GENERIC STRUCTURE AND IDEATIONAL MEANING MAKING OF THE JOKER MOVIE POSTER ON 2019's ACADEMY AWARDS: A MULTIMODALITY ANALYSIS

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ABSTRACT

Maulinda, Anisa. (2020). Generic Structure of the Joker Movie Poster as the Best Motion Picture on 2019's Academy Awards: A Multimodality Analysis. English Department, Faculty of Arts and Humanities. State Islamic University of Sunan Ampel Surabaya. Adviser: Kenia Alit Saptiti, S.S., M.Hum

Keywords: multimodality, advertisement, generic structure potential, ideational meaning-making, movie poster

This thesis discusses multimodality analysis on print media advertisements, especially in the "Joker" movie poster. The researcher researches with the Cheong (2004) theory to investigate the generic structure potential and Wee's (2009) framework to describe the poster's ideational meaning. The study describes the Joker movie poster commercials' generic structure potential and the ideational meaning concepts. Two problems can be solved in this research, namely: (1) what are the generic structures in the Joker movie poster; (2) what is the ideational meaning-making in the poster of the Joker movie poster as the best motion picture at the Academy Awards in 2019.

The researcher used the descriptive-qualitative method. This study significantly gives an understanding of how multimodality can be used to reveal the ideational meaning-making concept. Related to the function, the researcher used a multi-semiotic mechanism to correlate with generic structure potential by Cheong. The data of this research was taken from the "Joker" movie poster advertisement on Internet Movie Database.

As a result, the researcher found seven elements of the structure. They are the Lead, Display, Announcement, Emblem, Enhancer Tag, and Call and Visit Information. The researcher also found three components of the generic structure contained in the ideational meaning-making. There are four stages in ideational bidirectional investment, contextualization meaning-making; interpretative space, and semantic effervescence. The finding shows that generic structure potential has an essential relationship in the ideational meaning-making. The movie poster creator can represent the poster with a clear meaning of the poster. However, it depends on the social-cultural in their environment and experience by the viewers. This poster has low CP, and a minimum of linguistic items accompanies the visual images, and clear definable relationships are forming between the visual and verbal modes. The linguistic and visual modes are regarded as a persuasive strategy to convince the viewers to purchase the product.

ABSTRAK

Maulinda, Anisa. (2020). Struktur Umum Poster Film Joker sebagai Film Terbaik di Penghargaan Akademi 2019: Analisis Multimodalitas. Program Studi Sastra Inggris. Fakultas Seni dan Humaniora. UIN Sunan Ampel Surabaya. Pembimbing: Kenia Alit Saptiti, S.S., M.Hum

Kata Kunci: multimodalitas, iklan, potensi struktur generik, pembuatan makna ideasional, poster film

Tesis ini berdiskusi tentang analisis mulimodalitas pada iklan media cetak, khususnya pada poster film "Joker." Peneliti melakukan riset dengan teori Cheong (2004) untuk menyelidiki potensi struktur generik dan kerangka kerja Wee (2009) untuk mendeskripsikan makna ideasional poster. Penelitian ini bertujuan untuk menjelaskan struktur generik dan konsep arti ideasional dari iklan poster film Joker. Ada dua masalah yang dapat diselesaikan dalam penelitian ini, yaitu (1) apa struktur generik dalam poster film Joker, (2) apa makna ideasional dalam poster film Joker sebagai film terbaik di penghargaan akademi 2019.

Penelitian ini menerapkan metode deskriptif-kualitatif. Penelitian ini secara signifikan memberikan pemahaman tentang bagaimana multimodalitas dapat digunakan untuk mengungkapkan konsep pembuatan makna ideasional. Sehubungan dengan fungsi ini, peneliti menggunakan mekanisme multi-semiotik yang berkorelasi dengan potensi struktur generik dari Cheong. Data penelitian ini diambil dari iklan poster film 'Joker' di situs resmi Film Database.

Alhasil, peneliti menemukan tujuh unsur struktur generik. Diantaranya adalah Lead, Display, Announcement, Emblem, Enhaner Tag, dan Call and Visit Information. Peneliti juga menemukan tiga komponen dari struktur generik yang terdapat dalam proses makna ideasional. Ada empat tahapan dalam pembuatan makna ideasional; bidirectional investment, contextualization potential, interpretative space, dan semantic effervescene. Dari penemuan tersebut, dapat disimpulkan bahwa struktur generik memiliki korelasi untuk membuat sebuah ide yang dapat didefinisikan bahwa sang pengiklan membuat poster yang jelas dan berbeda. Namun, hal tersebut tergantung dari sosial budaya di lingkungan dan pengalaman para penonton. Poster ini memiliki CP rendah dan memiliki item linguistik minimum yang menyertai gambar visual, dan hubungan yang kuat yang bisa didefinisikan terjalin antara mode visual dan verbal. Penggunaan mode linguistik dan mode visual dinilai sebagai strategi persuasif untuk membujuk pemirsa agar membeli produk tersebut.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, the research problem of the study, the significance of the study, scope and limitation, and the definition of key terms.

1.1 Background of the Study

Every company uses advertisements to communicate more effectively to introduce the product or service to the public. Advertisements are communications that can be delivered verbally and non verbally, or both, to let people know about certain products and interest to buy the products. Advertisements typically entice customers and influence the customer to purchase the product or using services. Advertiser does anything to make customers interested. It does not just work because the adviser should have an excellent strategy to promote their products (Bierley, 2005, p. 83). Most advertisements can found in printed media and media electronics such as billboards, television, internet, banner, posters, magazines, brochures, and newspapers.

Advertisements are usually made with the purpose of reminding, forbidding, influencing, persuading, and seducing the customers. An advertisement needs a strategy to get customer attention. Thus, the ad presents a picture and word as well as a message from the ad itself. It means the ad is a type of marketing communication that producers used to reach customers to buy products from ads or influence or remind the audiences of the message important conveyed by advertisement. One of the most instrumental advertising elements is the ads' text,

which can affect the target audience. An advertisement aims to get a customer's attention to make them choose the product or service. According to Moriarty, Mitchell, and Wells (2011, p. 55), advertisement has two categories providing specific and verifiable facts about the product to attract customers. There are persuasive and informative. Persuasive ads promote the possible emotional advantages of the customer. In comparison, informative ads highlight the functional strengths of the advertised product.

An advertisement study has become popular because it has many aspects of message spending and affecting viewers. There are many products traded in the world, especially posters. Advertisers must have an innovation to make poster ads in promoting products in customers as marketing, Kotler and Keller (2012, p. 122). Therefore, advertising producers must use language and visual images to allows the message of the product conveyed by the audience. Movie poster is among the most favorite products in the world because the target market can be consumed or enjoyed in many circles, from young people to older people (Bierley, 2005, p. 85). However, it is strange that most people do not realize that the advertising that people have seen every day is a form of discourse through language that affect actions and thought in everyday life consciously or unconsciously. Somehow, the use of wordplays, rhymes, pictures, colors, and other advertising elements has a role in catching customer attention (Jewitt, 2013, p. 5).

In linguistics, multimodal discourse analysis (MDA) is a part of research in the field of multimodality. It means that MDA is included and integrated into multi-semiotic phenomena, such as videos, print media, websites, music, etc.

(O'Halloran, 2006, p. 44-45). A multimodality analysis is a new field of research that developed in the early 1990s. In the multimodality, print advertisements usually have two structures. Generic structures work to combine both frameworks found in the form of the ad of printing advertisements. Moore and Tuckweel (2006, p. 427) suggest that generic design is a dynamic theory. It is reciprocity between textual structure and relevant features of the context in which it appears. It means the text has a structure or step by step in the systematic mapping of ideas of information that corresponds with the genre of the text and forms a Generic Structure Potential (GSP). For instance, GSP in the form of "service encounters" has a particular required element that explains the process of occurrence of buying-selling. There is a structure to social interactions. In this case, the term 'sale,' 'purchase,' and 'final transactions' are optional, allowing the customer to navigate these social situations almost unconsciously. Thus, it might conclude that a generic structure is a structural system used in the processes or stages of an idea in a sentence.

Additionally, the term is widely applied to studies of literature, classroom teaching, art, and so forth. Kress and Van Leeuwen (2006, p. 114) suggest that other semiotic modes are often realized through and accompanied by expression. The systemic functional approach (SF) for multimodal analysis involves creating a theoretical approach to analyzing written text, three-dimensional sites, media printed, and other activity realms. It includes semiotic tools that make sense, such as visual imagery, written and spoken language, mathematical symbolism, architecture, movement, and other behavioral modes that serve to make sense (O'Halloran, 2006, p. 445). The systemic functional theory is a

theoretical instrument for multimodal analysis because it is a social semiotics theory. The meaning of the language is based on the context (Halliday 1978; as cited in Djonov and Zhao 2014 in Brad 2015).

Related to the advertisement, several studies have been conducted on ads as the subject of the study. Syahdiandra (2019) investigates two movie posters in the thriller genre entitled Get Out and A Quiet Place. This study uses a qualitative approach and document analysis using Kress and Van Leeuwen's theory (2006) to analyze the multimodal analysis and connotation using Chandler's theory (2007). This study showed that both verbal and visual texts have equal importance in establishing meaning in movie posters. The study's lack of research does not specify the visual elements found in the poster ads, such as the narrative processes. He is only mentioning the conceptual of the process in the visual elements of both of the posters. Therefore, the message presented in the poster could not be delivered in detail with the intent of the ads. The researchers suggest that this study should give more detailed relevant information and how the process of verbal and visual elements delivers messages so that the readers can better understand the movie posters' the visual and verbal elements in the thriller genre and the connotation of both posters.

