A MULTIMODAL ANALYSIS ON "13 REASONS WHY" TV-SERIES POSTER

UNDERGRADUATE THESIS

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A MULTIMODAL DISCOURSE ANALYSIS ON "13 REASONS WHY"

TV-SERIES POSTER

UNDERGRADUATE THESIS

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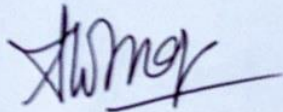
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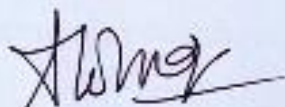Malang, 26 December 2018

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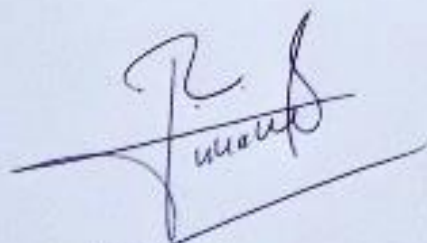
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The Writer

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ABSTRACT

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Supervisor: Dr. Dra. Indah Winarni, M.A

Keywords: Multimodal, Multimodal Discourse Analysis, 13 Reasons Why

Television show has become an important part of most people's lives. In every show there must be a poster to show to the viewer. This undergraduate thesis studied a poster of "13 Reasons Why" TV-series in order (1) to find the implied meaning of the poster; (2) to find the message that are carried by the TV-series to the society in views of bullying. The writer used Multimodal Discourse Analysis theory by Kress and van Leeuwen (2006) and Color Theory to answer the problems of this study.

This study uses qualitative approach which concentrates on examining a phenomenon in detailed description. The data of this study are contrived by means of analyzing and interpreting. The data sources are two posters which comes from one main poster and one character poster.

This study discloses that all verbal or visual component - or which termed as 'participant' in Multimodal Discourse Analysis theory – are connected to each other in order to establish the meaning of the poster. The meaning is expressed by participants found in the pictures. Through analyzing the posters using theories listed above, the writer found that the poster tells about bullying. Each of participants represents their own meaning. The messages of this study are realized by the color used and tagline in the poster.

It is hoped the study will inform the reader that each poster has different meaning because each of it is invested with element. The writer suggests the next researcher to use other theories either from multimodal field or other linguistics field.

ABSTRAK

Rosydin, Moh Ali. 2018. **A Multimodal Analysis on "13 Reasons Why" TV-Series Poster**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya.

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Kata kunci: Multimodal, Analisis Wacana Multimodal, 13 Reasons Why

Acara televisi telah menjadi bagian besar dari sebagian besar kehidupan orang. Di setiap pertunjukan harus ada poster untuk ditampilkan kepada pemirsa. Tesis sarjana ini mempelajari poster "13 Reasons Why" serial TV untuk(1) untuk menemukan makna tersirat dari poster; (2) untuk menemukan pesan yang dibawa oleh serial TV kepada masyarakat dalam pandangan perundungan. Penulis menggunakan teori Analisis Wacana Multimodal oleh Kress dan van Leeuwen (2006) dan Teori Warna untuk menjawab masalah penelitian ini.

Penelitian ini menggunakan pendekatan kualitatif yang berkonsentrasi pada pemeriksaan fenomena dalam deskripsi rinci. Data penelitian ini dibuat dengan cara menganalisis dan menafsirkan. Sumber data adalah dua poster yang berasal dari satu poster utama dan satu poster karakter.

Studi ini mengungkapkan bahwa semua komponen verbal atau visual - atau yang diistilahkan sebagai 'partisipan' dalam teori Analisis Wacana Multimodal - saling terhubung satu sama lain untuk menetapkan makna poster. Makna diungkapkan oleh partisipan yang ditemukan dalam gambar. Dengan menganalisis poster menggunakan teori di atas, penulis menemukan bahwa poster tersebut menceritakan tentang perundungan. Setiap peserta mewakili makna mereka sendiri. Pesan-pesan dari penelitian ini diwujudkan dengan warna yang digunakan dan tagline di poster.

Diharapkan penelitian akan menginformasikan kepada pembaca bahwa setiap poster memiliki arti yang berbeda karena masing-masing diinvestasikan dengan elemen. Penulis menyarankan peneliti berikutnya untuk menggunakan teori lain baik dari bidang multimodal atau bidang linguistik lainnya.

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CHAPTER I

INTRODUCTION

1.1 Background of Study

Television show has become a huge part of most people's lives. Somehow, it cannot be separated from daily life. As intended for entertainment, 13 Reasons Why, a web television series somehow can get more viewer than the ordinary tv broadcast. With its fast-moving, visually interesting, highly entertaining style, and more easy to access, it attracts many people's attention for several hours each day.

In every movie or TV series poster, there must be some interesting aspect shown to attract the viewer to watch the series. Also, there is a promotional aspect which helps to advertise the series in each object. Each object contained in the poster delivers meaning to the viewer as an interpreter. The interpretation of each object of the sign in the tv series poster can be studied by using semiotic and multimodal discourse analysis approach to interpret the meaning beyond the sign.

Every film maker, in order to advertise their work, they make posters designed interesting, attractive and informative. According to Cambridge Online Dictionary, poster is a large printed picture, photograph, or notice that you stick or pin to a wall or board, usually for decoration or to advertise something. A poster of film is usually made with purposeful meaning which tells the story about what about the film is about. However, there are not many people who realize that poster could

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have deeper meaning than just as advertising, it seems like to only inform who the actor/actress is in the film/drama.

Inspired to explore the meaning of the posters, as well as the relation between the poster and the series, the writer decided to analyze the posters using visual representations by Kress and van Leuwen (2006). The writer chooses the series, 13 Reasons Why, an American web tv-series created by Brian Yorkey (Netflix, 2017), based on the best-selling novel by Jay Asher, as the data source for this study. This series is one of the works from Netflix which was first released on March 31, 2017.

The 2017 Netflix original show, 13 Reasons Why, somehow it captivates the audience with a tragic story where viewers feel connected with Clay Jensen (portrayed by Dylan Minnette) on his listening and interpreting of thirteen tapes left by his friend Hannah Baker (portrayed by Katherine Langford) after suicide. 13 Reasons Why focuses on the ways in which the eleven students and the high school counselor mentioned on the tapes negatively affected Hannah.

Related to Multimodal, in this case, the writer chooses a television series poster that is 13 Reasons Why posters as an object of the study. There is motive of why the writer chooses *13 Reasons Why* tv-series as an object of the study. The reason is controversial. As stated from people.com (2017) why the series is controversial because throughout the series, there are instances of sexual assault, rape, underage drinking, driving under the influence, body shaming and, ultimately, a graphic scene depicting Hannah's suicide. The representation of bullying and

suicide in this series makes the the writer to conduct the research entitled **A Multimodal Analysis On "13 Reasons Why" TV-series Poster.**

Based on the television series, the writer is interested in interpreting the meaning or the phenomena by using the combination of two theories to analyze both verbal and visual components which are visual grammar from Kress and Leeuwen (2006) as the main theory and color theory to analyse the picture and its relation to society.

This study is expected to contribute in interpreting the meaning of the picture and the texts of the linguistic fields that are available in society. For practical contribution, the study is expected to give a new idea or a perception on how to analyze the combination of text and picture to understand the meaning of the content by Multimodal Analysis, which enrich the method of analyzing text using only the one perspective of linguistic analysis.

1.2 Problem of the Study

The problem of the study are:

1. What is the implied meaning in the poster of *13 Reasons Why*?

2. What message are carried by the *13 Reasons Why* TV-series to the society in views of bullying?

1.3 Objective of the Study

Based on the problem of the research, the objectives of the study are:

1. To find the implied meaning in the poster of *13 Reasons Why*

2. To find the message that are carried by the *13 Reasons Why* TV-series to the society in views of bullying

1.4 Definition of Key Terms

In order to avoid misunderstanding in interpreting the terms used in this research, the key terms are defined. They are:

1. **Multimodal Discource Analysis (MDA):** is an emerging paradigm in discourse studies which extends the study of language per se to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound. (O'Halloran, 2011)

2. **Narrative Process:** Narrative images represent doings or happening that connected by the existence of a vector (Kress and van Leuwen, 2006, p 59)

3. **Conceptual Process :** Representing participants in terms of types, structure and meaning. (Kress and van Leuwen, 2006)

4. **Poster:** a poster is a temporary promotion of an idea, product, or event put up in a public space for mass consumption. (https://posterhouse.org/what-is-a-poster, Accessed on April 1st 2018)

5. **13 Reasons Why:** An American tv series based on 2007 novel by Jay Asher.

6. **Implied Meaning:** meaning which is not stated directly.

7. **Messages:** A communication or statement conveyed from on person or group to another. (https://www.vocabulary.com/dictionary/message, Accessed on November 21st 2018)

CHAPTER II

REVIEW OF RELATED LITERATURE

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.

