

## CHAPTER II

### LITERATURE REVIEW

#### **B.1 Theoretical Framework**

The theoretical basis for the research is what this part aims to establish. By using research words, theories are necessary to clarify topics. The ideas in this study need to be theoretically stated to prevent reader misunderstandings.

##### **B.1.1 Systemic Functional Linguistic**

Systemic functional linguistics is the study of the link between language and its function in social contexts. A language method is Halliday's Systemic Functional Linguistics (SFL), sometimes referred to as critical linguistics (Fairclough, 1992; Pennycook, 2001). It was published in 1985. SFL is closely related to sociology in that it examines how language is used in social situations to accomplish certain goals, whereas many contemporary linguistic theories concentrate on language as a mental activity. Instead than focusing on how language is processed or represented in the brain, SFL studies the text that is produced—spoken or written—and its settings. SFL gives language function a higher priority than language structure when it comes to language use.

Systemic Functional Linguistics (SFL) is described by Bloor and Bloor (2004) as a dynamic field that advances our knowledge of the structure and functions of human language. Language can be seen from four perspectives, according to Michael Halliday (1978): semiotic, meaning that it is a process of

meaning-making, semantic, meaning that it is used to make meanings, and contextual, meaning that the meanings exchanged are influenced by their social and cultural contexts (Bowcher 2012).

Additionally, Halliday specifies three categories of meaning that are inherent in human language as overall and serve as the foundation for the semantic organization of natural language. He separated SFL into three meanings of metafunction that were exists and are described as follows:

1) Ideational Meaning: Language is utilized in both the individual experience of oneself, which is made up of "goings-on, happening, doing, sensing, meaning, and being and becoming," as well as in the description, reflection, or interpretation of external phenomena. A clause conveys the meaning of a phrase. Through trasitivity which takes into account actors, processes, and circumstances these meanings are made visible in language.

2) Interpersonal Meaning: Language serves the interpersonal function of allowing us to communicate with others, build and sustain connections with them, influence their behavior, convey our own opinions about the world, and obtain or alter the opinions of others. People use language to express and comprehend their own feelings, attitudes, and judgments as well as those of others. Language also helps people accept responsibility for their roles and participate in communication.

3) Textual Meaning: The connection between a person's language and their surroundings, both spoken and unspoken. Theme and rheme patterns serve to realize these purposes. Theme in which the sentence's beginning, which sets the

context and conveys the meaning. That's the main point of the clause. Rheme is the part of the sentence that offers additional context for the theme.

Every metafunctional resource in the clause creates a single layer of structuring, yet the layers happen simultaneously as seen below:

	<i>Microsoft</i>	<i>have expanded</i>	<i>in China</i>	<i>recently</i>
<b>TEXTUAL</b>	Theme	Rheme		
<b>INTERPERSONAL</b>	Mood	Residue		
	Subject	Finite	Predicator	Adjunct
<b>IDEATIONAL</b>	Participant	Process		Circumstance
	Actor	Process: material	Place	Time

METAFUNCTIONAL LAYERS

**Table 1. Metafunction**

In systemic functional linguistics, multimodality is treated through a genre-based methodology. In order to highlight the "grammar" of multimodal texts, systemic functional linguistics looks at how each semiotic aspect contributes to meaning-making through "system networks," as well as how these qualities interact and are included as a multimodal unit. This strategy employs language as a point of reference, by establishing the criteria of meaning-generation through various semiotic resources.

According to Halliday (1994), grammatical language can have complex meanings that can be clarified by considering the characteristics of metalanguage. These can be utilized in spoken communication and include images, sounds, actions, symbols, and designs. The systemic functional technique considers sounds, colors, gazes, and other aspects when examining how spoken and written communications are perceived in multimodal communication.

### **B.1.2 Multimodal Discourse Analysis**

The development of technology and graphic design has made people more creative in presenting information through images with attractive combinations of text and colors. Images are combined with color, text and layout to form discourse that can be understood by many people. When combining text and images in presenting information, discourse makers are based on a certain ideology. What is presented in images and text contains implied and explicit meaning. Wise readers must be able to interpret the discourse to minimize errors in receiving information.

Discourse that emerges with an interesting combination of images, colors and layout is studied in Multimodal Discourse Analysis. O'Halloran (2011) views that multimodal discourse analysis is a new paradigm in discourse studies for studying language in combination with other resources, such as: images, scientific symbolism, signs, actions, music and sound. Multimodal phenomena are all semiotic resources used to describe resources (modes), such as: language, images, music, gestures, and designs that integrate all sensory modalities, such as: visual, auditory, tactile, olfactory, gustatory/ taste, and kinesthetic in multimodal texts, discourses, and events collectively.