Second, Huafang (2019) stated that visual grammar could interpret the mode of constructing meaning by visual signs in movie posters with multimodal characteristics. She investigated the ads using Kress and Leeuwen's theory (1996) to conduct the movie poster Youth's multimodal analysis approach. She explained how the different symbol modes, such as words, colors, and images. However, that

can cooperate and reinforce little information on the interaction between the poster and the audience. The symbol modes on the poster that was delivered were less detailed. The researcher gradually and comprehensively explains what symbols are in the Youth poster, such as social distancing explaining the relationship between participants and the audience related to the shot's frame size, the interactive meaning of images, and attitude contact. It can give readers a better understanding of the symbol modes contained in visual advertisements, as well as how the influence of the social interaction between the audience and the poster is related to each other.

The third is Rizki Fajar Herlambang (2017). This study used a descriptive qualitative approach to involve interpretation and descriptive analysis. This study using video drama as the data source. The researcher analyzed the data and showed multimodality by comparing the original script with the director's plan from the video recorded. This study used Kress and Leeuwen's (2006) theory of multimodality. This study's result is 62 data from the Korean drama "Heaven Bleed" and the application's multimodal processing from the text to performance per actions. Those are audio, lighting, mimicking, gestures, and costumes that deliver the essence of the script's performance.

Based on the previous studies above, many kinds of research examined printed advertisements as data sources. The previous studies were more dominants in using the theory of Kress and Van Leeuwen. This study was designed to understand the structure and the ideational meaning-making contained in the movie poster ad. In comparison, the studies above only mentioned verbal and visual modes

contained in the poster advertisement. It drives a gap between the present study and the previous studies. In this current study, the researcher uses print advertisements, especially movie posters, as different applied theories. The researcher used the best motion movie poster commercials in 2019's Academy Awards. In this present study, the researcher used Cheong's approach to describe the generic structures and Wee theories to help the researcher identify the movie poster commercial's visual elements in conveying a message through visual items with a multi-semiotic mechanism.

As for ads used in this study, the researcher chooses movie posters of academy award because movie posters are a favorite advertisement every year. Many film publishers producers their product each year by making a teaser video and media print advertisement. Based on www.imdb.com, some of the best movie posters, and many viewers become one of the movie poster favorites every year. In this study, the researcher chooses Joker (781.809 rates) movie poster as the best motion picture in 2019. This movie poster was created on October 4· 2019. This movie received 221 nominations and 108 other winners from various world awards, one of which was an Academy Award in 2019. This movie received four oscar trophies with the best performance by actors, the best achievement in music written, the best motion picture, and the best screenplay. This poster was made differently to create the viewers' curiosity with the story as well as a message delivered in the film. There are lots of reviews from the viewers about this film, especially about the storylines and back sound that support the actors in playing the character. The Joker movie poster is the viewer's beginning to be interested in seeing the movie

that is presented, with the poster advertisement that makes the movie poster as the best motion picture in an Academy Award and gets the highest rating compared to other movies that aired in 2019. It makes the researcher interested in researching the Joker movie poster.

The purpose of the study is to examine the generic structure of the best motion picture on 2019's academy award movie posters. This research focuses on the investigation of multimodality use. This study used Cheong's framework (2004) Generic Structure of Potential (GSP) in analyzing the structure of movie poster advertisement, which consists of Lead, Display, and Emblem for the visual elements. The verbal text includes Announcement, Emblem, Enhancer, Tag, and Call and Visit Information as an element. Therefore, the researcher uses Wee's theory (2009) to analyze the visual images with multi-semiotic mechanisms.

1.2 Research Problems

- 1. What are the generic structures in the Joker movie poster?
- 2. What is the ideational meaning-making in the Joker movie poster as the best motion picture at 2019's Academy Awards?

1.3 Significance of the Study

This research gives both theoretically and practically. Theoretically, the result of this research is expected to contribute to the development of linguistics, especially in the study of multimodality in print advertisements. Furthermore, the writer hopes that this study can give benefit to the next researchers who will research the multimodal advertising approach as their references. Practically, this study can help the advertiser make customers more interested in ads for a movie

poster. This study expects the readers or customers to know the generic structure's meaning in the movie posters advertisement using Cheong's theory.

1.4 Scope and Limitation

The scope of this study focused on the Joker movie poster as the best motion picture of the year at the 2019 Academy Awards. To avoid broadening the discussion, the writer tried to limit this study by focusing on visual image analysis. It used a multi-semiotic mechanism to investigating the meaning-making process of the print advertisements by Wee's approach (2009) and generic structures on movie posters to combine frameworks in the print ad using Cheong's theory (2004). This multimodality approach is a method for directing the linguistic role of media print advertisements.

1.5 Definition of Key Terms

To avoid the misconception of this study, the researcher provides some definition of key terms:

- Advertisement: A form of communication tool used to espouse or inform the products, goods, ideas, or services to the public. (Kotler and Keller, 2012, p. 76)
- b. Multimodality: An approach of communication and social semiotic through verbal and visual modes such as motion, gaze, image, gesture, and so on (Kress and Van Leeuwen, 2006, 54)
- c. Generic Structure Potential: A structure that is used to describe a particular type of the text that can be used to identify the genre of the text itself, verbal and visual text in (Moore and Tuckweel, 2006, p. 204)

- d. Ideational Meaning-making: Process of how creating meaning in clauses as the representational meaning of the sentence
- e. Movie poster: A print media advertising arranged in the form of pictures or photographs intended to inform others about movies.



CHAPTER II

REVIEW OF LITERATURE

The second chapter presents the literature review as the foundation to get a better understanding that is related to the topic of this study. This chapter describes the multimodality concept, generic structures, and systemic function of movie poster advertisements.

2.1 Multimodality

Multimodality is a method used to communicate and to convey the meaning of social semiotic through verbal text and visual modes (i e., speech, motion, image, gesture, layout, music, color, etc.). These modes are combined to complete, strengthen, or exist in a certain composition. Kress mentioned modes analyzed using multimodality (Kress and Van Leeuwen, 2006, p. 54). Multimodality analysis provides tools and techniques to analyze the text uses more than one mode of discourse. The aim is to analyze the text with social elements that work together to form a complete discourse. (Krees and Van Leeuwen, 2006, p. 59). Multimodality that including visual and verbal modes emphasizes the interaction between forms of communication modes. Several modes in the advertising used in an advertisement for movie posters where patterns have meaning and social relationships. A single society coordinates the language and visual modes.

Multimodality refers to the use of verbal and visual symbol systems.

Advertising is an example of social semiotics. The importance of multimodal analysis is a result of the rise of a modern text that contains not only verbal text but also visual elements that are influenced by technological advances in the printing

industry, Kress and Van Leeuwen (1996, as cited Young and Fitzgerald, 2006, p. 170-171). Advertisers can make ads with verbal text and visual elements, whether in images, written, music, layout, color, and so on, that have meaning and social relationships.

2.2 Advertisement

Advertising can be seen as a form of communication and promotion. Promotion is a part of marketing that consists of advertising, personal sales, sales promotion, publicity, and direct marketing. Advertising is the most common and widely used promotion tool, especially for product consumption (Kotler and Keller, 2012, p. 76). Advertising is a form of promotion of ideas, products, or services as well as a communication intended to persuade viewers to buy products or services offered by advertisers. According to Cook (2007, p. 477), advertisement is a media promotion through impersonal media. In other words, an advertisement can be referred to as activities in interesting attention communication, as well as activities that persuade someone or society to purchase the products or use services provided by advertisers. Advertising is typically enticing customers and influences the customer to buy the product or using services. Advertiser does anything to make customers interested. It does not just work because the adviser should have an excellent strategy to promote their products (Brierley, 2005, p. 83).

Brierley (2005, p. 99) suggests that advertising promotes a product and delivers the text's ideas. People can find ads easily in some media such as newspapers, magazines, billboards, the internet, television, posters, or bulletins. It makes advertising a public form of communication that contains persuasive words

of ideas, products, or services. Advertisement not only about product promotions but also have other functions. Like Rot Zoill (as cited in Sofiyah, 2019, p. 24-25), advertisement is divided into three parts. *First*, to advance the situation's condition, not made a previous decision to be made a decision. For instance, it is the growing demand for a product or service before buying it. *Second*, it raises the attention of customers based on advertising messages. It includes the appeal of the emoticon, conveying the product's information, and persuading customers to buy the products. *Third*, the advertisements can make a consumer's strong decision to purchase the products, services, or ideas. The product also can be strengthened and increase through advertising.

The sense of advertisement can influence the importance of individuals attracted to a variety of product attributes. In attracting customers, advisers must find a strategy to highlight their products to the audience. In today's era, advertisers create a wide variety of advertising products to attract customers to purchase the products. An online advertisement also makes a new way to promote their products, such as print advertising. Advertisement printed is one of the best choices for promotion by composing a text in a printed ad consisting of both a visual or a combination. The poster was a printing ad knows as digital advertising. Advertisers make print ads to promote their products or services that can be consumed by consumers and products of interest to the various classes.

2.3 Concept of Generic Structure Potential

Halliday's linguistic framework (Halliday 1978; as cited a Djonov and Zhao 2014 in Brad 2015). has been adopted by other scientists in analyzing other

discourse modes such as paintings, visual imagery, texts, and so on. Cheong (2004, p. 165-166) combined both frameworks proposed by Halliday's (1994) linguistics framework and O'Toole's (1994) visual framework to analyze the printed ads that will be used to determine the generic structure of an advertisement. Cheong was trying to analyze four print ads in Singapore using generic elements.

