

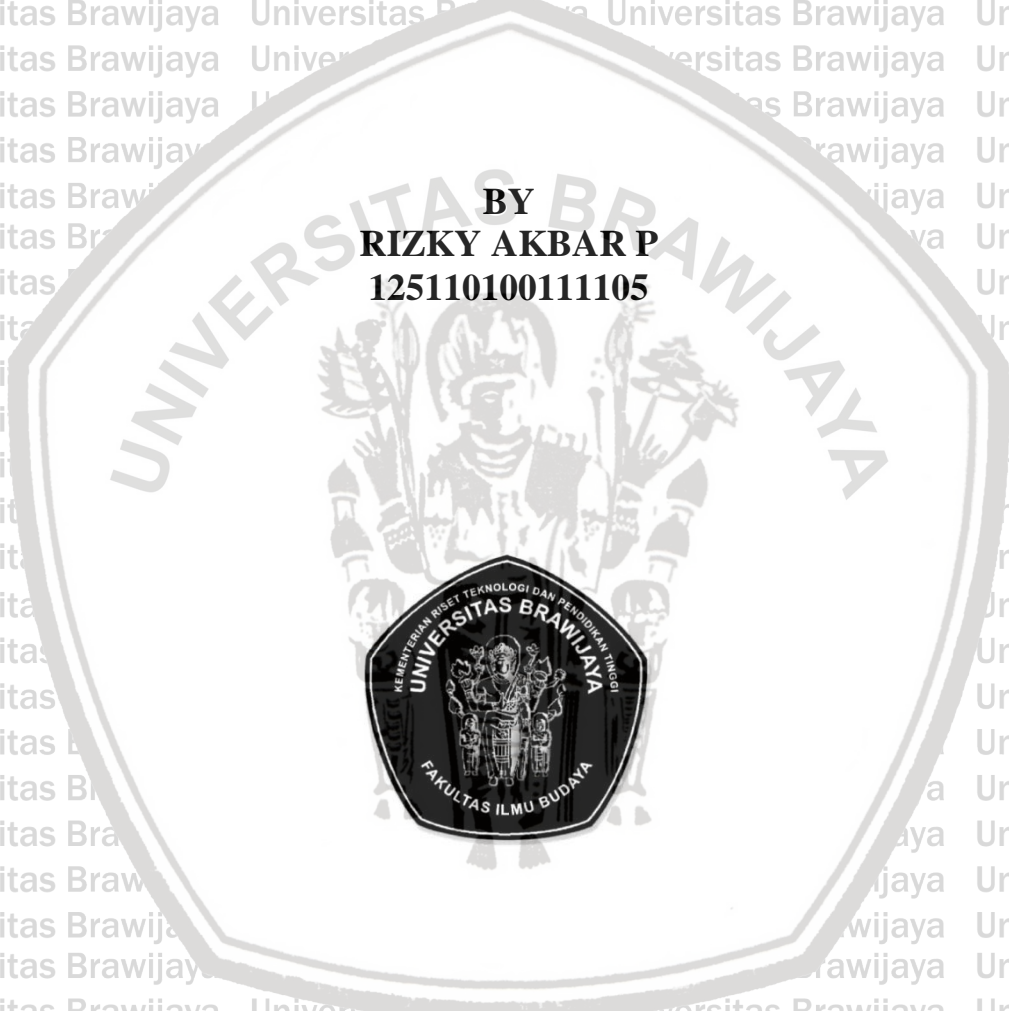
**A MULTIMODAL DISCOURSE ANALYSIS OF 'X' SYMBOLS OF
STRAIGHT EDGERS**

UNDERGRADUATE THESIS

BY

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ENGLISH STUDY PROGRAM

DEPARTMENT OF LANGUAGES AND LITERATURE

FACULTY OF CULTURAL STUDIES

BRAWIJAYA UNIVERSITY

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A MULTIMODAL DISCOURSE ANALYSIS OF 'X' SYMBOLS OF STRAIGHT EDGERS

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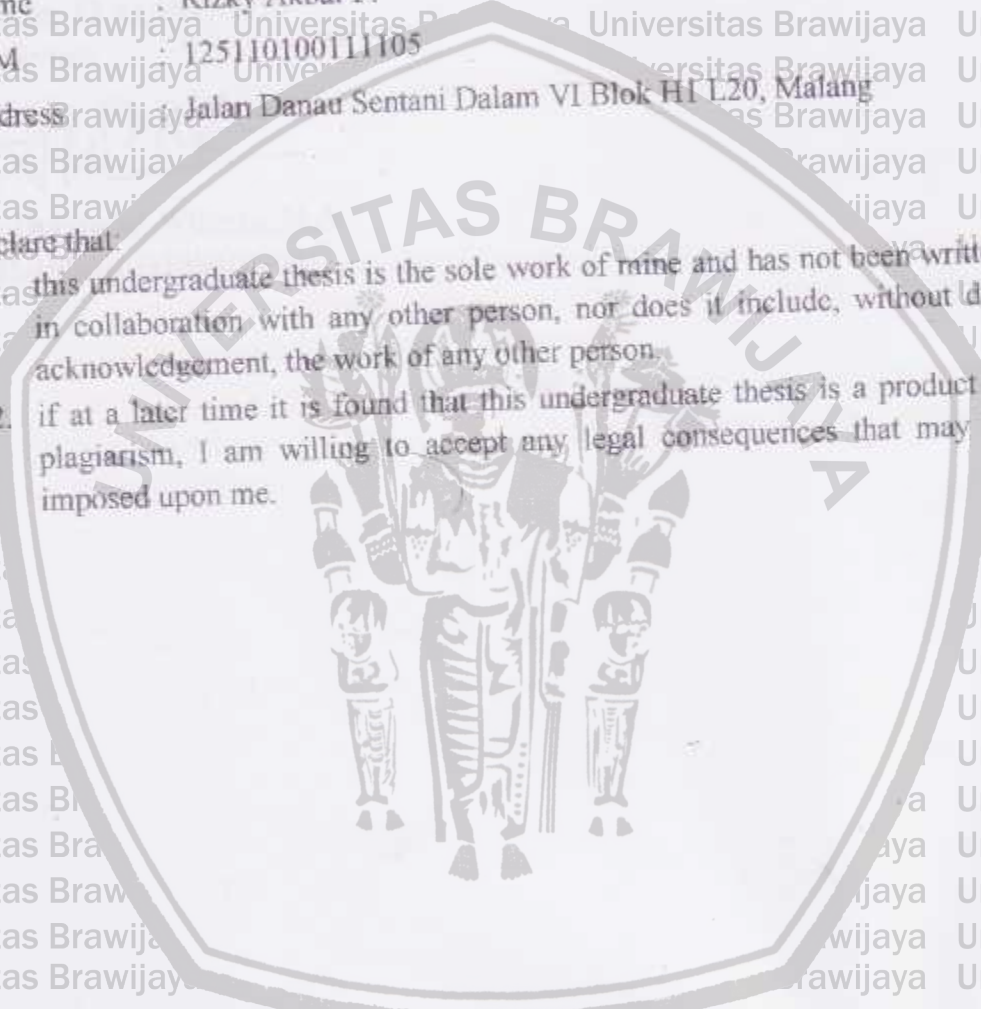
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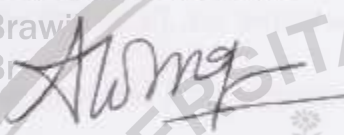


