MULTIMODAL DISCOURSE ANALYSIS OF THE HUNGER GAMES: MOCKINGJAY PART 2 FILM

by Rima Meigita Narindrani1

MULTIMODAL DISCOURSE ANALYSIS OF *THE HUNGER GAMES: MOCKINGJAY PART 2 FILM*

Rima Meigita Narindrani₁

₁Fakultas Ilmu Budaya, Universitas 17 Agustus 1945 Surabaya
Email: rimameigita@gmail.com

Abstract

Film adalah salah satu perangkat media yang tepat untuk menyampaikan sebuah informasi. Dengan bantuan dari beberapa mode, film berperan dalam roses pembentukan makna. Menggunakan teori dari analisa multimodal wacana, linguistik fungsional sistemik, dan tata bahasa visual, penelitian ini akan menganalisa tiga jenis metafungsi yang berbeda di film The Hunger Games: Mockingjay Part 2. Secara spesifik, analisis akan menganalisa metafungsi representasi, metafungsi interaktif, metafungsi komposisi. Metafungsi representasi menganalisa warna dan latar belakang. Metafungsi Interaktif menganalisa tatapan, sudut kamera, dan bidikan kamera. Metafunngsi komposisi menganalisa nilai infromasi, arti-penting, dan pembingkaian. Warna yang paling banyak digunakan di film The Hunger Games: Mockingjay Part 2 adalah abu-abu, hitam, putih, coklat, dan emas. Latar belakang menggunakan tempat asli untuk membangun suasana pada situasi yang sebenarnya agar dirasakan oleh penonton. Tatapan yang digunakan di film ini adalah tatapan langsung. Sudut kamera yang digunakan adalah sudut pandang mata normal. Sementara bidikan kamera yang paling banyak di gunakan adalah bidikan dekat yang standar. Peletakkan dari arah kiri ke kanan pada nilai informasi di gunakan pada film The Hunger Games: Mockingjay part 2. Objek yang paling penting adalah Katniss Everdeen sebagai karakter utama pada film ini. Pembingkaian yang dipilih adalah pembingkaian yang terkoneksi atau tersambung satu dengan yang lainnya.

Kata Kunci: The Hunger Games, Multimodalitas, Wacana, Tata Bahasa Visual, Metafungsi

1. INTRODUCTION

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). Thus, this study analyses all modes specially 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. 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, semiotic study, Multimodal Discourse Analysis, and Systemic Functional Linguistics. 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). 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.

2. REVIEW OF RELATED LITERATURE

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 advertisments 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.

3. METHOD

The research design used descriptive qualitative. The descriptive qualitative approach aims to summarize the specific event doing by some individuals of a group of people (Lambert, 2012: 255). The descriptive approach aims to describe the phenomenon and its characteristics. This approach more likely to concern what is happening rather than who or why it is happening (Gall & Borg, 2007). A qualitative approach is used in this study. According to Dornyei, 2007 (as cited in Nurbawati, 2019) qualitative approach deals with various data sources including using recorded sounds, texts, and images as the data source.

To analyze the data specifically, this study using a non-probability in choosing the scenes that used for analyzing multimodality. The data are taken from the scenes in *The Hunger Games: Mockingjay Part 2 film*. The duration of the film is 2 hours 17 seconds. The analysis would be focused on visual (images, movement) and spoken aspects that appear in the film.

The writer collected the data by capturing all scenes found in the film. Then, it selected specifically and analyzed based on the modes that might appear in the scenes. The scene was collected specifically because the scenes was only a scene that contained modes in three metafunctions: color, background, camera angle, camera shot, gaze, information value, salience, and framing. This study used main tools such as laptop, internet, textbooks, journals, and the previous thesis that have the same field in the multimodal analysis. This study using *The Hunger Games: Mockingjay part 2 film* as the data source which further being used to collect the data.