 $Lead^{(Display)}^{Emblem^{(Announcement)^{(Enhancer)^{(Tag)^{(Call-and-Visit Information)}}}$

Figure 2.1: Concept of Generic Structure Potential (Cheong, 2004, p. 168)

The resulting concept produced two distinct components. There are Visual and Linguistic elements. The visual element consists of *Lead, Display, Emblem*. Cheong concluded that the required elements in a print advertisement are the Lead and the Emblem. While the other is optional. Further, the symbol "^" means *followed by*, and the brackets "()" means that the elements inside them are optional. It provides a model best captures the inter-semiotic interaction between visual and verbal elements in printed advertisements (O'Halloran, 2011, p. 165)

2.3.1 Visual Elements

2.3.1.1 Lead

Lead is the most crucial component with the central focus of advertisement that attracts and persuades the customer. Lead is the first impression people see in an ad. This element plays an essential role in print advertisements, displayed in the position, color, and size, which should have the potential to create an impression and meaning for the viewers. The Lead consists of two parts. They are Locus of Attention (LoA) and Complementary Locus of Attention (Comp.

LoA). LoA is an essential item because it is shown in specific size and color, dissimilar with other visual components. Comp. LoA is the background for the LoA so that the customer will focus on particular parts of the LoA (Cheong, 2004, p. 170).

2.3.1.2 Display

The display is a component that shows the characteristics of Lead in a real way. Cheong (2004, p. 173) divided the print ads' display into some part of a different sense. It is Implicit – Explicit and Incongruent – Congruent. The visual component of the display serves to describe the product in a real and explicit way. Thus, the implicit function showed the realization of the services or products that are not real to become tangible through another medium. While the visual display Incongruent when symbolization is used by product advertising as a commercial strategy. In comparison, it is congruent if the product is realized without symbolization.

Table 2.1. Display in a Print Advertisement

	Implicit	Explicit	Incongruent	Congruent
Display	Intangible product or service has given tangible.	Tangible product	Product use symbolize	Product without symbolize

2.3.1.3 Emblem

In the visual element, the emblem is a company's logo of the product. Emblem provides the identity for the product or services to adjust the proportions of the advertisement texts. The position of the emblem is anywhere in the advertisements.

2.3.2 Linguistic Elements

According to Cheong (2004, p. 173-181), the linguistic element of generic structure potential consists of Emblem, Announcement, Enhancer, Tag, and Call and Visit Information. Here, the more explanation of the linguistic component is:

2.3.2.1 Emblem

The verbal element of the emblem is a form of a brand name or trademark of the advertisement. Emblem serves to provide an identity, as well as to affect the status of the product (Cheong, 2004, p. 175).

2.3.2.2 Announcement

The most prominent linguistic element in print advertising is called the Announcement. In color and scale, font, and size, The announcement has relative excellence. In print ads, announcements are designed to deliver a message and attract customers. According to Cheong (2004, p. 176). The announcement is classified into two parts. *Primary and Secondary*. Primary contains an important message about the advertisement. In comparison, a Secondary announcement works as a supporting message.

2.3.2.3 Enhancer

This item is the part of writing in a paragraph intended to explain more details of the Announcement. Writing is an interaction between the Lead and the Announcement used to affect consumers to purchase the products. Idealistically, enhancer shows the power of the product as viable for human consumption. Interpersonally, enhancer serves as an effect to influence the public. Because of

that, enhancer contains the word cultural and emotional texts. It means the terms that have a social value. Logically, enhancer explains the relationship between clauses (Cheong, 2004, p. 178).

2.3.2.4 Tag

This item consists of additional phrases or clauses that briefly explain the product or service that is not belonging to the enhancer are captured in the tag. Tags are usually one line in small font and non-salience (Cheong, 2004, p. 180).

2.3.2.5 Call and Visit Information

This item is written in small fonts. It provides information on when, where, and how the consumer will access the product or service. (Cheong, 2004, p. 181).

2.4 Ideational Meaning-Making in Print Advertisement

2.4.1 Systemic Functional Language

Systemic Functional (SF) Language was developed by Halliday's in the 1960s in England and Australia over the past six decades. Systemic Functional Language is a theory as a source for creating meaning in a social context. This theory has produced a study about the text and spoken or written texts (Knox, 2013, p. 2). SF language is used to analyze the various types of text, including advertisements. There are several modes used in a print advertisement. Verbal and visual modes are structure by one culture (Halliday and Matthiessen, 2014, p. 156-157). Halliday analyzes the relation between visual and spoken text. There are three functions; Ideational function, Interpersonal function, and Textual function.

2.4.1.1 The Ideational Function

The Ideational function views the language in the reality that involves experiences inside and outside surroundings. It describes the reality of what is happening, who is involved, where and when. The speaker has the role of the observer. The mode indicates the objective—for instance, things, place, or people. In the print ad, ideational serves to analyze the visual language to interpret the multimodal expressions based on verbal and visual modes. Narrative and Conceptual meanings process are two components of ideational metafunctions. The narrative process focuses on the vector patterns that illustrate the "current actions and events, the spatial arrangement, and the process of change" (Kress and Van Leeuwen, 2006, p. 72). The narrative process is divided into three categories. The categories of a narrative process as follow:

- 1. Action Process: In this process, the participants take action by the actor.

 Based on Kress and Leeuwen (2006, p. 74), advertising visuals are when the image has only one participant. Thus, the participant is an actor.
- 2. Reactional Process: In this process, the vector is shaped by the eye line, by the direction of view of one or more of the participants represented. It consists of Reactors and Phenomena. Participants who perform are called a Reactor. Them, the passive participants are called the Phenomena.
- 3. Circumstance: Circumstance is an aspect to explain participants who are correlated with the main participants but not with vectors. There are three types of participants. The Circumstance of Setting (a concern in terms of lightness and darkness with contrasts of background and foreground, color

saturation, detail in painting or focus in photography), Circumstance of Accompaniment (the participant who has no relation with other participants), and Circumstance of Means (concern of a tool used in the process of action) (Kress and Van Leeuwen, 2006, p. 76).

Meanwhile, in terms of class or structure or context, the conceptual process represents the participants in terms of a generalized and more or less permanent. (Halliday and Matthiessen, 2014, p. 160). There are three classifications of the conceptual process; classificational process, analytical process, and symbolic process.

- 1. Classificational Process: This process has a relationship between participants and others regarding respect, a taxonomy, and a set of subordinate and subordinate participants. It means this process often tells participants through taxonomy and attempts to convey the participants without context and objective a possible (Halliday and Matthiessen, 2014, p. 162).
- Analytical Process: In this process, the whole structure connects with the
 participants to put them together. The participants involved in this process
 are the Carrier (the whole) and the Possessive Attributive (the parts)
 (Halliday and Matthiessen, 2014, p. 163).
- 3. Symbolic Process: This process concern what the images meant or identified the connection with the messages or symbolism conveyed by participants. There are two participants; Carrier (developing a sense or

fulfilling identity in a process) and Symbolic Attributive (representing meaning or identity itself) (Halliday and Matthiessen, 2014, p. 163).

2.4.1.2 The Interpersonal Function

The Interpersonal function involves the relationship between speaker and listener and deals with the interaction and exchange between them. It is used to establish their role as speakers in a communicative way. Halliday (2011, p. 157) emphasizes that the listener or readers have a complementary role in giving or demanding information from language producers.

2.4.1.3 The Textual Function

The Textual function is concerned with how the producers create the text. Lemke (2009, p. 285) suggests that the text metafunction is continuity and relationship between the various parts of the texts. It can convey meanings and messages between different parts of a text. There are three main textual systems: Salience, Framing, and Information Value.

Additionally, SF language is a theory that focused on language function. Although the SF language describes the syntactic language structure, it places language function as a center (what language it is, and how language does it), preferring a more rigid structure approach, which places language and the combination center elements. SF began in a social context and saw how languages functioned and were constricted by the social context (Martin, 2011, p. 103). Simply, there is a hard structure and a soft structure in language. Hard structures encompass aspects of the linguistic system of adjectives, verbs, and nouns. The soft

structure includes the function of language. It has been called soft structures because of the level of abstraction (Roger, 2011, p. 18)

2.4.2 Multisemiotic Mechanism in Meaning-Making

Ideational meaning-making is a social process through which individuals use their arrangements to represent modes or resources. Language is only one meaning-making mode, while exercise, image, body language, space, color, motion, and time are other modes. Modes are assumed to be the source of materials-semiotics available to people for the performance of representative work. Text is the result of semiotic design, composition, and development work, both the components and part of a discourse (Roger, 2011, p. 8). Ideational meaning-making is a new piece of knowledge, a new insight obtained from experience and understanding behaviors. It happens when the elements affect and have a relationship. Thus, the viewer can understand the meaning of the ad at this stage. Ideational meaning-making is a new piece of knowledge, a new insight obtained from experience and understanding behaviors. It happens when the elements affect and have a relationship. Thus, the viewer can understand the meaning of the ad at this stage.

