

CHAPTER II

LITERATURE REVIEW

B.1 Theoretical framework

This section's purpose is to lay the conceptual groundwork for the research. Theories are required to explain concepts when applying research terms. To avoid reader misunderstanding, the concepts in this study must be theoretically explained.

B.1.1 Multimodality

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, is referred to as multimodality. Kress and van Leeuwen (1996) defined multimodality as the use of multiple modes of communication at the same time to convey meaning. Multimodal discourse analysis, according to O'Halloran (2011), 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. The goal of multimodal discourse analysis is to comprehend the power and meaning of texts that employ multiple modes (such as visual, verbal, and aural) (Kress and van Leeuwen, 2006; Mavhin, 2007; Jewitt, 2009).

Christie (2005) stated that multimodality refers to the use of more than one communication mode in a text at the same time, with meaning constructed

not only verbally, but also through visual images and, in some cases, sound. She claims that multimodality has existed since the first signs of communication, when people began drawing or painting on the wall to communicate their ideas.

Multimodal Critical Discourse Analysis is a methodical approach to studying not only the language but also various semiotic modes in a media text, such as image, photographs, diagrams, or graphics. People can easily gain access to multimedia and various software applications while engaging in various modes of art, writing, music, and movies, as well as other types of interactions and performances on a daily basis when technological tools advance quickly. Multimodal advertising relies on the interpretation of communication as an event that delivers messages and offers meaning from the speaker to the audience, which includes consumers. This is very significant when we consider semiotic resources in conjunction with the process of creating meaning that is well projected by ad designers to the general public or buyers of the products being advertised.

B.1.2 Systemic Functional Linguistics (SFL)

The study of the relationship between language and its function in social settings is known as systemic functional linguistics. Halliday's Systemic Functional Linguistics (SFL), also known as critical linguistics (Fairclough, 1992; Pennycook, 2001), is a language approach (1985). While many modern linguistic theories focus on language as a mental process, SFL is closely related to sociology in that it studies

how language is used in social contexts to achieve specific goals. SFL investigates the text produced (spoken or written) and its contexts rather than how language is processed or represented in the brain. When it comes to language use, SFL prioritizes language function over language structure.

Bloor and Bloor (2004) define Systemic Functional Linguistics (SFL) as a living and evolving field that broadens and deepens our understanding of how human language works. According to Michael Halliday (1978), language can be viewed from four perspectives: functional in terms of what it can do or what it can be used for, semantic in that it is used to make meanings, contextual in that meanings exchanged are influenced by their social and cultural contexts, and semiotic in that it is a process of making meanings (Bowcher 2012). Halliday also identifies “three kinds of meaning that are embodied in human language as a whole, forming the basis of natural language semantic organization.” He divided SFL into three concurrent meanings, which are defined as follows:

- 1) Ideational Function: Language is used to describe, reflect, or interpret phenomena around us, as well as the individual experience of ourselves, which consists of “goings-on, happening, doing, sensing, meaning, and being and becoming.” A clause expresses a sentence's meaning. These meanings are manifested in words via transitivity, which includes participants, processes, and circumstances.
- 2) Interpersonal Function: Language is used for communication or interaction with people, establishing and maintaining relationships with them, influencing

other people's behavior, expressing our own viewpoints on things in the world, and eliciting or changing other people's points of view. Language is used to enable people to participate in communications, take ownership of their roles, and express and understand their own and others' feelings, attitudes, and judgments.

- 3) Textual Function: The relationship between language and their environment, including the verbal and non verbal environment. These function realised through patterns of theme and rheme.

Systemic functional linguistics employs a genre-based approach to multimodality. The 'grammar' of multimodal texts is emphasized in systemic functional linguistics by investigating how each semiotic aspect participates in meaning-making via 'system networks,' as well as the contact and incorporation of these properties as a multimodal unit. Language is used as a reference point in this approach to determine the norms of meaning-generation by other semiotic resources.

Grammatical language, according to Halliday (1994), can have broad meanings that can be pared down by contemplating metalanguage aspects. These can be images, objects, practices, sounds, and music that accompany verbal communication. In the analysis of video advertisements, the systemic functional approach is used to consider how written and spoken texts are

understood in multimodal communication by taking into account images, sounds, colors, gazes, and other elements.