This study analyzing the multimodal elements found in the film. Further, using the SFL approach, it analyses the three metafunctions found throughout the film. First, this study analyses ideational metafunction in the film. In analyzing ideational metafunction the elements that would be analyzed are color and background. Second, this study analyses interpersonal metafunction. The elements that would be analyzed are gaze, camera angle, and camera shot. The last one is analyzing textual metafunction. The elements that would be analyzed in textual metafunction are information value, salience, and framing.

4. DISCUSSION AND RESULT

The analysis of representation/ideational metafunctions includes two modes: color and background. Interactive/interpersonal metafunctions include three modes: gaze, camera angle and camera shot. Compositional/textual metafunctions include three modes: information value, salience, and framing. Thus, the analysis is under the theory of Halliday (2004) and further, developed by Kress and Van Leeuwen (2006).

4.1. Representation Metafunction

The concept of ideational metafunction using narrative process and participant. It consists of more than one participant. Actor and goal are used in this analysis. It is because actor and goal help to explain which object or person that doing some works and what goal is get by the object or person. To apply the concept of the actor and goal, ideational metafunctions have two modes that help the analysis.

4.1.1. Color

1.	2.	3.
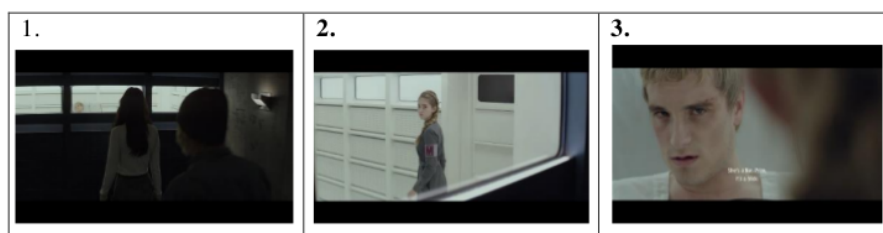
At the beginning part of the film, the scenes mostly use black, grey, white, and blue. According to Cerrato (2012), black color is associated with power, mystery, and strength. Black also associated with strong emotion, whether it is a happy or grief. Grey symbolize neutrality and equality. Grey also represent security, reliability and safety. This color contain less energy. On the other hand, white color represent a new starts, a new beginning. White represent the sense of clean. It is also deals with equality as in the grey color. White

also associated with fairness. Blue associated with depth and stability. Blue color also represent trust, loyalty and wisdom. It associated with truth.


The Capitol and President Snow are dominated with red, and gold color. While District 13 and President Coin are dominated with blue and grey color. Red indicates the strength and power that Capitol have. President Snow with the Capitol insist that they are powerful towards all people in Panem. While Districts 13 have blue and grey color that dominates them. Blue indicates loyalty, wisdom, intelligence and faith. District 13 is very loyal in supporting the rebellion. They are wise and kind while accepting people from district 12 right after the bombing in district 12. Grey symbolize wisdom of the district 13. Their choice to support the rebels is a wise choice in order to stop the inequality and suffering in all districts.
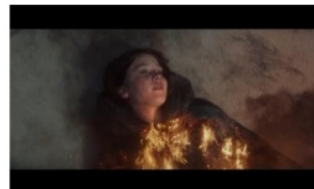
Katniss Everdeen is burning in fire. When the bomb explode, she also become the victim of the bomb. The dominant color are orange, black, and grey. Orange give a burn and heat sensation. While black appear in the smoke of the fire. Black associated with danger, fear, and death. When grey appear as the background on both scenes, grey suggests the dullness.
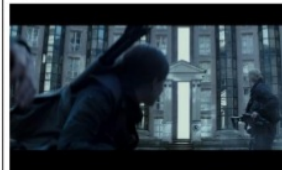
4.1.2. Background

As a semi-action film, most setting in the Hunger Games: Mockingjay Part 2 use an actual yet a real place to shoot. The visual of the street, building, city hall, the tunnel, the basecamp, the hospital, the palace, and the other place need to visualize in a real picture. It helps the audience to understand easily the goal of the movie. It also helps the audience to feel it real while they watch this film.