Furthermore, this study constructed the multi-semiotic mechanism within the generic structure potential to analyze the movie poster advertisements. Wee (2009, p. 38) suggests that the process of meaning-making is often accomplished from both sources' collaboration. Further, indicating semantic collaboration between language and visual sources, including three processes;

Complementary, Supplement, and Displacement. Wee (2009) proposes the multisemiotic mechanisms doing functions as follows:

Table 2.2. Design of correlation between Ideational Meaning and GSP in Print Advertisement

	Ideational Meaning
Meaning-Making of	1. Bidirectional investment of meaning
multi-semiotic in Print ads	 Contextualization Potential Interpretative Space Semantic Effervescence
Generic Structure Potential in print ads	Lead^(Display)^Emblem^(Announcement)^(Enhancer)^(Tag)^(Call-and-Visit Information)

Source: Cheong, 2004, p. 176

Based on the explanation above, ideational meaning basically enhances the text's potential ideational meaning in the print advertisement (Cheong, 2004, p. 176). Three main elements of ideational meaning-making in a print media advertisement are the Lead, Enhancer, and Announcement. As stated by Cheong, "Lead, Enhancer, and Announcement are the triumvirate approach to ideational meaning-making" (Cheong, 2004, p. 176-177). Next, Bidirectional investment applies to a cross investment of lexico-grammatical meaning and vice versa in the linguistic text, the Announcement to the Lead. The Contextual Potential (CP) refers to the stage where linguistic elements in print advertising present the meaning of visual images. The wider the interpretative space, the greater the print advertising Semantic Effervescence (SE) and viewers have Interpretative Space (IS) in print advertising to establish context.

According to Wee (2009), the most fundamental division of ideational meaning amoung the multi-semiotic variables such as Lead, Enhancer, and Announcement, is the concept that is applied to printing ads. Here, this study focuses only on the generic structure contained verbal and visual elements found in the movie poster advertisement entitled Joker of the best motion picture in Academic Award 2019. Because of the restriction of time and place where in-depth research is necessary for the index and other classifications. The generic structure in the advertising movie poster consists of Lead, Display, Emblem, Announcement, Enhancer, Tag, Call, and Visit information.

CHAPTER III

RESEARCH METHODS

The third chapter presents the method that is used to answer the research questions. It consists of research design, data and data sources, research instruments, techniques of data collection, and techniques of data analysis.

3.1 Research Design

The researcher used a descriptive qualitative approach to conduct this study. Mukhtar (2013, p. 202) stated that descriptive qualitative is provided with a verbal description of human activities and the concerns more on the representative sample as the primary data. Qualitative approaches are used for examining the issue of oppression and critical group or individual. Qualitative research requires the study of a range of analytical materials, personal experience, interviews, historical, interactional, and visual texts that explain the problem moments. (Creswell, 2007; as cited in Hermawan, 2013, p. 38). These tools of this method start from collecting, analyzing, and interpreting the data. Qualitative research reveals the data mostly in words, opinions, feelings, descriptions, and not a number. The researcher used this method because the data used is the text of the utterance. The goals of descriptive qualitative research are understanding data in the form of words rather than numerical data (Ary et al., 2010, p. 474). After that, the researcher to interpret the generic structure in print advertisements in Joker movie poster commercials. The researcher also tried to interpret each verbal and visual element's meaning in those movie poster advertisements.

3.2 Data Collection

3.2.1 Research Data

Domingo (2011, p. 2) suggest that multimodal analysis is intended to understand the significance of the picture behind the print advertisements implanted in the design and circulation processes such as pictures, languages, gestures, motions, and colors. Therefore, the data of this study were all verbal and visual texts in the movie poster advertisement. The verbal text consists of words, clauses, and phrases. Thus, the visual text consists of the images component of those advertisements.

3.2.2 Data Sources

The research data source was taken from movie poster advertisements downloaded from the official account websites; https://www.imdb.com/ of the year's best motion picture published in 2019. The researcher chose one of the highest poster commercials rates because the advertiser has successfully attracted customers to the advisers' movies. The successes are based on the rating of the movie. The researcher chose a movie poster entitled Joker was published on October 4, 2019, with the best motion picture.

3.2.3 Data Instruments

The main instrument of this study was the researcher herself. The researcher becomes the primary data collection tool because they can adapt to the realities of their field. In the qualitative method, the researcher as instruments must be validated to see how far qualitative researchers conduct the research as stated by Sugiyono (2014, 109) that the validation of researchers as instruments involves

understanding qualitative methods, controlling the field of research, and readiness of researchers to enter the object of research. The researcher conducted the study with several steps. There are collecting the data, interpreting and analyzing the data, and concluding with the researcher's opinion. The researcher also used books, laptops, flash disks, mobile phones, and an internet connection to support the researcher collecting data for this research.

3.2.4 Techniques of Data Collection

The data were collected from the IMDB official account website of movie poster advertisements (https://www.imdb.com) as the primary data source. To collect the data, the researcher used some steps in the following:

1. Opening the official account website of movie poster advertisement (https://www.imdb.com) (Figure 3.1).

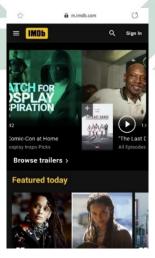


Figure 3.1: Web Page of IMDB

2. Choosing the *Awards and Event* option on the web page and tap *Oscars* (Figure 3.2).

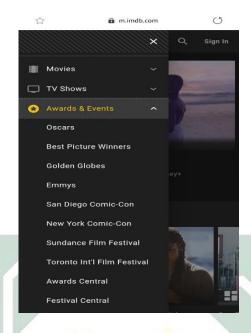


Figure 3.2: The options of the website page

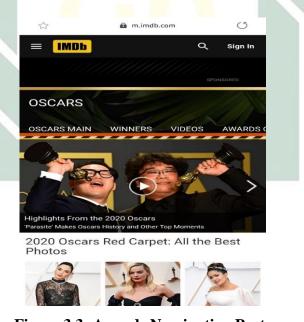


Figure 3.3: Awards Nomination Parts

3. Selecting *Winner*, the media provide several best nominations of the year's best motion picture (Figure 3.4). then, the researcher chooses the poster of the winner "Joker."

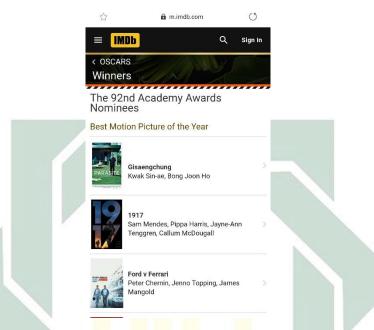


Figure 3.4: Nomination of the Best Motion Pictures

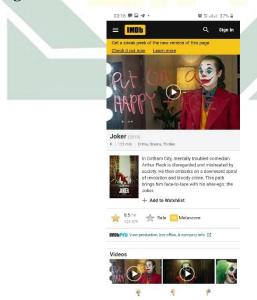


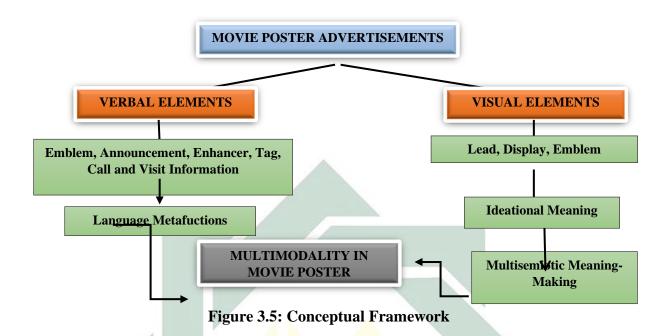
Figure 3.5: The Winner of Best Motion Picture

- 4. The researcher watching the thriller of the movie and read several reviews by the viewer.
- 5. Last, the researcher downloading the picture and collecting the data containing posters to get verbal and visual modes in multimodality.

3.3 Data Analysis

The researcher analyzed the data using a multimodality analysis. By using multimodality approaches, the researcher can describe the Generic Structure Potential and the Ideational Meaning-Making of the Joker movie poster. According to O'Halloran, "Multimodal Discourse Analysis is a paradigm in discourse studies which extend the language studies to the study of language in combination with other sources, such as scientific symbol, movement, picture, action, voice, and music" (O'Halloran, 2011, p. 5). Here, this study used images of the data, such as posters and print. To analyzed the data, the researcher analyzed the verbal and visual elements found in movie poster advertisements.

See the conceptual frameworks:



- 1. The researcher identified the data of the verbal and visual texts in the Joker movie poster (see figure 3.6)
- 2. The researcher classified the GSP into two elements. They are the visual and verbal elements that are found in those advertisements. See the example below:

Table 3.1 Example of Classification Elements of the Advertisement

Items	Element	Location
- 200	Emblem	Top
(STORE STATE OF THE STATE OF T	(Verbal) +	
Plan Feether Printer Street	(Visual)	
A THE WARM A PROPERTY AND A PROPERTY OF THE PR	Enhancer	Bottom
A BITCH AND AND A STATE OF THE	(Verbal)	
"THE PART OF THE P		
METELIA	Tag (Verbal)	Below the
NETFLIX		Primary
		announcement
6 DECEMBER	Call and	Left of the
	Visit	Tag
	Information	
	(Verbal)	

- 3. After that, the researcher described each element of the data that are found in those advertisements.
- 4. Next, the researcher interpreted each visual image's meaning in the data by looking up the pictures in those advertisements to reveal hidden meaning using a multi-semiotic mechanism.
- 5. The last, the researcher drew the conclusion based on the result of the discussion.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher presents the data finding and discussion the result of the study. The researcher analyzes multimodality in the Joker movie poster advertisements. Specifically, it focuses on the Generic Structure Potential of Cheong and Wee's theory printed advertising to describe the visual elements in conveying a message through visual items with multi-semiotic mechanisms. The analysis consists of verbal and visual elements and their meaning in the movie poster advertisements.

