

CHAPTER II

REVIEW OF LITERATURE

B.1. Theoretical Framework

This chapter explains about reviews related theories that are used in the data analysis.

B.1.1. Multimodal Discourse Analysis

Multimodal discourse analysis is studies of language and image, and how they can function together to construct meaning. Meaning can be shaped by social semiotic multimodalities, discourse multimodal, and interactional multimodal (Kress, 2009). Multimodal Discourse Analysis is concerned with analyzing different symbolic modes within a text, thereby overcoming many of the limitations of traditional discourse analysis (Bi, 2019). Kress and Van Leeuwen states MDA is a communication that goes beyond language to include a wide variety of modes, such as visual images, gestures, spatial arrangements, etc. The focus of their work is on the importance of these modes in the construction of meaning in social contexts. Norris, 2004 (Nuraeni et al., 2022) states four types of modes can be analyzed, auditory (locution, music, and sound effect), visual (image, gaze, and print), action (gesture, posture, movement, expression, object manipulation using books, stationery, artifacts), Environment (closeness interaction between body and objects such as cloths, layout).

B.1.2. Visual Grammar Analysis

Based on Kress & Van Leeuwen's visual grammar is a framework for understanding how visual elements convey meaning and structure in communication of social interaction. It's similar to linguistic grammar but applied to visual communication. VGA considers various forms of communication, images, music, and gestures as part of a complex system of meaning. The theory suggests that elements such as layout, color, and composition in visual media work much like sentences and words in spoken or written language, following certain 'grammatical' rules that guide how to interpret meaning. This analysis is divided into three dimensions, representational, interactive, and compositional meaning (Hu, 2019). The following is an in-depth explanation of the three dimensions:

1. Representational Meaning

In representational meaning also known as internal representations. The principle of representational is action or processes and situation circumstances (Kress & Van Leeuwen, 2006) this is the essence of participants, events, and environment in the images. There are two patterns of representational meaning, narrative process and conceptual process.

- **Narrative Process**

The narrative process involves the sequential arrangement of visual elements to construct a cohesive story or depict a series of events. Through careful selection and arrangement of images, producers establish causal relationships, guiding viewers through a visual narrative journey. This narrative construction aids in conveying complex ideas, emotions, and experiences within the visual medium. It can be transactional (action has a clear goal) or non-transactional (action does not have a clear goal/recipient).

- **Conceptual Process**

The conceptual process focuses on organizing visual elements to convey abstract ideas or concepts. Within this pattern, three sub-patterns emerge to explain different approaches to conceptual representation: classificatory, analytical, and symbolic.

2. Interactive Meaning

Interactive meaning is related to the position of the viewer. This is the way the producer shares information visually with the viewer of the image. It includes three relations between participants: (1) between represented participants, (2) between represented and interactive participants, and (3) between interactive participants. In this sense, the interactive dimension of

images is the "writing" of what is commonly referred to as the "nonverbal message", the "language" shared by the producer and the spectator (Kress & Van Leeuwen, 2006). This dimension is divided into five parts, contact, social distance, participants, power relation, and modality.

- **Contact**

Contact or gaze is used to identify the interactive relationship between the represented image and whether it directly gives focus to the viewer or not. This section consists of the "*demand act*" and "*offer act*". "*Demand act*" is a symbol that represents the image that can give a direct gaze to the viewer. Representatives of this symbol can be animals, objects, people, gestures, or facial expressions. While "*offer act*" is a feature that does not have a direct gaze function, only as complementary information for the viewer

- **Social distance**

Social distance reveals the choice of the distance between the displayed image and the viewer whether it is a "close-up shot" (focusing on the head and shoulders or the body as a whole), "medium shot" (showing the whole body of the participant, social distance when conducting business or other activities), and "long shot" (showing the whole body and the background that shows the distance from strangers).

- **Participants**

Participants relate to the horizontal angle between the representing symbol and the viewer. Horizontal angles include *frontal angles* and *oblique angles*. A *frontal angle* indicates that the angle built between the image and the viewer is very strong, while an *oblique angle* indicates separation.

