

CHAPTER I

INTRODUCTION

A.1. Background of the Research

Temporal shifts refer to a change in the chronological order of events. Temporal shifts in film posters are illustrated with designs that depict elements from different periods in the film's narrative. Temporal shifts in poster analysis can help to provide insights into how poster designs communicate with audiences. Temporal shifts can also include design trends and shifting values or emerging cultures as a means of storytelling on a movie poster. Thus, temporal shifts have an attachment to how movie posters have evolved over the years (Poster Collector, 2017). The relationship between temporal shifts and the transformation of movie posters can be seen in how poster designs adapt and change over time to reflect changes in storytelling techniques and visual aesthetics. This can be analyzed using a Critical Multimodal Discourse approach.

A deeper understanding of Critical Multimodal Discourse enriches communication studies and brings significant implications to our understanding of media, culture, and communication policy. Multimodality utilizes various semiotic sources to realize the engagement between visual signs and verbal signs. Visual signs relate to images and verbal signs relate to how the sentences and phrases displayed can represent the content of an image. The term multimodality defines how people communicate using different modes simultaneously. Critical Multimodal Discourse is a linguistic

approach to the relationship between image, sound, and text. How the three elements can be bound together to form a meaning and the objectives the producer wants to convey can be well received by the audience. Visual grammar analysis is divided into three focuses: representational, interactive, and compositional meaning (Kress Gunther & Leeuwen van Theo, 2006).

Based on their statement, first, the representational (ideational) meaning has two elements, narrative and conceptual. Second, interactive (interpersonal) meaning has five elements, contact, social distance, participants, power relation, and modality. Last is the compositional (textual) meaning has three elements which are information value, framing, and salience.

In Systemic-Functional Linguistic Theory, Halliday stated language is a tool of social semiotics. Verbal signs are defined as language elements such as sentences, phrases, and words. In terms of multimodality, verbal signs play an important role in communication, working alongside the other components of multimodality such as images, sounds, and gestures. Halliday states that verbal signs not only convey the representational meaning but also contribute to all the meanings categorized as meaning-making processes within a discourse. It is not only representing the information but also about the functions that serve in communication, contributing to the appearance of the interaction between the text in multimodality and the reader.

Posters are one of the main forms of multimodal discourse. It has roles to capture people's interest and convey the film's theme and message. It is a form of visual communication as a tool to market a movie which is issued by the studio for promotional use such as printed posters for billboard advertisements. Movie posters contain detailed information about the movie, such as character names, cast, director's name, date release, and other relevant information. According to Hasnun (2006: 253), a poster is an image or writing on paper or fabric displayed in public places, conveying various notifications according to the purpose and needs. Movie posters are considered the most effective medium for promoting a movie.

There have been many relevant analyses of Movie Poster on multimodality discourse. First, comparative studies of comedy movie posters in China, Germany, and India, this analysis found that Chinese and German movie posters typically show giving visual acts, while Indian movie posters typically display demanding visual acts (Wang et al., 2023). Second, an analysis of visual grammar in Nezha's movie posters, using five data from Nezha movie posters in 1979, 2003, and 2019. It concludes that the evolution of posters from year to year is due to the inspiration for change towards a more modern contemporary poster design and cultural transmissions (Zhang, 2023). Third, is the Spiderman movie poster analysis. This study reveals that verbal marks are the statements placed on the poster title and slogan. The verbal sign in this study is categorized as a declarative sentence. It emphasizes the imaginative expression to the viewer (Dewi & Khristianto, 2022). Four,

(Anisa Maulinda, 2020) analyses of the Joker movie poster, this analysis found seven elements of structure in the Joker poster with generic structure theory by Cheong, 2004. The finding shows that generic structure potential has a relationship with ideational meaning. The last is Zhou Xiao (2021) presents an analysis entitled ‘Multimodal Discourse Analysis of Movie Posters from the Perspective of Visual Grammar- Taking the “Eight Hundred” as an Example’ from perspective representational meaning adopts narrative design with behavioral and reactional processes. In interactive meaning, mostly uses low angle with close and medium views, and mostly adopts medium color in modality. From compositional meaning adopts a center-margin design focusing on background information from the poster. The things that make this study different from that relevant analysis are this data uses three movie posters with the same main character and setting. The movies were released in different years, the storyline conveyed is a remake of the first movie.