4.1 Findings

The researcher presents the findings of the data as a result of the data analysis. It deals with the statement of the problem mentioned previously. Based on the statement of the problem, two topics are shown in this section. The first is about elements of generic structure potential. It offers the features of generic structure in a print advertisement. Secondly, it is about a representative of ideational meaningmaking in movie poster advertisements. This case shows how the elements of GSP interprets the meaning contained in those advertisements.

4.1.1 The Generic Structure Potential Found in the Joker Movie Poster Advertisements

This section reports the first finding of the present study about the generic structure potential used in a print advertisement on the Joker movie poster.

To find out the result of the ad's structural elements, the researcher summarizes and

collects the data, as shown in the figure below (Figure 4.1). The finding of GSP used in the Joker movie posters is generally illustrated in the following picture.



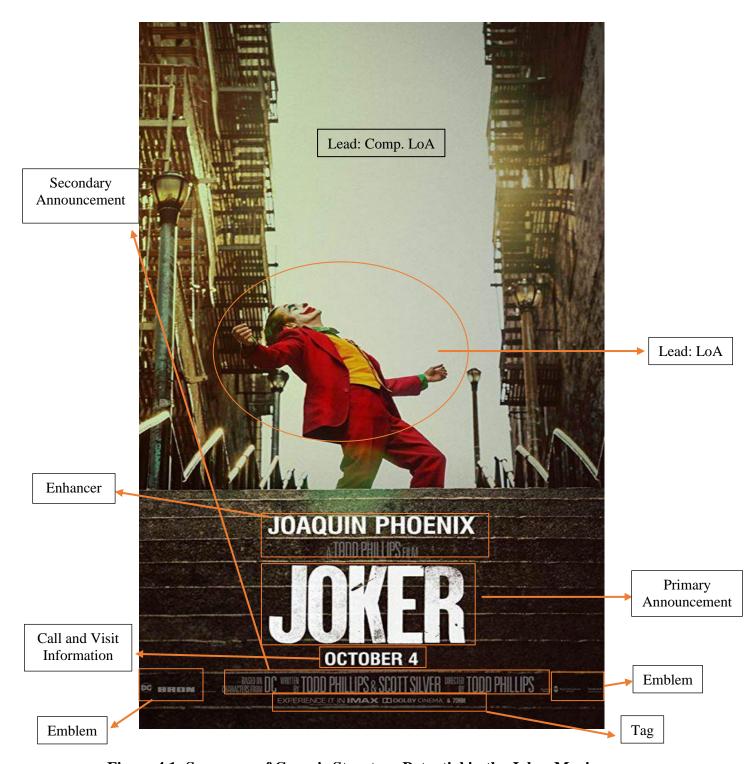


Figure 4.1: Summary of Generic Structure Potential in the Joker Movie Poster

In figure 4.1, the Generic Structure Potential of the movie poster Joker consists of seven elements. They are the Lead consisting of Locus of Attention (LoA) and Complements to the Locus of Attention (Comp. LoA), Display, Announcement (Primary and Secondary), Emblem, Enhancer, Tag, and the last is Call and Visit information. Thus, for a more detailed analysis of the findings, the researcher shows the data below:

4.1.1.1 Lead

Based on the definition by Cheong theory (2004), Lead is the first impression people see in an advertisement. The Lead plays an essential role in advertisements, displayed in the position, color, and size, which should have the potential to create an impression and meaning for the viewers. Here, the main character of the film "Joker," dancing with his face in a joker's mask in a small town alley at the top of the street stairs, is the Lead of the movie poster Joker. There are elements of color, size, and display position that attract the viewers' attention.

1. Locus of Attention

Cheong (2004, p. 170) stated that the Locus of Attention (LoA) of the fold function involves the interpersonal, attention, attraction, and building reality in a manner intended by the advertisements. Following Cheong's framework (2004, p. 171), the LoA is the man who is posing dancing. He is a comedian with a mentally troubled. Obviously, he was dancing and gazing at the sky as if dancing without the weight of problems in his life. Therefore, it is very interesting and attracts the viewers' attention to find out the story behind the movie poster. Jewitt (2013, p. 7) suggests that the expression is one of the

essential elements in multimodality because the presence or absence of a problem view can or does not build interpersonal relationships between the viewer and the object in the picture.



Figure 4.2: The Lead: LoA

Figure 4.2 shows how the man who tried to cheer himself by dancing and gazing at the sky to hide the face's expression and the man's real condition. He tried to amuse himself with a dance and a clown's face. A detailed face is a white makeup and fake smile makeup around the lips until it forms a smile and a hint of eye makeup. The actors dancing uses costumes with bright colors, and a smiling face was gazing at the sky and closing his eyes, making the character unburden himself. On the other side, the man wants to show that he is a comforting man, not a bad figure.

Hence, the company (Todd Phillips) produces a thriller movie with the combination of crime and drama, in a linguistic text that follows, "The text

must describe a visual mode." The visual of LoA is the main idea that describes the man in the poster trying to be happy despite having a mental disorder. In the linguistic items, the primary data is reaffirmed. There is a linguistic equation either from a particular sentence or particular lexis with an identical agreement with a central concept expressed in LoA. Additionally, the idea contained in the Locus of Attention (LoA) is closely parallel to linguistic items such as clauses and nominal classes.

2. A compliment to Locus of Attention

Figure 4.3, calculating the components of the LoA is a movie poster depicting a man on the top of a staircase in a building inside Gotham city. A city building with a reduced focus effect, thus focusing on the male model (Arthur Fleck) in the poster. It is usually complimentary of the LoA, with Gotham city streets' background on a staircase, pointing out that the man who showed the stylization differs from the model (Kress and Leeuwen, 2006, p. 35). The building is a small alley that makes the viewers uninterested in seeing it. It makes the viewer focus more on icons and colorful images that will attract the viewers' attention. The viewers will look at the man as the icon of this poster.

The Comp. LoA subordinate brings the LoA and the Primary announcement into focus and gathers all attention. Moreover, the background generally has less eye-catching color and cannot be observed or enjoyed. It may be in contrast with the LoA, which is a picture in a bright color. The intersemiotic juxtaposition of the LoA with the Comp. LoA can be seen in the

meaning of visual images that can make Comp. LoA are attractive with visual images of LoA that will make viewers curious about the story behind the movie posters.

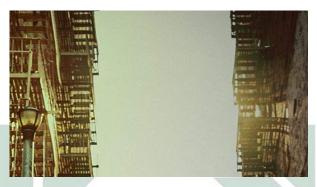


Figure 4.3: The Lead: Comp. LoA

4.1.1.2 Display

The display in an advertisement is a component that shows the Lead's characteristics in a real way. Cheong (2004, p. 173) said that the visual component display serves to describe the product or service in LoA in a tangible way. In this poster Joker, the display is a function of certain implicit advertisements because the display refers to a photograph of the service or the product itself (see Figure 4.4). The Joker movie poster portrays the movie protagonist as an antagonist with a luxurious display image. This poster stands out the product itself with the male model wearing a red suit and a yellow shirt facing the right. The classic shades of a Gotham city give this poster look luxurious display. There is no symbol on the movie poster Joker. Thus, it can be defined as a congruent display.



Figure 4.4: The Display in Joker movie poster

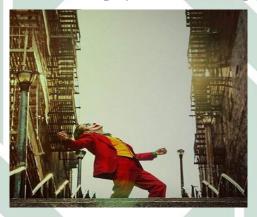


Figure 4.5: Medium Long Shot of the Display

Furthermore, this poster has a social distance. Figure 4.5 is a display of a Medium Long Shot. The distance of the medium-long shot reveals the frame's full figure. The camera takes a picture of the actor with a medium-long shot from the frame. It means the photograph indicates that this poster display is a medium-long shot because the participant as a model portrayed in the full figure is standing in the middle of the corner of Gotham city. The right and left have the same distance and the placement of the components, such as the street light burning in front of and behind the model. The frame spacing allows the viewer to know directly and makes

the model and the viewer connected, even if the model does not look directly at the viewers.

4.1.1.3 Emblem

The Emblem provides the identity for the product or services to adjust the proportions of the print advertisements. The position of the emblem is anywhere in the advertisements. The emblem can be visually manifest as the logo of the product or service being advertised. In contrast, the emblem in linguistic awareness is generally in the form of a product brand name or trademark (Cheong, 2004, p. 174). It means that the emblem is manifested as a product advertising logo, serves as an established for product advertising, and confer the product advertisement's status. However, the emblem is one of the essential things that must be owned in a print advertisement. The emblem serves to distract the viewers. In this study, there are several emblems in the poster. There are several productions seen in the posters with different film companies. The emblem can be seen in the table below:

Table 4.1. The Emblem

Items	Location	Text
DC	In the left bottom	DC
	In the left bottom	BRON STUDIOS
STUDIOS		
	In the right bottom	Soundtrack Album on
Soundtrack WATERTOWER Album on MUSIC		WATER TOWER MUSIC
COLUMN TO THE PROPERTY OF THE	In the right bottom	WARNER BROS.
WARNER BROS. PICTURES 922009 Warner Bros. Ent. All Rights Reserved		PICTURES ©2009 Warner Bros.
		Ent. All Right
		Reserved

Based on the table above, the emblem in the linguistic element is the advertisement's brand name (Cheong, 2004, p. 174). There are four productions of the film company that contributed to the making of the poster. Those are DC Entertainment and BRON Studios located on the bottom left. Meanwhile, at the right bottom are Water Tower Music and Warner Bros Pictures. Thus, this movie poster's emblem has a significant influence that can make the viewer want to know about the content or the movie poster's meaning.

