

## CHAPTER II

### REVIEW OF LITERATURE

#### B.1 Theoretical framework

##### B.1.1 Multimodality

Most of advertisements, like PSA, are filled not only with verbal but also visual means of communication which usually draws an illustration toward the story in verbal sense. It is apparently clear that the producers do not arrange the diverse images along with the writing on the text randomly, but it is full of semantic purposes (Royce, 2002). Multimodality is a concept introduced and developed in the last two decades describes the many resources employed in communication to convey meaning. Multimodality is a communication phenomenon that refers to the use of several semiotic resources, or modes, in texts and communicative events, such as still and moving images, voice, writing, layout, gesture, and/or proxemics. The word "multimodality" refers to how individuals communicate using multiple modes at the same time (Kress & van Leeuwen, 1996). Multimodal discourse analysis (MDA) is a new paradigm in discourse analysis that combines the study of language with other resources such as images, colors, scientific symbols, gestures, action, music, and sound (O'Halloran, 2011). Multimodal Discourse Analysis (MDA) aims to understand the power and meaning of texts that activate many modes (such as visual, verbal, and aural), (Kress & van Leeuwen, 2006; Machin, 2007; Jewitt, 2009).

Baldry and Thibault (2006) suggests that the attention of multimodal discourse analysis focuses on how various semiotic resources combined together in a certain social context for a specific communicative purpose. Christie (2005) also said that multimodality refers to the simultaneous use of more than one mode of communication in a text, with meaning constructed not only verbally, but also through visual images and, in certain cases, sounds. She argues that multimodality has existed from the beginnings of communication, when individuals used to transmit their thoughts by sketching or painting on walls.

Multimodal discourse analysis is a new and rapidly developing research hot spot in discourse analysis field. Since the 1990s, it has grown in popularity in the Western world. Much of the work in multimodal discourse analysis draws from Halliday's (1978,1989a) social semiotic approach to language, a view that considers language as one among a number of semiotic resources (such as gesture, images and music) that people use to communicate, or make meaning, with each other.

### **B.1.2 Systemic Functional Linguistic (SFL)**

Michael Halliday developed Systemic functional linguistics (SFL) as a model of grammar in the 1960. It analyzes language as a social-semiotic of communicative meaning-making by taking a functional approach to grammar. The Systemic Functional Linguistic (SFL) view of language as "social semiotic" provides the theoretical basis for this research (Halliday, 1978). It will use Halliday's Systemic Functional Linguistics (SFL) theory to page-based multimodal

communication and attempt to broaden its applicability. The correlation between language and social situation suggests that language is considered as a set of choices or options made against a backdrop of other possible alternatives and other modes of communication that humans have evolved throughout time and in diverse cultural situations.

Language and interaction are defined by context and this model seeks to show how contextual meaning is expressed in grammar. Halliday (1978) sees language in four angles: functional in terms of what it can do or what can be done with it, semantic it that it is used to make meanings, contextual in that meanings exchanged are influenced by their social and cultural situations, and semiotic in that it is a process of making meanings (Bowcher 2012). Halliday (1985) also identifies “three kinds of meaning that are embodied in human language as a whole, forming the basis of the semantic organization of all natural languages”. These are metafunctions, components which operate simultaneously in the semantics of every language, and are defined as:

- 1) Ideational Function: Language is used for describing, reflecting or interpreting the world around us, the individual experience of ourselves, consisting of “goings-on, happening, doing, sensing, meaning, and being and becoming”.
- 2) Interpersonal Function: Language is used for having communication or interaction with people, establishing and maintaining relations with them, influencing other people’s behavior, expressing viewpoints of our own on

the things in the world, and eliciting or changing other people's points of view. In this way, language is used to enable people to participate in communications, take on their roles, and express their own and understand others' feelings, attitude and judgements.

- 3) Textual Function: It refers to the fact that language itself has a mechanism to turn a random list of sentence into a living passage by organizing any stretch of written or spoken discourse into a coherent and unified text. Therefore, in textual function, language is used to relate what is said or written to the real world or other linguistic events.

