

## CHAPTER II

### LITERATURE REVIEW

This chapter explains the theories used in the process of analysis and also briefly explains previous study which is similar to the analysis method of this study.

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

The section on theoretical framework provides a theoretical explanation of the theory used and the related studies.

##### **B.1.1 Imaginary Friends**

Young children often create Imaginary Friends (IF), which can be invisible or represented by a toy or object. About two-thirds of children have an IF at some point in childhood (Carlson & Taylor, 2005). A recent article in the *Journal of Experimental Social Psychology* by Jaye Derrick, Shira Gabriel, and Kurt Hugenberg explores the "Social Surrogacy Hypothesis." They suggest that loneliness drives people to seek connections, even with imaginary or non-real relationships.

An imaginary friend is a psychological and social phenomenon where children form a relationship or friendship that exists purely in their imagination, rather than in the real world. Having an imaginary friend is not indicative of mental illness or emotional problems. Instead, it is a normal part of childhood development that can enhance a child's social and cognitive skills (Elmer, 2020).

Most studies suggest that children with imaginary friends tend to be more imaginative and socially competent than those without.

Not all children engage in the creation of imaginary companions. Regarding those who do, it has been suggested that they may exhibit a higher degree of intelligence and creativity. At the same time, there is a belief that these children might be more reserved or experience challenges in forming relationships with their peers in real life. Marjorie Taylor, in *Imaginary Friends and the Children Who Create Them*, identifies several characteristics commonly observed among children who invent imaginary friends.

1. Personality and behaviour
2. Shyness
3. Attentional focussing
4. Intelligence
5. Creativity
6. Family structure
7. Television viewing
8. Theory of mind
9. Gender
10. Attitude of parents

Companions are just one aspect of what imaginary friends might be. They are incredibly useful, all-purpose creatures. In addition to offering company, they can

also take the brunt of a child's resentment, be held accountable for accidents, act as a point of reference when negotiating with parents, or act as a conduit for information that a child is afraid to express more openly (Taylor, 1999). The researcher also investigated why The Imaginer makes imaginary friends in this study, according to Marjorie Taylor in *Imaginary Friends and the Children Who Create Them*. These consist of:

1. Fun and companionship
2. Loneliness
3. Issues of Competence
4. Restriction or limitation in one's own life
5. Avoiding blame
6. Fears
7. A means of communicating with others
8. Response to trauma
9. A method of processing interesting or significant events and people

### **B.1.2 Multimodality**

Gunther Kress and Theo van Leeuwen are leading experts in the study of multimodality, which looks at how different forms of communication like words, pictures, sounds, and body language combine to create meaning. Their work has been highly influential in helping people understand how these different modes

interact, especially through well-known books *Reading Images: The Grammar of Visual Design* and *Multimodal Discourse*.

Multimodality involves using multiple types of signs or symbols in communication. Kress and van Leeuwen suggest that meaning is created not just through language alone but through a mix of different modes, such as visuals, sounds, and spatial layouts. This perspective challenges the traditional idea that language is the main way we communicate, instead highlighting the importance of using multiple forms, like images and sounds, together. For this project, the focus will be on lyric and music videos and how they convey meaning.

### **B.1.3 Systemic Functional Linguistic (SFL)**

In the 1960s, Michael Halliday created Systemic Functional Linguistics (SFL) as a way to study grammar. This model looks at language as a tool people use to communicate and make meaning in social settings, focusing on how grammar serves different functions in communication. The Systemic Functional Linguistic (SFL) view of language as “social semiotic” provides the theoretical basis for this research (Halliday M. A., 1978).

Language and interaction are shaped by context, and this model aims to demonstrate how contextual meaning is conveyed through grammar. Michael Halliday (1978) explains that language can be seen from four perspectives: functional, based on what it can do or be used for; semantic, in how it creates meaning; contextual, where the meaning of communication is shaped by social

and cultural contexts; and semiotic, as a process of producing meaning (Bowcher, 2012). Halliday also identifies three types of meaning that are inherent in all human languages, forming the foundation of how natural languages are semantically organized. He categorized SFL into three interconnected meanings, which are explained as follows:

1. Ideational Function: Language helps us describe, reflect on, or make sense of the world and our personal experiences, including actions, events, feelings, meanings, and states of being. A clause expresses the main idea of a sentence. These ideas are shown through words using transitivity, which includes the participants, actions, and circumstances involved.
2. Interpersonal Function: Language is used to talk to others, build relationships, influence behavior, share our views on the world, and change how others see things. It helps people join in conversations, take part in their roles, and express and understand their own and others' feelings, opinions, and judgments.
3. Textual Function: It refers to how language can take a random set of sentences and turn them into a meaningful passage by organizing spoken or written words into a clear, connected text. In this way, language helps link what is said or written to the real world or to other language events.