The scenes in the picture visualize the situation when Katniss and her squad is on the way to the capitol. The journey is not easy to do because on its way through the outskirts of the capitol, there are a lot of traps and bombs. Katniss and her squad must be very careful. The visualization of the outskirts of the capitol in those scenes is using an actual place. The high building, and the messing up town as set up that way to create a real visualization of the broken city. The background that chosen is in grey which represent the dullness and coldness of the dead town.

4.2. Interactive Metafunction

4.2.1. Gaze

Gaze shows how the actor/actress transfer the information through the audience. There are two kinds of gaze: demand and offer. Demand deals with direct gaze. Offer deals with indirect gaze. All scenes in the Hunger Games: Mockingjay Part 2 film use direct gaze as an option of gaze. Direct gaze or 'offer' is suit and preffered because in film the actor/actress (represented participant) should build whether a real or imaginary barrier through the audience. While transferring the information in each scene, the actor/actress (represented participant) is pretending they do not know the they are being watched by the audience. The actor/actress (represented participant) also pretend that they are not being watched by the audience (Kress and Van Leeuwen, 2006:120). The information is systematically served in every scene which starts in the beginning of the film until the end of the film based on the story line. Films appear directly to inform the audience the pieces of information that brought together little by little in each scenes (Bateman and Schmidt, 2011: 1).

4.2.2. Camera Angle

Kress and Van Leeuwen (2006) stated that there are two kinds of angle seen from the perspective itself: vertical perspective and horizontal perspective. Thus, vertical perspective is divided into three kind of angle: high angle, eye-level angle, and low angle.

11.	12.

In the Hunger Games: Mockingjay Part 2 Film, the camera angle that mostly used is eye-level angle. Eye-level angle is the representation of human sight. The scene in picture

beside, using eye level angle to represent human eye sight when human communicate with other. Eye level angle also make the participant or the object looks intense and detailed especially in the facial expression in the camera which helps the audience look closer to the actor/actress (participant).

13.	14.

Eye level angle also represent the eyesight which the actor/actress (participant) see through. As the audience, it is impossible to see what the participant sees in front of them. Thus, eye level angle helps to visualize the participant's sight in front of them. As in the picture above, the camera shot behind the participant, so it helps visualizing the participant sight in front of them.
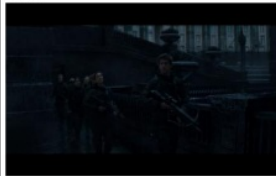
| 15.	16.	17.

Eye level angle also helps to visualize the details around the object or participant. Even though eye level angle helps to give more focus and detailed expression of the object or participant, it is also could visualize the detail situation around the participant or the object as it seen on the scenes depicted in picture above.

4.2.3. Camera Shot

[24] The shot that mostly used in *the Hunger Games: Mockingjay Part 2 Film* is the medium-close shot. Medium close shot shows the body of the participant from head to the waist. It helps to show the general gesture of the object or participant.
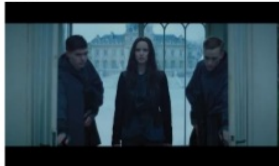
18.	19.	20.

Medium close shot found in scenes depicted in the picture. Medium close shot helps to show the gesture which the participant does in the scene, by shooting part of the body from the head to the waist. Medium close shot does not focus on facial expression but more likely in body language and gestures. Medium close shot helps to visualize the move of the participant. From this, the audience can see what does the participant do during the scene.

4.3. Compositional Metafunction

There are three modes support compositional/textual metafunction. Those three modes are information value, salience, and framing.