B.1.3 Ideational Meaning

According to Eggins (2004), ideational meaning refers to how we represent our experience. Gerot and Wignell define ideational meaning as meanings about phenomena about things (living and non-living, abstract and concrete) (1994). Meanwhile, Halliday and Matthysen (2004) state that the ideational meaning of language is that it serves as a reflection of human experience. It is the way the truth is represented, as well as the linguistic sources for understanding our experience of the world around us, in terms of what is happening, who is involved in the goings-on, and when, where, and how the goings-on are happening.

The ideational meaning provides insight into how to articulate experiential trends and conceptualize the circumstances, operation, or state of affairs. The transitivity mechanism comprehends the progression of ideational significances. According to Eggins (2004), the individual, mechanism, and situation structure are the shaping elements of the transitivity system, reflecting the real-life interactions of who is doing what, to whom, when, why, and how.

B.1.4 Transitivity System

The transitivity system is the overall grammatical resources for interpreting what is going on (Halliday and Matthiessen, 2004). In analyzing the transitivity system, Halliday and Matthiessen (2004) are concerned with describing three aspects of the clause:

A. Participants

The nominal group of clauses realizes participants (Halliday and Matthiessen, 2004). According to this theory, the participant is the one who performs the action. Participants can also be defined as the individuals, ideas, or objects involved in the processes. there are twenty types of participants in understanding the ideational meanings; Actor, Intent, Initiator, Beneficiary, Range (material process), Behaver, Range (behavioral process), Senser, Phenomenon, Inducer, Sayer, Verbiage, Aim, Token, Quality, Assigner, Carrier, Attribute, Attributor, and Existent.

B. Process

The transitivity system directs processes (Halliday and Matthiessen, 2004). The verb is closely related to the Process. Verbs have traditionally been defined as doing words, and verbs can be interpreted as a word referring to an action. The verbal group realizes the process in clauses and sentences. The procedures, on the other hand, are the responsibility of the participants and the circumstances. The procedure is carried out in the oral community of the clause. Processes are verbs

that include physical, mental, verbal, behavioral, relational, and existential processes. Halliday did, in fact, identify seven distinct process types. Material process: The process of doing or action material. Clauses with a material process have an act (process) and a principal (participant).

- Mental process: what we're feeling, thinking, and seeing Mental processes are classified into three types. The first is affective or reactive (feeling), the second cognitive (thinking), and the third perceptive (seeing) (perceiving through the five sense).
- Behavioural process: Breathing, dreaming, snoring, smiling, hiccuping, seeing, watching, listening, and contemplating are examples of physiological activities.
- Verbal process: the act of saying or, more accurately, symbolically signaling
- Relational process: This procedure entails a state of being (include have).
- Existential process: the process of existence.
- Meteorological process: the process to tell about weather.

C. Circumstances

Adverbial groups or prepositional phrases are used to express circumstantial meaning. Circumstances are the circumstances in which proceedings take place. Circumstances respond as well, such as when, where, why, how many, and how. Circumstantial components are represented by prepositional phrases or adverbial classes. Time, place, manner, purpose, accompaniment,

matter, and position are all examples of circumstances, according to Gerrot and Wignell (1994). Types of circumstances;

- Time Circumstances: is to inform about time and to answer the question when?
- Place Circumstances: is to inform the location and answer the questions where? Gerot and Wignell
- Circumstances of manner: refers to a number of subcategories, including means, quality, and comparison.
- The purpose of circumstantial causes is to inform the reason and answer the question why? Circumstances cause are classified into three types: reason, purpose, and behalf.
- Circumstances of accompaniment: state "with whom"; the usual prepositions used in accompaniment are "with," "without," "besides," and "instead of."
- Circumstance of matter: inform about "what" or "with reference to what." The preposition-like phrase 'about,' 'concerning,' or 'withreference' is commonly used in circumstance.
- Role Circumstances: is to answer the question 'as what?'

B.1.5 Visual Grammar

The images in this study are taken from videos. These visual data are analyzed with Kress and van Leeuwen's (2006) visual grammar, which is described briefly in their book "Reading Images: Grammar of Visual Design (2nd Edition)." The ideational metafunction is known as representational meaning in visual grammar, and it is discussed within narrative and conceptual representation by analyzing the represented participants (all entities presented in the picture). Meanwhile, interpersonal metafunction is referred to as interactive meaning, and it is realized by analyzing the relationship between the represented participants and the viewers via gaze, frame size, and angle shot. Finally, compositional meaning is a textual metafunction that analyzes information value, salience, and framing (Kress and van Leeuwen, 2006).

