

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter will review the previous study and the theory which supports the analysis. The theories are the theory of discourse analysis, multimodality, SFL, Visual Grammar, and multimodal film analysis. Further, in Systemic Functional Theory there is the theory of metafunction which are ideational, interpersonal, and textual metafunction use as the main theory of the analysis.

2.1. Review of Related Study

There are four previous studies presented in this study. All of these studies use the multimodal theory as it relates to this present study. The first study was written by Fitronia (2018) an undergraduate student from Airlangga University. This study focuses on analyzing the video advertisement using multimodal theory. This study analyses the portrayal of women depicted in Adidas Fearless AF advertisements. This study also applying the role of multimodal analysis in picturing women empowerment in advertisement video. This study uses the theory from Kress and Leeuwen (2006). This study uses qualitative approach as the research methodology. the results of this study have represented the mode that might deal with the women empowerment issues depicted in Adidas Fearless AF Advertisement.

The second study conducted by an undergraduate student from Airlangga University, Nugroho (2018). This study focuses on analyzing multimodality found in YOU C1000 2016 Advertisement. It is analyzing the concept of beauty sees through the eyes of multimodal. The theory is taken from the theory of grammar and visual design by Kress and Leeuwen (2006). Thus, this study also uses the Systemic Functional theory proposed by Halliday and Matthiessen (2004).. The research methodology that use in this study is the qualitative approach. The finding of this study is to find the concept of inner beauty through multimodal analysis in advertisement.

The third study comes from the thesis of an undergraduate student of Untag Surabaya written by Nurbawati (2019). This previous study compares the two advertisements, from Samsung Galaxy S9 and iPhone XS using multimodality theory. This study using three metafunctions by Halliday to compare two different advertisements. The metafunctions are Ideational Metafunction, Interpersonal Metafunction, and Textual Metafunction. The comparison uses the theory of

multimodal analysis from Goddard (1998), Halliday (1985), Kress and Leeuwen (1996, 2006), McQuarrie (2008). This study uses qualitative approach as the research methodology. The result of the study is to find the similarities and differences between Galaxy S9 and iPhone XS advertisement in non-linguistics and attention-seeking mode through three kinds of metafunction.

The last previous study comes from Hu and Liu (2016). This study analyses the Double Eleven Advertisement. The approach uses the Social Functional Linguistics about visual grammar from Kress and Van Leeuwen (1996). This study analyses the visual grammar that occurs in the advertisement. This paper also analyzing representational, interactive, and compositional meaning in the advertisement. This study aims to present the way how an advertisement manipulates the audience in a psychological.

Even though there are a lot of similarities find in the four previous studies. This study aims to fill the gaps from the result that find in the previous studies. If the four previous studies use advertisements as the data source, this study analyse the multimodal analysis into the whole new level by using film as the data source. On the other hand, the elements of the data in this study is way more wider and complex rather than the data and the analysis taken from the previous studies.

2.2. Discourse Analysis

Discourse analysis is a field of study which analyses the use of language in everyday life (Brown and Yule, 1983: 1). It is a field of study which analyses the language uses above the sentence (Schiffrin, 1994: 170). The aim of discourse is not only understanding one sentence but also understanding the whole sentences. The purpose of discourse analysis also to understand the internal and structural relationship of each unit of discourse (Schiffrin, 1994). The relation between discourse and text is for analyzing the structure or organization of the text. it is not only analyzing the form that has the opposite in analyzing content or meaning because content and form get along together and have the relation to each other (Fairclough, 1995: 188). Discourse and text analyzing the various aspect of texts which used discourse as the tools to an investigation, this analysis using the properties of dialogue such as turn-taking organization (Fairclough, 1995: 188). Discourse and text are connecting texts and contexts (Fairclough, 1995: 188).

On the other hand, discourse and image deal with analyzing the relation between discourse and image. Images considered a powerful icon in discourse (Mitchell, 1988). Discourse linked the language and the image articulately and

visibly (Schmid, 2012: 77). For example, the relation between each picture especially in the dialectic work which represents in the images (Schmid, 2012: 78). Interdisciplinary discourse analysis is getting wider in each different field. It is influenced by cultural context which affects the use of language. One of the examples of the latest branch of discourse analysis is in the functional approach of language proposed by M.A.K. Halliday in the 1970s.

2.3. Multimodality

Multimodality is an approach to find the meaning of the visual image as the semiotic resources. It analyses two different semiotic resources. The function is to analyze the visual images together with the different modes (O'Halloran, 2004: 1). Thus, multimodality and discourse analysis have a relationship to bridging the gap by analyzing the meaning behind the semiotic approach. As the parts of discourse analysis, multimodality uses more than one semiotic resource such as space, language, and verbal image to create meaning (O'Halloran, 2004: 1). But, at the present, the development of multimodal analysis begins to reach a new genre such as the multimodal analysis of three-dimensional objects, dynamic or static media, and also a print media (O'Halloran, 2004: 1). In Multimodal analysis, it has more than one mode. Kress (2009) states that mode is society's representation of historical and social shaping. Modes are divided into a linguistic mode, semiotic mode, and non-linguistic mode. Each mode has different roles. Linguistic and semiotic mode analyzing text and verbal language. On the other hand, non-linguistic mode specialized in analyzing images such as in the film (O'Halloran, 2004: 1). Further, Halliday mentions a research namely Systemic Functional Linguistics which develops the new semiotic resources (O'Halloran, 2004: 1).