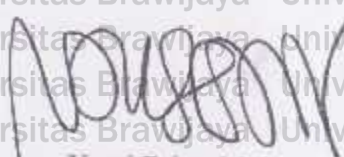
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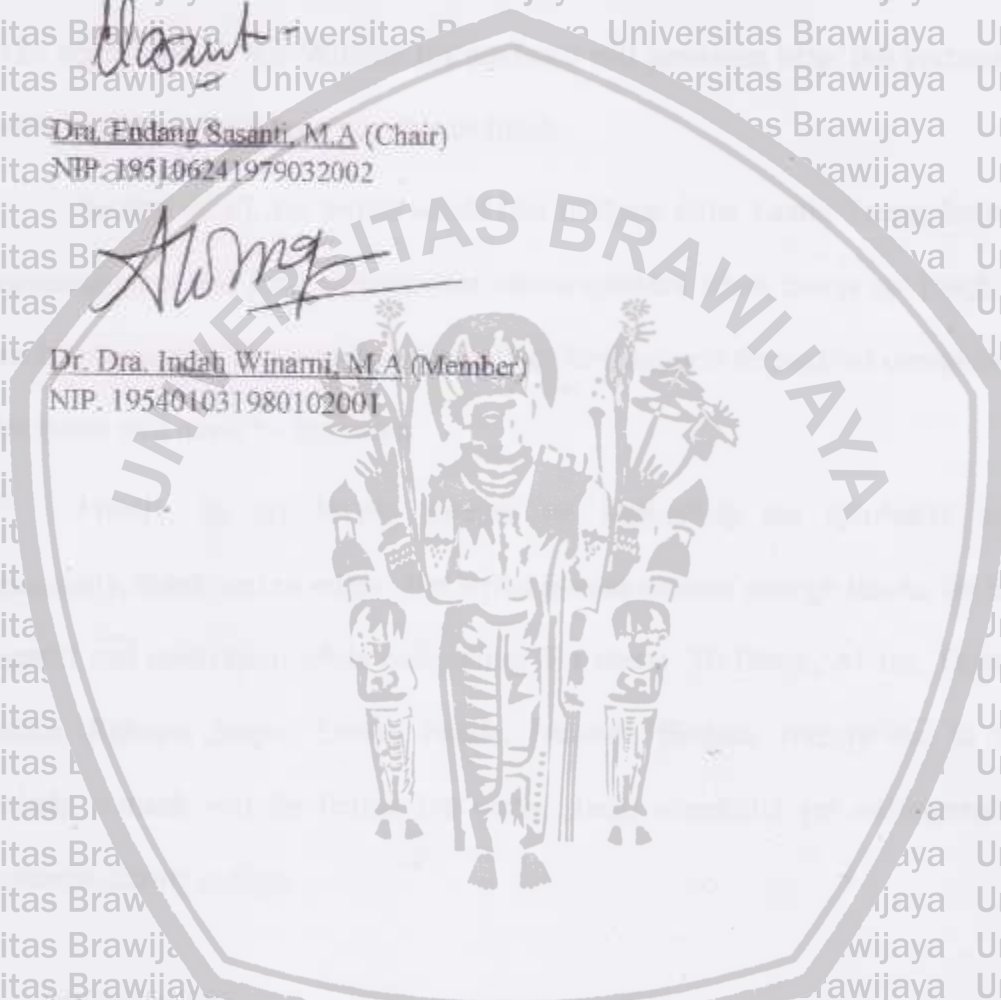
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ABSTRACT

Akbar, Rizky. 2016., **A Multimodal Discourse Analysis Of 'X' Symbols Of Straight Edgers**. Study Program Of English, Department Of Language And Literature, Faculty Of Cultural Studies, Brawijaya University.

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

Keywords: Multimodal Discourse Analysis, Semiotics, Straight Edge.

Language comes in many forms and is a tool of communication. One of them is picture. In analyzing such picture, every component within represents a meaning. The writer conducted a study about how the meaning is constructed from every component, which is form of participant in a picture, and what messages are being delivered in Straight Edge community. There are two problems to be answered in this study; (1) how verbal or visual components of Straight-edgers' picture express meaning and (2) what messages are carried by the Straight-edgers to society. Both of the problems are answered with Multimodal Discourse Analysis theory from Kress and Van Leeuwen (2006) and Triadic Semiotic theory from Pierce (2003).