2.1 Theoretical Framework

This sub-chapter explains the theories which the writer used in the process of analysis. The theories includes Multimodal Analysis, Semiotics and Visual Representation.

2.1.1 Multimodal Analysis

Multimodal analysis or multimodality as stated by Kress (2009) is a theory which looks at the many different modes that people use to communicate with each other and to express themselves. This theory is relevant as an increase in technology tools, and associated access to multimedia composing software, has led to people being able to easily use many modes in art, writing, music, and dance and every-day interactions with each other.

Text can be defined as multimodal when it is combined with two or more semiotic system. Text with two or more can be called multimodal text. Text can be

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verbal as well as visual, and it can form of anything. Multimodal text can be print, physical or digital. Van Leeuwen (2004, p. 7) stated, "When we look at posters or advertisement both written in text and images, we do not understand the text first then the image or vice versa. We 'experience them as a 'single, multi-layered, multimodal communicative act', and all the elements form a 'fusion' of all the "component semiotic modalities".

Traditionally, linguists use only speech act theory to interpret the reason why and how people express themselves using verbal language, however, people communicate not only with verbal language but also with expression, with colors, pictures and also body signs, and therefore "speech acts should be renamed communicative acts and understood as multimodal micro event in which all the sign present combined to determine its communicative intent." (van Leeuwen, 2004, p. 8), meaning that both verbal and visual modes need to be analysed and interpreted as one thing for both reflect the meaning of something as a whole in the case of discourse.

2.1.2 Representational Meaning

According to Kress & van Leeuwen (1996:45), the meaning of representational refers to how the semiotic system shows objects and relationships in a cultural context. It is related to the internal relations between the represented participants, things, the action they perform as well as the setting of the circumstance. Visual communication is divided into two kinds, namely, represented

participants (the people , things and the places depicted in image) , and interactive participants (the people who communicate with each other through images, the producers and the viewers of images).
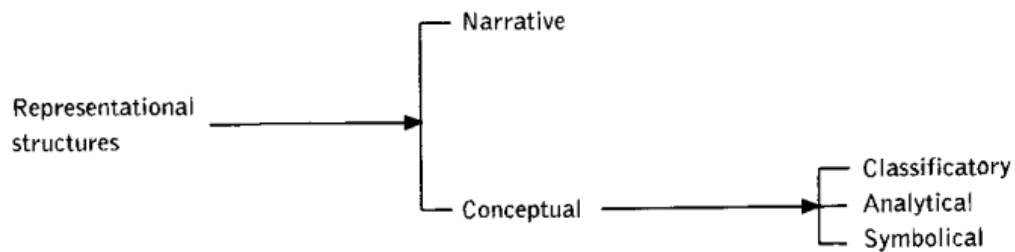
Figure 2.1 Visual Representational Structure
(Source: Kress and Van Leeuwen, 2006,p.59)

2.1.2.1 Narrative Process

The first type of representational structure is the narrative process. Narrative images represent doings or happening that is connected by the existence of a vector. Kress and van Leween states "conceptual patterns represent participants in terms of their class, structure or meaning, in other words, in terms of their generalized and more or less stable and timeless essence". And also they are states "narrative pattern serve to present unfolding actions and events, process of change, transitory spatial arrangements." It means the two patterns which are conceptual and narrative are connected to one another.

According to Kress and Leeuwen, "When participants are connected by a vector, they are represented as doing something to or for each other. From here on

we will call such vectorial patterns narrative" (2006, p.59). Vector is what in language is realize by words of the caterogy 'action verbs' is visually realized by elements. (Kress and van Leeuwen, 2006, p.46).

According to the types of vector and the number and kind of participants involved, narrative process can be classified into three sub-processes: action process, reactional process, and speech and mental process. The detail of the three sub-processes is as follows:

2.1.2.1.1 Action Process

Action processes as stated in Kress and van Leuween are those in which "the Actor is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector". (2006, p.63) which means when the actor creates a vector or react to an object. The object in this thing is the goal. A goal is an object or an action that the actor is reacting to. In order to be described an Action Process, the Actor must either have a vector coming out of it or actually form the vector. Kress and Leeuwen also point out that, when an image has only one participant, that participant can be considered the Actor. This term called a non-transactional image - there is no Goal in these images and vectors are not "done to or aimed at anyone or anything" (2006, 63) or it is not communication anything to the audience.
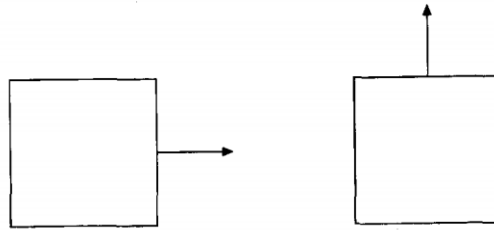
Figure 2.2 Non-transactional

(Source: Kress and Van Leeuwen, 2006, p.63)

If there is only a vector and a Goal shown in the image (see figure 2.5), Kress and Leeuwen call the action an Event. Event: something is happening to someone, but we cannot see who or what makes it happen.
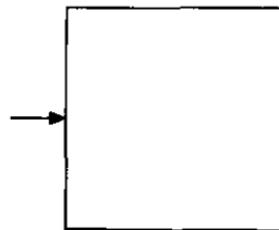
Figure 2.3 Event

(Source: Kress and Van Leeuwen, 2006, p.64)

Lastly, when there are both an Actor and a Goal that are connected by a vector which stems from the Actor, this process is called Transactional. Some transactional structures are bidirectional, each participant playing the role of Actor as well as goal at the same time, see figure 2.6. (Kress and Van Leeuwen, 2006, p.66)
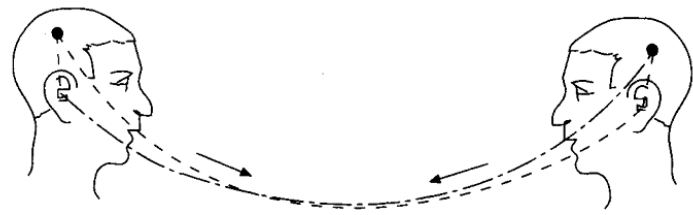
Figure 2.4 Bidirectional

(Source: Kress and Van Leeuwen, 2006, p.66)

2.1.2.1.2 Reactional Process

Reactional Processes are related to the eyeline, such as eye contact or glance, by one or more of the participants. In this case only, the participant who does the looking is called a Reactor instead of an Actor, and the passive participant is called the Phenomena. The Reactor is the participant who forms the vector with his eyes; he does the looking. (Kress and Van Leeuwen,2006, p.67)
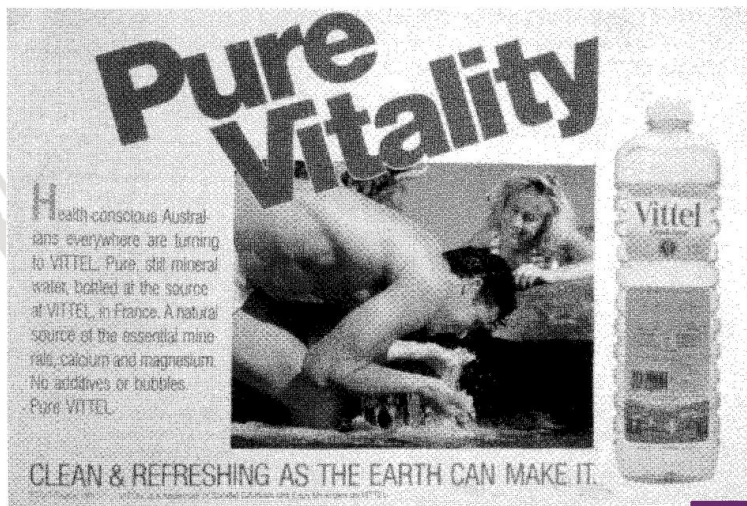
Figure 2.5 Vittel Ad

(Source: Kress and van Leeuwen, 2006, p.67)

This picture is an advertisement of mineral water. The man drinking the water can be called an actor which the goal is the water. This process also can become a phenomenon of a reactional structure. The woman which is looking the man drinking water is the reactor.

2.1.2.1.3 Speech and Mental Process

In comic strips, oblique protrusions of thought balloons or dialogue balloons are often used to connect a human being (or an animal) with his or her inner mental process or speech. The thought balloon or dialogue balloon forms a vector which indicates a perceptional process. In this process, scholars term the participant who emanates the balloons a sensor (in the case of a thought balloon) or a speaker (in the case of the dialogue balloon). This kind of structure is named as projective (Halliday 1985:227) in which the inner movement or the speech are represented indirectly by being mediated through a sensor (in the case of a thought balloon), or a speaker (in the case of the dialogue balloon). (Kress and van Leeuwen,2006, p.68)

2.1.2.2 Conceptual Process

The second type of representation brought up by Kress and Leeuwen (2006) is the conceptual structures/conceptual representations. Conceptual process is different from narrative structure. It is representing participant in some kind of action. In contrast, the conceptual process is more stable and more general, for it representing participants in terms of types, structure and meaning. Conceptual

processes can be classified into three kinds: classificational process, analytical process and symbolic process.