Systemic functional linguistics takes a genre-based approach to understanding multimodal texts. It looks at the “grammar” of these texts by

exploring how different elements like images, sounds, and gestures, each play a role in creating meaning. It also examines how these elements work together as a single, cohesive unit. In this approach, language is used as a reference to understand the meaning rules of other elements in the text.

(Halliday, *An Introduction to Functional Grammar*, 1994) suggests that language can convey broad meanings, but these can be made more specific by considering additional elements, like images, objects, actions, sounds, and music that support verbal communication. In analyzing music videos, a systemic functional approach looks at how language sung in lyrics of the song is understood in combination with images, sounds, colors, gazes, and other features of the video.

#### **B.1.4 Ideational Meaning**

The ideational meaning relates to human experiences and their interaction with the world. It examines how language is shaped to reflect how people perceive and interpret their experiences of the surrounding environment (Halliday and Matthiessen, 2004: 169). The grammatical framework of the ideational meta-function is referred to as "transitivity." It consists of three primary components: participants, processes, and circumstances. Participants, whether human or non-human, are those involved in the action or event. Processes are represented by verbs or verbal groups, while circumstances are expressed through adverbial groups or prepositional phrases. The ideational meta-function emphasizes how actions or events are carried out. According to Halliday and Matthiessen (2004:

171), there are six types of processes: material, mental, verbal, relational, behavioral, and existential.

In this research, the author is going to focus on ideational meaning in the Twenty One Pilots' "My Blood" song lyrics to identify the meaning within the imaginary friends which represented in the music video of band's YouTube Channel. Deciding to observe language by ideational meaning, the author needs a tool to reach out the result. Therefore, the tool is called transitivity system which will be discussed below.

#### **B.1.5 Transitivity System**

The transitivity system encompasses the full range of grammatical tools for interpreting actions and events. In their analysis, (Halliday & Matthiessen, An Introduction to Functional Grammar, 2004) focus on describing three main aspects of the clause.

##### **1. Participants**

Participants are represented by the nominal group in clause (Halliday and Matthiessen, 2004). Participants are the people or things involved in the process, the one who perform the action. Each type of process gives participants different roles, which can change depending on what the process is. For example:

- a. In Material Processes, the Actor performs the action while the Goal receives it

- b. In Mental Processes, the sener experiences or perceives the Phenomenon

Halliday's transitivity system identifies various types of participants in different processes within a clause. Here are twenty types of participants categorized according to the processes defined in Halliday's framework: Actor, Goal, Range, Behavior, Sener, Phenomenon, Sayer, Receiver, Target, Carrier, Attribute, Identifier, Token, Value, Existent, Verbiage, Client, Recipient, Behaviour.

## 2. Process

The transitivity system determines the process (Halliday and Matthiessen, 2004). Processes are the key element of the transitivity system and are expressed through verbs. According to Halliday in (Gerot & Wignell, 1994), transitivity is divided into seven components of process

- a. Material Process: These involve physical actions or events (e.g., "run," "build"). The participants include an Actor (the one performing the action) and a Goal (the entity being affected).

I	posted	a letter	to a friend
Actor	Material Process	Goal	Receipient

(Gerot & Wignell, 1994)

b. Mental Process: These are connected to perception, thought, and emotion (e.g., "think," "feel"). The participants include a Senser (the one experiencing the perception) and a Phenomenon (the entity being perceived).

Mark	likes	new clothes
Senser	Mental Process	Phenomenon

(Gerot & Wignell, 1994)

c. Relational Process: These express relationships between entities, often showing identification or attribution (e.g., "is," "has"). The participants include a Carrier (the entity being described) and an Attribute (the quality or characteristic).

Barry Tuckwell	is	a fire horn player
Carrier	Attributive	Attribute
Barry Tuckwell	Is	The finest living horn player
Token	Identifying	Value

(Gerot & Wignell, 1994)

d. Behavioral Process: These represent physical or mental behaviors (e.g., "sneeze," "smile"). The main participant is the Behaver.

He	threw	a tantrum
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Behaver	Behavioral	Range
	Process	

(Gerot & Wignell, 1994)

e. Verbal Process: These involve communication (e.g., "say," "tell").