4.3.1. Information Value

Each objects or participants put in a different placement on each scene of the film. Thus, the placement affects the importance of the participants. There are several compositional placements based on how it contains an information value to the audience. First, the left to right composition give a value of 'given' to 'new' information. Second, the top to bottom composition give a value of 'ideal' or 'unreal' to 'real' information. Third, the composition of centre and margin give an information of the importance of the object which place in the central place of the image.

21.	22.

In the Hunger Games: Mockingjay Part 2 film, the kind of information value that used is the left to right composition. The value of 'given' and 'new' information are mostly applied in this film. In the picture, Katniss Everdeen is placed in the right side which represent the value of 'new' information. While the other participants are placed in left side which represent the value of 'given' information.

As the main participant which has an important role in almost part of the scenes, Katniss mostly placed on the right side because right side indicates as the key-information is placed. The participants on the left side are meant to transfer the 'given' information to Katniss on the right side. As the participant which has a key-information, Katniss are meant to give a 'new' information to the audience. Katniss represent as the leader of the rebellion movement which her mind is hard to understand. No one can predict what Katniss is going to do next, but everyone believe her because she is the hope for the people all around the districts to fight justice. Katniss is the key-element of the film.

4.3.2. Salience

23.	24.	25.

Salience is the elements that attract the audience mostly in the film. Salience is the elements that attract the audience attention. it shows that the salience goes to Katniss Everdeen. Katniss is the most salient object or participant in the film. It can be seen from how the camera shot is mostly focused on Katniss movement. Another supporting element that show Katniss as the most salient object is in the camera shot. Katniss mostly shot in medium-close and long shot to show the main focus during the scenes. Katniss also placed at the very front side, while the other participant usually placed in behind her or beside her.

4.3.3. Framing

Framing can be found when there is a dividing lines or actual screen lines to move to another scenes. The transition usually separating the latest scene from the newest one. If each element connected to each other, they will present the strong meaning or information to the audience.

26.	27.
28.	29.

The first and second scenes show that Katniss's body is burning on fire after the bomb is launch. It visualizes that Katniss could not survive and her life is going to end. Then in third scene, it visualize the dark background as the representation of smoke and a lot of little sparks of fire. The third scene is the dividing lines to the next scene. The fourth scene continues the story and shows that Katniss is survive. The first, second, and the third scenes have the connection to each other and it create a complex information.

As in the previous film of the Hunger Games, Katniss is called as 'the girl of fire which refers to her fearless movement, anger, and spirit against the inequality and violent happen in Panem. Fire also represent her revenge with President Snow. From this, it can be conclude the first until the fourth scenes presenting the hidden meaning that Katniss can not die just because of the fire burning her body, because she lives with fire.

5. CONCLUSION

The three kinds of metafunction help to interpret the meaning of *the Hunger Games: Mockingjay Part 2*. In representation metafunction, there are two modes: color and background. The Hunger Games: Mockingjay Part 2 Film mostly using grey, black, white, brown, and gold color during the film. It indicates power, mystery, strength, fear, coldness, dullness, reliability, prestige, wealth, and luxuriousness. While the most background used in *The Hunger Games: Mockingjay Part 2* is using the actual place. Most scenes are shoot in the real and actual place to build up an actual ambiance and atmosphere of the chaos in the film. The rest of the scene also uses a set, which means the action takes place in a studio rather than in a real place. There are a few scenes that use of suggested location and use of a substitute.

Interactive metafunction is supported by three modes in the meaning-making process. Gaze, camera angle, and camera shot supports the process of transferring the information. All scenes in *the Hunger Games: Mockingjay Part 2* is using a direct gaze. The film is transferring the information directly to the audience through the film based on the plot that used. Camera angle that used in *The Hunger Games: Mockingjay Part 2 film* is an eye-level angle that supports to shot the facial expression of the participant. Camera shot that mostly appears in the Hunger Games: Mockingjay Part 2 film is a medium-close shot. Medium close shot is mainly used because it is not only focused on facial expression but also the gesture and the move of the participant on each scene as a part of the meaning-making process.