2.1.2.2.1 Classification Process

Classificational processes relate participants to each other in terms of a 'kind of' relation, a taxonomy. Some participants will function as Subordinates while other participants acts as superordinate.

Covert taxonomy is a set of participants, subordinates, is distributed symmetrically across the picture space, at equal distance from each other, equal in size, and oriented towards the vertical and horizontal axes in the same way (Kress and van Leeuwen, 2006, p.87). In a covert taxonomy, the superordinate is not shown in the image overtly, but is either only hidden in the accompanying text, or indicated in the resemblance between the subordinates which may be perceived by the viewers. In the realization of covert taxonomy, a symmetrical composition is crucial in visually realizing the proposed equivalence between the subordinates. Generally speaking, the subordinates are of the same size and placed at equal distance from each other. (Kress and van Leeuwen, 2006, p.79).

In overt taxonomy, the superordinate is represented in the image overtly. This kind of classification process usually takes the form of diagram or tree structure. Overt taxonomy is divided into single-level and multi-level. Single-levelled overt taxonomy is a participant (superordinate) is connected to two or more other participants (subordinates) through a tree structure with two levels only. On the other side, multi-levelled overt taxonomy is a participant, Superordinate, is

connected to other participants through a tree structure with more than two levels.

Participants in middle levels are called Interordinates, and those at the bottom level

are Subordinates.(Kress and van Leeuwen, 2006, p.87)

2.1.2.2.2 Analytical Process

Analytical processes relate participants in terms of a part-whole structure

where a carrier (the whole) is related to its possessive attributes (the parts).(Kress

and Van Leeuwen, 2006, p.89). Kress and van Leeuwen (2006) provide the

examples of fashion shots as in figure 2.7, which display the Carrier is the model

and the Possessive Attributes is the parts of an outfits.
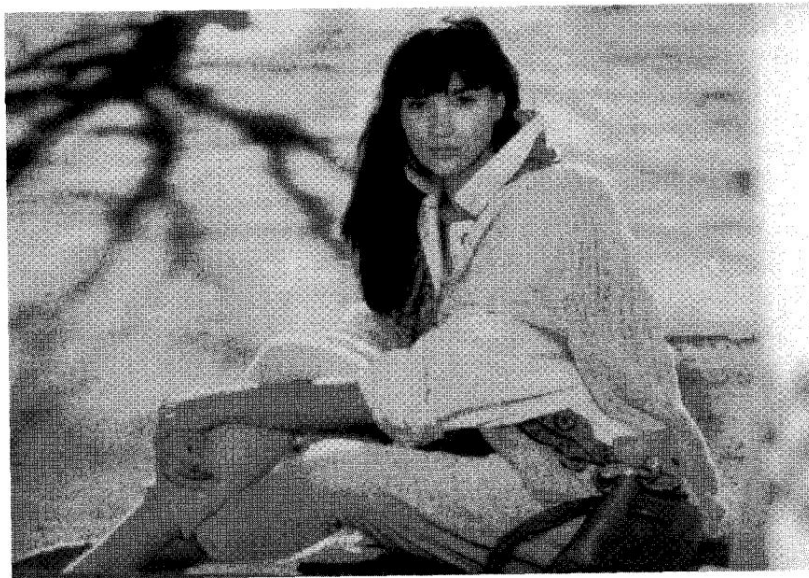
Figure 2.6 Easy-wearing Cottons (Vogue, November 1987)

(Source: Kress and van Leeuwen, 2006, p.88)

Another example, the carrier in this image (figure 2.8) is the skull and the possessive attributes are its many parts that have been exploded in order to show their individual characteristics.
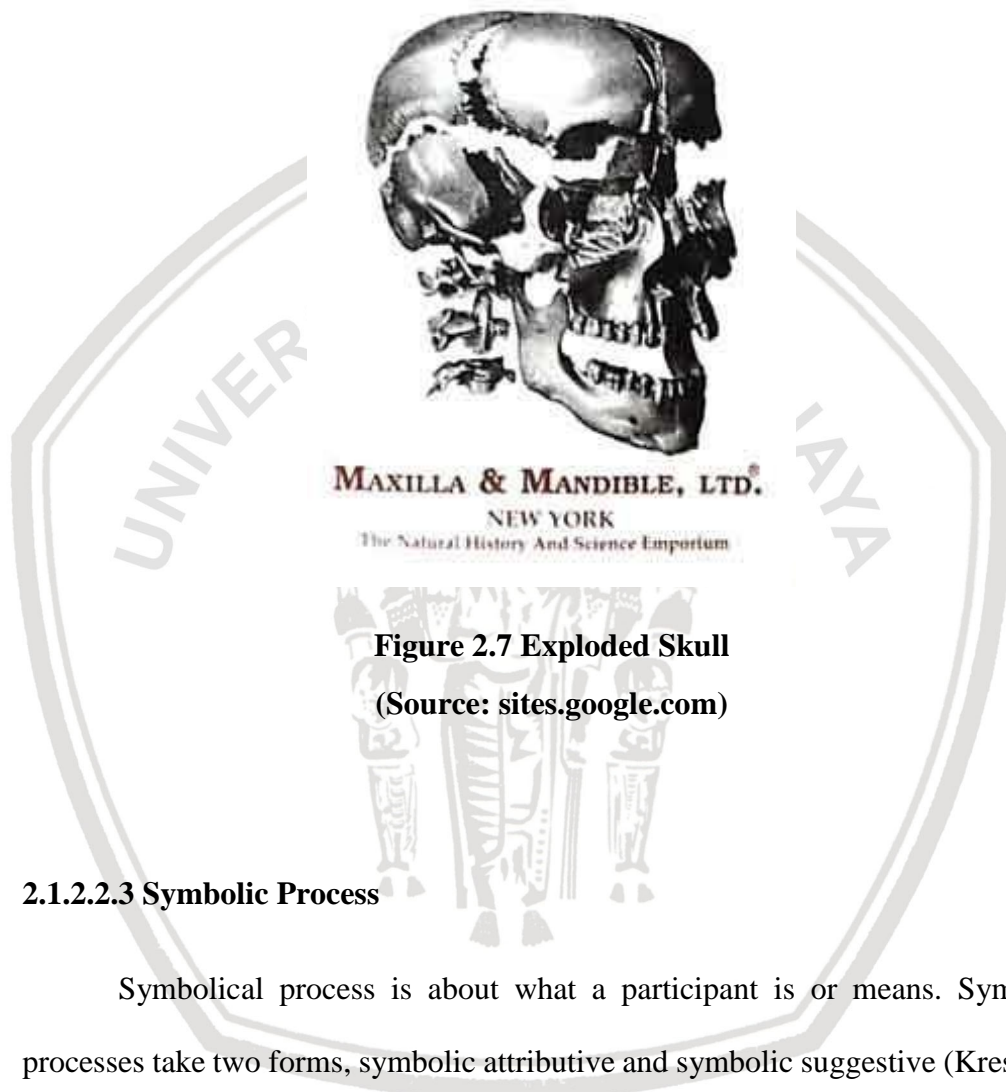
Figure 2.7 Exploded Skull

(Source: sites.google.com)

2.1.2.2.3 Symbolic Process

Symbolical process is about what a participant is or means. Symbolic processes take two forms, symbolic attributive and symbolic suggestive (Kress and van Leeuwen, 2006, p.105)

1. Symbolic Attributive images are composed of two parts, the carrier and the symbolic attribute. The carrier in these instances is that which has its meaning given by the symbolic attribute and the relationship between them.

2. Symbolic Suggestive usually only has one participant, the Carrier, whose meaning is established in some other manner.

As the carrier or the attribute, the represented participants are usually shown with at least one of the following characters: (l) They are made salient in the whole composition. (2)They are pointed at by means of a gesture which is made only to designate the symbolic attribute to the viewers. (3)They don't seem unisonous with the rest of the whole image. (4)They can easily remind the viewers of some symbolic values (Kress & van Leeuwen, 1996, p.105).

2.1.3 Color Theory

Color is all around us. Whether we realize it or not, it plays a big role in our everyday lives. Color has often been used to define different feeling, seasons, situation and emotion. In differentiate the color not everyone thinks about or experiences color in the same way. The meaning and symbolism associate with different colors are influenced a great deal by the cultural and societal groups. These are the common meanings associated with basic colors in Western culture (Kliever, 2018):

1. **Red:** This color can communicate many different ideas depending on its context. Because red is associated with fire, it can represent warmth — or danger. Since red is also the color of blood, it's considered an energetic, lively color and is also associated with matters of the heart, and sometimes violence.