Participants may include a Sayer (the speaker), a Receiver (the person receiving the message), and a Target (the entity being talked about).

John	told	Jenny	a rude joke
Sayer	Verbal Process	Receiver	Verbiage

(Gerot & Wignell, 1994)

f. Existential Process: These indicate existence (e.g., "There is").

They usually involve an Existent, which is the entity that exists.

There	's	A unicorn	In the garden
	Existential	Existent	Circ : Place

(Gerot & Wignell, 1994)

g. Meteorological process: The process to talk about weather

It	's hot
	Meteorogical

(Gerot & Wignell, 1994)

### 3. Circumstances

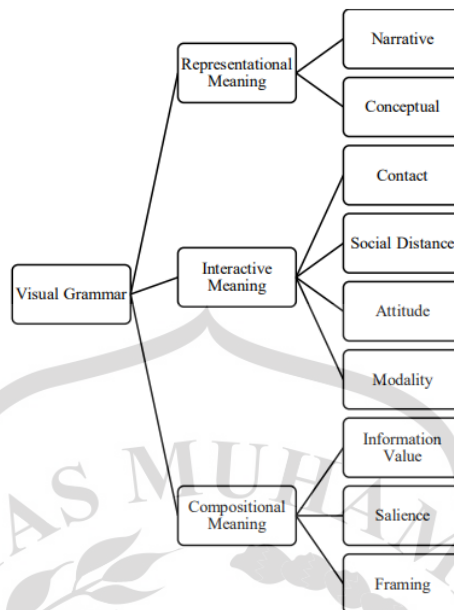
To express circumstantial meaning, adverbial groups or prepositional phrases are employed. Questions like when, where, why, how much, and how are addressed by circumstances, which define the conditions under which activities take place. Adverbial groups or prepositional phrases serve as representations of these situational aspects. The following are some instances of circumstances: time, place, manner, purpose, accompaniment, matter, and position. Gerot and Wignell (1994) listed the following categories of situations:

- a. Circumstances of Place: Indicate the location where the action occurs (e.g., "in the park," "at home").
- b. Circumstances of Time: Specify the time when the action takes place (e.g., "yesterday," "in the morning").
- c. Circumstances of Manner: Describe the way in which the action is carried out (e.g., "quickly," "with enthusiasm").
- d. Circumstances of Cause: Explain the reason behind the action, often referring to causes or motivations (e.g., "because of the rain," "due to his illness").
- e. Circumstances of Purpose: Provide details about the intended outcome or objective of the action (e.g., "to win the game," "for her health").

- f. Circumstances of Condition: Indicate the conditions under which the action happens (e.g., "if it rains," "unless you call me").
- g. Circumstances of Concession: Express contrasts or exceptions related to the action (e.g., "despite being tired," "although it was late").
- h. Circumstances of Accompaniment: Describe other participants or entities involved in the action (e.g., "with her friends," "along with his dog").
- i. Circumstances of Role: Specify roles or identities of participants in the process (e.g., "as a teacher," "in his capacity as a manager").
- j. Circumstances of Matter: Identify what is being referred to or discussed in relation to the process (e.g., "about her health," "concerning their plans").

#### **B.1.6 Visual Grammar Analysis**

The image used in this study is sourced from a music video and analyzed using the visual grammar framework by (Kress & Leeuwen, Reading Images : The Grammar of Visual Design, 2006)



*Figure 1 Grammar of Visual Design by Kress and Van Leeuwen (2006)*

Visual grammar is not about language rule of grammar like in written text. Instead, it refers to the rules that guide how visual elements like pictures, diagrams, or films are combined to create meaning. According to Kress and Leeuwen in their book *Reading Images: The Grammar of Visual Design* (2006), visual grammar outlines the principles of visual design and how different components come together in a single image to convey meaning. Just as grammar in language shows how words form sentences and texts, visual grammar explains how elements like people, objects, and settings are arranged to create a visual statement. The theory of visual grammar is based on Halliday's theory called systemic functional grammar. According to Halliday and Matthiessen (2004), systemic functional grammar is often used for discourse analysis.

According to (Kress & Leeuwen, 2006) representational meaning in images highlights the ways in which participants (people or objects) relate to one another through thoughts or behaviors. It comes in two primary varieties: narrative, which depicts actions, and conceptual, which depicts meanings or categories. The actor, vector (direction or activity), and goal are essential components of story representation. A variety of roles, such as actors, sayers, or reactors, are involved in actions, which can be either mental (such as gazing or thinking) or physical (such as taking a picture). Conceptual representation uses symbols (what something stands for), analysis (parts and whole), or classification (grouping) to convey meaning. The image's size, position, gaze, and arrangement all expose these components.