Information value, salience, and framing are the elements that support the compositional metafunction to create a meaning-making process. *The Hunger Games: Mockingjay Part 2 film* mostly using left to right side kind of placement in information value. Left indicates the 'given' information, and right indicates the 'new' information. The most salient object in the Hunger Games: Mockingjay Part 2 film is Katniss Everdeen, as the main character or participant. The kind of framing used in this film is the connected framing where each scene is connected to each other.
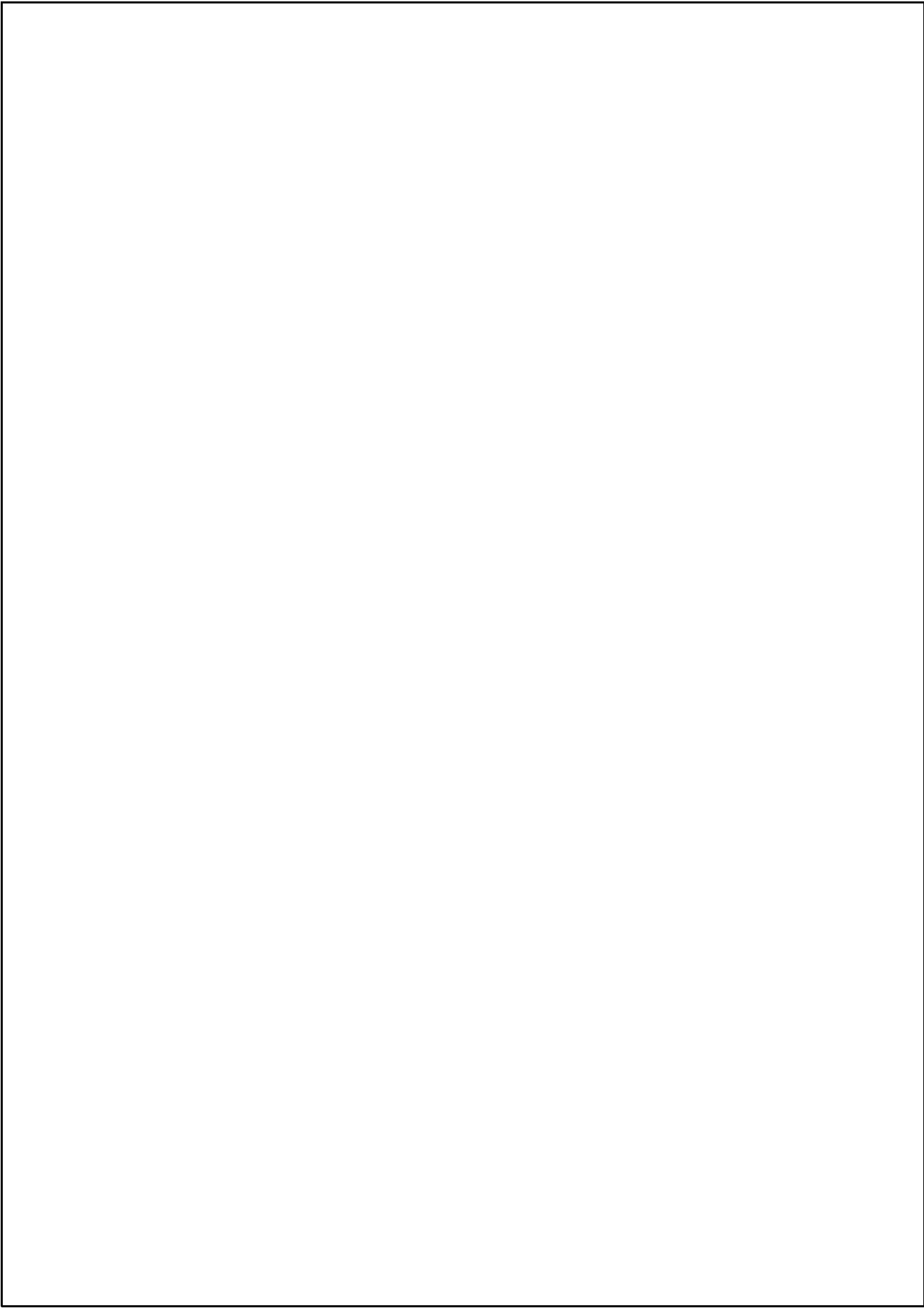
Thus, this study implicates that the visual modes found in the film is an important part for analysing multimodal in the film. Those modes are important and also supporting the storyline in order to transfer the information through the audience. Similar with the previous studies, the modes that represent in this study helps the audience understand the meaning behind every scenes. The color, background, gaze, camera angle, camera shot, information value, salience, and framing have the same role by describing the meaning-making process.