In visual grammar, representational meaning focuses on the image's represented participants. According Kress and van Leeuwen (2006), there are two types of participants in visual grammar: represented participants and interactive participants. Represented participants are those depicted in the image, whereas interactive participants are more akin to image viewers. There are two types of processes for represented participants: narrative processes and conceptual processes. Vectors have an effect on the difference. "In pictures, these vectors are formed by depicted elements that form an oblique line, often a quite strong, diagonal line," write Kress and van Leeuwen (2006, p. 59). Narrative processes are

distinguished by the presence of vectors, which typically take the form of story images. It is incompatible with conceptual processes, which never occur. Because the study's data are not in the form of story images, the study focuses more on conceptual processes, particularly analytical processes (advertisement). Participants in analytical processes are related to the part-whole structure.

The relationship between the represented participants and the viewers is seen as interactive meaning. To reveal the interactive meaning of images, three elements are examined: gazes, frame size, and perspectives. The concept of gaze is referred to as 'demand' and 'offer.' If the depicted participants look directly into the eyes of the viewers, the images are in demand. The demand images indicate that the producers wish to do something for the audience. If the represented participants do not look at the viewers, the image is 'offer.' The producers of these images simply want to provide information to the viewers. The size of the frame or distance is the second element of interactive meaning. The use of shots, whether extreme close-up, closeup, medium close shot, medium shot, medium long shot, long shot, or extreme long shot, is referred to as frame size. It is also believed that the choice of distance has different social relations between represented participants and viewers (Widayanti, 2016).

Finally, perspective, as the final element of interactive meaning, serves to demonstrate the angle from which the viewers are forced to view the images. Perspective is concerned with the selection of angles. The first angle is known as

the 'high angle,' and it is displayed when the interactive participants look down on something, implying that they have more power than the represented participants. In contrast, if interactive participants look up at something, it is captured by a 'low angle,' indicating that something has power over the viewers. Lastly, the power relationship between represented participants and viewers is equal at the angle of eye-level. As a result of the discussion of perspective, it is clear that the choice of angles determines the power degree in various relationships (Kress and van Leeuwen, 2006).

Compositional meaning defines how representational and interactive elements are interconnected and integrated to make the whole meaningful (Kress and van Leeuwen, 2006). As a result, compositional meaning connects representational and interactive elements via three systems: information value, salience, and framing. The placement of elements in the images is referred to as information value. The compositional meaning of the images can be classified into three types based on their placement: 'Given' and 'New' (the information value of left and right), 'Ideal' and 'Real', and 'center' and 'margin'. Given, which is located on the left side of the image, refers to something that is already known as a part of a culture. On the contrary, the new placed on the right side of the image represents something viewers have not seen before and draws special attention to them. The realization for the placement of top and bottom, which can be seen through the vertical line in the images, is ideal and real. Ideal information at the top of the images consists of information that has an emotional appeal and

contains the general essence of information. In contrast, real, which is at the bottom of the image, provides more informative and practical information about what is actually there. Finally, the dimensions of enter and margin are used to generate images for the center and margin. The core of the information is considered to be the center, which is located in the center of the image. Meanwhile, the margin is subordinate to the center (Kress and van Leeuwen, 2006).

B.1.6 Representational meaning

According to Kress and Leeuwen (2006), representational meaning is how semiotic systems represent objects and their relationships outside of the representational system or in the context of a culture. Furthermore, they emphasize that every semiotic mode must be capable of reflecting aspects of the world as humans perceive it. In other words, it must be able to represent objects and their relationships in a world beyond the representational structure. There are two types of representational meaning: conceptual representation and narrative representation.

1) Conceptual Representation

In conceptual visuals, Kress and Leeuwen (2006) stated that conceptual representation is a non-narrative process involving the representation of participants in terms of their more abstract and more or less secure and timeless nature, gender, structure, or significance.

In comparison to narrative representation, conceptual representation lacks a vector and frequently necessitates three structures. Conceptual processes are required for classification, logical, and symbolic processes.

a. Classificational Process

According to (Kress and Leeuwen, 2006: 79), classificational processes connect participants through a "kind of relation, a taxonomy: at least one other participant, the Superordinate."

b. Analytical Process

The analytical processes, according to Yang et al. (2014), connect the participants from a part-whole structure perspective. One Carrier (the entire) and any number of Possessive Attributes (the parts) participate in these processes.

c. Symbolic Process

The symbolic method is based on the participant's meaning or identity. When two actors are involved in this system, the Carrier is crucial to the process or is capable of fulfilling its identity, whereas the Symbolic Attribute expresses the meaning or identity itself. This is referred to as a symbol attributive structure. If there is only one participant in this system, it is the Carrier. This method is known as Symbolic Suggestive (Yang et al., 2014).