The social semiotic view of communication embodied in the SFL model and adopted for this study of intersemiotic complementarity implies that whether a text contains only verbal, or both verbal and visual modes, it is viewed as embodying the pattern of purposeful choices made by its constructors in order to make meanings for others to receive and respond to in some way.

### **B.1.3 Intersemiotic Complementarity**

Royce's framework of Intersemiotic complementarity is based in the systematic Functional Linguistic view of language as 'social semiotic' (Halliday 1977) for its theoretical foundation. Royce's framework of intersemiotic complementarity builds on Kress and van Leeuwen's work (1996), O'Toole's studies (1994) and Halliday and Hasan's (1976) model of cohesion.

<b>SFL</b>	<b>PREVIOUS INTERPRETATIONS</b>		<b>THIS STUDY</b>
<b>HALLIDAY</b> (Systemic Functional Linguistics)	<b>KRESS/VAN LEEUWEN</b> (Reading Images/Grammar of Visual Design)	<b>O'TOOLE</b> (Language of Displayed Art)	<b>ROYCE</b> (Intersemiotic Complementarity)
IDEATIONAL	REPRESENTATIONAL	REPRESENTATIONAL	IDEATIONAL
INTERPERSONAL	INTERACTIONAL	MODAL	INTERPERSONAL
TEXTUAL	COMPOSITIONAL	COMPOSITIONAL	COMPOSITIONAL

Table 1. Metafunctional views of visual communication

This model proposes that intersemiotic complementary relates to the semantic space that is ‘synergistically’ constructed when these different modes co-occur (Royce, 1999). In line with Kress and van Leeuwen’s (1990), this framework suggests that both visual and verbal forms of communication can realize the same systems of meaning in various cultures, and that each mode will do this independently and via its own specific forms. It suggests further that much of what can be said about the linguistic semiotic code can also be said about the visual semiotic code, and that when they co-occur within the boundaries of page-based text, they project a coherent multimodal text through semantic devices which realize intersemiotic complementarity. Intersemiotic complementarity is essentially a description of multimodal coherence. The following table will discussed Royce (2001) intersemiotic complementary framework.

<i>Metafunction</i>	<i>Visual Meanings</i>	<i>Intersemiotic Complanentarity</i>	<i>Verbal Meanings</i>
Ideational	Variations occur according to the coding orientation. In the <b>Naturalistic</b> coding we can look at: <i>Identification</i> : who or what <i>Activity</i> : what action <i>Circumstances</i> : where, who with, by what means <i>Attributes</i> : the qualities and characteristics In the <b>Mathematical</b> coding we can look at: <i>Identification</i> : what <i>Relational Activity</i> : what is the relation <i>Circumstances</i> : where, what with, by what means <i>Attributes</i> : qualities and characteristics	Various lexico-semantic ways of relating the experiential and logical content or subject matter represented or projected in both visual and verbal modes through the intersemiotic sense relations of: ‣ Repetition: identical experiential meaning. ‣ Synonymy: the same or similar experiential meaning. ‣ Antonymy: opposite experiential meaning. ‣ Meronymy: the relation between the part and whole of something. ‣ Hyponymy: the relation between a general class of something and its subclasses. ‣ Collocation: an expectancy or high probability to co-occur in a field or subject area.	Lexical elements which relate to the visual meanings. These lexical items arise according to: <i>Identification</i> (participants): who or what is involved in any activity? <i>Activity</i> (processes): what action is taking place, events, states, types of behavior? <i>Circumstances</i> : where, who with, and by what means are the activities being carried out? <i>Attributes</i> : what are the qualities and characteristics of the participants?
Interpersonal	Variations occur according to the Coding Orientation. In the Naturalistic Coding—it is a continua of the use of: <i>Address</i> <i>Involvement &amp; Power</i> <i>Social Distance</i> <i>Modality Markers</i> In the Mathematical Coding—it is a continua of the use of: <i>Involvement &amp; Power</i> <i>Modality Markers</i>	Various ways of intersemiotically relating the reader/ viewer and the text through MOOD (Address via offers, commands, statements, questions) and MODALITY (Attitude re something as real or unreal, true or false, possible or impossible, necessary or unnecessary, and other attitudinal positions) through the intersemiotic relations of: ‣ Reinforcement of address: an identical form of address. ‣ Attitudinal congruence: a similar kind of attitude. ‣ Attitudinal dissonance: an opposite or ironic attitude.	Elements of the clause as exchange which relate to visual meanings. These arise according to: <i>The MOOD element</i> in the clause realizing speech function <i>The MODALITY features</i> of the clause which express attitudes. Modalization views on the possibility, probability, and certainty of the Proposition, as well as the use Comment Adjuncts. Also the use of attitudinal Epithets in the form of subjective adjectives.
Compositional	Variations in visual meanings occur according to choices made in terms of: <i>Information Value</i> <i>Salience</i> <i>Framing</i> (weak and strong).	Various ways of mapping the modes to realize a coherent layout or composition by: ‣ Information Valuation on the page ‣ Salience on the page ‣ Degree of framing of elements on the page ‣ Inter-Visual synonymy ‣ Reading Path	The body copy as an orthographic whole realized by various structuring principles: <i>Information Value</i> <i>Salience</i> <i>Framing</i> (weak and strong).