Kress and Leeuwen (2011) state that in the multimodal analysis process a social semiotic approach is used. Social semiotics has two aspects, namely: material means and resource means. Material means are used for representation, while resources (modes) are used to create text, signs or meaning. In the process of making meaning, these two aspects of social semiotics are interconnected.

The multimodal social semiotic approach is an approach developed from Halliday's social semiotic approach. Multimodal analysis emphasizes that all means of communication, both verbal and nonverbal, play an important role in generating meaning. Because language contains meaning, namely informative content (O'Halloran and Smith in Sinar, 2012: 133) say that multimodal analysis includes analysis of all types of communication that have text interactions and integration of two or more semiotic sources or means of communication to achieve the communicative function of the text. O'Halloran (2011) states that the social approach in the context of social criticism and social practice contains three basic principles, namely: conceptualization, metafunction, and initiation. Conceptualization connects text features, for example: images and sounds through a lexicogrammatical system in a social, situational and cultural context. Metafunction models the potential meaning of semiotic sources into three meanings, namely: ideational meaning, interpersonal meaning, and textual meaning. Instantiation models the relationship of actual choices in texts with systemic potential and gives rise to patterns of choices in text types.

A multimodal text contains a certain composition. This composition connects the text with representational meaning and interactive meaning. Kress and Leeuwen (2006) state that there are three principles of multimodal text composition, namely: information value, salience, and framing. Information value shows that in multimodal text there is information value that can be seen from various zones, namely: left and right, top and bottom, center and margin. Salience shows that in multimodal texts there is an importance or emphasis on certain

elements as characteristic features, for example: foreground, background, relative size, contrast in coloring, differences in image sharpness and color, and so on. Framing shows framing as a sign of disconnecting and connecting image elements and marking parts that contain certain meanings.

In practice, these three principles of composition apply not only to single images but also to multiple visual images, visual combinations of text and images, and some graphic elements on television and computer screens. These three elements are integrated and studied together because they are related to each other. Multimodal discourse analysis is not limited to visual images but also layouts.

Research on multimodal analysis developed rapidly in the mid-2000s. This was characterized by systemic linguists increasingly exploring the integration of language with other resources. Multimodal discourse analysis provides an understanding that communication is inherently multimodal. Apart from that, literacy is not limited to language alone but there are other resources that influence it, such as: images, colors, text, music, design, layout, and so on. Santoso (2017) states that multimodal discourse analysis makes a major contribution to the study, by using a semiotic approach, readers can interpret some cover designs. By using multimodal analysis, readers can interpret design using a combination of images, colors, text, and text layout in combinations of images and colors. Kress and Leeuwen analytical framework often involves examining the following aspects which are representation, interaction, and composition. They are described as follows:

1) Representation is how people, places, and events are depicted through various modes (such as image, sound, text, gesture, and others). For instance, analyzing an image in a news article to understand how the visual representation supports or contradicts the written content.

2) Interaction is how the text positions the viewer/reader and how it establishes relationships between the producer and the audience. This includes examining gaze, perspective, and the use of direct address in images.

3) Composition examines how different modes are organized and merged to produce meaning in a specific context. Analyzing how different semiotic resources interact and contribute to the overall message or communication effect is what that means.

For analyzing the posters in this research, representation framework was chosen because in multimodal discourse, representational meaning is a dynamic and detailed process wherein several modes work together to transmit information more successfully than they might through any one mode alone. Communicators are able to craft messages that are more appealing, clear, and engaging when they have a knowledge of how various modes contribute to meaning.

### **B.1.3 Representational Meaning**

In multimodal discourse, representational meaning describes the many ways that ideas, concepts, and information are communicated through various modalities, including text, picture, sound, gesture, and others. Multiple modes combine to provide a more complex and nuanced meaning in multimodal

conversation than any one mode could by itself. Every mode contributes to the overall representation of meaning by bringing its special qualities to the subject of discussion. According to Kress and Van Leeuwen (2006), every semiotic mode must be able to represent elements of the world as perceived by humans, as well as objects and their relationships in a world beyond the representational system. The activity that the people in the representation execute and that is shown in the picture correspond to the relationships between them. The described participants are split into two categories: interactive participants (individuals who communicate with one another through pictures, image makers, and image watchers) and represented participants (people, objects seen in the image). The relationships between visual texts are separated into two types by Kress and Van Leeuwen's proposed Multimodal Discourse Analysis model: narrative and conceptual representations. Whereas conceptual representation describes participants in terms of taxonomy or structure, narrative representation shows the progression of actions and occurrences as a vector.