2) Narrative Representation

When a vector connects the participants, who are described as doing something to or with each other, the narrative representation occurs. Vector patterns of this type are based on explaining evolving actions and events, transition processes, and transitory spatial arrangements. Vector, as a distinguishing feature of narrative systems, is typically realized in pictures by elements forming “an oblique line, often a quite strong, diagonal line” (Kress and Leeuwen, 2006: 59).

The types of vectors and the number and class of participants used in the visual images could be used to distinguish different types of narrative processes. Narrative processes are classified as intervention, reaction, speech and mental processes, vector-based transfer processes, and participants involved; circumstances are classified as environment, means, and accompaniment; and conceptual processes include classification, logical, and symbolic processes (Kress and Leeuwen, 2006).

a. Action Process

The participant from which the vector departs is referred to as "Actor" in this context. When there is only one person in a visual picture, that person is usually an actor. In practice, the method is non-transactional and serves no purpose; it “is not ‘done to’ or ‘aimed at’ anyone or anything.” The transactional structure, on the other hand, includes both the Actor and

the Objective. “The participant to whom or which the vector is directed” is the goal (Kress and Leeuwen, 2006: 64).

b. Reactional Process

The reactionary process “forms the vector by an eye line, by the direction of the gaze of one or more of the represented participants” (Kress and Leeuwen, 2006: 67). It is made up of two parts: Phenomenon and Reactor. The Reactor is the one who performs the actions that are observed. It could be a different kind of person or animal. The Phenomenon is defined as “the participant who or which the reactor is looking at” (Kress and Leeuwen, 2006: 67).

c. Speech process and mental process

A special vector can be found in comic strips, school textbook quotes, and on the screens of automated bank tellers, among other places. According to Kress and van Leeuwen's book, thought balloons and dialogue balloons are “oblique protrusions of thought balloons and dialogue balloons that connect drawings of speakers or thinkers to their speech or thought.”

B.1.7 Commercial Advertisements

Adverts are derived from the Greek word *advetere*, which means “to divert.” It means that advertisements are a specific type of text. Advertising is a type of marketing communication that is used to persuade a target audience to take or continue certain actions, usually in connection with a commercial or

political offering. Advertisement is a non-personal communication or promotional marketing strategy used by identified sponsors to attract attention and be persuasive about a product, service, or idea through various media. Advertisements convey their message through images, colors, sounds, and language. In semiotics, this is referred to as sign systems. Advertisement makes use of a sign system that includes both verbal and nonverbal symbols (icon). Language is a verbal symbol, whereas shape and color in advertisements are nonverbal symbols.

Media advertising is used to sell products and services. The advertisement has distinct elements, straightforward language, and a high level of appeal. The efficiency with which these components transmit messages can be used to assess the quality of advertising. Advertising serves several functions, including information dissemination, consumer attraction, market exploitation, and product quality assurance. As a result, advertisements must be careful with their language. There are various types of advertisements, each with its own target audience, product, and other factors. An advertisement must not only be appealing, but it must also be understandable. As a result, it requires special attention on a daily basis. These are required in order to provide a new ad serving as well as in accordance with the context of attention by people who fit the media advertising target.

B.1.8 SAFI Skincare

Wipro Unza Malaysia founded the Safi Research Institute in 1986, making Safi the world's first halal skincare product and the largest in Southeast Asia. For 35 years, Safi has been the best brand in its home country of Malaysia. Safi expanded their marketing area due to its success by entering Indonesia in March 2018, where the majority of the citizens are moslems. Safi emphasizes the importance of halalness in cosmetic products, and Safi makes the halal aspect of the product the main commodity and uses this as an opportunity to attract consumer interest. As a result, Safi has become a major competitor for Indonesia's well-known halal beauty products, following *Wardah*.

According to the official website of Safi Indonesia, scientists at the Safi Research Institute have interacted with moslem women to create products that meet their desires and solve the problems of potential consumers in Indonesia. Their products are made with cutting-edge technology. Safi Research Institute employs 100 scientists and specialists who create halal skincare products that are both herbal and effective by combining natural resources and cutting-edge technology. Safi Research Institute is a Halal Research Facility that creates Safi products without the use of animal products. Safi claims to use natural ingredients that have been tested and proven to be safe for all skin types.