This study uses qualitative approach by using content or document analysis. The data of this study are contrived by means of analyzing and interpreting. The data sources are two pictures and are collected by using several steps; selecting and downloading from Straight Edge community websites. Those two pictures are selected because they are representing Straight Edge. Moreover, this approach is applied to be able to know the content in the picture.

This study discloses that all of verbal or visual components – or which termed as 'participant' in Multimodal Discourse Analysis theory – are connected to each other in order to establish the meaning of the picture. The meaning is expressed by participants found in the pictures. Each of every participants represent unfolding actions or event and represent their own meaning. The exact messages which are carried in both pictures are realized by Triadic Semiotic theory. Every components are categorized into representamen, object and interpretant – which always present in signification – in order to reveal the message that is being delivered.

ABSTRAK

Akbar, Rizky, 2016., **Multimodal Discourse Analysis Untuk ‘X’ Simbol Dari Straight Edgers**. Program Studi Bahasa Inggris, Jurusan Bahasa Dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya.

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

Kata Kunci: Multimodal Discourse Analysis, Semiotika, Straight Edge.

Bahasa terdiri dari bermacam bentuk dan merupakan alat untuk berkomunikasi. Salah satu dari bentuk bahasa adalah gambar. Dalam menganalisa gambar, setiap komponen yang berupa *participant* merepresentasikan sebuah arti. Penulis melakukan studi tentang bagaimana terbentuknya sebuah arti dalam komponen gambar dan pesan apakah yang disampaikan dalam komunitas Straight Edge. Ada dua rumusan masalah yg dijawab pada studi ini yaitu; (1) bagaimana komponen verbal atau visual dari gambar para pelaku Straight Edge menyatakan arti dan (2) apa pesan yang dibawa oleh para pelaku Straight Edge kepada khalayak. Kedua rumusan masalah tersebut dijawab menggunakan teori Multimodal Discourse Analysis dari Kress and Van Leeuwen (2006) dan teori Triadic Semiotic dari Pierce (2003).

Studi ini menggunakan pendekatan kualitatif dengan menerapkan analisa konten dan dokumen. Data dalam studi ini berupa hasil analisa dan intepretasi. Sumber data dalam studi ini berupa dua gambar yang dikumpulkan dengan pemilihan dan pengunduhan dari website komunitas Straight Edge. Straight Edge terepresentasi dari peristiwa yg ada dalam kedua gambar tersebut. Maka, pendekatan ini bertujuan untuk mengetahui konten di dalam gambar.

Studi ini mengungkap bahwa semua komponen verbal atau visual – atau istilah ‘*participant*’ jika ditinjau dari teori Multimodal Discourse Analysis – saling berhubungan satu sama lain guna membentuk arti dari gambar. Arti dalam gambar diutarakan dari semua *participant* yang ditemukan. Setiap *participant* merepresentasikan kegiatan atau kejadian yang berlangsung dan setiap *participant* merepresentasikan arti. Pesan pesan yg dibawa di dalam gambar tergambar dengan teori Triadic Semiotic. Setiap komponen dikategorikan menjadi *representamen*, *object* dan *interpretant* – yang selau ada dalam proses pemaknaan – untuk mengungkap pesan yang disampaikan.

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CHAPTER I

INTRODUCTION

This chapter presents about four sub-chapters; background of the study, problems of the study, objectives of the study and definition of key terms.

1.1 Background of The Study

Language has a very important role in communication, it is a tool to be used by people to communicate with each other. It is a system of communication consisting of sounds, words and grammar, either it is spoken or written. People use language to express thoughts, feelings and emotions. Moreover, the importance of language is essential to every aspect and interaction in daily life.

People can show what they feel, what they desire and to question or to understand. There are so many ways of communicating and communication has different variety and its function. Language has a lot of functions, not only as a tool of communication but also for spreading the message which is contained in it. The message can be spreaded by language, through verbal or visual components. According to Janet Holmes (2001, p.259) she stated, "it is possible, however, to distinguish a great variety of different function which language serves".

People as humans, are *homo significans* – meaning-makers. Distinctively, they make meanings through their creation and interpretation of sign. Language is a sign. According to Peirce as cited on Chandler, "we think only in signs"

(2007, p.13). Signs take the form of words, images, sounds or objects, but such things have no intrinsic meaning and become signs only when people invest them with meaning. Language is also a sign-system in Semiotic field.

Language reflects the way of thinking, the way of people investing meaning to the signs. Each of every language has a group of people or social communities which have their own understanding and how they deal with language. Each of them has their own uniqueness of expressing their own language. One of many social communities which have their own uniqueness in expressing their language is Straight Edge.

In the early 1980s, a group of kids began something that grew into a movement (Broner, 2006 p.1189). A movement called Straight Edge. It is a movement whose adherents refrain from consuming alcohol, tobacco and any kind of drugs. Straight Edge is originated from the punk rock/hardcore scene music in that time. The concept of resistance was the main ideology of Straight Edge. This concept emerged because the early Straight-edgers did not go along with what was happening around them. The self-destruction, the self-hatred, the pain and suffering caused by the punk mentality was triggering them to react against it. Muggleton (2002, p.167) stated that “subculture represents a symbolic status where young people can construct an alternative identity, expressive freedom and different identity which disagree with the society”. The pioneer of this movement is a band called Minor Threat. Ian Mackaye, lead singer and the leader of the band Minor Threat, coined the term Straight Edge in a song of the same name. Minor Threat wrote this song in 1980 and this was the basic beliefs

that drugs and alcohol were not needed and should be rejected, along with better ways of living. It is clearly stated from the lyric:

"I'm a person just like you, but I've got better things to do. Than sit around and fuck my head, hang out with the living dead. Snort white shit up my nose. Pass out at the shows. I don't even think about speed, that's something I just don't need. I've got the straight edge."