#### **B.1.3.1 Narrative Representation**

Kress and Leeuwen's notion of narrative representation focuses on how visual and multimodal texts tell tales or narratives. Their methodology, which is part of their larger work on multimodal discourse analysis, includes methods for examining how different aspects in a visual composition contribute to the storytelling process. This includes looking into the roles of individuals, activities, and locations within a picture or a collection of photos. It is primarily focused on

experiences, actions, and events, with a particular emphasis on action process, reaction process, and circumstance, which are characterized as follows:

### **1) Action Process**

In this context, the participant from whom the vector departs is known to as an actor; when there is just one person in a visual image, that individual is typically an actor. In reality, the approach is non-transactional and has no objective; it "is not 'done to' or 'aimed at' anyone or anything." In contrast, the transactional structure contains both the actor and the objective. The aim is the participant at whom the vector is being directed.

### **2) Reaction Process**

The process is reactionary, with the vector created by an eyeline indicating the direction of one or more of the depicted participants' glances. It consists of two components: the reactor and the phenomenon. The reactor is the one who performs the gazing behavior. It might be a person or a human-like creature. Phenomenon is the participant at whom the reactor is staring (Kress & van Leeuwen, 2006).

### **3) Circumstance**

Secondary characters in narrative imagery may be connected to the main characters in different ways than through vectors. Situations could be omitted from the pattern, resulting in a loss of data. A distinction between the foreground and backdrop is necessary for locative conditions to link other players to a setting (Kress and Van Leeuwen, 2006). Gradients such as the participants partly conceal

the setting by overlaying the foreground, the setting features a softer focus, the setting's colour is desaturated, and the setting is either lighter or darker than the foreground may all be used to create a contrast. Most of the analyzes in this research use narrative representation.

### **B.1.3.2 Conceptual Representation**

It is a more broad and stable mechanism than narrative structure. Conceptual representation is a non-narrative process that represents participants based on their generic essence, such as class, structure, or meaning. Conceptual representation, unlike narrative representation, lacks a vector and consists of three components. Classification may be divided into symbolic, analytical, and classificational processes. It has the following definition:

#### **1) Classificational**

According to Kress and Van Leeuwen (2006), classificational processes assign participants to one another based on a "kind of" connection, or taxonomy: at least one group of participants will take on the position of Subordinates in relation to at least one other participant, who is the Superordinate. Overt taxonomy and covert taxonomy are the two categories of taxonomy. Inside the context of covert taxonomy, the Superordinate can be determined from similarities among the Subordinates; it is not explicitly depicted in the picture, but rather only appears concealed inside the text or is suggested by the similarities among the Subordinates. Ads that include people or product combinations that symbolize a brand name sometimes employ covert taxonomy. The superordinate

is openly expressed in overt taxonomy. Typically, overt taxonomy is represented using diagrams or tree structures.

## **2) Analytical**

Analytical Processes relate participants in terms of a part-whole structure. There are two kinds of participants: Carrier as the whole and Possessive Attributes as the parts.

## **3) Symbolic**

According to Kress and Van Leeuwen (2006), symbolic processes focus what a participant means or is. The person that represents the meaning itself in this process is the Attribute, whereas the represented participant whose significance appears is the Carrier. The Carrier is the sole one involved in symbolic suggestive processes. Details in this type of image are typically less important than "mood" or "ambiance." There are several techniques to get the desired "mood" in this procedure, such as blending all the colors together, having softer focus, or using intense lighting. Whereas symbolic attribute processes portray meaning as being bestowed upon the carrier, symbolic suggestive processes portray meaning as originating internally, from the carrier's attributes.

### **B.1.4 Multimodal for Advertisement**

A representational meaning in multimodal analysis examines how an advertising depicts reality and builds meaning across several modalities. This includes assessing how the ad shows people, things, and events, as well as how

these portrayals transmit certain messages or ideals. Since multimodal is understood to comprise visual images and visual text, as well as commercials that employ the same components to communicate messages and information, there is a tight link between multimodal and advertising. An advertising cannot exist without a picture or some text.

In communicating a message, multimodal texts verbal and visual have logical links. According to O'Halloran (2004), these connections between the elements of metaphor in spoken and visual texts can be used to determine these connections. Advertising is the communication of meaning and information using both visual and vocal text components

Any action that informs the audience or offers products in the form of goods or services to pique their interest in purchasing or utilizing it is considered advertising. In order to communicate the verbal and visual language displayed in the picture, layout, color, and when paired with words, phrases, clauses, and sentences, it is also necessary to analyze the advertisement in order to determine its meaning.. Using representational meaning of multimodal analysis, there are various key aspect such as visual representation, textual representation, auditory representation, and gestural representation to analyze which will be explained as follows:

- 1) Visual Representation might include photos, illustrations, and other visuals that help give notions a clear, concise, and occasionally global comprehension. A picture of a tree, for instance, conveys the idea of a tree more effectively than a written description. Following that is color, which has

the ability to express feelings and have particular meanings. Additionally, the spatial arrangement of visual components in a layout as well as design may direct viewers' attention and highlight specific sections of the message.