Alternate meanings: In some Eastern cultures, red symbolizes good fortune and prosperity and is the color worn by brides on their wedding day. Worldwide, red has been associated with various political movements and has symbolized revolution.

In branding: Red often communicates strength, confidence, and power and is a highly visible color.

2. **Orange:** Also a fiery color, orange combines the warmth of red with the cheerfulness of yellow for a hue that communicates activity, energy, and optimism. It's also associated with the harvest or autumn season.

Alternate meanings: In India, saffron, a certain yellowish shade of orange, is considered sacred. In Japan, orange is the color that symbolizes love.

In branding: Orange often represents youthfulness and creativity. Gold, which is a type of orange or yellow depending on its hue, is a symbol of luxury or high quality.

3. **Yellow:** As the color of sunshine, yellow often communicates happiness, cheerfulness, friendliness, and the freshness of spring. It can also signal warning or caution in certain contexts. Some variations (especially desaturated and greenish yellows) can look sickly or unpleasant; historically, yellow has sometimes been associated with illness and quarantine.

Alternate meanings: In some Eastern and Asian cultures, yellow is associated with royalty or high rank. In parts of Africa and Latin America, yellow is the traditional color of mourning.

In branding: Pure/bright yellow does a great job of attracting attention, but can be visually disturbing or even hard to see (for instance, white text against a bright yellow background or vice versa) if not used with care.

4. **Green:** This is the color of nature, plant life, and growth. As such, it often communicates health, freshness, or an "all-natural" quality. Dark green can represent wealth (or anything money-related) and stability.

   Alternate meanings: Among cultures that practice Islam, green is a sacred color. Green is also associated with Ireland and, by extension, St. Patrick's Day and lucky four-leaf clovers.

   In branding: Brands or product that wants to come across as "green" (in the sense of natural, healthy, sustainable, environmentally friendly, organic, etc.) often use nature-inspired colors like green and brown.

5. **Blue:** The color of the sea and sky, blue often communicates peaceful, clean qualities. As opposed to more energetic, warmer coolers, blue is seen as calming. In some contexts, it can represent sadness or depression.

   Alternate meanings: In Middle Eastern cultures, blue has traditionally represented protection against evil. Because of its association with the heavens, blue symbolizes immortality and/or spirituality in many cultures.

   In branding: Blue is widely used and one of the most versatile colors. It's generally used to communicate trustworthiness, security, and stability. Dark or navy blue is a particularly popular choice for corporate contexts, since it's perceived to have serious, conservative, and professional qualities.

6. **Purple/Violet:** Purple is traditionally associated with royalty, majesty, or honor. It can also have spiritual/mystical or religious connotations.

   Alternate meanings: In many cultures around the world, purple represents nobility or wealth; however, in Thailand and parts of South America, the color is associated with mourning.

   In branding: Darker shades of purple often still symbolize luxury or opulence, while lighter/brighter shades can come across feminine or childish.

7. **Black:** Like red, black has many (sometimes opposing) meanings. It can represent power, luxury, sophistication, and exclusivity. On the other hand, it can symbolize death, evil, or mystery. In apparel, black generally communicates formality ("black tie" parties) or mourning/sorrow (as the color traditionally worn to funerals).

   Alternate meanings: In some Asian and Latin American cultures, black is considered a masculine color. In Egypt, black signifies rebirth. Across many cultures, the color is associated with magic, superstition, or bad luck — or, similarly, the unexplainable or unknown.

   In branding: Black is so widely used that's it's almost a neutral, though it can still communicate the meanings above depending on context. Many designs are simply black and white, whether that's a deliberate choice or just to save money on color printing. Colors always look brighter and more intense against black.

8. **White:** As the color of light and snow, white often represents purity, innocence, goodness, or perfection (and is traditionally worn by brides), but it can also come across as stark or sterile.

Alternate meanings: In China, white is the color of mourning. It represents peace across many cultures — a white flag is a universal symbol of truce or surrender.

In branding: White often communicates simplicity or a clean, modern quality. Designers seeking a minimalist aesthetic will frequently use a lot of white.

2.1.3 Previous Study

In conducting this research, the researcher took some previous studies as references. The first study was entitled "A Multimodal Discourse Analysis of Diesel Online Commercial" which was conducted by Adinda Dwi Ramadhany in 2012. She analyzed the picture based on Pierce theory (Triadic theory). Also, she used the theory of Multimodal Discourse Analysis by Kress and Leeuwen to analyze the relation between the sign found in the picture and the text of two Diesel online advertisement. The last, theory from Berger was used to analyze about the possible reason why these two Diesel online commercials were controversial.

In her study, she found that in choosing representamen, object and interpretant in each commercial always show something unique in the pictures followed by slogan and logos which was related with Triadic theory. Based on Kress and Leeuwen theory she found that the commercial makers have a unique

strategy to attract reader's attention by using a woman who is vulgar in the picture, slogan and logos. And also why this commercial is controversy, she found that the commercials are banned because they showed vulgar picture.

The second study is entitled "A Multimodal Discourse Analysis of 'X' Symbols of Straight Edgers" which was cunducted by Rizky Akbar. He investigates the picture by using Kress and van Leeuwen's theory and Peirce's Triadic Semiotics.In his study, he aimed to investigate the representation in the Straight-edge photos/pictures. He found out that by using the theories, the pictures he analyzed have deeper meaning than it looks.

In his study, he aimed to investigate the representation in the Straight-edge photos/pictures. He found out that by using the theories, the pictures he analyzed have deeper meaning than it looks.

Comparing both of the previous studies, there are similarities and differences between the present study. The similarities are using the same theory of multimodal discourse analysis by Kress and Leeuwen. The diffrencess of the study is by not using the relevance theory like the first previous study and semiotics theory by Peirce. Also this study will use different object which is the poster from 13 Reasons Why tv-series.

CHAPTER III

RESEARCH METHOD

3.1 Research Design

The aim of this study is to gain understanding about problem of the study of *13 Reasons Why* poster. Therefore, the purpose of this study is to explain the implied meaning of the picture and the relation to the series, also to discover what message is being carried. To reach the aim, the writer used qualitative approach in this study. Ary *et al* (2010) state that a research which uses qualitative approach concentrates on examining a phenomenon—be it in the form of event, objects, places, and so on—as it is, in detailed description. Qualitative researchers tries to understand a phenomenon by seeing the bigger picture rather than breaking it down into numbers and statistics.

This study used document or content analysis because it will analyze the representation in the picture and the text in the *13 Reasons Why* poster. Based on Ary et al. (2002) "content or document analysis is a research method that it will be applied to written to identify specific characteristic of the materials, the materials can be advertisement, newspaper, media sources or any types of documents". Hereafter, this method is likely to be applied to written or visual materials for the purpose of identifying and analyzing certain characteristic of the material.

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3.2 Data Source

The data source of this study is in the form of poster, more specifically the tv-series poster. The poster will come from the series called 13 Reasons Why. The main source of all the data taken from www.impawards.com. The first poster of *13 reasons why* is a picture of two main characters, Hanna Baker and Clay Jensen. The other 11 posters are characters poster.

The consideration of selecting 2 posters as the data is because it contains different meaning. The first picture is the main poster, that is the poster or tool used to advertise the series on their web and also this is used in their novel adaptation. The second picture is the character poster. The character in the second poster named Hannah Baker portrayed by Katherine Langford. The reasons why the writer choose Hannah Baker is because she is the main character of the series. Therefore, she is the victim of the cruelty of her friends who made her commit suicide.

3.3 Data Collection

To collect the data, the writer took some steps, which are:

1. Watching 13 Reasons Why tv-series

   The writer watched the tv-series to understand the whole story of the series.

2. Downloading the tv-series posters of 13 Reasons Why movie from http://www.impawards.com/tv/thirteen_reasons_why_gallery.html

The data used for this study is the poster which are related in the sense of bullying in order to fulfill the problem of the study. The writer will choose two posters which include one main poster and one character poster.

3.4 Data Analysis

In analyzing the data, the writer takes some steps, which are:

1. Analyzing the data

   The writer tried to display the object based on theory of Visual Representation by Kress and van Leeuwen

2. Interpreting the result

   After the data is displayed, the writer interpret the result which finding the relation of the result as medium of understanding to the whole series.