Table 2. Royce's Intersemiotic Complementary Analysis Framework 2001

As shown in Table. 2, the examination of the ways in which the visual and verbal modes interact intersemiotically in ideational terms involves the identification of represented participants (who or what is in the visual frame, either animate or inanimate), the represented processes or the activity (what action is taking place, who or what is the actor or is acting, and who or what is the recipient or object of that action), the circumstances, or what those actions represent according to the wider context of situation (these may be locative or concerned with the setting, of accompaniment in terms of participants not

involved with the action, and of means in terms of participants used by the actors), and the attributes, or the qualities and characteristics of the participants. Each of these aspects, the participants, processes, circumstances, and attributes, can be merged into the Visual Message Elements (hereafter VMEs). These elements are visual features that have semantic properties and these semantic properties or meanings can be realized using a variety of visual techniques at the visual designers' disposal.

After the VMEs have been defined, the verbal aspect of the text may be examined for indications of similar or distinct meanings. A series of lexical inventories is created by starting with the VMEs and examining the verbal component of the text for semantically relevant lexical items. The linguistic concepts currently utilized to define and evaluate the cohesive attributes of any given spoken or written text may be utilized to understand these inventories in terms of their semantic link to the visual message elements. The approach to the analysis of cohesion in text by Halliday and Hasan (1985) may be used to explain the ideational cohesive relations between the modes in a multimodal text in the same way that the concept of metafunctions may be used to the analysis of visual modes of communication. For this purpose, the following sense relations will be used: Repetition (R) for the repetition of experiential meaning; Synonymy (S) for a similar experiential meaning; Antonymy (A) for an opposite experiential meaning; Hyponymy (H) for the classification of a general class of something and its subclasses; and Meronymy (M) for reference to the whole of something and

its constituent parts (Halliday & Hasan, 1985). The general category of collocation (C) for words that tend to co-occur in various subject areas will also be used (Halliday, 1985).

Examining the intersemiotic interpersonal aspects of a multimodal text entails looking at how the visual and viewer/reader relationships are portrayed (Kress & van Leeuwen, 1996). The ways in which the producer and viewer/reader of a text are placed socially in relation to each other is important because this can affect the topic, the ways that it is received, and the ways that it is interpreted. In this socially constrained context, one way that the interpersonal complementarity between the visual and verbal components in a multimodal text can be examined is through an analysis of intersemiotic mood, or the ways that both the modes address the viewers/readers.

In considering Mood in the visual component however, it seems that visuals utilize different methods which do not easily fit with the verbal categories. A visual offer of goods and services supported by a verbal contact address in an advertisement, or the verbal reinforcement provided by a printed question to complement a questioning facial expression, are examples of visuals that require verbal support to make the nature of the speech function clear (Kress & van Leeuwen, 1990).