- 2) Textual representation can take the form of written language that accurately communicates abstract and difficult concepts. It enables in-depth explanations, arguments, and narratives. Additionally, typography which includes formatting, size, and fonts can affect how the reader perceives and comprehends the content. For example, cursive fonts might suggest refinement or formality, while strong fonts can draw attention to important details.
- 3) Auditory representation can include speaking with tone, emotion, and emphasis can add layers of meaning beyond just the words themselves in spoken language. Contextual clues, mood-setting, and emotional evocation can all be achieved using background music. Extra audio effects, including nonverbal noises, might accentuate particular parts of the message, add context, or improve realism.
- 4) Gestural representation which includes posture, gestures, and facial expressions, can be used to transmit attitudes, emotions, and reactions. It gives communication a more dynamic and personalized quality. Moreover, interactions with objects might suggest how people use and engage with them, which can convey meaning, for example, when a teacher emphasizes a point by pointing to a board.

However, this research only focus in key aspects of representational for visual representation and textual representation since the data from this research is in the form of posters.

### **B.1.5 Related Research**

Several other research papers employ multimodal discourse analysis in addition to comparing the findings. For instance, research done by Savitri and Rosa (2019) with the title “A STUDY OF MULTIMODAL ANALYSIS IN SMARTPHONE ADVERTISEMENT”, analyze multimodal in Samsung Galaxy S9 audiovisual advertisement. The systemic functional linguistics theory by Halliday, multimodal theory by Kress and van Leeuwen and generic structure analysis theory by Cheong were applied to analyze this research. The method used in this research was a descriptive research method. The data in this research were images, texts, symbols, sounds, and gestures used in Samsung Galaxy S9 advertisement video. The source data of this research was obtained from Samsung Youtube account. This marketing film contains five generic structures, according to the analysis: lead, display, announcement, emblem, call, and visit. Additionally, this advertisement's semiotic systems complement and harmonize with one another. This advertisement's semiotic systems all highlight the features that set each product, brand, and new product apart for the customers. It follows that all semiotic systems—linguistic, visual, gestural, auditory, and spatial—have the same capacity to communicate meaning. In the meanwhile, this advertisement lacks the tag and enhancer structures. According to the research, the purpose of

the advertisement is to get the audience's interest in purchasing the given goods.

Furthermore, another research of multimodal analysis for advertising done by Suryani, Sinar, and Zein (2021) entitled “Multimodal Analysis In Wardah Islamic Beauty Product Advertising”, discovers the verbal and visual components of wardah beauty commercials. The multimodal discourse analysis suggested by Kress and Van Leeuwen (2006) and the Bahasa Halliday Metafunction component (2004) are used in the present research. The result shows that in Wardah beauty advertisement, meaning was found in both visual and verbal contents. The experience function of linguistic texts includes the following processes: material, behavioral, relational, mental, and tangible. Speaker, speech, shape, value, conduct, sener, actor, and gold are among the participants. The following are all circumstantial: method, timing, place, purpose, and accompaniment. The spoken and visual language of the Wardah beauty advertisement serves the metafunctions of representation, interpersonal communication, and realization. The narrator of the advertisement speaks. The purpose of visual advertisements is to convey a message, goal, or intention to the viewer by combining verbal elements with visual imagery. Using multimodal text, the Wardah advertisement explores the relationship between language and visual elements, which are crucial to the producer's message, goal, and intention for the audience. This won't happen if wardah advertising simply uses verbal and visual elements that make sense in their context.

Additionally, in the research conduct by Veranda and Susanto (2022) posters are taken as the research object which entitled “A MULTIMODAL

DISCOURSE ANALYSIS IN POSTERS OF MENTAL HEALTH ISSUES DURING COVID19”. The results of this research indicate that the visual content and textual context of the posters are interpreted. A qualitative case study was employed in order to clarify the problems. Data retrieved from Pinterest in the form of visual modes, such as words and images, was submitted to MDA analysis to ascertain the relationship between the posters' visual text and meaning. The conversation focuses on the process of giving mental health posters meaning in two dimensions: textually and artistically. In order to give this argument visual connotations, a few components from the posters are incorporated. Furthermore, the environment and content of such posters affect readers' comprehension. The research's conclusions illustrated the linguistic and visual elements of mental health posters.. The posters' three graphic components that make references to Pierce's semiotics theory are the icon, symbol, and index. An icon's symbol describes the language that fits with it; an icon's description of the poster's images and signs describes the poster; and an index explains the cause-and-effect relationship between the posters. Roland Barthes' theory is referenced in the posters' textual elements, as the words discuss the signifier and signified of the posters.