3. Drawing conclusion based on the findings.

   After finishing the analysis, the writer drew a conclusion based on the findings
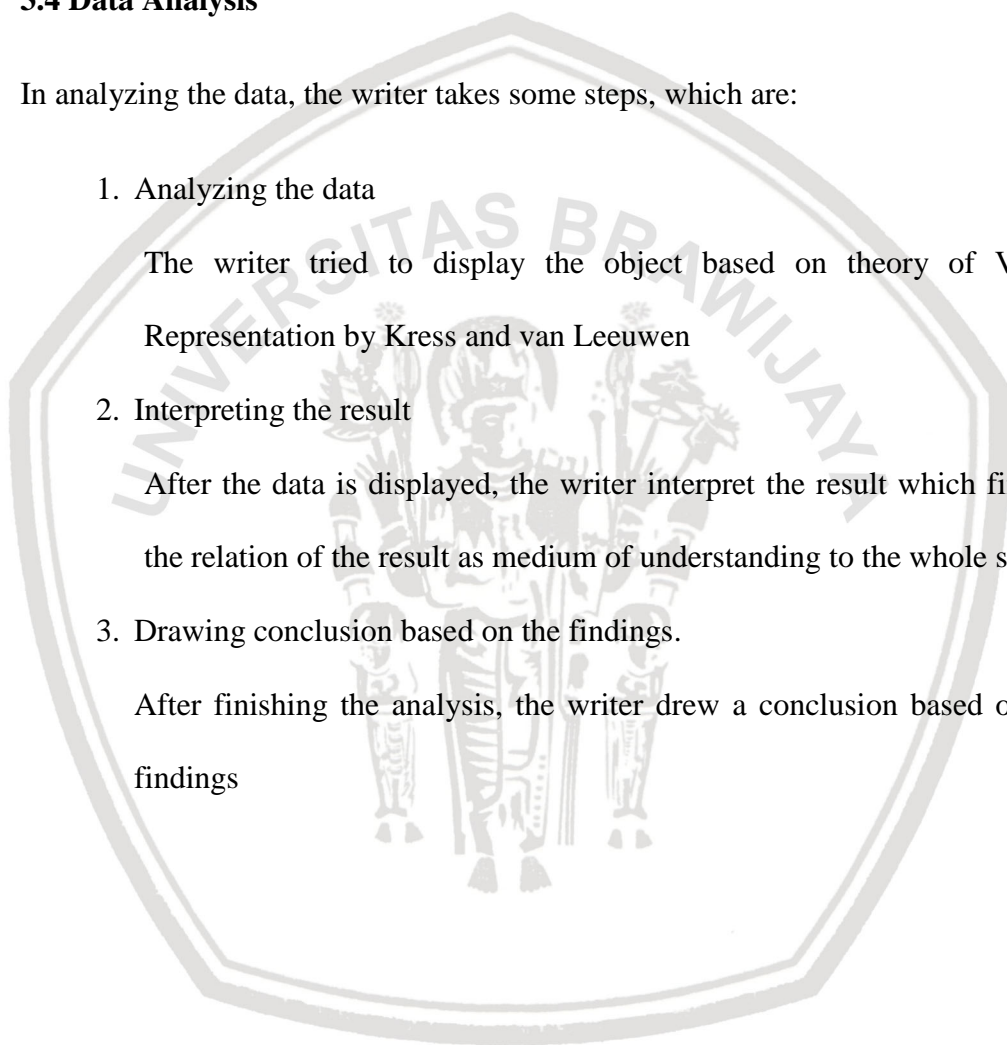
CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer presents the detail explanation related to main topic. The problem are answered in the finding. Then, there is a further discussion about the finding based on the theory.

4.1 Finding

4.1.1 Data Description

On March 31st, 2017 Netflix release a new drama series called 13 Reasons Why. 13 Reasons Why is an American mystery teen drama web television series based on the 2007 novel with the same title, Thirteen Reasons Why, created by Jay Asher. The tv-series is featuring Dylan Minnette as Clay Jensen and Katherine Langford as Hannah Baker.

13 Reasons Why is an adaptive drama series from a novel by Jay Asher, directed by Brian Yorkey, a work for Netflix. The series revolves around a high school student, Clay Jensen and another student, Hannah Baker, who committed suicide after experiencing a series of intimidation situations by several people at her school. A box of tapes recorded by Hannah before the suicide was thirteen detailed reasons why she ended her life. Inside the tapes, the instructions she gave for each person who receives the package one of the reasons why she killed herself and they

must pass the package on to the next person. The tapes will be released to the public

if anyone decided to break the chain or line which Hannah told in the tapes.

4.1.2 Data Analysis

Since the writer has explained in chapter two, according to the existent if

there is a vector, the representational meaning can be achieved by two process;

narrative process and conceptual process. Narrative process shows the unfolding of

action and events, process of change, while the conceptual process is more stable.

The writer analyses two posters of the series, which consist of one main poster and

one character posters. The analysis are elaborate as follows:

4.1.2.1 Analysis of Each Poster

4.1.2.1.1 Analysis of the First Poster
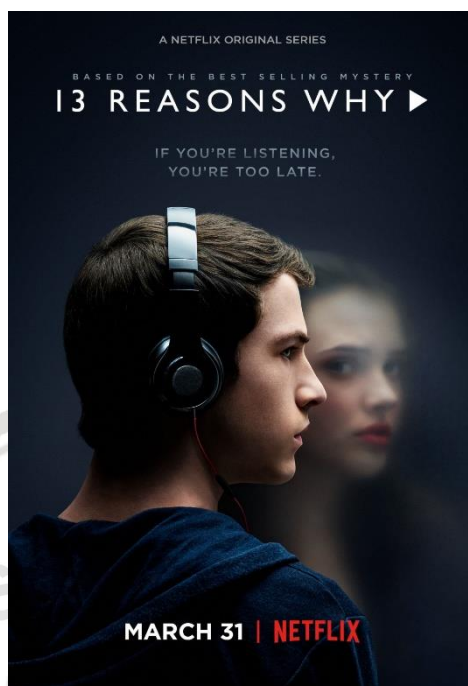
Figure 4.1 The First Poster
(Source: www.seat42f.com, 2017)

In this picture, there are two main represented participants; they are a boy and a girl. In fact, from the texture differentiation, it is evidence that the foreground section that consist of a boy using a headphone present a real scene while the background section is a girl with blurry effect. Kress and van Leeuwen stated that "What in language is realized by locative prepositions is visually realized by the formal characteristics that create the contrast between foreground and background". From this point, the writer realize that the vector in the picture is the boy in the foreground. Hence, Narrative Process is chosen by the writer as the process of analyzing.
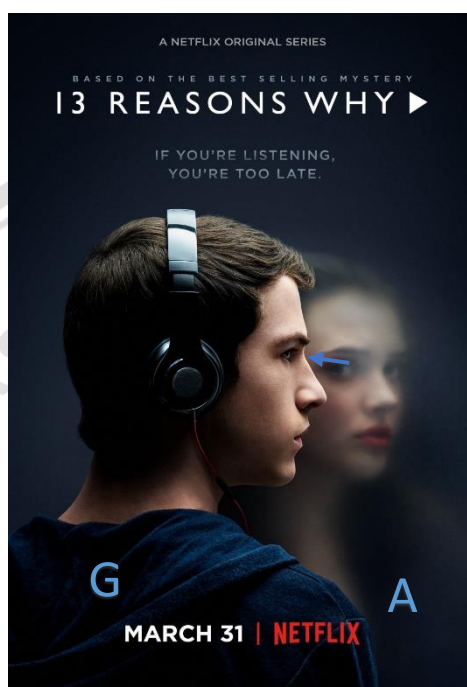
Figure 4.2 Narrative, Action, Non-transactional Process

As the writer discussed in chapter 2, narrative process is divided into action process, reaction process, and speech and mental process. The writer discovers that the three process can be applied to analyze the first picture. In analyzing the first poster, the three processes are used to analyze whether the available participant is presented. In analyzing the action process, the writer finds that the picture can be both transactional and non-transactional.

As in figure 4.2, the process is called non-transactional. The boy is called an actor. This is explained by Kress and van Leeuwen, "the actor is the participant from whom or which the vector departs and which maybe fused with the vector to different degrees" (2005, p.59). In this picture the vector is visualized by the blue arrow. The boy in the picture is staring to the right, but he does not stare towards anyone or anything in the picture. To correspond with the previous sentence, Kress

and van Leeuwen state "The action in a non-transactional process has no 'Goal', is not 'done to' or 'aimed at' anyone or anything." (2006, p.63). As a result, the viewer is left to imagine to whom he may stare at.
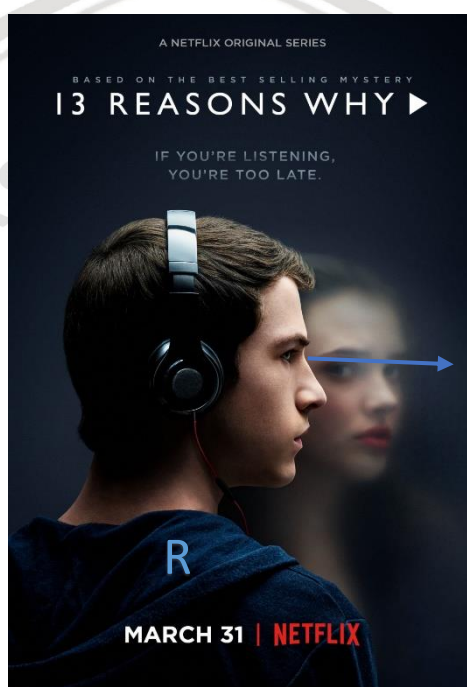

Figure 4.3 Narrative, Action, Transactional Process

In figure 4.3 two participants are actor and goal. This picture can also be called transactional process. This is stated by Kress and van Leeuwen, "When a narrative visual proposition has two participants, one is the actor and the other is the goal, the process is called the transactional process" (2006, p.64). The actor in this picture is the girl in the background. The second participant in figure 4.3 is the goal. The writer finds that the goal is the boy which the vector is directed. As stated by Kress and van Leeuwen, "the goal is the participants at whom or which the vector is directed, hence it is also the participants to whom or which the action is done"

(2006, p.64). It can be seen from the gaze at whom the girl stares. This is also clarified by the blue arrow in the picture.