6. REFERENCES

Bateman, J. A., & Schmidt, K. H. (2013). Multimodal film analysis: How films mean. In *Multimodal Film Analysis: How Films Mean.* https://doi.org/10.4324/9780203128220

Brown, Gillian,. & Yule, George. (1983). Discourse Analysis. *Cambridge Textbooks in Linguistics*. Cmbridge: Cambridge University Press.

Cerrato, Herman. (2012). The Meaning of Colors.

Eggins, Suzzane. (2005). An Introduction to Systemic Functional Linguistics 2nd Edition. London: Continuum International Publishing Group.

Fitronia, Majidah. (2018). A Multimodal Analysis on the Portrayal of Women in *Adidas Fearless AF Advertisement*. Undergraduate Thesis. Surabaya: Universitas Airlangga.

Gall, M.D., Gall, J.P., & Borg, W.R. (2007), *Educational research: An introduction* (8th ed.).
    Boston: Pearson.

Halliday, M. A. ., & Revised by Christian M.I.M Mathhiessen. (2014). Halliday's Introduction to Functional Grammar Fourth Edition. In *Routledge*. https://doi.org/10.1023/A:1021717531970

Hu, C., & Luo, M. (2016). A Multimodal Discourse Analysis of Tmall's Double Eleven Advertisement. *English Language Teaching*. https://doi.org/10.5539/elt.v9n8p156

Kress, G., & Van Leeuwen, T. (2002). Colour as a semiotic mode: Notes for a grammar of colour. *Visual Communication*. https://doi.org/10.1177/147035720200100306

Kress, G., & Leeuwen, T. V. (2006). Reading Images The Grammar of Visual Design-second edition. In *Routledge*.

Kress, G. (2009). Multimodality: A social semiotic approach to contemporary communication. In *Multimodality: A Social Semiotic Approach to Contemporary Communication*. https://doi.org/10.4324/9780203970034

Kuswandini, Eka. (2018). *Multimodal Analysis of Car Advertisement*. Advances in Social Science, Education and Humanities Research (ASSEHR), volume 228. Kuala Lumpur:
    Atlantic Press.

Lambert, Vickie., & Lambert, Clinton. (2012). Qualitative Descriptive Research: An Acceptable Design. *Pacific Rim International Journal of Nursing Research*.

Machin, D. (2007). *Introduction to Multimodal Analysis*. London: Hodder.

Millerson, G., & Owens, J. (2008). Video Production Handbook. In *Video Production Handbook*. https://doi.org/10.4324/9780080926902.

Nassaji, H. (2015). Qualitative and descriptive research: Data type versus data analysis. *Language Teaching Research*. https://doi.org/10.1177/1362168815572747

Nugraha, Rio Satria. (2018). The Concept of Beauty in You C1000 2016 Video Advertisement:
A Multimodal Analysis. Undergraduate Thesis. Surabaya: Universitas Airlangga.