This was a remarkable beginning for Straight Edge movement. This very lyric became their foundation on living a life as a Straight-edgers. Straight Edge is always associated with the symbol of X. Straight-edgers took this symbol that was originally used to identify them as being too young to drink. In the late 1970's, there was a show that was being held on a bar. The Teen Idles; a American hardcore-punk band, performed their show while some kids were not allowed to go inside because they were too young. As a result, the bar owner and the kids agreed to draw X on the back of kids' hand so that the bartenders would know not to serve them and they made it their own, not being served any beers by the bartenders until the end of the show (Lahickey, 1997, p.99). This became the spark of the X symbol in Straight Edge movement. Straight-edgers started setting themselves apart by wearing X's on their hands, on their t-shirt, on their accessories such as jewelry or piercings, get tattooed on their body and even on their song. This X symbols becomes their identity, their ultimate statement of resistance to the outside of their world. Nowadays, there are many bands based on Straight Edge who write their song in order to show their expression, to spread their ideology and to improve the world in which they live in. The lyrics of their songs are merely a dedication of their sober living.

As also can be seen on Straight-edgers' accessories such as t-shirts, hats, and pants, these X symbols are printed clearly as a symbol of stylistic expression. Straight-edgers are proudly proclaiming these X symbols and other form of their expression to show and prove their own pride of being Straight Edge. Straight-edgers feel that they belong to this subculture and because of this sense of belonging; Straight-edgers clearly distinguish themselves from their peers. According to Williams (2011, p.148) "Subculture were defined as 'cultural bounded' networks of people who come to share the meaning of specific ideas, material objects and practices through interactions". In addition, "Subculture emerged in resistance to dominant culture, reacting against blocked economic opportunities, lack of social mobility, alienation, adult authority and the 'banality of suburban life'" (Wooden and Blazak 2000, p20.). Straight-edgers are subculture participants who don't follow the mainstream cultural values and have the ability to create new alternative subcultural ideology of their own.

Nowadays, Straight Edge is evolving, Straight-edgers these days are found not only from its original country; America, but also in many countries.

Straight-edgers are commonly young men who live their life in hardcore scene.

At present, Straight Edge is not only a group of young men who represent a positive way of life, but also act as a social change. This movement requires three rules for its adherents; don't smoke, don't do drugs and don't drink, which make every of its adherents live their life in a clean and positive way. As time went by, those three rules of Straight Edge are seemed to extend in a better way.

The concept of refraining promiscuous sex and promoting animal rights are

added. As a result, this movement is not only serving a positive clean life but also social life changer which all caused by the determination and integrity of undergoing the basic ideas and beliefs of Straight Edge movement.

In this study, the writer is interested to analyze Straight Edge and its symbols. There are some motives of why the writer choses Straight Edge as an object of the study. The first reason is Straight-edgers have these interesting and unique strategies of proclaiming their existence. The second reason is Straight Edge is an exceptional movement. In fact, Straight Edge is a new and interesting subject to be studied hence this study aims to fulfill the gap and enrich the field of scientific studies. Straight-edgers' behavior such as positivity/clean living, self-realization, spreading the message and progressive involvement causes this choosing. In addition, this kind of behavior is possibly hard to find among other youth subcultural community. Moreover, this triggers the writer to conduct the research entitled **Multimodal Discourse Analysis Of 'X' Symbols Of Straight Edgers.**

Taking the data which are in the form of picture from www.facetheshow.com and www.onelifeonechance.com; Straight Edge global community websites, the writer finds and analyzes both of verbal and visual components with Multimodal Discourse Analysis as the main theory. This study is grounded on a Multimodal Discourse Analysis approach as propounded by Gunther Kress and Theo Van Leeuwen (2006). Furthermore, the writer wants to analyze the structure of the picture to be able to acquire the message within and its relation to society using Triadic Semiotic Theory which is offered by Charles

Pierce (2003). In addition, O'Halloran (2008, p.2) stated "that multimodal discourse analysis is concerned with the theory and practice of analyzing meaning arising from the use of multiple semiotic resources". Hence, both of these theories are necessary in revealing what Straight Edge reflects in their picture and fusing these theories will serve even clearer result.

1.2 Problems of The Study

Based on the research background described previously, the proposed problems are:

1. How do verbal or visual components of Straight-edgers' picture express meaning?
2. What messages are carried by the Straight-edgers to the society?

1.3 Objectives of The Study

These are the following objectives of the study that the writer would like to achieve:

1. To describe how verbal or visual components of Straight-edgers' pictures express meaning.
2. To identify the message that is carried by straight-edgers in the society.

1.4 Definition of Key Terms

1. Discourse Analysis: A study of the ways sentences and utterances are being put together to make texts and interactions and how those texts and interactions fit to our social world. (Jones, 2012, p. 2)
2. Multimodal Discourse Analysis: Is an approach to discourse which focuses on how meaning is made through the use of multiple modes. (Jones, 2012, p.21)
3. Semiotics: A science that studies the life of signs within society is conceivable. (Danesi, 2004, p.3)
4. Straight Edge: Is a fringe youth movement originating and spreading in the United States that emphasizes abstinence from drugs, tobacco, alcohol, and casual sex, developing into a kind of gang. (Broner, 2006 p.1189)
5. Meaning: Is a core or an essence which is expressed or indicated by something.
6. Message: A result of signification process.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter focuses on the underlying theories of the study. The theories taken concerning the study are discourse analysis, multimodal discourse analysis, semiotics, and previous study.

