CHAPTER I

INTRODUCTION

1.1. Background of Study

Human uses their way to interact with others. The way to interact with each other called communication. Cited from Oxford Learner's Dictionary (2015), communication means that it is a way of giving others information. To transfer the information, some modes help to communicate the information. The modes might be written text, languages, images, and color (Kress, 2009: 1). To succeed in the process of communication, it is better to apply more than one mode (Kress, 2009: 1). The target of people could easily understand and get information (Kress, 2009: 1). Communication has a strong relationship with media devices such as television, radio, newspaper, internet, and any other media devices which helps to communicate the information frequently as in a film, advertisement, etc. (Kuswandini, 2018: 348).

As a part of the media of communication, a film helps the audience to understand any information depicted inside the film itself (Bateman and Schmidt, 2011: 1). The modes that usually relate are pictorial and musical modes (O'Halloran, 2004: 84). Pictorial modes include gaze and gestures, while musical modes include song, sounds, speech, and also writing (O'Halloran, 2004: 84). As digitalization led its trends, there are many changes in serving the information more likely in a digital way (O'Halloran, 2004: 83). The innovation of film analysis also helps to reveal the way on how the meaning-making process occurs (O'Halloran, 2004: 83). Thus, this study analyses all modes especially visual modes depicted in the film using a multimodal approach, especially in Systemic Functional Multimodal Discourse Analysis and Grammar of Visual Images.

The Hunger Games: Mockingjay Part 2 Film. is an adaptation film from the novel written by Suzanne Collins. The novel has three parts of the series. This study focuses on analyzing an adaptation from the third part of the novel as the final books which have the same title as in the film. *The Hunger Games* is a dystopian science fiction action film produced in America in 2014. The final film titled The Hunger Games: Mockingjay. It is the final stage of Katniss Everdeen continues her struggle to fight the Capitol and to save Peeta after she survived twice from the

Annual Hunger Games. With the help of District 13, she becomes a symbol of rebellion towards Capitol. With her faith and courage, she fights the injustice that the Capitol gives through the Districts. Her loyalist symbolized her as the 'Mockingjay'. It is a species of birds that usually spread its wings beautifully. It is used to symbolized Katniss to spread her wings to have the courage to fight the Capitol and all the Injustice that they give.

Several modes contribute in *the Hunger Games: Mockingjay Part 2 film.* Pictorial modes contribute to the meaning-making process of interpreting multimodality in the film (O'Halloran, 2004: 84). Each mode reconstructs and builds information given by the audience (O'Halloran, 2004: 84). The actor and the actress's physical movement such as gaze, gestures, and speech represent the emotion of the actor and the actress. If language expresses the meaning through word classes and clause structure, visual communication could represent the meaning through the selections of color or any other different compositional structure (Kress and Van Leeuwen, 2006: 02).

Because there is a relation in more than one mode, the analysis should use a Multimodality theory by Halliday. At first, discourse analysis only focused on written text or printed media. But the study broad its topic and starts to develop its theory in the field of semiotic resources (O'Halloran, 2004: 1). According to O'Halloran (2004), Semiotic resources include visual image, language, space, and architecture. For further research, the semiotic frameworks developing research using a three-dimensional object and static electronic media as the object of the study. In short, this development called Multimodal Discourse Analysis (O'Halloran, 2004: 1). Multimodal Discourse Analysis has two types of mode, semiotic and linguistic modes help each other to analyze text and verbal language. The other mode is a non-linguistics mode, it is analyzing image that occurs as the object such as in a film analysis (O'Halloran, 2004: 1). There is a further approach of Multimodal Discourse Analysis proposed by Halliday. This approach is called SFL (Systemic Functional Linguistic). The core of SFL is in the semiotic approach. Not only used for analyzing written, printed, electronic texts, and also a three-dimensional object, this approach also used for analyzing the other modes such as visual imagery, a symbol in mathematics, and any other modes that deal with psychology (O'Halloran, 2008: 444). There are three models of metafunction in Systemic Functional Multimodal Discourse Analysis. Metafunctions have a function for analyzing modes in multimodal discourse analysis. Metafunctions divided into ideational metafunction, interpersonal metafunction, and textual

metafunction. The idea of Systemic Functional Linguistics is developed by Kress and Van Leeuwen (2006), if SFL by Halliday focused on verbal text, Kress and Van Leeuwen focused on how visual modes contribute in the meaning-making process. Kress using different terms of metafunctions: representation instead of ideational, interactive instead interpersonal, compositional instead textual.

Four previous studies are using multimodal discourse analysis. But, it has differences between the four other previous studies. The difference is in the data source. Those four previous study uses an advertisement as the data source. Four of them using Adidas Fearless AF Advertisement, You C1000 2016 Advertisement, Samsung Galaxy S9 and iPhone XS Advertisement, and Double Eleven Advertisement. Meanwhile, this study uses film as the data source titled *The Hunger Games: Mockingjay*. The similarities of this study with the previous study are in the object of the study that is in Multimodal Discourse Analysis in Electronic Media.

1.2. Statement of the Problem

1. What are the representation metafunctions presented in *The Hunger Games: Mockingjay Part 2 film*?
2. What are the interactive metafunctions presented in *The Hunger Games: Mockingjay Part 2 film*?
3. What are the compositional metafunctions presented in *The Hunger Games: Mockingjay Part 2 film*?

1.3. Objective of the Study

1. To analyse the representation metafunction of multimodality concept presented in *The Hunger Games: Mockingjay Part 2 film*.
2. To analyse the interactive metafunction of multimodality concept presented in *The Hunger Games: Mockingjay Part 2 film*.
3. To analyse the compositional metafunction of multimodality concept presented in *The Hunger Games: Mockingjay Part 2 film*.

1.4. Scope and Limitation

This study is based on the Discourse Analysis study as the scope of the study. The multimodal theory is applied to analyze the film. The limitation is in the data source used for this study. The data are taken from a scene *of The Hunger*

Games: Mockingjay Part 2 film. This study will focus on analyzing the ideational, interpersonal, and textual metafunctions in visual images.

1.5. Significance of Study

This study will be useful for further study that has the same or similar field, which is in discourse analysis, semiotics, and also multimodal research. On the other hand, for practical use, this study helps to develop for future research which focuses on analyzing a kind of metafunctions in multimodal discourse analysis that is in representation/ideational metafunction, interactive/interpersonal metafunction, and also compositional/textual metafunction.