On the other hand, the emblem of DC Entertainment is a very influential company on this poster, as the emblem of DC is the most important icon in the making of the movie poster. The Joker is one of the characters in DC comics, such as Superman, Batman, and other characters. DC's production always makes an

interconnected movie between the current movie and the previous movies. In this poster, DC is located at the left bottom of the poster. Although it is not very prominent, the audience will find out that the Joker movie is a DC production and will make the audience interested in knowing the Joker poster advertisement.

4.1.1.4 Announcement

a. Primary Announcement

Figure 4.6 is the linguistic element is located in the middle of Enhancer and Call and Visit Information. Here, the advertiser wants to show the customers the message or content in a movie poster. This poster uses the font "Gothic Joker" with white color and a bold letter that indicates the lexeme "JOKER" is an icon of the film. Kelge designed this font in 1982 (www.hyperpix.net). According to Rustan (2010, p. 47), the cinematography in the title of the poster is very influential in the movie to be delivered, how the poster is made, the thick and thin letters or an emphasis in words presented. The letter "JOKER" located in the middle of the poster would be interesting because the viewers' eyes would go toward the center of the poster first. After that, the viewer sees the whole poster. The font that uses Gothic Joker is an icon that the film tells about the movie of a man in 1981 in Gotham city. It can also be seen that these fonts have a meaning about the life of the Joker itself. The bold letter and white color is a form of emphasis on Joker's life. In his story's tragic life, a good man has a psychological disorder and becomes an evil person in Joker's life.



Figure 4.6: The Primary Announcement

Cheong (2004, p. 174) said that an announcement is designed to deliver a message and attract customers. As a result, the primary announcement has a function to make the customer interested in the meaning of print advertisement. Thus, the secondary announcement is supporting information about the primary announcement. Consequently, the customer can better understand the message of the advertisement being delivered.

b. Secondary Announcement

A secondary announcement is a supporting text of the primary announcement. The second announcement is located at the top of the Tag (see Figure 4.1). The advertiser describes the important people involved in movie making. They are the producer (Richard Baratta and Bruce Berman), the director (Todd Phillips), the writers (Todd Phillips and Scott Silver), and also several main actors (Based on characters from DC).



Figure 4.7: The Secondary Announcement

Based on figure 4.7, the customer felt confident and attracted by the "Joker" posters because the customer believed that the film had excellent quality and made people with professional character. Presumably, there was no doubt for the audience to consume the advertisement. The advertisers'

preferred goal is to make the customer interested and purchase or consume the ad provided (Halliday, 2014, p. 160).

4.1.1.5 Enhancer

Generally, the enhancer is a part of writing in a paragraph intended to explain the announcement in more detail. Writing is an interaction between the Lead and the announcement used to affect consumers' purchasing of goods (Cheong, 2004, p. 176). The enhancer contains only linguistic objects, generally produced in the form of a paragraph, but in this poster, the enhancer is shown with just some lined text and not in the form of a paragraph. However, it still has a meaning that serves to persuade and invite customers to consume or buy advertising products. The advertiser makes the enhancer with a capital letter that describes the Lead and the Announcement to make a customer interested and buying the ad products.



Figure 4.8: The Enhancer

Based on Figure 4.8, the advertiser used the font "Libero Bold" in the sentence "JOAQUIN PHOENIX." Here, the font of the letter has the sense that Phoenix is the Lead role in the film, which means as the Joker. The font Joker and Joaquin Phoenix's cinematographic equivalent has almost the same writing, namely in bold print. The producer chose Phoenix as the main character because he has a good posture to portray the essence of the Joker. The producers believe that Phoenix can bring the Joker character well and spectacular way. The strong cinematography

of font Libero Bold suggests that the Joker is a person who has a hard life journey. While the small writing with an uppercase letter located under the letter of Joaquin Phoenix is the result of a film production by Phillips written in font "Agency FB."

4.1.1.6 Tag

Some aspects of information about products or services not included in enhancers are captured in the tags. Typically, the sign is a single line used in small printed ones, generally not prominent. Generally, Tags are usually unlimited, Halliday (2014, p. 172).

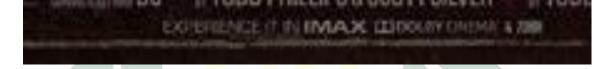


Figure 4.9: The Tag

In this movie poster, the Tag is located at the bottom of the second announcement, indicated by a single line of small words. The text is "Experience it in IMAX

DOLBY CINEMA & 70MM." It means that the advertiser wants to message the customer that the movie "Joker" uses audio or music with the best quality in the movie world. It can be seen from the form "Experience it in IMAX," which means the customer will get the best sensation and experience when the customer was consuming the advertisement.

4.1.1.7 Call and Visit Information

Call and visit information, including information about when, where, and how the product or service is accessible to the consumer, is typically written in

small fonts and non-salient types. (Cheong, 2004, p. 178). The call and visit information are shown below:

OCTOBER 4

Figure 4.10: Call and Visit Information

In figure 4.10, written with the form "October 4." It describes the information when the film will be broadcast and consumed by the viewers. Based on the call and visit information element, the customer can find out the information about when, where, and how the product or service is available to the customer.

4.1.2 The Ideational Meaning-Making in the Joker Movie Poster

4.1.2.1 Structure of Multimodal Ideational: Visual Grammar

Ideational metafunction explains the representation of every object, such as people, object, and thing, experienced by a human (Kress and Leeuwen, 2006, p. 62). Here, the aspect of ideational metafunction in this ad is the Narrative process and Conceptual process.

4.1.2.2 Narrative Process

The narrative process describes the process of an action in a video or picture. There are some kinds of processes, but the Joker movie poster shows two aspects of the narrative process. They are action processes and circumstances. The two processes are shown in the commercials.

1. Action Process

There are actors and goals as participants in the action process. An actor does something while a participant does act by the actor (Kress and Leeuwen, 2006, p. 67). In this advertisement, it shows nontransactional action, in which participants are perceived as apparent actors. There was action, but no goals. Generally, this type of action is intended to communicate directly with the audience. Figure 4.10 is an example of the action process, nontransactional action. In the picture, the advertisement represents only one participant, which is the model itself. This scene shows a model of a man dancing between the corners of the city, on a staircase with his face facing the sky. The man was wearing a red suit and yellow shirt with thick makeup on his face, showing gestures such as dancing with his arms stretched to the side. In the scene, the actor says, "I just hope my death makes more cents than my life," in the form he does on a movie poster commercial.



Figure 4.11: Nontransactional Action of Dancing Pose

The primary purpose of this scene is to introduce a model. The camera shoots a model with a dancing pose. It shows that it is a model symbol and shows the audience that every problem can be solved casually without panic and exposing it to the public. The expression of the model shows that he was the only one who felt it. It can attract viewers to buy or consume the ads, with curiosity about what happens in his life.

2. The Circumstance of the Setting

Circumstances describe a secondary element in the narrative process. There are several components; a circumstance of setting, the circumstance of means, and the circumstance of accompaniment. These elements provide a source of information because there are effects on the proposition in the narrative process. In this study, the researcher only finds one component; there is a circumstance of setting. The circumstance of the setting is an order that makes a distinction between the foreground and the background. Usually, the setting can show that the participants are the point of the scene, which was visible to the viewer.

The Joker poster ads show a direct background of the setting. In this scene, the posters' background shows a grey color showing overcast weather, as well as a brown on each city building and a little lighting. Participants in the sign looked up at the sky with their eyes closed. It can be concluded that the participants felt the cloudy weather that was neither too hot nor too dark when looking at the sky. The setting is shown in detail. A perspective of the city is showing in the poster for this advertising poster.

4.1.2.2.1 Conceptual Process

Unlike the narrative process that describes an action, the conceptual process is representing by the participants in generalization. In Joker poster advertisements, the conceptual process reveals that images are depicted in two kinds of categories. They are analytical processes and symbolic processes.

1. Analytical Process

The analytical process describes a complete relationship. In other words, it is considered the Carrier, and the part that plays the role of the Attributes. In this study, the scene's setting can be seen as an analytical process because Figure 4.12 portrays a corner of Gotham city and Arthur Fleck as Joker is posing dancing staring up at the sky. Indeed, Arthur Fleck can be recognized as the figure who symbolized Gotham city itself that appears as a city that influences the journey of Arthur Fleck as a Joker. Therefore, it can be concluded that Arthur Fleck is a Carrier (the whole), and the Gotham city is Attributes (the part). In this Figure 4.12, the attributes are shown together to create a detailed form. In comparison, the Carrier can be divided into attributes.



Figure 4.12: The Analytical Process of Joker Movie Poster

Moreover, the Gotham city may also be considered a Carrier, and supporting parts such as a small-town corner, four street lights, and several stairs play an Attribute role. It is said by Halliday (2014, p. 200) that carriers can become a human or a product and generally share the same attributes roles. For instance, Gotham city may be considered as an essential Attribute where it appears as a city that influences the story of the Joker's journey that performed by Arthur Fleck, or Carrier where the Gotham city is a witness to the journey of a man with a clown profession who was mentally troubled. In other words, this picture depicts the salient features of the film being advertised or present the events and celebrities involved in promoting the advertised film.