2.1 Discourse Analysis

Discourse Analysis is a study of the structure of a discourse. A stretch of language which has quality of unity, the linguistic unit that is larger than sentence is being analyzed in discourse analysis. According McCarrthy (1991 p.9), “discourse analysis describes the language above the sentence: its context and the cultural influence, which affect language in use”. A discourse carries much more than its form, it also carries its own particular function, which means that there is not necessarily one-to-one relationship between a given supersegmental choice and a meaning, hence form and function might be analyzed separately in order to depict the real meaning of a discourse. “In other words, discourse operates above the level of grammar and semantics to capture what happens when these language forms are played out in different social, political and cultural arenas”. (Simpons and Mayr, 2010, p.5)

Discourse Analysis is a way of seeing language that focuses on how people use it on real life to be doing such things as arguing, stating, persuading

and even expressing feelings. In a more vivid way, Fairclough defined “discourse as use of language seen as a form of social practice” (1995, p.5). So what comes to mind in a particular individual as an act of social practice is merely a recontextualized by discourse. By using discourse analysis, the writer is able to know the function of a discourse and the meaning constructed by it.

2.2 Multimodal Discourse Analysis

Multimodal Discourse Analysis is abbreviated and also known as MmDa, which is a study of analyzing a discourse, which has a stretch of language that has the quality of unity. In a more vivid way, Multimodal Discourse Analysis holds that meaning is constructed in verbal or visual components which realized in semiotic resources across multiple modes. It is important to note that Multimodal Discourse Analysis is the basic theory of this study before moving to the other theories. The writer selects Multimodal Discourse Analysis as the main theory because Multimodal Discourse Analysis serves features on how meaning is being constructed. Hood (2007, p.7) stated that “there may be some general agreement that ‘discourse’ at least includes some reference to human communication and hence to language, as our most sophisticated resource for meaning-making”. People communicate through language and as such language is divided into verbal and visual. Verbal language consists of words or text and spoken discourse while the visual ones consists of picture and image. In Multimodal Discourse Analysis both verbal and visual language are being analyzed. Verbal language in a certain text is commonly

accompanied by visual language such as pictures, graphs and charts. These visual languages function to make the verbal text even clearer and easily to be understood. As stated by Jones (2012, p.2) Language is never used by itself, it is always combined with other things as tone of voice, facial expression and gestures when we speak, and the fonts, layout, images or any graphics we use in written texts. Halliday stated that “the grammar of a language is not a code, not set of rules for producing correct sentences but a recourse for meaning making” (1978, p.192). Multimodal Discourse Analysis focuses on the intersection of how the connections in between verbal and visual language connect to construct a meaning. As mentioned before, mode can be a form of images, layout, writing and so on, as also stated by Jones (2012, p.29) “multimodal discourse analysis focuses more directly on these other tools or mode of communication”.

There are two kinds of visual representation which are Narrative Structure and Conceptual Structure. Complex Structure is added if there is a case when two kinds of visual representation are combined into one. Which of the structure is major and the rest of it is minor depending by relative size and conspicuosness of the elements. In this chapter, the meaning of visual representation is presented. See figure 2.1 to point out the structure of visual representation.

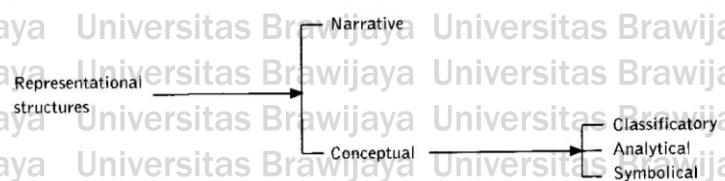


Figure 2.1 Visual Representation Structure
 (Source: Kress and Van Leeuwen, 2006, p.59)

2.2.1 Narrative Structure

Narrative Structure is the structure of visual design representing a series of events, it is also representing processes of change. Narrative Structure is indicated by the presence of a vector, which plays as one of the elements (in verbal language it is represented with 'verbs', the suggesting action). What in language is recognized by words of these 'verbs' category is visually realized by the element which can be defined as a vector. (Kress and Van Leeuwen 2006, p.46). In pictures, the vector is depicted in oblique lines or diagonal lines. The presence of the other elements such as actor and goal, however, can be noted as the following elements which are usually found in line with vector. Actor is the participant from whom or which the particular vector departs. In more vivid way, actor means the do-er while 'goal' is the directed thing. As stated by Kress and Van Leeuwen, "goal is the participant at whom or which the vector is directed, hence it is also the participant to whom or which the action is done or at whom or which the action is aimed" (2006, p.64).

Before going to the kinds of processes in Narrative Structure, it is important to note that there are two types of participant involved in every semiotic act which plays a role on how different kinds of Narrative Process can be distinguished. Types of vector and the number and kind of participants involved is merely a basis of distinguishing the kinds of processes in Narrative Structure. 'Interactive Participants' and 'Represented Participants' draw the fact that both of these participants are involved in semiotic act. The participants in

the act of communication, the participants who speak and listen or write and read, make images or view them is what Kress and Van Leeuwen termed as interactive participants. While the other participants, represented participants, are the participants who establish the subject matter of the communication; could be depicted as people, places and things.

2.2.1.1 Action Process

The presence of action process is the presence of the number of the participants which emerged in one image. When such images or any diagram have one, and only one participant, the resulting process is known as non-transactional. Kress and Van Leeuwen indicated, when images or diagrams have only one participant, this participant is usually an actor and the resulting structure we call non-transactional. (2006, p.63). Linguistically, non-transactional process is represented in intransitive verbs, for instance, cry, sleep, rain, etc.