2.3.1. Systemic Functional Linguistics

Proposed by M.A.K. Halliday (1994), Systemic Functional Linguistics a functional theory of language which uses language as a strategic, and meaning-making resource (Eggins, 2005: 2). SFL not only focused on the structural organization of English clauses, phrases, and sentences but also in the meaning of language (Eggins, 2005: 2). Language could present for many terms such as language as text, language as a system, language as sound, language as writing, language as wording, language as structure, and also language as resources (Halliday and Matthiessen, 2014: 20). Language is used to understand the text (Eggins, 2005: 1). Text can be defined as an object or as an instrument. As an instrument, the text helps to reveal the system of language, both in written and spoken (Halliday and Matthiessen, 2014: 3). Amongst the representation of

language in many terms, it has a difference in how it expressing and creating meaning (Halliday and Matthiessen, 2014: 20). Thus, the dimension of language is divided into 5 parts: structure (syntagmatic order), system (paradigmatic order), stratification, instantiation, and metafunction (Halliday and Matthiessen, 2014: 20). Specifically, this study would focus only on one part of the dimension of language. To analyze visual meaning or semiotic resources, the study using the theory of metafunctions: ideational, interpersonal, and textual.

2.3.2. Visual Grammar

Kress and Van Leeuwen (1996) develop the former approach from Halliday about Systemic Functional Linguistics. If the main focus on Halliday is in the verbal text and linguistic modes, Kress and Van Leeuwen applied the theory of SFL which focuses on semiotic modes such as visual images. Just like language, the image represents a display of regularities that can create meaning or describe the meaning (Kress and Van Leeuwen, 2006: 20). Image not only represents an aesthetic object, but it can be described as structured social, political, and communicative dimensions (Kress and Van Leeuwen, 2006: 20). The concept of three metafunctions is still used in visual grammar. But, Kress and Van Leeuwen use different terms: representation as ideational, interactive as interpersonal, compositional as textual. Even though it has a different term, the function is still the same.

Several modes are supporting the three metafunctions in the meaning-making process. Color and background construct in representation metafunction. According to Leeuwen, 2002 (as cited in Fitronia, 2018), color is a multifunctional mode that could use to making a sign. Kress and Leeuwen, 2002 (as cited in Nurbawati, 2019) stated that color is used as a mode consists of elements of features such as saturation, hue, purity, modulation, and differentiation. Each color represents a different meaning. Similar with Kress and Van Leeuwen, Cerrato (2012) stated that human's body reacts through the color when they see them. Human's body responds differently on each color. Thus, the representation of the meaning of color in this study is based under Cerrato (2012) description about the meaning of color.

While background become the crucial part of the film. The director set the background based on the situation. Background is much more than everything that happens and appears behind the subject (Millerson and Owens, 2008: 253). It depends on the director whether the background is set. The location of the background becomes a vital aspect to give an impact on the audience (Millerson

and Owens, 2008: 253). The location might be in offices, homes, factories, rooms, halls, public buildings, etc (Millerson and Owens, 2008: 253). The background also has a role to persuade and communicate through the audience (Millerson and Owens, 2008: 253). Background is divided into some kinds based on how it shot. When the action takes in a real location it is called ‘used of actual place’. If the action takes place in a similar place that similarly looks like the actual place it is called ‘use of substitute’. Meanwhile, if the action takes place in an ‘imitation’ place that looks like in the actual place, usually in the studio it is called ‘use of a set’. The last if the camera shows the particular place which is only a part of the photo and the shots are taken by using intercut and the sound effect it is called ‘suggestion location’ (Millerson and Owens, 2008: 255).

Dealing with the image or visual image as an object, interactive metafunction can be depicted through gaze, camera angle, and also through the selection of shot. Gaze is a part of the contact. As the visual configuration, contact has two functions: as a demand and as an offer (Kress and Van Leeuwen, 2006: 119). According to Kress and Van Leeuwen (2006), demand happens if an image directly transferring the information or meaning to the audience. On the other hand, an offer has happened if an image indirectly transferring the information or meaning to the audience.

Camera angle deals with how to hold the camera to get a reference through the subject of interest (Telg, 2012: 2). Angle is possible to represent subjective attitudes between the participant and the audience (Kress and Leeuwen, 2006: 129). Horizontal angle divided into two different points of view: frontal and oblique. Frontal angle used to shoot the participant in which the audience should pay more attention to the participant, while oblique angle suggests otherwise (Hu, 2016: 161). On the other hand, the statement from Kress and Van Leeuwen, 2006 (as cited in Hu, 2016: 162) states that vertical perspectives have three different kinds of angles: high angle, low angle, and eye-level angle. High angle makes the subject looks small and inferior. Low angle makes the subject look huge, it also deals with superiority. Eye-level angle deals with equality.