The absence of any gaze or facial expressions toward the viewer indicating a question is being asked (realized by vector drawn from some point of origin to the viewer's face), or gestures that command (realized by, for example,

a pointed finger forming a vector directly to the viewer), or offers of goods to the viewer (realized perhaps by a vector formed from a hand gesture toward some object in the visual frame) in the case of a visual that approximates or reproduces a naturalistic scene, would strongly suggest that it is offering information to the viewers. In that case there would be no vectors which can be drawn from the represented participants directly toward the viewers; all the vectors, for example, may indicate participants inside the visual frame, requiring the viewer to be aware of how they interact with one another. It would be a presentation or scene to which the audience would have no need to react other than to agree with it, or to either admit or contradict its existence/veracity as a scene. This offer of information can be reinforced by verbal support, such as labeling to identify the scene or the main participants.

The level of involvement by a viewer with a visual is realized by a horizontal angle, which is concerned with the interrelationship between two frontal planes: the frontal angle and oblique angle. These planes can be aligned parallel to one another or diverge by establishing a varied degree of angle with one another (Kress & van Leeuwen, 1990).

The power relations between the viewers and the represented participants in a visual are encoded in the vertical angle formed between them. This is a common technique in cinematography, where viewers are positioned to respond to the players in a picture based on whether they are looking down, up, or at eye level with them. It produces three power positions; they are a high

angle, a low angle, and an eye-level angle. Because of the elevated viewpoint, viewers are forced to stare down on the presented participants, implying either superiority or insignificance. (Kress & van Leeuwen, 1990).

The size of the frame determines the degree of social distance conveyed between the represented participants and the viewers. The size of the frame influences how much of the human body is seen in the visual frame, giving in different shots including close-up, medium, and long shots. The varying distances between people when they interact to one other face to face, where it might be intimate or friendly, or unknown, have a parallel with these different kinds of shots (Kress & van Leeuwen, 1990).

In the linguistic system in SFL, the Interpersonal metafunction is realized by the clause as exchange, where it is an interactive event in which the speaker, or writer and audience are involved (Halliday, 1985). Halliday refers to four primary speech functions of offer, command, statement, and question, which can be matched by a set of appropriate responses: accepting the offer, carrying out the command, acknowledging a statement, and answering a question. He distinguishes also between the exchanging of goods and services, and the exchanging of information. When information is exchanged in an interaction between a speaker/listener and a writer/reader, it is the grammatical mood element in the clause which is the component that is passed back and forth in the exchange.

The Subject and the Finite are two important components of the Mood system of the clause, and the order in which they appear in the sentence defines whether a statement, a question, an offer, or a command is being provided. An analysis of a multimodal text's verbal component considers how information is exchanged in the ways that the writers address their readers. They may be making statements, asking questions, giving offers, or demanding people to take action, and this might be related intersemiotically to how the visuals engage their audience.

According to Royce (1999), intersemiotic complementarity is proposed to be realized semantically through the intersemiotic interpersonal relations of:

- Reinforcement of address: an identical form of address, where the visual and the verbal modes, utilizing the methods inherent in their modes, both ask questions or make statements in the exchange of information. When this occurs, the fact that both modes address the reader/viewers in the same way leads to them to interact in such a way that a single, coherent multimodal text is the result. Reinforcement of address therefore realizes intersemiotic complementarity.
- Attitudinal congruence: the same or a similar kind of attitude, where the propositions presented by both modes are treated in the same or similar attitudinal fashion. Here intersemiotic complementarity can be realized via the Modality Markers in visual(s) and the Modality features of the clauses projecting the same or similar attitudinal meanings in concert.

- Attitudinal dissonance: an opposite or ironic attitude, where the propositions presented by both modes are treated in different ways attitudinally. Here the attitude presented in the visual for example can be one which is opposite or ironic in relation to the attitudes expressed in the verbal aspect of the text. In these situations the intersemiotic complementarity produced by the ideational aspects of the text in a sense 'anchors' the reader/viewers' interpretation—they see that ideationally the multimodal text is a coherent one, but that interpersonally there is opposition produced by the differing attitudes.