Considering the vector in figure 4.2 and figure 4.3 the boy in this poster can be both called an actor as in non-transactional process, and a goal as in transactional process.

Figure 4.4 Narrative, Reaction, Non-Transactional Process

Moving to the reactional process as stated by Kress and van Leeuwen "Like action, reactions can be transactional or non-transactional." (2006, p. 68). Since the first poster is both non-transactional and transactional, it is the same as the Reaction Process. The non-transactional in action process has an actor and no goal. In reaction Process it is called a reacter and has no phenomena. Kress and van Leewuen argue "…we will speak not of actors, but of reactors and not of goals, but phenomena" (2006, p.67). As in figure 4.3, the boy is looking forward to out of the

frame, and his eye lines toward to the other side, which left to the viewer to imagine who or what he sees and remain vague.
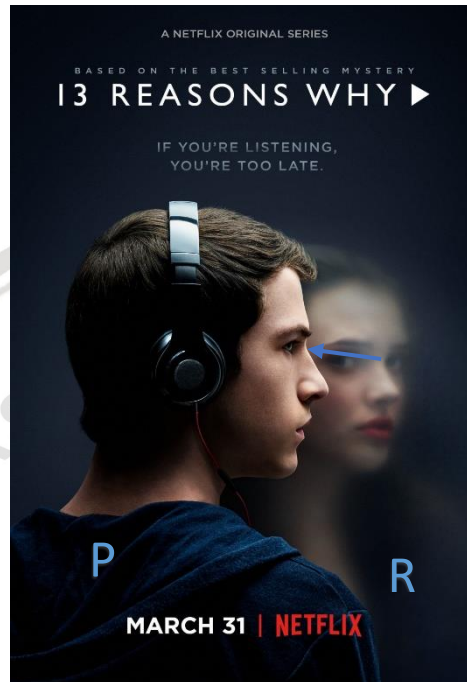
Figure 4.5 Narrative, Reaction, Transactional Process

In Transactional Reaction Process, the writer finds two participants to analyze that is reacter and phenomenon. The girl looking forward to the boy and her eye lines towards the teenage boy form a reactional process, which is the point of the attention. The girl is a Reacter while the boy is phenomena. The statement above are supported by Kress and van Leeuwen "The Reacter is the participant who does the looking. The phenomenon is the participant at whom or which the reacter is looking, or by a whole visual proposition" (2006, p.67). The angle of her eyes form a vector and it leads her to the boy to eavesdrop of what he listens to.
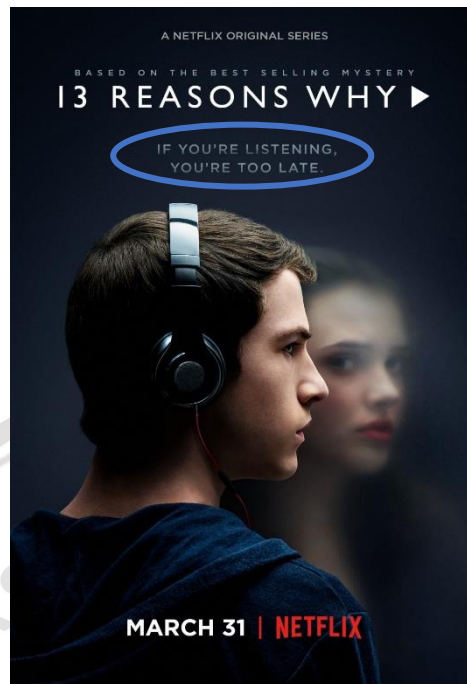
Figure 4.6 Speech Process and Mental Process

In terms of mental process, a vector represents a thought of balloon as visualize in figure 4.4, connecting a person with his or her inner mental process, and sensor who come from the thought balloon. In this poster, there is no typical thought balloon is presented. However, to show the mental process, the writer found that the tagline says in the poster as if the content of the thought balloon directly not represented. The writer assumes, the girl as the sensor; visualized by the blue circle; and the boy who wears a headphone is a tool used by a young woman to deliver her thought. This mental process plays an important role in connecting the two participants.

Furthermore, it must be stated thoroughly that the relationship between the two participants were represented. Above all, from the tagline of the series, "If you're listening, you're too late", the viewers may easily perceive the relationship

between two represented participants just as the girl talking to the boy. That is the girl who seems blurry in the picture is talking to the young man via headphone the boy wears.
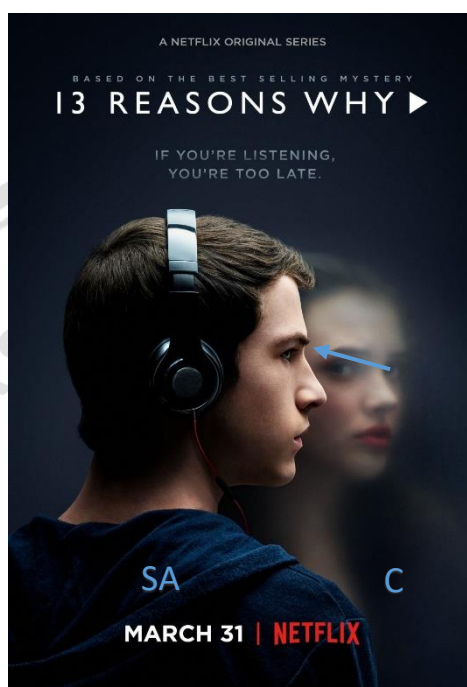
Figure 4.7 Conceptual, Symbolic Attributive Process

Moving on to the Conceptual Process, the writer determines the meaning from every available participants. In chapter 2 that the writer has been discussed, Conceptual Process is representing participants in terms of types, structure and meaning. At this point, the writer realizes that the first picture has two available participants, carrier and symbolic attributive. Therefore, Symbolic Attributive Process is chosen by the writer to analyze the first poster. The first poster consists two participants, a boy; Clay Jensen portrays by Dylan Minnette and a girl; Hannah Baker portrayed by Katherine Langford. Clay Jensen plays as a symbolic attribute and Hanna Baker plays as the carrier. In determining the participants, Kress and

van Leeuwen stated that, "they made in salient in the representation in one way or another, for instance, by being palce in the foreground, through exaggerated size, through being especially well lit, through being represented in especially fine detail or sharp focus, or through their conspicuous colour or tone." (2006, p.105). In some way, the girl glanced at the boy which can be mean that this is the reason why the writer chooses the boy as the symbolic attributive and the girl as a carrier. In the presence of the carrier, the writer can emphasize the role of each character in the poster. This also supported by Kress and van Leeuwen "They are pointed at by means of a gesture which cannot be interpreted as an action other than the action of 'pointing out the symbolic attribute to the viewer'" (2006, p.105). Therefore, the symbolic attribute and the carrier in the process of Symbolic Attributive Process are always connected to each other and function as determinant.