This research aims to reveal how the verbal and visual signs work together to construct the meaning of the “*Willy Wonka*” movie poster through the representational, interactive, and compositional levels using visual grammar theory (Kress & Van Leeuwen, 2006) and also the textual meaning of the text using SFL theory (M.A.K. Halliday & Matthiessen M.I.M Christian, 2014). This research is expected to provide new insight into how temporal shifts transformation of visual design represented in *Willy Wonka* movie

posters gain our perception of how media reflects and shapes societal preferences and values over time.

A.2. Problems of the Research

1. How do visual and verbal meanings in each “*Willy Wonka*” movie poster work together to make up the representation of the movie?
2. How does the transformation of movie representation across different years manifest in each “*Willy Wonka*” poster?

A.3. Objective of the Research

1. To investigate the representation of visual and verbal meanings in each “*Willy Wonka*” movie poster.
2. To know the transformation of movie representation across different years manifested in each poster.

A.4. Significance of the Research

Hopefully, this research will contribute to knowledge in linguistics fields, particularly in Critical Multimodality Discourse, and offer new insight into how important movie posters can attract the audience and show the storyline. Practically, this research is expected to be useful for Linguistics Concentration Students.

A.5. Limitation of the Research

This study only focused on analyzing the three posters of “*Willy Wonka*” movie posters that were released in the United States.

A.6. Definition of the Key Terms

A.6.1. Movie Poster

Based on cinemasterpieces.com a movie poster issued by the National Screen Service (NSS), the film studio, or an authorized company for display in cinemas or promotional purposes at the time of the film's release. It is important to note that posters made for sale to the public in shops or online are reproductions or reprints and are not considered original film posters, even if they were printed at the time of the film's release.

A.6.2. Willy Wonka

Willy Wonka is a movie adaptation of a children's story in 1964 entitled "Charlie and the Chocolate Factory" written by British author, Roald Dahl. This story was inspired by the author's experience in the 1920s when he went to chocolate companies (Cadbury's factory) during school days ("Colin" & "Sarah," 2024).

A.6.3. Multimodality

Multimodal discourse not only focuses on text. Multimodality is an essential feature of the communication process. Images are considered key elements that influence the shaping and perception of multimodal texts (Kunitsyna, 2021). Communication requires the use of multiple modes, such as speech, writing, gestures, and images. The interrelation between these modes contributes to the creation of meaning (Vorobiova, 2019).

A.6.4. Visual Grammar

Visual Grammar theory was developed by Kress & Van Leeuwen from Systemic Functional Linguistic theory by Halliday (Peng, 2022). Visual Grammar shows how things from visual with different degrees shape the meaning. There are three different degrees of Visual Grammar, representational, interpersonal, and compositional meaning.

A.6.5. Representational Meaning

Representational meanings are related to terms of processes and circumstances divided into two narrative and conceptual. It shows what happened in the image between the participants, event, and places or surroundings (Rondon & Heberle, 2022).

A.6.6. Interactive Meaning

Interactive meaning is the relation between two participants, represented participants (participants on the image) and interactive participants (viewer or audience) divided into five parts, contact, social distance, participants, power relation, and modality (Dewi & Khristianto, 2022). This analysis aims to reveal how the interaction between the producer and the viewer.

A.6.7. Compositional Meaning

Compositional meaning is defined as an element in multimodality that focuses on visual compositions arranged on the page and also can defined as a combination of representational and

interactive meaning. As a result, a multimodal text performs multiple functions that are divided into three parts, information value, salience, and framing.

A.6.8. Verbal Sign

Verbal sign related to Systemic Functional Linguistics (SFL) by Halliday about language meta-function has a function revealing how language in visual grammar theory shapes the meaning of images. Divided into three meta-functions, ideational, interpersonal, and textual (M.A.K. Halliday & Matthiessen M.I.M Christian, 2014).

A.7. Organization of the Research Report

This research is divided into 5 chapters:

CHAPTER 1: Introduction

This chapter consists of the background of the research; the problem of the research; the significance of the research; the limitations of the research; the definition of key terms; and the organization of the research report

CHAPTER II: Review of Literature

This chapter includes the theoretical framework and a review of related research.

CHAPTER III: Research Method

This chapter describes the research method, which includes the types of research, data, and source of the data, method of collecting the data, the technique of collecting data, and method of analyzing data.

CHAPTER IV: Data Analysis

This chapter contains data description, data analysis, and discussion.

CHAPTER V: Conclusion and Suggestion

This chapter contains a conclusion and the suggestion from the researcher.