Camera shot deals with the amount of the object of interest that possibly appear on the screen (Telg, 2012: 2). There are three kinds of shots: wide shot, medium shot, and close-up shot (Telg, 2012: 2). Kress and Van Leeuwen (2016: 124-125) stated that there are five different kinds of angles: close shot, very-close shot, medium-close shot, medium shot, long shot. Close shot usually only shows head until shoulders of the subject. Very—close shot shows way more detailed

parts of the subject rather than the ordinary close shot. Medium-close shot shows the body of the subject through the waist. Medium shots show the body of the subject at the knees. Long shot deals with showing the human figures.

Information value, salience, and framing take place in analyzing the data through compositional metafunction. Information value is divided into various zones of the image. The zones are left and right, top and bottom, center and margin (Kress and Van Leeuwen, 2006: 177). The left and right composition deal with the information given at the very first start and it becomes the newest information. The top and bottom composition deals with the process of transferring information which starts from ideal to real. Centre and margin composition deal with the emphasis in the central part of the image.

Salience is created from the composition of some features which could attract the viewer's attention (Machin, 2007: 130). Salience has elements that could attract the attention of the viewer through different degrees. The degrees realized by placement of the foreground or background, size, sharpness, etc. (Kress and Van Leeuwen, 2006: 177).

The role of framing is to connect the elements in the image. The connection of each element in spatial composition represents the unity of the information as they belonged together into one meaning (Kress and Van Leeuwen, 2006: 177). Framing devices as elements could create from the dividing lines, or actual framing lines (Kress and Van Leeuwen, 2006: 177).

2.3.3. Metafunction

Language helps interpret human experiences. Every human experience could transform into meaning (Halliday and Matthiessen, 2014: 30). There are three different metafunctions: ideational, interpersonal, and textual.

2.3.3.1. Ideational Metafunction

Ideational metafunction represents the connection between one object with another object. Ideational metafunction interpreting and observing the event and relations as participants, processes, and circumstances. Ideational metafunction explains how the events as an experience of humans have happened. It is observing the content which is in spoken or written. Kress and Van Leeuwen (2006: 59) presenting the concept between the narrative process and participant. The participant deals with doing an activity. Thus, participants are divided into several kinds from each role and the amount of the participants. One of the examples is in

the actional process. It consists of one or more participants (actor and goal). Actor is participant whose doing some things, while goal is a result of the things that actor does. In the form of a vector, the actor can be analyzed through size, composition of place, the contrast of the background, and also from the color of saturation, etc that might steal the attention of the audience (Kress and Leeuwen, 2006: 63).

2.3.3.2. Interpersonal Metafunction

Interpersonal metafunction deals with the meaning between interactants and interactive participants (Kress and Leeuwen, 2006: 114). Interpersonal metafunction used as an exchange (Halliday and Matthiessen, 2014: 134). Interpersonal metafunction has two kinds of participants: represented participants and interactive participants. Represented participants are people, places, and also visual images. Interactive participants deal with the relation between the producer and the audience to create a meaning-making process (Kress and Van Leeuwen, 2006: 114).

2.3.3.3. Textual Metafunction

Textual metafunction deals with the interpretation of the text and its relation to create meaning of the image (Kress and Van Leeuwen, 2006: 177). According to the theory of Kress and Van Leeuwen, 2006 (as cited in Hu, 2016: 158), three systems have a relation to each other to analyze textual metafunction. The three systems are information value, salience, and framing. Information value consists of left, right, top, bottom, center, and margin arrangement. Salience deals with size variation, the sharpness of focus, tone, and so on. Framing deals with the relation between the significant differentiation of each individual.

2.4. Multimodal Film Analysis

At the very first era, a multimodal analysis that deals with visual images start in analyzing TV advertisement (Halloran, 2004: 84). Thus, it is developing on analyzing film using a multimodal approach. The resources of the analysis usually deal with speech, song, writing, ambiance sound, gaze, and also gestures (Halloran, 2004: 84). Dealing with Systemic Functional Grammar, the analysis deals in analyzing phasal, and metafunctional (Halloran, 2004: 84). Films make wide contacts dealing with the common issues in societies and reflecting the ideology, this helps the audience to understand the aim of the film analysis (Bateman and Schmidt, 2011: 3). Visual elements such as gesture, gaze, background, color, etc. effectively helps to contribute to the meaning-making process rather than analyzing the text-only (Bateman and Schmidt, 2011: 4). Thus, the use of metafunction type helps a lot to analyze the film (Bateman and Schmidt, 2011: 5). Film analysis also

contributed by discourse study, especially which accounts for semiotic modes. For example, the rules of film design and interpretation such as the camera angle which represent specific meaning, and other rules that have a contribution to the 'grammar' of shots.