4.1.2.1.2   Analysis of the Second poster
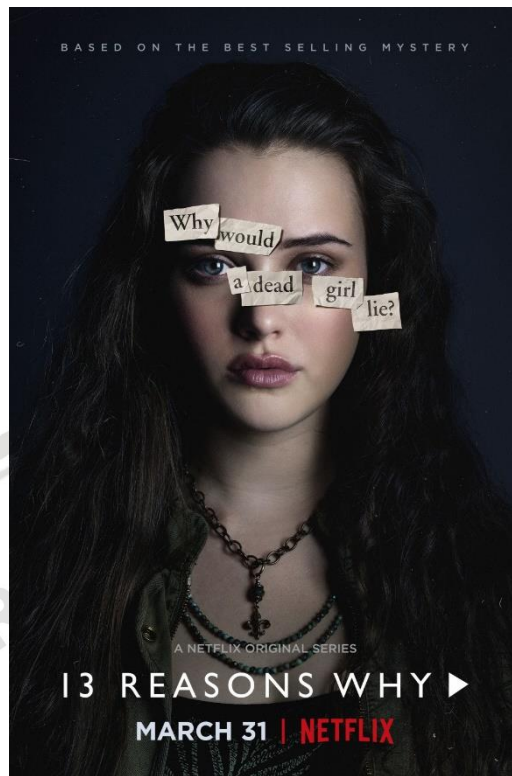
Figure 4.8 The Second Poster
(Source: www.seat42f.com, 2017)

Figure 4.6 is the character poster of *13 Reasons Why*. This character's name is Hannah Baker portrayed by Katherine Langford. In this poster, the writer finds The following part will be an analysis of the character poster of *13 Reasons why* similar to the first poster.
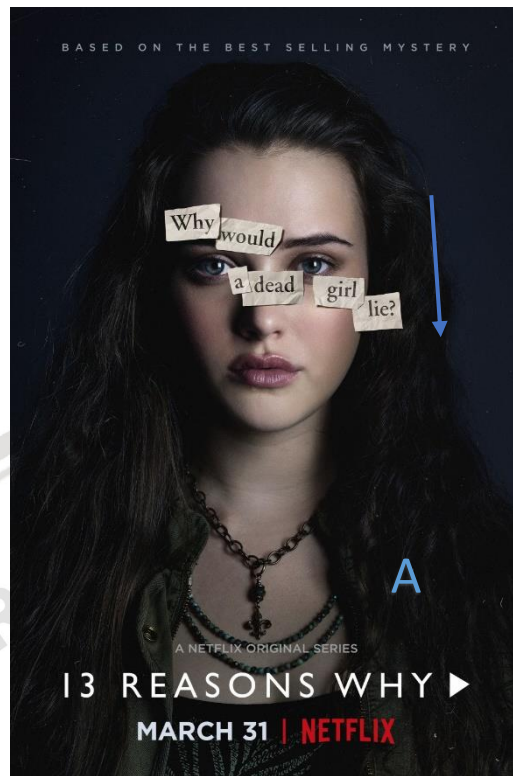
Figure 4.9 Narrative, Action Process

In figure 4.7, there is one represented participant, a girl. The represented participant called an actor. In addition to the case it makes the second poster is somewhat different to the first poster. The former poster has two participants which makes it a Transactional Action Process. Kress and van Leeuwen state "When images have only one participant, this participant is usually an actor. The resulting structure is called non-transactional" (2006, p.63). The represented girl does not do anything except staring or contempt to the front and it has no goal or aimed at anyone. As a result, the viewer is left out to imagine what she may be mean or to whom she looks at.
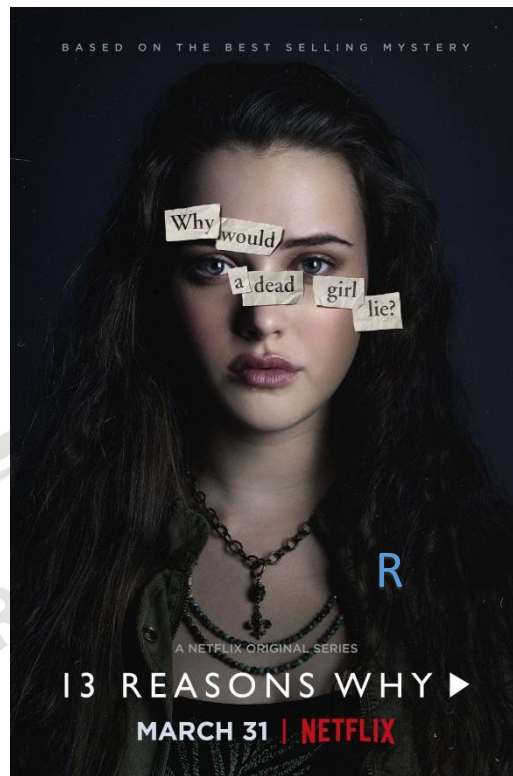
Figure 4.10 Narrative, Reaction, Non-Trasnsactional Process

The second picture can also be analyzed by using Reaction Process. Similar to the previous poster, reactions can be transactional or non-transactional. (Kress and van Leeuwen, 2006, p. 68). The writer finds a participant which is a reacter, so this picture is also called non-transactional. Kress and van Leeuwen argue "…we will speak not of actors, but of reacters, and not of goals, but of phenomena" (2006, p.67). In the second poster, there is no Phenomenon since it is a non-transactional. It is then left the viewer to imagine what she is looking at, and this can create a sense from viewer with the represented participants.

Figure 4.11 Speech Process and Mental Process

In addition to the Action and Reaction Process, the writer also analyzes the second picture with the mental Process. A vector represents of a thought of balloon as visualize in figure 4.9, connecting a person with his or her inner mental process, and sensor who come from the thought balloon. On the movie, a character named Justin Foley said "whatever Hannah thought she saw, she lied about it". From here it seems that Hannah is lying about whatever she said on the tapes, tapes that contains her inner thought and feeling about incident that happened to her when she was alive. Quoted from Jay Asher (2007) as the writer of the novel as well as the series "Now, why would a dead girl lie? Hey! That sounds like a joke. Why would a dead girl lie? Answer: Because she can't stand up". From the quote the writer

determine that the sentence used in the poster comes from this quote and it refers to Hanna Baker, the girl in the poster.

Kress and van Leeuwen states "the oblique protrusions of the thought balloons and dialogue balloon that connect drawings of speaker or thinkers to their speech or thought" (2006, p.68). In this poster, based on the inner mental process, the sentence in the poster considered as a thought of balloon; "Why would a dead girl lie?"
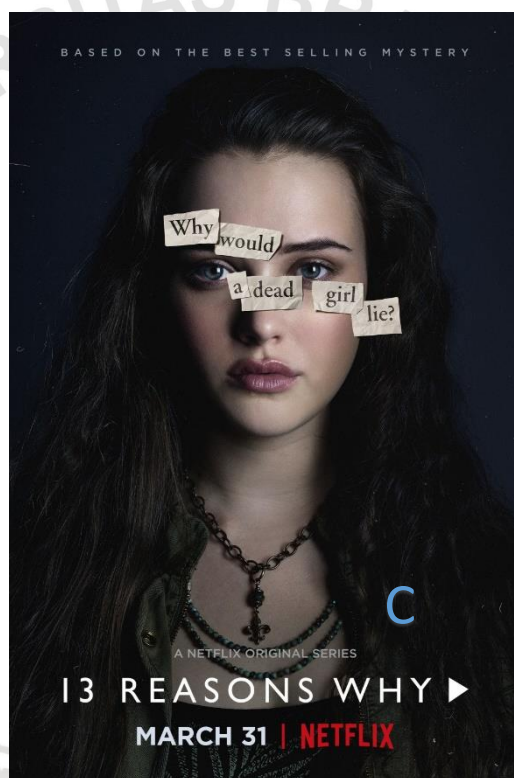
Figure 4.12 Conceptual Process

Moving on to the Conceptual Process, the writer determines the meaning from every available participant. In chapter 2 that the writer has been discussed, Conceptual Process is representing participants in terms of types, structure and

meaning. At this point, the writer only discovers symbolic process in the second poster. The second poster has one participant. Kress and van Leeuwen state "Symbolic Suggestive Process have only one participant, the Carrier" (2006, p.106). So, the one participant which the girl is the Carrier in Symbolic Suggestive Process.

4.1.2.2 Analysis of What Message is Carried

Based on the data sources, the writer analyzed what message are carried in 13 Reasons Why Posters. The analysis deals with the verbal resources which is the tagline posters and the context of the series.

The color black as in the background of the poster, based on the color theory, is the color is used to represent death, evil, or mystery. Thus, making the poster represent mystery as well as to show the theme of the series, which is about suicide. The blue color of the jacket worn by Clay Jensen portrayed by Dylan Minnette, based on the color theory, represents sadness or depression. The red wire of the headphone represents the color of blood associate with matter of the heart and sometimes violence.

This interpretation is also supported by its tagline "If you're listening. You're too late." it can be seen that this verbal impression makes the viewer are able to guess what is in the series, and is used to give viewers the perception that something is going to be heard, it means it's too late. As a viewer's point of view, they will mostly ask about what we are going to listen. In fact, *13 Reasons Why*

focuses on ways in which the eleven student and the high school counselor mentioned in thirteen Hannah's tapes negatively affected her.

Concerning about the verbal elements in the second poster, *13 Reasons Why*'s Hannah Baker poster deliver a question: "Why would a dead girl lie?" Since she is the suicide girl in the series, it tells about how the other students do not accept about what they did to Hannah even she is already dead.

In addition, the writer wants to provide more object in order to understand the series. In this case, the writer tries to display some of the scene in the series. The scene in figure 4.13 and figure 4.14 somehow relate to the poster in where they appear in the series.