Meanwhile, the research from Ummah and Hamzah (2022) with the title “Multimodality Analysis: Visual Representation in Bli-Bli 12.12 and Lazada 12.12 TV Commercials”, explores the diverse interpretations found in the visual analyses of the Bli-Bli and Lazada advertising from 12.12. The goal of the research is to determine how meaning varies in visual analysis by utilizing Kress

and Leeuwen's (2006) theory of reading visuals. These two advertisements employ three levels of visual data analysis: representational, interactional, and compositional. The results demonstrated some of the similarities and differences between the two advertisements in accordance with the picture-reading theory proposed by Kress and Leeuwen (2006). The identification of transactional and non-transactional variables is shown in the first equation in the representational narrative (actional) portion. Since both advertising contain the offer and the demand, the second equation determines the two elements of the interactional contact. Both advertisements are similar in the social distance areas, where there are no personal findings. The following equation illustrates how the attitude section of the two advertisements lacks detachment, audience power, and representation power. The last equation shows that salience and foreground are present in the same proportion in both advertisements. The Bli-Bli 12.12 advertisement and the Lazada 12.12 advertisement have different representational conceptual symbolic elements. Both the suggestive conceptual symbolic and the conceptual symbolic attributive are absent from the former.

In another research by Siboro and Sinar (2023), with the title "A Multimodal Analysis of Presidential Election Online Posters" analyze online political posters created for election campaigns. Four online posters with prospective 2024 presidential candidates have been chosen at random. The primary discursive techniques that sway American voters' voting decisions are identified through political discourse analysis, and the visual devices are studied using Kress and van Leeuwen's (2006) methodology. The results show how each

poster differs in some aspects while being similar in others. The ideologies of the relevant groups or candidates are reflected in these tools. Quotation, repetition, positive rhetoric, and clear phrases are some of the distinctive features of the written sentences that are used on the election posters. The phrasing of the words and sentences has been carefully considered in order to maximize their usefulness.

The posters display a variety of linguistic and visual components that demonstrate their status as a multimodal text that is part of political discourse. As a result, the poster highlights the political influence and potential strength of a certain party, making it a helpful tool in election campaigns. This type of writing is also used to encourage voters or prospective voters to select a particular candidate depending on the way that candidate is presented, both orally and visually, and to persuade readers to cast ballots. Writing in the persuasive essay form achieves both of these objectives. Thus, in addition to its form and the multimodal elements that comprise it, the poster, as a subgenre within political genres, is determined by the political context that frames it. This is because posters are widely used in political campaigns and protests. This indicates that the analysis offered here advances the domains of discourse studies, political science, and the social sciences in general.

From explanation above, multimodal analysis of posters and ads has been done based on a number of earlier studies. Nevertheless there seems to be a gap in that some of the research does not concentrate on a specific area, such the composition, interaction, and representation of multimodal analysis. Therefore, this research specifically examine the multimodal discourse analysis of

representational meaning in American Horror Story television series posters. American Horror Story also known as AHS captivates audiences for several reasons, making it a standout in the horror genre. AHS skillfully blends real-life horrors with supernatural elements. Many seasons draw inspiration from historical events, urban legends, and societal fears, making the horror more relatable and grounded. The show often tackles themes like mental illness, racism, sexism, and the dark side of human nature, all while incorporating ghosts, witches, monsters, and other supernatural beings.

Each season of AHS is visually distinctive, with elaborate set designs, costumes, and makeup that contribute to the eerie and unsettling atmosphere. The show's visual style is often gothic, surreal, and symbolic, adding layers of meaning to the narrative. The promotional posters, like the ones we've discussed, are iconic in their own right and play a significant role in building anticipation for each season. This refers to the ways in which various semiotic modes such as text, images, and sound combine to represent reality, create narratives, and convey meaning. Applying Kress and van Leeuwen's framework for multimodal analysis, we can analyze the poster to comprehend how its design elements interact to create meaning. Analyzing the representational meaning of a poster involves looking at how different elements, such as text, images, colors, and layout, combine to convey a message and meaning, some of which are evidently a description of the TV show's plot.