Interactive meaning is about the connection between what the writer or producer wants to communicate to the audience. According to Kress & Leeuwen (200:114), producers visually encode social meanings into an image through the participant's expressions, their distance from the camera, and the viewer's perspective. There are four criteria of interactive meaning they are contact, social distance, and attitude. Contact generally talked about the gaze to the viewer. Social distance manages the camera shot such as close shot, medium shot, and long shot. Attitude talked about the cameras angle. Finally, modality is related to how viewers judge realism of images.

Composition refers to the meaning derived from how elements are arranged within an image. It involves the relationship between participants and their connection to the viewer, assigning specific information values based on different "zones" of the image, such as left and right, top and bottom, or center and margins (Kress & Leeuwen, 2006:116). Composition is divided into three aspects: information value, salience, and framing. Information value refers to the placement of participants. Salience is about how much an element stands out and grabs attention. Framing involves how elements interact with each other based on similarities in color, visuals, shape, size, and more.

#### **B.1.7 Representational meaning**

Kress and Leeuwen (2006:42) explain that representational meaning focuses on the relationship between participants and semiotic mode. It is divided into two types: narrative representation, which involves actions of inanimate participants, and conceptual representation, which involves animate participants. Both are referred to as "actors." The action can be analyzed by looking at the participant's position, size, color, contrast, and distance. Narrative analysis includes action-based and non-action-based processes, while conceptual analysis is divided into three types: classificational, analytical, and symbolic processes.

##### **1. Narrative Representation**

Narrative representation describes the actions of participants (Kress and Leeuwen, 2006: 59). The analysis focuses on the actions of inanimate

participants. Narrative patterns track ongoing actions, such as in an advertisement where a man takes a picture with a smartphone. In narrative analysis, there are three key elements: actor, vector, and the goal. In visual analysis, the actor is the doer of the action, the vector is the line or direction of that action, and the goal is the receiver or target of the action. For this example, the man is the participant, the smartphone acts as the vector, and the picture is the goal. Different types of narrative processes can be identified based on the variety of vectors and the number of participants involved.

a. Action Process

The key elements of the actional process are the actor, a direction or action (vector), and goal. The participant often stands out in the image due to factors like size, position in the composition, contrast with the background, colors, and focus (Kress and Leeuwen, 2006:63). The actional process is further divided into transactional and non-transactional types.

In a transactional process, both an actor and a goal are present, with the goal being "the participant toward whom or what the vector is directed" (Kress and Leeuwen, 2006:64). In a non-transactional process, the actor performs an action, but the goal is not specified.

## b. Reactional Process

A reactional process involves two elements: the reactor and the phenomenon. The reactor is the participant performing the action, usually through a gaze. This is typically a human or an animal with human-like traits, someone with visible eyes and the ability to show facial expressions. The phenomenon is the target of the reactor's gaze (Kress and Leeuwen, 2006:67). Like actional processes, reactional processes can be either transactional or non-transactional.

## 2. Conceptual Meaning

Conceptual analysis examines inanimate (stable) participants, often used for analyzing diagrams and graphics. It is divided into three types: classificational, analytical, and symbolic processes.

### a. Classificational Process

A classificational process involves a set of relationships among the participants shown within a single frame. For example, in one frame, some participants function as superordinates while others are subordinates. This type of connection is known as a taxonomic relationship. The link between them can take the form of either covert taxonomy or overt taxonomy.

In covert taxonomy, the relationships among participants are suggested through visual cues like their size and spacing, which is common in advertisements such as KFC billboards. In contrast, overt taxonomy makes these relationships clearly organized.

b. Analytical Process

The analytical process examines the part-whole structure of participants. It involves two types: the "carrier" (the whole), which is the main focus of the image, and the "possessive attributes" (the parts), which highlight the carrier (Kress & Leeuwen, 2006:87).

c. Symbolic Process

The symbolic process focuses on what the participants represent or signify. It includes two elements: attributes and suggestions. If there are two participants in a single frame, one serves as the carrier, while the other acts as the symbolic attribute.