Examining the compositional features of a multimodal text entails looking at the layout features that allow the elements on the page(s) to work together as one multimodal text. These elements are not placed on the page randomly, but are placed there for various purposes, the most important of which is to convey to readers a sense of unity, of cooperation, and of consistency in terms of the total message. It is to convey, therefore, a sense of intersemiotic complementarity. In terms of composition, this intersemiosis can be explained by observing features such as the visual-to-verbal interface within the text (the visuals in relation to the verbal aspect), the visual-to-visual interface (the visuals in relation to each other), and the intravisual interface (if necessary) (the represented participants in relation to each other within the visuals). Some of the basic composition principles are used to each of these intersemiotic relations

in order to describe them. The utilization of balance or balancing centers, vectors, visual framing, and reading paths are all examples of visual salience.

#### **B.1.4 Interpersonal Meaning**

The interpersonal meaning is about the social relations between interaction and the evaluative attitudes that participants take towards each other and to the environment represented by the text. Its realization relies on five elements, namely contact, social distance, involvement, power relation, and modality (Kress & van Leeuwen, 2006). In line with the social perspective employed in this study, examining the intersemiotic interpersonal aspects of a text with both verbal and visual components entails looking at how relationships between the visual and the viewer/reader are represented. The ways in which the producer and viewer/reader of a multimodal text are placed socially in relation to each other is important because this can affect the topic, the ways that it is received, and the ways that it is interpreted.

##### **B.1.4.1 Visual Interpersonal Features**

The interpersonal metafunction is implemented in the lexicogrammatical system via the clause as exchange, as well as the range of choice present in the Mood and Modality systems.

##### **B.1.4.1.a. MOOD in the Visual Component**

###### **a) Visual Contact**

The visual resources used to establish and maintain contact between the image and the viewer are concerned with how images directly or indirectly

address their viewers, as well as what they are required to accomplish at the same time. The relation between the sets of participants involved in the viewing of the images, the interactive participants, is crucial here. Kress & van Leeuwen (1996) draw a distinction between two kinds of image acts. These are demands and offers. In speech, one can offer information (make a statement) or offer goods and services (make an offer), which can then be accepted or rejected. Also, in speech one can demand information (ask a question), which can then be answered or disclaimed, or one can demand goods and services (give a command), which can then be obeyed or refused. Among the visual techniques used to analyze interpersonal meaning are the absence or presence of facial expression towards the viewer, gestures which make command, and offer of information or offer of goods and services to the viewers (Royce, 2007).

According to Kress & van Leeuwen (1996), the existence or absence of a gaze, which implies a form of direct or indirect address to the viewer, determines the realization of a visual demand. As a result, the producer is thus using the image to act on or do something to the viewer. The gaze is always a vector created by one or more of the animate portrayed players looking outwards toward the viewer of the image. This is frequently accompanied by a bodily gesture. The animate represented participant(s), which might be human or animal (usually human), will demand something by gazing straight at the viewer with one or more pairs of eyes, and what is demanded by the represented participant(s) in the image relies entirely on how the look is transmitted. There

may be a smile (suggesting social affinity), a stare (suggesting disdain), or a pout (suggesting a sexual offer). Each of these acts requires a reaction from the audience in terms of entering into some kinds social relations, which in this case is to accept or decline the demand.

On the other hand, there is no requirement that the viewer participate into any kind of imaginary social relation with the represented participants in visual offers. The viewer, however, is invited to examine or look at the represented participants as uninvolved viewing objects, things that have no socio-relational implication on the viewer. In visuals where offers are being made, the represented participants are always looking away from the viewer. There is no look being projected directly at the viewer. In an offer image because it 'offers' the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case.