Nurbawati. Noviani Indah. (2019). Multimodal Analysis on Video Advertisement: A Comparative Study of Galaxy S9 and iPhone XS. Undergraduate Thesis. Surabaya: Universitas 17 Agustus 1945 Surabaya.

O'Halloran, K. L. (2008). Systemic functional-multimodal discourse analysis (SF-MDA): Constructing ideational meaning using language and visual imagery. *Visual Communication*. https://doi.org/10.1177/1470357208096210.

Schiffrin, Deborah. (1994). Approaches to Discourse. Cambridge, MA & Oxford: Blackwell.

Telg, Ricky. (2012). Video Equipment and Video Shot Composition. WC125. Gainesville: University of Florida Institute of Food and Agricultural Sciences. http://edis.ifas.ufl.edu

MULTIMODAL DISCOURSE ANALYSIS OF THE HUNGER GAMES: MOCKINGJAY PART 2 FILM

8 dr.nsk.hr
Internet Source
<%1

9 www.jeffring.net
Internet Source
<%1

10 digilib.unila.ac.id
Internet Source
<%1

11 aaltodoc.aalto.fi
Internet Source
<%1

12 Submitted to University of Sydney
Student Paper
<%1

13 Björn Sonnenberg-Schrank. "Actor-Network Theory at the Movies", Springer Science and Business Media LLC, 2020
Publication
<%1

14 edis.ifas.ufl.edu
Internet Source
<%1

15 jurnal.fkip-uwgm.ac.id
Internet Source
<%1

16 Submitted to University of the Western Cape
Student Paper
<%1

17 Submitted to Universitas Sanata Dharma
Student Paper
<%1

18 www.springerprofessional.de
Internet Source
<%1

19   Laurel J. Brinton. "Historical Discourse Analysis", Wiley, 2005
Publication

<%1

20   etheses.whiterose.ac.uk
Internet Source

<%1

21   ejurnal.teknokrat.ac.id
Internet Source

<%1

22   benjamins.com
Internet Source

<%1

23   core.ac.uk
Internet Source

<%1

24   Sabine Tan, Peter Wignell, Kay L. O'Halloran. "From book to stage to screen: semiotic transformations of Gothic horror genre conventions", Social Semiotics, 2016
Publication

<%1

25   Submitted to University of Pretoria
Student Paper

<%1

26   Submitted to University of Portsmouth
Student Paper

<%1

27   Submitted to Bloomsbury Colleges
Student Paper

<%1

28   journals.sagepub.com
Internet Source

<%1

29 Submitted to Southeast University
    Student Paper   <%1

30 repositorio.ufsc.br
    Internet Source   <%1

31 epdf.tips
    Internet Source   <%1

32 Leong Ping Alvin. "The thematic structure of
    homepages: An exploratory systemic-functional
    account", Semiotica, 2016   <%1
    Publication

33 Submitted to Mount Kenya University
    Student Paper   <%1

34 download.atlantis-press.com
    Internet Source   <%1

35 journal.uin-alauddin.ac.id
    Internet Source   <%1

36 jurnal.untag-sby.ac.id
    Internet Source   <%1

37 Lindsey Mantoan. "War as Performance",
    Springer Science and Business Media LLC,
    2018   <%1
    Publication

38 Submitted to University of Macau
    Student Paper   <%1

39   Sami AI-Qatawneh, Najeh Alsalhi, Ahood Al Rawashdeh, Tizreena Ismail, Khaled Aljarrah. "To E-textbook or not to E-textbook? A quantitative analysis of the extent of the use of E-textbooks at Ajman University from students' perspectives", Education and Information Technologies, 2019
Publication

<%1

40   "In Search of Basic Units of Spoken Language", John Benjamins Publishing Company, 2020
Publication

<%1

41   Submitted to University of Sheffield
Student Paper

<%1

42   Submitted to University of Birmingham
Student Paper

<%1

43   Submitted to University of Bristol
Student Paper

<%1