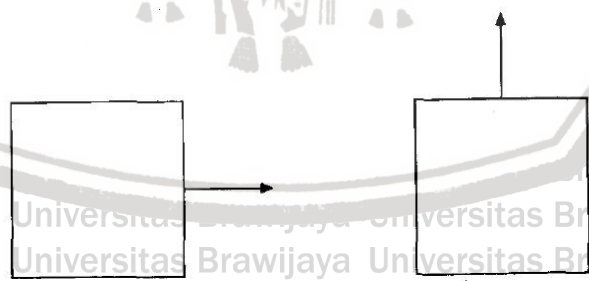


Figure 2.2 Non-transactional
(Source: Kress and Van Leeuwen, 2006, p.63)

See Figure 2.2, in these two examples, there is only an actor can be found. There is no vector or goal. One can interpret those examples as, the boxes

moved or the square moved. There is no further explanation depicted from those examples about goal and vector, it is not aimed to anyone or anything and the reader doesn't know how these examples should be done.

There is a case, in circumstances where the actor is either anonymous or deleted. There are only goal and vector as the available elements depicted in one image. Something is happening to someone or something but one cannot see who or what makes it happen. Take a look at figure 2.3.

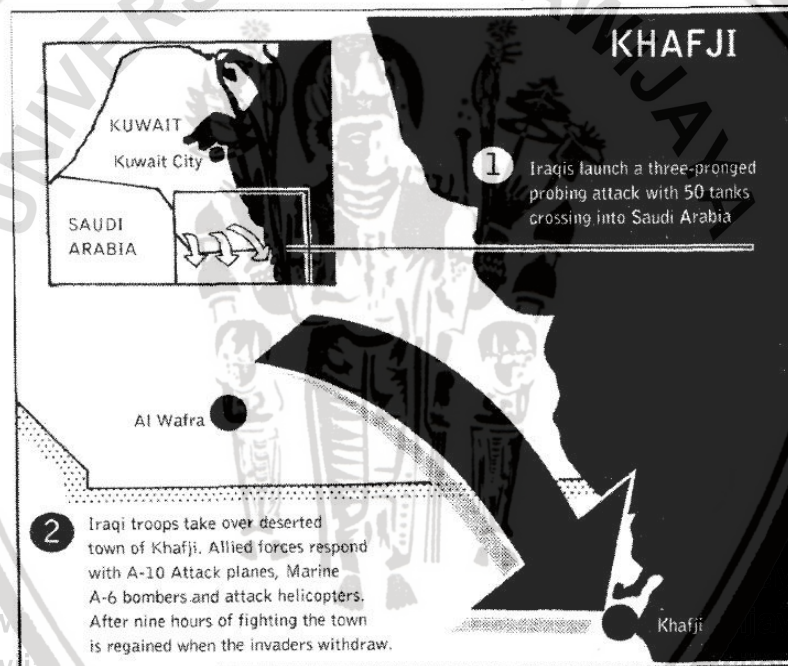


Figure 2.3 Gulf War Diagram
(Source: Kress and Van Leeuwen, 2006, p.65)

As seen on figure 2.3, it is a diagram which shows the attack of Iraqis to the town of Khafji. From the diagram, one can identify the goal, which is the town of Khafji itself, which is represented by a black dot. The black arrow represents the track of Iraqi troops which are going to attack the town of Khafji,

plays as the vector. But nothing represents the war planes or tanks which are moving toward the town of Khafji and plays as the actor. From this point, one can know that the actor becomes anonymous or either deleted from the representation.

When Narrative Structure has two participants, actor and goal, this particular process is called transactional process (Kress and Van Leeuwen, 2006, p.65). In such process, the actor does a vector for someone or something. The vector is not depicted clearly, for some circumstances, but one can be able to know from such vector that constitutes a process to derive specific actor and goal. Linguistically, it is represented in transitive verbs such as read, eat, write, drink etc.

Transactional process is, sometimes, bidirectional and sometimes one-directional. For bidirectional, each participant plays the roles as the actor and the goal at the same time, for instance, see figure 2.4.



Figure 2.4 Bidirectional
(Source: Kress and Van Leeuwen, 2006, p.66)

Each of the participants is playing now the role of actor and the role of goal. In this diagram, one can transcode, both are speakers and both are listeners which communicate simultaneously. As pointed out by Kress and Van Leeuwen,

“it is not always clear whether bidirectional transactions are represented as occurring simultaneously or in succession, although there is a tendency to use one arrow with two heads to signify simultaneity and two arrows pointing in different directions to signify sequentiality” (2006, p.66).

2.2.1.2 Reaction Process

In this process, there will be no participants such as actor and goal. The available participants are termed as reactor and phenomena. This such process is Reactional Process, this occurs when the vector is formed by the role of the reactor, for instance, the reactor commit an eye sight in a glance in order to form a vector. As pointed by Kress and Van Leeuwen, “the reactor is the participant who does the looking, must necessarily be human, or a human-like animal – a creature with visible eyes that have distinct pupils and capable of facial expression” (2006, p.67). While phenomenon is formed by participant which does the expression that occurs the happening of the vector.

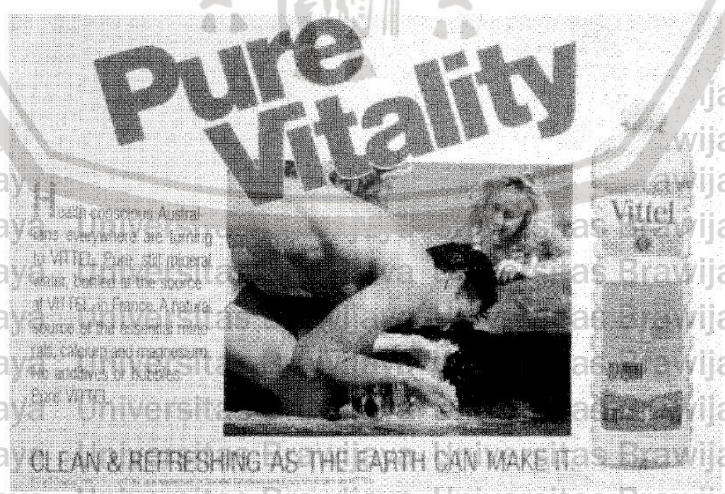


Figure 2.5 Vittel Ad
(Source: Kress and Van Leeuwen, 2006, p.67)

In figure 2.5, if seen from action process viewpoint, one can transcode, 'the man drinks water'. The man plays as the actor and water is the goal along with the vector which the man has made, drinking. But from reaction process viewpoint, 'man drinks water' is the phenomena, and the woman, which plays as the reactor – a vector which formed by the line of her glance. It can be seen that the woman is, somehow, smiling and staring at the man. The deed that is done by the woman is caused by the man.