#### **b) Involvement**

The level of involvement by a viewer with a visual is realized by horizontal angle, which is concerned with the interrelationship between two frontal planes: the frontal plane of the constructor of the visual and the frontal plane of the represented participants. These planes can be aligned parallel to one another, or diverge by forming an angle of varying degrees with one another. A visual can have a frontal or oblique point of view, with the oblique point of view varying in obliqueness depending on the angle of divergence (Montague, 1993). These

distinctions are significant because they indicate the level of involvement. The horizontal angle conveys whether or not the person, who created the image, and thus the viewer, is engaged to the represented participants in some manner. The frontal angle expresses a degree of inclusiveness between the constructor and the visual, as seen by the vanishing points all falling within the visual frame (Dondis, 1973).

Royce (1999) explain an oblique angle, on the other hand, encodes varied degrees of commitment to the subject or represented participants, declaring the level of inclusion to varied degrees of intensity. This can be illustrated by considering the difference in a viewer's reaction to two photographs, one where the subject's face is facing directly at the viewer (a sense of inclusion which would be strengthened by a direct gaze), and the other with the subject's face at forty-five degrees to the viewer, looking at someone/thing else (very little sense of inclusion since the vanishing points all occur outside the visual frame). Beyond suggesting that "this is a scene" to be observed, the right angled or perpendicularly oblique angle would suggest viewing a scene with no involvement at all.

### **c) Power Relations**

The vertical angle formed between the viewers and the represented participants in a visual encodes the power relations between them, which is also an important aspect of cinematography, in which film viewers are required to react to the participants in a particular shot based on whether they are looking

down to, up to, or at eye-level with them. As a result, there are three options for viewing a visual: a high angle, a low angle, and an eye-level angle. A high angle implies that the viewers are looking down on the represented participants, implying superiority or some degree of insignificance; a low angle implies that the viewers are looking up to them, implying inferiority or some degree of magnificence; and an eye-level angle implies that the viewers and the represented participants are on equal level.

Kress & van Leeuwen also describe if the viewer sees a represented participant from a high angle, the viewer is then depicted as more powerful. When the represented participant is seen from a low angle, the represented participant is viewed as holding the power in the relationship. When the image is at eye level, the relationship between the participant and the viewer is one of equality, with no power relationship.

#### **d) Social Distance**

Another feature specific to images and their realistic portrayal of represented participants is the degree of social distance between the represented participants and the viewer(s), as measured by the size of the frame. The size of the frame in television production is directly related to how much of the human body is shown in the visual frame, as previously indicated in the discussion of Kress & van Leeuwen's work (1990). There are close up, medium shot, long shot, and so on. These various television shots may be compared to the diverse distances between participants while communicating face to face,

where it might be intimate or friendly (as in a spouse, friend, or acquaintance), or unknown (as in a complete stranger).

Contextually-based distances may involve interaction in specific social and public situations, where a well-known, familiar or unknown public figure is delivering a speech to an audience. These distances are, of course, culturally dependent, but they may be applied to the meanings encoded in visuals when a close-up view of someone's head and shoulders is used instead of the upper half of the torso, and when the full body is used within three meters or at over thirty meters or more. The choice of a type of shot from a continuum of shots determines how these differences in social relation are depicted in visuals portraying human represented participants. These are summarized in Table 3.

FRAME SIZE	CHARACTERISTICS	SOCIAL RELATION
very close up	less than head and shoulders of subject	intimate
close shot	head and shoulders of subject	friendly or personal
medium close	cuts off subject approximately at waist	social or 'one of us'
medium shot	cuts off subject approximately at knee level	'familiar' social
medium long	shows full figure	general social
long shot	human figure fills half image height	public, largely impersonal
very long shot	and any thing beyond (wider) than half height	little or no social connection

Table 3. Size of frame and social distance

#### B.1.4.1.b. MODALITY in the Visual Component

Modality is defined as the resource used by speakers or writers to express judgments about the truth or credibility of propositions in verbal communication, they assert that various forms of visual communication also utilize a continuum of techniques to express modality (Kress & van Leeuwen, 1990). The use of

various visual modality markers such as contextualization, the degree of representing or abstracting detail, and the use of texture, illumination, and color saturation/differentiation/modulation are all used to investigate viewer acceptance of the truth or credibility of what is represented in the visual component of an image.