2. Symbolic Process

Most pictures contain symbolic participants who are conveying metaphorical meaning. Figure 4.13 describes a man in a dancing pose with his arms stretched out to the side and a face full of makeup. There is a symbol representing the pattern of the lips smiling wide in the makeup, while the man does not smile at all as it seems. It is a symbol of sadness manipulated with happiness that will make the audience question and curious about what has happened to the man. This poster commercial symbolizes a form of expression that may be all audience may have two sides in contrast with the circumstances and reality. Advertisers certainly make ads according to target consumers and real events in daily life.



Figure 4.13: The Symbolic Process of Joker Movie Poster

4.1.3.1 Ideational Meaning: Multisemiotic Mechanism Approach to Meaning-Making

The second finding of the present study focuses on analyzing the ideational meaning. The data of the ideational meaning are the components in the Joker movie poster. They are the Lead, Enhancer, and the Announcement. Those the researcher used a multi-semiotic mechanism by Wee's theory (2009) to identify the ideational meaning-making. Based on Cheong (2004, p. 176), the correlation between ideational meaning and GSP enhances the verbal texts' potential ideational meaning in the print ad. The outlines of the stages of interaction between GSP is as follows:

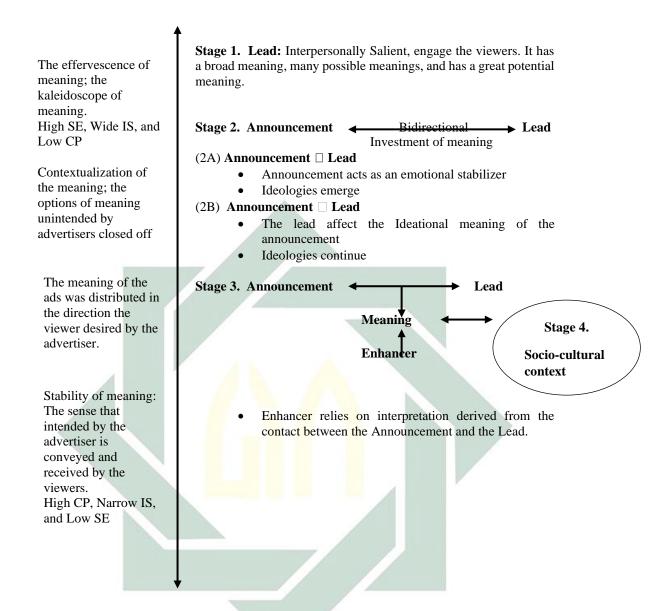


Figure 4.14: Mechanism of Multisemiotic Interaction between Lead, Enhancer, and Announcement

Here, more the explanation about the interaction between the structure and ideational meaning in print advertising. Stage 1-4 explains how the new dimensions of meaning are accessible and made manifest through the Lead, Enhancer, and the Announcement.

1. Stage 1

As seen in figure 4.14, the lead in the Joker poster is a visual that must be provided interpersonally, explaining that the lead is interpersonally prominent with a broad meaning and a great potential sense. It makes the lead have an engaging appeal that generates the attention of the viewers. Thus, this element was first approached by the viewer. The gaze of the LoA looks at the viewer, and the latter is lead to the commercials. If the announcements, enhancers, display, and emblems are perceived independently, the lead itself is figuratively a foam of significance that reflects advertising attractiveness. The lead here reflects the figure of a person with a mental disorder or a call to new hope for attention. A kaleidoscope of possible significance, on its own, characterizes those who lead. There is a wide range of values in the sense of opportunity in the lead. There is a High SE, the wide IS, and the low is CP.

2. Stage 2

At this stage, the next highlight is the announcement. Announcements can attract readers or viewers to be interested in an ad provided by the advertiser. There are two ways of investment in meaning between Announcements (linguistic modes) and the Lead (visual modes), as illustrated in figure 4.15. The term investment applies to the lexico-grammatical of bidirectional investment of Announcement choices to visual of the Lead and vice versa. How does the advertiser construct viewers to read the Joker poster's meaning that LoA represents a mental illness? Whereas this

notification is a linguistic mode indicated by a visual image. The alignment of linguistic text and visual images forms a deep transition process on a color with a sense of a linguistic sign to a visual mode and vice versa (Cheong, 2004, p. 177).

a. Stage 2A

Between the primary Announcement and the Lead, there is an intense process (see figure 4.13). In the Carrier's direct Announcement (LoA in the Lead), the attribute "statement meaning-making personality" is invested based on the distance, thus moving the viewer to see the LoA as a person of personality.

Primary Announcement Joker

"It does not make a statement. It is for people who alreafy have one."

Relational Attributive: Between the Primary Announcement and the Lead, an intense process occurs.

The 'statement meaning-making personality' attribute is invested in the

Lead in the LoA. With such an attribute, the LoA is built as the Carrier.

Investment

Lead Visual of LoA

Figure 4.15: Investment of Meaning from Announcement to the Lead

The viewer reads the meaning of the Joker poster experience concerning the Lead's primary Announcement, which invests meaning from the former into the latter.

Table 4.2. The relational process between Primary Announcement and Lead

Carrier	Attributive: Intensive	Attribute
LoA	Has	A "statement meaning-making personality."
	Is	Statement meaning-making
Statement meaning- making individual	Are	Strong, Powerful, Serious

The primary announcement thus acts as a thoughtful counterweight to the four semantic leads. The primary announcement provides a context for the viewer to continue or pursue the advertisers' main goal, attracting consumer attention.

b. Stage 2B

Figure 4.16 was amazed at how the lead enriched the ideational meaning was carried out in the primary announcement. The gaze that looks up at the sky, the smiling face in makeup, and the limp body in figure 4.16 (poster analysis) are visual examples of the Joker's statement (statement to be made). A relation identifying, a process of intensive takes place in an investment of meaning from the Lead to Announcement.

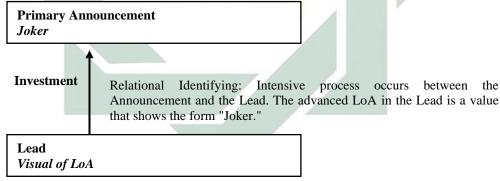


Figure 4.16: Investment of Meaning from the Lead to Primary Announcement

In addition, investment in meaning from the Lead to the primary announcement by identification in table 4.3: process-intensive, viewers read in the advertising the following meaning.

Table 4.3. Identifying: Intensive Process

From	Identifying: Intensive Process	Value
LoA	Represents	"Joker"
		A statement to make

3. Stage **3**

Cheong's (2004, p. 178) explained the enhancer's function to reinforce the resulting meaning between the primary announcements and the leads. Display and LoA, if enhancers, viewers, or consumers do not accompany advertisers, cannot understand the meaning. However, enhancers in this movie poster only showed with just some lined text and not in the form of a paragraph. The researcher provides figure 4.17 to maneuver the reading path according to the Joker movie poster's composition layout. It is shown below:

- 3) The least prominent section is the Enhancer. It is also the last to read. The meaning that results from the Lead and Announcement experiences is 'LoA that explains the person who already has a statement,' and 'It's a meaning-making statement.' The Enhancer is focused on this meaning, making a statement about the people, but only some lined text is seen in the movie poster, not in a paragraph.
- 2) In the second, the primary announcement is read as it is second in salience. The Announcements describe the lead as a visual representation of the Announcement through a relational process that invests meaning directly from the announcement to the lead, and vice versa. Lead and Announcement have a semantic equivalence.
- 1) The Lead is the most visually prominent. It is the first read. There was some sense to LoA. In this case, the writer reassures what the advertisers mean to consumers or how they interact through Announcements.

Figure 4.17: Reading Path of Joker Movie Poster

Based on the figure above, the ad's statement meaning-making is distributed to the viewer's desire by the advertisers. There is a reading path that is compiled by advertisers against consumer views. It can be seen that the Lead is the main basis for advertisers to attract consumers and attract readers' attention by interacting with announcements. In this case, the announcement becomes the second part of the reading path. The movie poster's primary announcement has a relational process that invests meaning directly from the Lead to the Announcement and vice versa. On the other hand, the enhancer is the last read of the reading path. Enhancers develop a sense that comes from interactions of Announcement and Lead. Furthermore, the enhancer can have a positive effect as a reinforcement of how the content of the Joker movie poster will reflect.

4. Stage 4

The ideology of a society is in sustainable evolution. Ideology will influence the way people interpret the meaning of advertising. Yet, it depends on the socio-cultural environment in them and the viewer's experiences or the people. This movie poster was created on October 4, 2019, with the release of the film. This movie poster is one of the best movie posters, and it was also one of the best picture nominees in the Academic Movie Awards in 2019.

This poster was creating differently that made the viewer curious, and it was more evident by the increase in rating of this movie before. Therefore, the viewer or the people can receive the full significance of the Lead, Enhancer, and Announcement interaction. Based on the strategy for making

it at stages 1-3, it can be concluded that the posters made are different from previous movie posters. The purpose of this movie poster is to make the viewer more curious. It depends on the socio-cultural environment in them and the experience of the viewer or people.

4.2 Discussion

In this subsection, the result of the findings is analyzed by the Generic Structure Potential in movie poster commercials. The writer develops two main points. The point of discussion arranges based on the research questions. The first point is about the structure of the generic structure potential that appears in Joker poster commercials. In order to answer the research questions, the writer uses the theory of multimodality by Cheong (2004). The writer used the generic structure potential to analyze the generic structure contained in those commercials. The second point of discussion is the result of the first finding. It is about the ideational meaning-making concept of the Joker poster commercial.