### **B.1.8 My Blood Music Video by Twenty One Pilots**

The usage of small-screen technologies has increased within the past few years. Newly available technologies have significantly accelerated the change in society and now seem to be creating an impact on society into themselves (Kress & Van Leeuwen, 2021). For example, websites including Instagram, Spotify,

YouTube, and X have gained widespread recognition among younger generations. The primary goal of the project will be on the meaning of music and music videos represent. According to (Moore, 2012), the sound of music is more ambiguous than other modalities, such as written words or visuals. As a result, while some songs manage to have broad meanings, others have a narrower spectrum of possible meanings due to the interaction of music and languages. Therefore, based on the listeners and the review environment, lyrics and music video can be interpreted in a variety of ways.

#### **B.1.8.1 Lyrics**

According to Grolier, “a song is a short musical composition that combines a poetic text, giving equal importance to both the music and the words”. It is also described as a brief metrical piece intended for singing, often structured in rhymed stanzas, such as a lyric or ballad.

Definitions of lyrics include the following:

1. Lyrics are verses designed to be sung to a melody, forming the essence of a song. They often convey deep personal emotions or observations.
2. Merriam-Webster defines a song as a melody paired with a lyric poem or ballad.
3. Lyrics are the words that make up a song. They can be analyzed academically, for example, as a form of social commentary or in terms of how well they align with the accompanying music.

### **B.1.8.2 Music Video**

Music videos are created based on songs. The song is produced first, and then the director designs the video using the song as a guide (Vernallis, 2004). The main focus of music video studies is the relationship between the music, lyrics, and images. Lyrics play a key role, influencing how they connect with the music and visuals, and shaping the video's meaning. To understand a music video's message, it is important to analyze the connection between the song and the images using the right approach.

The analysis of music from a multimodal discourse viewpoint is a relatively recent phenomenon that is a part of CDA, which views music as a kind of communication that is frequently inseparable from a range of modes used to communicate a belief system (Lyndon & Mckerrel, 2017)

The use of music as a multimodal method of communication is what gives it its strength. Textual (song lyric) and visual (music video) contribute to a song's meaning. As a result, an Multimodal Discourse Analysis of music must highlight not just the lyrics but also visuals, which are crucial to the message's presentation.

### **B.1.8.3 Twenty One Pilots**

Twenty One Pilots is an American musical duo from Columbus, Ohio, formed in 2009 by Tyler Joseph and Josh Dun. Originally a four-member band, it became a duo after Nick Thomas and Chris Salih left. Known for blending

alternative rock, pop, and hip-hop, their music often explores themes like mental health, identity, and personal struggles.

The band is famous for conceptual albums with connected storylines, visually striking music videos, and theatrical live shows featuring ski masks and acrobatics. Their lyrics, addressing personal challenges, resonate deeply with their royal fanbase, the "Clique." They have won multiple awards, including Grammys, and are celebrated for their high-energy, emotionally powerful performances.



*Figure 2 Twenty One Pilots for GEM Megazine 2024*

Trench is the fifth studio album by Twenty One Pilots, released on October 5, 2018, following a three-year break after their successful album *Blurryface* (2015). This album is a conceptual work that delves into themes of mental health, insecurity, and existential struggles, all set within a fictional narrative centered around a city called Dema and its surrounding area, Trench. One of the singles, "My Blood," was released on August 27, 2018, and its music video, available on

YouTube, features unique elements like an imaginary friend, which has caught the attention of researchers for further study.

## **B.2 Related Studies**

This research connects closely with previous studies that used Multimodal Discourse Analysis (MDA) to examine how media combine verbal and visual to create meaning. For example, Martinez (2022) and Fernanda (2018) analyzed music videos to explore how gender discrimination and racial stereotypes are communicated through both lyrics and music video. Similarly, this study applies Halliday's Systemic Functional Linguistics to analyze the lyrics and Kress and van Leeuwen's visual grammar to study the music video in "My Blood."

While Putri (2022) focused on English textbook covers and Umiyati and Kardana (2022) studied a cigarette advertisement, both works showed how combining visual and verbal elements strengthens the overall message and engages viewers, a multimodal approach also used in this research. Yanwey and Hassan (2022) demonstrated how tourism videos use multimodal features to build positive images of destinations, which is similar to how "My Blood" uses consistent visuals of the imaginary friend to create a strong emotional impact and show themes of protection and loyalty.

However, this study is different because it explores the less commonly studied topic of imaginary friends and how they are represented as symbols of inner strength and resilience. By focusing on this theme, the research expands the

use of multimodal analysis beyond areas like gender, race, and advertising, offering new insights into how music videos can express psychological and emotional experiences.