Kress & van Leeuwen (1990) explain contextualisation refers to the degree to which a setting is presented in a visual. When a represented participant is shown with no setting, then it is in a sense in a void, and is thus presented generically as a typical example of its type, rather than as something with an individuality which is peculiar in a contextual sense. Representation relates to the effect of differences or variations in detail between the foreground and background in a visual. A visual may show the finest details of the represented participants, or it may show various levels of abstraction away from this detail. The effect of reduced representation or a reduction in detail in the background or setting may lead to a decrease in the modality of the setting, and concomitant increases in the modality of the foreground.

For naturalistic images, illumination and brightness are crucial modality markers. Variations in illumination project different meanings depending on the techniques used. In naturalistic images, participants are represented in relation to the sources of illumination, with highlighting used to draw the viewers' attention to particular aspects or participants within the visual frame, while in some less naturalistic images there may be abstractions from illumination, with

shadows or shading being used to allow just enough to convey the volume or shapes of objects (Kress & van Leeuwen, 1996). The use of color variation is an important method for expressing visual modality in that the more that color is reduced, the lower the modality. Color saturation is a visual modality in color that connects to typical photographic realism standards and ranges from full color saturation to a complete absence of color (as in black and white visuals where the only variation in the colors is in terms of brightness).

Furthermore, in language, the truth or credibility of what is represented by a speaker or writer is expressed at the clause level through the use of modality, and the polarity between the affirmation and denial of this offered information is expressed in terms of whether something is or is not, or whether it is real or unreal. There are other possibilities in between these two extremes that represent degrees of certainty or uncertainty, where something could happen, or of usuality, where something could happen sometimes but not always.

In the visual semiotic code visuals can also be interpreted in terms of the truth, credibility, and probability of what they represent to the viewer(s), and the information they offer can also be affirmed or denied based on whether something is or is not, or real or unreal, or whether other possibilities exist which can express degrees of certainty or uncertainty (where perhaps something could happen), or of usuality, (where something might sometimes happen, but not

always). There is a sense in both modes that these attitudes may be communicated through choices made along a continua of possible choices.

#### **B.1.4.2. Verbal Interpersonal Features**

The interpersonal metafunction in the lexicogrammar is realized by the clause as exchange and the range of choices that can be made in the systems of Mood and Modality, which are basically concerned with speech function, speaker attitudes, comments and assessments.

##### **B.1.4.2.a. MOOD in Verbal Propositions**

In the SFL model, the interpersonal aspects of communication are covered in terms of how the roles in the exchange and the nature of the commodity exchanged can be combined into the four primary speech functions of offer, command, statement and question, which can be matched by a set of appropriate responses: accepting the offer, carrying out the command, acknowledging a statement, and answering a question (Halliday 1994:68-69). When information is exchanged between a speaker/listener and a writer/reader, the mood element in the clause conveys the components of information that are exchanged and realizes the speech function. This is realized in lexicogrammatical terms by the choices made in the clause's Mood structure, in terms of the ordering of the Subject, Finite, Predicators, and other features of the Residue.

The main focus of visual Address is the information exchange between the advertisement and its viewers/readers. As a result, the indicative is the appropriate grammatical category to utilize in the exchange of information.

Within this category, the usual expression of a statement is the 'declarative', and the usual expression of a question is the 'interrogative'. As previously stated, the order of the elements is significant for both, in that the order Subject before Finite realizes the 'declarative' and the order Finite before Subject realizes the 'interrogative,' of which there are two additional distinctions: the yes/no interrogative for polar questions (the response is either a yes, no, or maybe), and the WH-interrogative for content questions (where the answer is concerned with who, what, which, why, how, and when).

#### **B.1.4.2.b. MODALITY in Verbal Propositions**

Modal Adjuncts are used in the lexicogrammar to give interpersonal meaning to a clause. Modal Adjuncts do this by either directly influencing the Mood element by modifying the Subject/Finite relation, or indirectly by merely adding some attitudinal expression or attempting to affect the nature of the interaction. Halliday (1994:81-83) identifies two principle types of Modal Adjunct which express interpersonal meaning: Mood Adjuncts (which are most closely associated with the meanings in the Mood system and therefore tend to occur close to the Finite operator), and Comment Adjuncts (which do not have a direct impact on the Mood constituent of the clause but affect the speaker's attitude to the proposition as a whole).