- **Power relation**

Power relation is related to vertical angles such as *high angle*, *eye-level angle*, and *low angle*. A *high angle* means that the viewer must look down at the symbol displayed. *Eye-level angle* shows equality between the symbol and the viewer. A *low angle* means the viewer has to look up at the displayed symbol. *High angle* means the displayed symbol has no power while *low angle* means the displayed symbol representation has more power than the viewer.

- **Modality**

Modality is the relationship between degrees of credibility (high, medium, and low modality) closely with the color dimension. Bell and Milic's (Bell & Milic, 2002) study outlines three sensory modalities, each associated with specific color palettes, thereby influencing the perceived credibility of visual content. According to Bell and Milic findings:

- High sensory modality: using naturalistic colors

- Medium sensory modality: using pastel colors
- Low sensory modality: using only monochrome colors

3. Compositional Meaning

Compositional meaning is a multidimensional structure with the text and the organization of its elements to create a cohesive entirety. It is a combination of representational and interactive meaning. Divided into three, information value, salience, and framing. Below is the summary of composition meaning:

- **Information Value**

Information value is the placement of an element with specific information value to the various 'zones' of the image whether it is on the left (given), right (new), top (ideal), bottom (real), center, and margin. Given: something that exists, familiar or already known, new: something which is not yet known, ideal: essence of the information and the most salience or 'what might be', and real: down to earth with something real more practical information or 'what it is'.

- **Salience**

Salience within compositional meaning refers to the visual prominence of elements within an image that attracts the audience's attention. Several factors contribute to the salience of elements: sharpness, placement (front/back), and size of

elements to have visual appeal and creativity to the audience. Saliency creates a hierarchy what are the most important elements of the image.

- **Framing**

Framing analysis examines the spatial relationships between elements within the image and how they contribute to the overall composition. It involves considering how elements are arranged within the frame and how they interact with one another to create meaning. Key aspects of framing analysis include connections and disconnections.

B.1.3. Verbal Sign

Verbal sign, as understood within Systemic Functional Linguistics (SFL) according to Halliday & Matthiessen it is related to the meta-functions of language. These meta-functions encompass how language operates to fulfill various communicative purposes. This framework is categorized into three main meta-functions: interpersonal, ideational, and textual (M.A.K. Halliday & Matthiessen M.I.M Christian, 2014)

- **Interpersonal Meta-function**

The interpersonal meta-function focuses on the language's role in interpersonal communication, particularly in expressing social relationships, attitudes, and intentions. This meta-function is realized through the mood structure, which includes elements

such as the subject and finite. The mood structure enables speakers to indicate their stance towards the message, such as whether they are making a statement, asking a question, or giving a command.

- **Ideational Meta-function**

The ideational meta-function pertains to how language is used to construct and convey meanings about the world and human experiences. Within this meta-function, Halliday identifies different types of processes that represent various kinds of actions and events:

- Material Processes: Actions or events that involve physical actions or transformations in the material world.
- Mental Processes: Processes related to cognition, perception, and emotion
- Verbal Processes: Processes involving communication, such as speaking, writing, or reading.
- Behavioral Processes: Actions or events related to behavior or conduct.
- Existential Processes: Processes related to existence or presence.
- Relational Processes: Processes that establish relationships or identities between entities.

- **Textual Meta-function**

The textual meta-function focuses on how language is organized and structured to create coherent and cohesive texts. Within this meta-function, two main components are identified:

- **Theme**

The theme refers to the initial element of a clause or sentence, which sets the topic or point of departure for the message. It establishes what the clause is about and provides a framework for organizing subsequent information.

- **Rheme**

The rheme follows the theme and provides new information or elaboration on the theme. It expands upon or develops the topic introduced in the theme, contributing to the overall progression of the message.