2.2.1.3 Speech And Mental Process

Speech Process and Mental Process can be observed in comic strips. The thought balloons and the dialogue balloons connect the drawing of the speakers or the thinkers about their speech or taught. These thought balloons and the dialogue balloons are not represented directly, but they are mediated through a 'senser' or a 'speaker' which also plays the role as the reactor. Halliday termed this kind of structure as 'projective' (1985). The concept of this process is to connect the content to one, as reader or receiver. Not only can be observed in comic strips but also, for instance, in school textbooks or on the screen of automatic bank teller. (Kress and Van Leeuwen, 2006, p.68)

2.2.2 Conceptual Structure

Conceptual Structure is the structure of visual design representing participants in terms of classes, structure and meaning. There are three main sub

chapter, which are; classification process, analytical process and symbolic process.

2.2.2.1 Classification Process

Classification process is the one relating participants to each other in terms of their class. In such case, the available participants are displayed and arranged properly ordered, and the way of displaying and arranging them result in relation. There are one set of participants or just one, at least, play the role as the subordinate with respect to at one other participants, the superordinate.

Subordinate is the participant who is ranked lower, in contrast, superordinate is ranked higher. Kress and Van Leeuwen (2006) termed this classification and divided into Covert Taxonomy and Overt Taxonomy.

Covert Taxonomy is a classification in which a set of participants, subordinates, is distributed and displayed 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). A set of participants in such taxonomy is the same from any visual proportion, there is no hierarchy indicating a particular subordinate that higher than the other one. In the meantime, the existence of the superordinates is commonly not explicitly stated but it can be inferred by the viewers as a result from the arrangement of the subordinates. "The structure was a Covert Taxonomy, a taxonomy in which the superordinates is inferred from such similarities as the viewer may perceive to exist between the subordinates, or only indicated in the accompanying text"

(Kress and Van Leeuwen, 2006, p.79). The illustration of Covert Taxonomy is illustrated in figure 2.6.



Figure 2.6 Sekonda Ad
(Source: Kress and Van Leeuwen, 2006, p.81)

In this advertisement, there are six watches, as subordinates, displayed orderly, having the same size and having equal in distance and placed symmetrically. The superordinate of those participants is not stated explicitly, but the viewers, somehow, might infer the superordinate of those six watches as the new released watches from *Sekonda*, for instance, due to underlying available subordinates which are depicted.

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On the contrary, Overt Taxonomy does entail hierarchy, that is why in such taxonomy, participants are displayed in such way so the goal hierarchy can be reached. This taxonomy has levels, it is proven that way as a result of the participants of the same level, which are subordinates, is represented with the same kind in order to building higher rank than the other one. In this structure, the orientation is vertical and the superordinate is placed above or below the subordinate (Kress and Van Leeuwen, 2006, p.80). The role of superordinate is explicitly stated and can be seen clearly.

Overt Taxonomy is divided into one-level and multi-level. One-level overt taxonomy is a structure in which a participant (superordinate) is connected to two or more other participants (subordinates) through a tree structure with two levels only (Kress and Van Leeuwen, 2006, p.87). In contrary, multi-level overt taxonomy is connected to other participants which have lower rank through diagram with more than two levels. In this circumstance, the lowest rank participants are considered as subordinates while the highest rank one are superordinates and those occupying in the middle rank are termed as interordinate.

2.2.2.2 Analytical Process

Analytical Process is visual representation relating participants in terms of a part-whole structure. This process involves two kinds of participants; one carrier (the whole) and any number of possessive attributes (the parts) (Kress and Van Leeuwen, 2006). Analytical Process is being realized in four kinds of

realizations, which are; Unstructured Analytical Process, Temporal Analytical Process, Exhaustive Analytical Process and Dimension And Quantitative Topography.

There is a difference in between these four realizations, which is the role of the set of the available participants. Unstructured Analytical Process is the visual representation in which a set of participants, possessive attributes, are arranged unordered and no such explanation of how they are assembled that way.

“The essential characteristic of temporal analytical processes is that they are realized by timelines: the participants (sometimes whole structure, ‘scene’) are arranged on an actual or imaginary line, usually horizontal, sometimes vertical”

(Kress and Van Leeuwen, 2006, p.94). As can be seen on figure 2.7, in this circumstance, this process is considerably to be analytical in the sense that the ‘evolution’ is considered as carrier, which plays the whole, and the line drawn which portray the evolution of human is merely possessive attribute.



Figure 2.7 Evolution
(Source: Kress and Van Leeuwen, 2006, p.95)

It is worth to note that this process is in between Narrative Structure and Analytical Structure, because it involves temporal dimension which is suggesting narrative as unfolding events.

Exhaustive Analytical Structure is a visual representation in which carrier is formed by the presence of possessive attributes which is being band together into one. Carrier can be inferred as a result of all the available possessive attributes are made up and joined together to make a complex shape. This process is commonly visualized in the form of diagram, not to mention, the last one, Dimension and Quantitative Topography. This particular structure is formed by the size of possessive attributes which represents the number of them.

2.2.2.3 Symbolic Process

Symbolic process is the one about what a participant means or is (Kress and Van Leeuwen, 2006, p.105). There are two participants which are Carrier and the symbolic participant. This process is classified into two; Symbolic Attributive and Symbolic Suggestive.