Speakers employ Modality to communicate their attitudes toward the arguable point contained in a clause (i.e. the Mood constituent), whether they are Propositions or Proposals, as part of the Mood Adjunct category. When

information is exchanged, the Proposition is something that may be argued as to whether it is true or false, real or unreal, and agreeable or disagreeable (polarity).

#### **B.1.5 Public Service Advertisement (PSA)**

Advertisements have the purpose to inform, persuade, remind, influence and perhaps change opinions, emotions and attitudes (Cook, 2001). Generally, advertisement can be divided into two categories, namely, commercial advertisement and public service advertisement (PSA). According to Suggett (2017), the main purpose of a public service advertisement (PSA) is to inform and educate rather than sell a product or service. The goal of a Public Service Advertisement is not to make money, but to shift public opinion, create and raise awareness for an issue. Public Service Advertisement (PSA) is an important role to deliver message any public issue to the society. Mostly PSA strategy will be relating to educate, provoking feeling and reaction among target audience (Martiniuk et al., 2010).

The purpose of a public service advertisement (PSA) is to communicate beneficial social values to the general public through a variety of artistic demonstrational styles that can easily capture the attention of the audience, influencing their attitudes and behaviors toward society and effecting in a better solution to social problems. Public Service Advertisement (PSA) is the communication tool that can create awareness and educate the public by constantly providing information. PSA are regarded as a free concept and idea in a specific type of institutional advertising that is more concerned with improving

the welfare of a group of people and all of the audience, such as generating something to assist them in preventing bad causes that can affect their lives.

## **B.2 Related Research**

Before this study discussed, the researcher conducted reviews several studies. Sarah Helen Bok (2008) in her thesis entitled “A Multimodal Analysis of Selected National LoveLife HIV/AIDS Prevention Campaign Text”, tried to analyze how the design features including images, color, and words, impact on the interpretation of the message and also how the design acts as an aid or barrier to the process of decoding the message. This study focus only on communication graphic (written) and visual semiotic (multimodal) text which taking a text-based multimodal approach by Kress & van Leeuwen (1990/2006), Martin and Rose (2004) and did not explain Intersemiotic relation between the multimodal modes.

Hu, Y. & Qiu, Q. (2020) in their journal entitled “A Study on Verbal and Image Relations in Multimodal Texts from the Perspective of Intersemiotic Complementarity” tried to analyze the textual meaning realized in in both verbal and visual semiotic in the children’s picture book and analyze the compositional intersemiotic complementarity between verbal and visual semiotic systems to create messages in multimodal texts by using Painter & Martin (2011) intermodal complementary.

Andriana Vita N. (2018) in her journal entitled “Ideational Intersemiotic Relation in Tempo’s Magazine Cover Representing Setya Novanto” revealing Intersemiotic relation between the multimodal modes by using Royce

intersemiotic analysis (1998, 1999, 2002). This research focused on the ideational intersemiotic relation in magazine cover.

Shuting Liu (2019) in his journal entitled “A Multimodal Discourse Analysis of The Interactive Meaning in Public Service Advertisement” used the basis of Kress and van Leeuwen’s Visual Grammar based on Halliday’s Systemic Functional Linguistic to analyze the data. He tried to analyze how multimodal discourse of PSA interact and exert the effects. In this research the reason of some visual images is difficult to define and analyze in a precise manner. The analysis inter-semiotic interaction on the visual and verbal did not explain clearly and not use Royce’s intersemiotic complementary framework (2001).

Based on all the related research that used by the research to do this study, the differences this research with previous research is this research not only tries to explain the interpersonal meaning constructed in visual and verbal mode of PSA but also discover how the intersemiotic complementary realize in the interpersonal meaning of PSA based on Royce’s framework (2001).