As a halal skincare product, Safi includes black seed to provide antioxidants to the skin. Safi also has a BPOM Indonesia permit as well as halal certificates from

MUI (Indonesia) and JAKIM (Malaysian Islamic Progress Department). They take the risk of claiming that their products are free of alcohol and gelatin.

Aside from being labeled as a halal beauty product, Safi is also well-known for the many Indonesian influencers who provided feedback on Safi brand products by conducting product reviews via short videos on social media platforms such as Instagram or YouTube. Suhay Salim, Astariri, Tasya Farasya, Rachel Goddard, Nadya Aqilla, Stephanie Rose, Ranie Dwi Karlina, Molita Lin, Linda Kayhz, Erlina Chang, and many other influencers who review Safi products are among those featured (Youtube. Safi Indonesia).



In displaying advertisements, apart from highlighting the advertised products, Safi brings up how moslem women look responsible, independent, hardworking, and of course smart. There are also examples of products offered by Safi, including; *Safi White Expert Purifying Cleanser 2 in 1*, *Safi White Expert Make Up Remover*, *Safi Age Defy Cream Cleanser Deep Moisturizer*, *Safi Age Defy Deep Exfoliator*, *Safi White Natural Brightening Cream Mangosteen*, and many more.

B.2 Related Studies

Before discussing this research, the researcher reviewed several studies. Jing Yang (2014) attempted to analyze the ideational aspects in her journal "Representation Meaning of Multimodal Discourse—A Case Study of English Editorials in The Economist" using Kress and van Leeuwen's Visual Grammar as the theoretical framework and Royce's inter-semiotic complementarity theory. Her research focuses on conceptual factors such as participants, processes (action, reactionary, etc.), circumstance, and so on. Her analysis reveals the functions of images in meaning interpretation and explains the relationships between images and verbal texts.

Yusnita F (2013) examined how the advertiser and the product convey messages through verbal and visual elements in her journal "Multimodal Discourse Analysis in Indonesian Print Advertisements." Chong's (2004) systemic functional approach in multimodality formulation of Generic Structure Potential for print advertisements was used in her research, which was supplemented with

Royce's Intersemiosis Complementarity framework. As a result, the multimodality of semiotic resources in several Indonesian print advertisements expresses meanings, and verbal elements strengthen the meaning of visual elements, and vice versa.

Andriana Vita N. (2018) used Royce intersemiotic analysis to reveal the intersemiotic relationship between the multimodal modes in her journal "Ideational Intersemiotic Relation in Tempo's Magazine Cover Representing Setya Novanto". This study concentrated on the ideational intersemiotic relationship in magazine covers. The result of her research is a visual-verbal relationship on the cover of Tempo magazine relating to Setya Novanto. The illustrator uses the largest scale, 56 percent, on intersemiotic collocation, reflecting expectancy relations, and the second largest relation, 25 percent, on intersemiotic repetition. Thus, she demonstrates that the magazine illustrator designs the cover with the intention of allowing readers to identify the relationship between the multimodal elements, visual and verbal.

Fina Khanifa and Khristianto (2021) attempted to analyze how visual and verbal signs work together to create common messages sent to the public as viewers/readers in their journal titled "The Interpersonal Meanings of Words and Images in Ads: An Intersemiotic Complementarity View." They focused on interpersonal meaning and intersemiotic complementarity in PSA using Royce's intersemiotic complementarity framework (2001). According to the findings, the

five aspects of visual features (visual contact, social distance, involvement, power relation, and modality) collaborated to construct interpersonal meaning. The images emphasize the clear messages, stating that such violence may be taken by a mother who inherits the boy's (nose the one who actually loves him very much), but the situation has changed her significantly.

Iis P (2019) writes in her journal "Representasi Wanita Cantik Sejati Versi Iklan Safi" about how truly beautiful women are represented. Using Roland Barthes' semiotic theory, Iis examines semiotic components, specifically visual signs in advertisements. According to the findings of her research, the true definition of beauty is a woman who follows Islamic law by using halal and natural beauty products.

Based on all the related researchers that are used by the research to do this study, this research analyzed multimodality modes in advertisement (Safi Skincare Videos). Having the same object as Iis (2019) research, the difference in this research examines not only the concept of "beauty". This research also aims to find out how Safi uses other concepts that represent muslim women as its model through visual and verbal features in advertisements such as looks, occupation, behaviour, character, words, phrases using theory by Halliday (2004) transitivity for verbal features, and Kress and van Leeuwen's visual grammar (2006) for visual features.