13 Reasons Why strengthen the message through the lighting in the series to provide a clear distinction between the past and present. The scene after Hannah's death are dim or dark, and the lighting takes on cool-blue tone. In contrast, at times when she was alive, the scene are bright and enhanced with warm-red tone. The images below are each from "Episode 4: Tape 2, Side B" (Yorkey, 2017)

Figure 4.13 'Episode 4: Tape 2, Side B', Cool Tone

Figure 4.14 'Episode 4: Tape 2, Side B' Warm Tone

This cool and warm tone force the viewer to pay attention to the series, to see the hopes of preventing suicide. Light/dark scene also help the viewers understand real-life bullying or mistreatment. On the other side, the lighting acts as representations that someone should help Hannah and for viewers to realize that similar action that represented in the series can produce results. Cold/warm reminds the viewers of the pain that others feel that suicide actions had been taken.

4.2 Discussion

In this discussion section, the writer tries to give a simpler explanation and interpretation concerning to answer the problem of the study with the result of the data analysis. Both problems, what the implied meaning is and what messages are carried, are being questioned in this study. One important aspect of poster is to advertise the product which is in this case is the series. The ability to deliver the illustration of the film in a picture. The poster usually contains a title, tagline, the characters. More often poster also deliver a message through signs which represent the film. The writer uses two viewpoints from Kress and van Leeuwen's theory

which are Narrative Process and Conceptual Process. In analyzing Narrative Process, the writer uses Action Process, Reaction Process, and Speech and Mental Process. Meanwhile in analyzing Conceptual Process, the writer only found Symbolic Process.

As shown in the previous subchapter, in analyzing action process and reactional process, the writer found that the first poster can be both transactional and non-transactional. The first one is non-transactional, there was a participant which called an actor and a reacter. Here, the writer found that the actor and reacter is a boy that he does not stare towards anyone or anything. This result a confusion to the viewer to imagine to whom he may staring at. The second one is transactional, there was two participants: actor and goal, and also reacter and phenomenon. The girl as an actor and a reacter which the goal and the phenomenon is directed and looking forward to the boy.

In analyzing the action process and reactional process of second picture, the writer only found one participant which is a girl. The participant for each process is called actor; reacter. The second poster is somewhat different to the first poster. So, resulting structure is called non-transactional. It means there is no goal and phenomenon which makes the viewer to imagine to whom she is looking at.

In terms of Speech and Mental Process, both posters have the represented of thought balloon as visualizes in figure 4.6 and figure 4.11.

Moving to the Conceptual process analysis, the writer realize that the first poster has two participants; carrier and symbolic attributive, and Symbolic

Attributive process is chosen. Meanwhile the second poster only has one participant, it plays role as a carrier. The Symbolic Suggestive process is chosen for the second poster.

In order to answer the second problem of the study the researcher analyzes the message by concerning in verbal element and how the lighting/color works in the series. The writer found that the verbal impression makes the viewer are able to guess what is in the series, and is used to give viewers the perception. Hence, when it comes to the poster, *13 Reasons Why'*s poster is no exception. It comes with the unusual character poster and the tagline represented to make the meaning of the series is coherent. If we put one and one together of each poster, the meaning is deeper than it looks. Furthermore, *13 Reasons Why* strengthen the message through the lighting in the series to provides a clear distinction between the past and present.

In correlation with the two previous studies which were conducted by Akbar (2016) and Ramadhany (2012), there are some similarities in terms of the result of the analysis between the previous studies and the current study. The current researcher found two kinds of meaning of the two posters, they are Narrative and Conceptual. The finding the current study also similar to the second previous study (Rizky Akbar, 2016). The different between the current study and the previous study is the use of the data source in current study is posters while the previous study is pictures. The pictures in the second previous study do not have text, so, the current study improve the result of the analysis of the second previous study. Hence, the different in this current study is expected to fill the gap and enrich the field of the scientific study.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion based on the analysis in the previous chapter and suggestion that can be used for future research writer who want to conduct similar study.

5.1 Conclusion

This study features two poster which come from the tv-series -13 Reasons Why. The bullying feature in the tv-series is also represented in the poster as well as in the TV-series. Using Kress and van Leeuwen's Multimodal, each poster has different meaning because each of it is invested with element. The picture and their tagline in the posters are connected to the situation that happened in the series. Based on the result of analysis, the tagline or the verbal element in the posters are defined as a mental process and it is also used to answer the second problem of the study.

However, 13 Reasons Why tv-series sends a positive message too that this TV-series tries to show viewers that suicide can be prevented. This might be beneficial because more and more people are becoming aware of mental health problems and more people are accepting mental illness as common, more will be looking for the treatment needed to begin their road to wellbeing.

5.2 Suggestion

It is suggested that next researchers who are intended on using multimodal as their topic to not only limit theory of discourse analysis but also other theories that are relevant to the data as well as not only choosing the data from poster or movie but also objects around us.

There are still few number of studies which analyze the influence of bullying in any form of art; songs, picture, movies or even from music video. There are many perspectives which are interesting to be used to find a deeper meaning of something. For example, the writer has not researched in the field of semiotic or even pragmatic analysis. Hence, the writer suggest for future research writer to analyze the poster, or even film which have bullying feature to enrich the study using theories of semiotics or using pragmatic analysis.
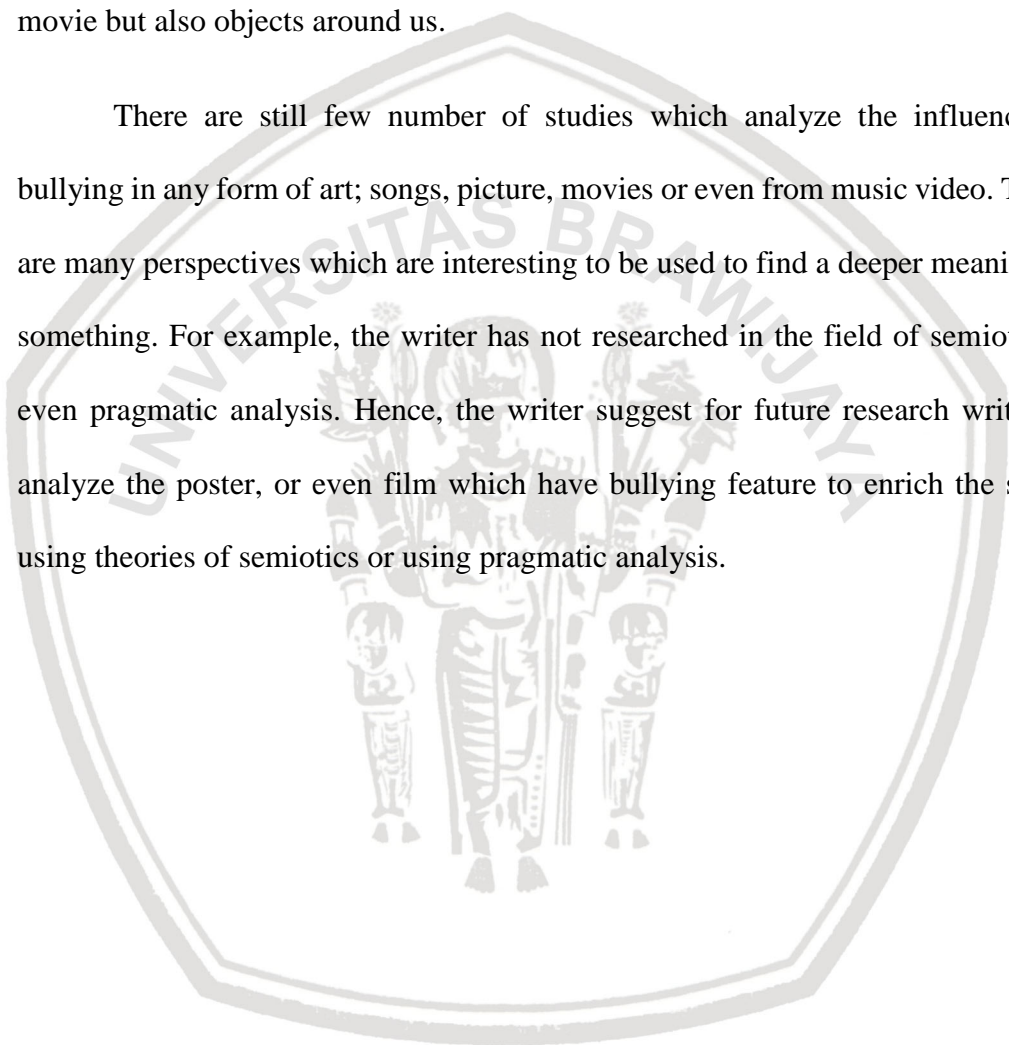
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