B.1.4. Movie Poster

Movie posters have been around as long as films have. They're promotional tools, offering glimpses of the film's plot, setting, and tone. Film posters aim to capture the visual aesthetic and mood of the film and are an art form complementary to the medium of film. Movie poster is a part of the language of cinema. The first movie poster was created in 1890 by Jules Cheret, a French artist. He made a poster for a short movie titled 'Projections Artistiques', earning him the title of the father of the modern poster. However, in 1895, a poster for the black-

and-white silent movie titled ‘L’Arroseur Arrosé (The Waterer Watered and The Sprinkler Sprinkled)’ is considered the first poster made to market an individual movie. Since then, movie posters have continued to evolve, becoming a primary means of movie promotion (Jorge Farah, 2023).

B.1.5. 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 during schooldays. The first adaptation of this movie was released in 1971 entitled “Willy Wonka and The Chocolate Factory” directed by Mel Stuart, Willy Wonka here played by Gene Wilder. Next in 2005 a second development entitled “Charlie and The Chocolate Factory” directed by Tim Burton, played by Jhonny Deep, and the latest was released in 2023 entitled “Wonka” directed by Paul King, played by Timothee Chalamet (Becca Wood, 2023). All of those movies talk about Wonka and his chocolate factory but with different plots (Owen McHugh, 2023).

B.2. Related Research/Previous Studies

There have been many relevant analyses of Movie Poster on multimodality critical discourse analysis have been done by some researchers.

Saputra M. and Rosa R. (2020) entitled 'Multimodal Analysis of Action Movie Poster'. This study uses a descriptive qualitative method and focuses on the multimodality theory by Cheong (2004). In the Man of Steel and Avengers Infinity Wars posters, the author found 6 types of multi-modal elements: material, behavioral, intellectual, identification, attribution, and intensive. The data was collected by analyzing the film posters. The Man of Steel poster was 30% material, 15% behavioral, 15% intellectual, 15% identifying, 10% attributive and 15% intensive. In contrast, the Avengers Infinity Wars poster had 40% material, 5% behavioral, 15% mental, 10% identification, 10% attribution, and 20% intense.

Rondon & Heberle (2022) 'an analysis of Marvel's Captain America Civil War movie poster'. with the descriptive qualitative method and visual grammar theory by Kress and Van Leeuwen. This paper found the movie poster "Captain America Civil War" has three visual grammars, in representational meaning providing the movie's plot with narrative and conceptual meaning. Interactive meaning provides information about contact, distance, participants, angle, and modality could help viewers communicate with the storyline. Last for compositional meaning found clear idea of the poster.

Bowen Yu (2019) presents a study on 'Multimodal Discourse Analysis of Poster' with three different classic Western American posters "Il buono, il brutto, il cattivo", "Once Upon A Time in the West", and "High Noon". This analysis uses visual grammar theory by Kress and Van Leeuwen. The result

of this study states that the development of symbolism in movie posters was affected by technology and resources that appear in human communication. Using visual grammar theory, it can realize the reproductive, interactive, and constitutive meaning through symbols in the posters to achieve the purpose of propaganda films.

Terres M.L., Torres M.C., and Heberle V.M. (2020) present research about the five Netflix series movie posters Grace and Frankie taken from their official Facebook page entitled 'The Visual Representation of Mature Women on Posters of The Netflix Series "Grace and Frankie"'. This research uses the multimodality theory by Kress and Van Leeuwen. The author found adequate representation of the two characters in terms of the major developments of each season, showing how their behavior and attitudes, especially Grace's, have changed over the course of the series.

Analysis by Li Yin and Hanita Hassan (2021) 'Multimodal Discourse Analysis of the Movie Poster: Little Big Soldier' using Chinese movie posters for the data. This analysis uses a descriptive qualitative method and multimodality theory by Kress and Van Leeuwen. Chinese movie posters have shown different expressions and propaganda. With multimodality analysis, the authors conclude that the main goal of movie posters is to play a propaganda role to attract viewers.

In addition, to this study, the researcher used two theories to analyze movie posters, (1) Visual Grammar Analysis by Kress & Van Leeuwen and

(2) Verbal Sign SFL theory by Halliday. These two frameworks allow the author to understand how visual and verbal signs of the images work together in form meaning-making. This research has the potential to contribute to the understanding of how storylines of movies are constructed in posters using a multimodal analysis approach and visual grammar framework.