4.2.1 The Generic Structure by Cheong's (2004) Theory

Cheong (2004, p. 170) states that each commercial has a generic structure that can describe the meaning-making process, especially in print media advertising. It tries to explain the components of advertising as a whole, verbal and visual. It means that the audience captures the general image first when they see the ad and focuses on what they see, then the audience concludes how the advertisement's intent is conveyed. It is contained in the verbal and visual elements defined by Cheong (2004) in the previous chapter. Thus, the viewer will be interested in knowing or consuming ads provided by the advertiser. The findings

portray that the Joker poster has a general generic structure found in the advertisement that consists of 7 element structures composed of verbal and visual modes. Every structure relates to each other that attracts the audience to consume the advertisement.

In Joker posters, advertisers use visual ways to attract the audience's attention or the consumer by simply looking at the poster's picture. Thus, the consumer interest of color and icon of the Lead of the poster. Besides, the advertisers also create verbal modes (written) to support consumer interest in viewing the movie poster. The writer found 4 Emblems of brand name film production that have an essential influence that can make the reader more interested in knowing what was on it. It becomes most significant because the four brand names are a famous film production that has a significant influence and is the first aspect of getting the poster's meaning. This poster shows the structure to the readers through the verbal signs. It will make the readers know and understand the products' meaning after reading and seeing those advertisements.

4.2.2 Ideational Meaning-Making by Wee's (2009) Theory

The second point of discussion is the result of the first finding. It is about the ideational meaning-making concept of the Joker poster commercial. The resulting finding of the visual grammar shows the advertisement's narrative and conceptual process with the experienced by represented participants of the images. In contrast, the result of the multi-semiotic mechanism is influenced by several points of element and socio-cultural content. The Joker poster advertisers attract the viewers' attention to ads containing hidden meanings presented in combination with

visual and written text. It makes the consumer increasingly interested in knowing the products being presented by the advertisers.

After analyzing the generic structure potential and the ideational meaning in Joker poster commercials, the researcher understands that the more advanced the era, the more modern technological development would result. One can create implied meaning only by using a printing advertisement and producing a film that satisfies film-loving consumers. The better posters are presented, the more buyers will be interested in consuming the advertising product. Thus, it can be said that advertisers successfully promote their products. The Joker poster is an example of print media advertising with a high level of popularity. Perhaps until now, there are still many people or consumers who like and are interested in the product.

Promotion is an essential ingredient in marketing. Promotion is a crucial element in the world of marketing. Promotion is an effort made by producers to introduce their products to the consumers and influence consumers to buy the products both before and after the transaction. In other words, promotions are a process of buyer's efforts or influence them to purchase and use them. Based on Islam, someone can promote a product by highlighting the advantages and features to attract consumers. The Joker poster producers also do it to attract consumers' attention to consuming the products presented. Islam teaches about the ease of life in all aspects of the world, especially technology. In promoting the product or service, the advertiser or an artist should convey it with kindness. Islam is very supportive of the development of promotion. Islam employs promotions that are

performing to offer, inform, and selling products or services. With the promotion, people will know the existence of products or services. The promotion is used for personal selling, advertising, promotion, and public relations that cannot separate from moral values. One of them is noted by Surah An-Nisa: 9 and Surah Ali Imran: 104.

"And should fear the God of those who leave behind them weak children, whom they fear for (their welfare). Therefore let them beware of God and let them speak truthful words." (Surah An-Nisa: 9)

"And let there be among you a class of people who call on virtue, command the *ma'ruf* and prevent the evil; They are the lucky ones." (Surah Ali Imran: 104)

These verses describe all of the earth's things, and it is the universe that can be known as the truth. Islam teaches about the ease of life in all aspects of the world, especially technology. Surah An-Nisa: 9 reflects truth and honesty. In conveying something, we should convey it honestly and responsibly. Allah gives trustworthiness to all his servants. Trustworthy nature is the primary character of a marketing agent and all making. Human beings occupy the most important position in the social economy, business, and marketing world. Thus, without *Qur'an* and

sunnah, the benefit of marketing and business, there would be failure and destruction. It would make the poster creator professional and responsible that the community and all consumers trust him.

While in Surah, Ali-Imran:104 reflects that Islam teaches goodness, the *ma'ruf*. This Surah reflects that someone who is honest will get something good. Therefore, in delivering the movie poster, the advertisers must honestly tell the truth when they deliver the creative idea in using the movie poster. Trade honestly and take advantage of the appropriate use of technology. In promoting the movie poster, someone should convey it with something positive, telling the truth, and avoid cheating. Islam teaches someone to keep doing good in every way, such as learning and promotion, even daily life. It should be used as a reference for every movie poster creator. The multimodality displayed in the movie poster was the content of the part that should tell the truth. Verbal and visual elements displayed in the movie poster are the first means seen by the viewer. Therefore, multimodality in the movie poster display will positively or positively impact whoever sees and consumes it. The poster creator promotes the movie poster to convey the movie truthfully and is expected to benefit everyone who consumes it.

In this case, the movie poster advertisers must be honest, truthful, and straight in carrying out promotions following movie ads displayed. In this study, the advertiser of the Joker poster commercials has a trustworthy personality that makes himself responsible for making poster ads. In other words, the viewers can feel satisfied with the film's results based on the Joker poster commercials. The advertiser was successful in conveying a sense of meaning in the poster. The movie

poster's structural elements of multimodality are then represented truthfully, honestly, and fully attractive in advertising. It caused the Joker poster to be the best picture motion nominated on the Academic Movie Poster in 2019.

The researchers tend to compare this present study with the previous study. The first is Syahdiandra (2019). The results of this study support the idea of promotion and socio-culture. A previous study identified verbal and visual elements through connotation level using Kress and Leeuwen's theory and Chandler's theory of multimodality analysis. It is different from the current study. In this study, the researchers analyze the generic structure elements in a movie poster commercial and relate them to the ideational meaning-making concept. After analyzing the generic structure, the researcher understands the meaning of the movie poster. The difference between the previous study with the current research is in theory. Syahdiandra analyzes elements of the multimodality through connotation level used Kress and Leeuwen and Chandler theory. The present study, using Cheong's theory to interpret multimodality elements by looking at the ideational meaning-making from the generic structure in the Joker movie poster ad.

The second study is the research by Rizky Fajar Herlambang (2017). The study results show the verbal and visual elements of each scene video using Kress and Van Leeuwen's theory. The previous study was only describing the structure of the elements contained in the video commercials. While in the current study, the writer showed the detailed structure of the elements contained in the Joker movie poster by combining the ideational meaning-making to reveal the message conveyed by the advertiser. The writer understands that these structures are the first

aspect of creating an ideational meaning-making to attract the viewers' attention.

Thus, the present study can fill the void of both of the researchers and provide new findings.



CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusion and the suggestion of this study. The researcher draws a conclusion about the whole of this research and gives suggestions for the next researchers who want to conduct the research with a multimodality approach in the different subjects of the research.

5.1 Conclusion

The researcher draws the conclusion based on the finding in the previous chapter. This thesis is about the multimodality analysis on media print ads of the "Joker" movie poster. The researcher uses the theory by Cheong (2004) to get the generic structure potential in the Joker movie poster. Then for representing the ideational meaning-making, by applying Wee's (2009) framework, organized by the multi-semiotic mechanism. The LoA contained in this poster is part of the Lead, which involves the main character, "Joker" (Arthur Fleck) itself. A man who poses dancing and with the face full of makeup like a clown face uses a costume with a bright color red with yellow combinations that focus on the LoA. It embodies the essence of the advertising and is very attractive to the consumer. Later, a Compliment to Locus of Attention (Comp. LoA) of this poster is Gotham City streets' background on the staircase taken from the bottom of the man. Afterward, the primary Announcement in this poster is Joker as the title that uses the font "Gothic Joker." It becomes an icon indicating that the film is made with a background in the '80s and has a meaning that describes the life of the main character in the movie; it is JOKER. Even the secondary Announcement is the important people involved in movie making production. In the display, the poster uses a medium long-shot without a symbol. Next, the researcher found four brand names of the film company, making the viewer more excited to consume it. In general, the Enhancer is a linguistic feature formed in the shape of a paragraph, but in the Joker poster, commercials are just shown with just some lined text and not in the form of a paragraph. Tag informs about the product but not prominently.

Meaning-making strategy at stages 1-3 defines that the posters are not usually made different from previous posters. A picture of a psychological disorder is not shown in this poster. The advertisers only show the figure of a man wearing an amazing costume with makeup like a clown. Even so, it depends on the social culture of the viewer. High SE has this poster and has a minimum of linguistic items that complement the visual images. A strong definable relationship between the verbal and visual modes is also developed. In terms of possible sense in the Lead, there is a large variety. Consequently, there is a high SE, wide IS, and low CP that the audience can gather the Lead and mean efficiently.

The poster Joker commercial also had a significant impact on the films to be shown. This study shows how the Joker movie poster advertisements as the best picture motion of the Academic Movie Award. The use of the linguistic mode and visual mode is considered a persuasive strategy to persuade the viewers to buy the product.

5.2 Suggestion

This research combines two theories into an interesting combination of ideational meaning-making while using the generic structure potential with

multimodality as a Cheong framework. Hence, the researcher suggested that everyone who is interested in the multimodality field with other subjects. The future researcher can improve different aspects by using topics and other theories that related to multimodality. Furthermore, they can investigate more interesting data sources related to multimodality, such as newspapers, videos, documents, music, etc. Hence, the researcher hoped that the current study would be a better reference for language assessment and provide inspiration for further analysis of this suggestion.

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