand the connections between different themes. While constant pattern helps the reader to perceive a strong connection between the ideas presented, creating a unified and structured flow of information. These two types of patterns occurs both in bwi.id and posindoneisa.ig Instagram post. By deploying these patterns, they persuade their reader to come and try to the attraction.

Postmemory ,in this case, is carried out by two generations. The first generation consist of Pos Indonesia and GWD tourist managers while the second generation are the tourists who mostly consist of Gen Z. The first generation created the tourist attraction as their imaginative investment. Aside from being an effort to restore the tourism sector in Banyuwangi, their goal is to introduce the activity of sending letters to the second generation. The use of diving activities here is also an element of trauma that the second generation must go through on this tour. However, for tourism purposes, the first generation also offers underwater views that can be enjoyed by tourists. Therefore, the point of this tour is to introduce the trauma of effort, cost, and ineffectiveness that first generations must go through to send messages.

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