Symbolic Attributive is the visual images having two of the available participants, carrier and symbolic attributive whereas Symbolic Suggestive having only one; carrier. In such structure, carrier plays a role as the participant whose meaning or identity is established as a result of the relation between participants while Symbolic Suggestive plays as the participant which represents

the meaning or the identity as a result of the quality of the one and only participant itself. Here as follow are the characteristics of Symbolic Attributive;

- a. They are made salient in the representation in one way or another.
- b. They are pointed by means of a gesture or a symbol.
- c. They look out of place in the whole, in some way.
- d. They are conventionally associated with symbolic values.

Figure 2.8 visualizes an image of a man with fungi. These fungi are displayed in the foreground and the man is positioned in the background with less focused. One can transcode, for instance, the man who works on Mycology Department or the fungi expert, because the fungi here to function as the attributives that establish the man's identity and his position in relation to the fungi contrived.



Figure 2.8 Fun With Fungi (Source: Kress and Van Leeuwen, 2006, p.107)

2.3 Semiotics

Semiotics is a field which deals with the study of sign. In a more vivid way, it is a kind of study which analyzing representation of something. People are acquiring something by comprehending a sign, because it stands for something else. Signs are the phenomena that is representing other phenomena and anything can function as a sign. Ferdinand de Saussure and Charles Sanders Peirce are the founding father of the theory and how to describe sign. Saussure described the sign as a binary or dyadic structure in the meantime Peirce described the sign as a triadic. Peirce called the sign a representamen and the concept, things, idea, etc., to which it refers the object. He termed the meaning (impression, cogitation, sense, etc.) that we get from a sign the interpretant (Danesi, 2004, p.26). These three-part model of sign concept which Peirce offers is the reason why the writer choses triadic rather than dyadic. Figure 2.9 shows how Peirce sees a sign as a triadic rather than dyadic.

THE "PEIRCEAN" SIGN

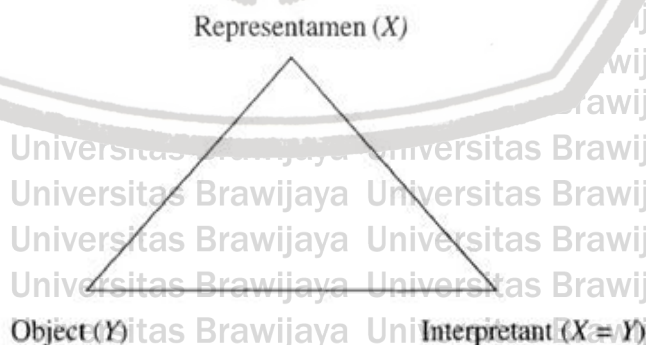


Figure 2.9 The Peircean Sign
(Source: Danesi, 2004, p.26)

Pierce also termed 66 different types of sign, of those 66 types of sign, three are used commonly in all kinds of semiotic work today. They are called icons, indexes and symbols (Danesi, 2004, p.27). An elaboration and some examples are presented in figure 2.10 as follows.

Sign Type	Relation between the Sign and Its Referent	Examples
icon	the sign is designed to represent a referent by simulation or resemblance (i.e., the referent can be reseen, reheard, etc., in the icon)	drawings of all kinds (charts, diagrams, etc.), photos, onomatopoeic words, etc.
index	the sign is designed to indicate a referent or to put referents in relation to each other	the pointing index finger, adverbs such as <i>here</i> , <i>there</i> , pronouns such as <i>I</i> , <i>you</i> , <i>he</i> , etc.
symbol	the sign is designed to encode a referent by convention or agreement	social symbols such as the rose, math symbols, etc.

Figure 2.10 Types Of Sign
(Source: Danesi, 2004, p.27)

2.4 Previous Study

The writer takes review of related literature by previous researchers that give an inspiration to complete this paper. The first study has been done and it is entitled Multimodal Discourse Analysis Of Diesel Online Commercial which conducted by Adinda Dwi Ramadhany in 2012. The other study is conducted by Leslei Kahari in 2013 entitled A Multimodal Discourse Analysis Of Selected

Male Circumcision Posters Used In Zimbabwe. As the related graduating paper mentioned before, this study helps the writer not only about the study of multimodal discourse analysis research but also help to able to know the appropriate reference for designing this research project and completely making the report.

These both previous study are using theory of systemic functional linguistic which propounded by Halliday, while the writer uses Kress and Van Leeuwen's Theory as the main theory and to strengthen and to classify types and the meaning behind every representation, the writer uses Triadic sign theory which is propounded by Charles Pierce. Since both of the previous study are using the same theory, the writer finds the results are, somehow, less effective because not of all the visual representation are being analyzed. By combining Multimodal Discourse Analysis, which also includes semiotic resources and Semiotics, the inventiveness of this fusing these theories are expected to bring such complex and clear result in the end of the study. The object which is being discussed in the study is also different to one another. Adinda choses Diesel commercial as the object and Leslei choses Male Circumcision poster as the object in the meantime, the writer choses pictures from Straight-edge website as the object.

As shown above, the writer hopes that both fused theory and the object can come to result a new outcome and hopefully can enrich the previous study.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer presents four elements related to research methodology including type of research, data source, data collection and data analysis.

3.1 Research Design

The type of this study is document or content analysis under qualitative approach. Based on Ary et al. (2002, p.457) “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”. Furthermore, this method is likely to be applied to written or visual materials for the purpose of identifying and analyzing specific characteristic of the material.

This study is conducted to analyze the representation which can be found in Straight-edge photos/pictures. Therefore, the purpose of this study is to explain the X symbols, describing the relation between the meaning of the symbols and to discover what message which is being carried. The writer selected pictures which are obtained in www.facetheshow.com and www.onelifeonechance.com as the object, moreover according to Ary et al (2002, p.425) “qualitative research deals with the data that are in form of words

rather number and statistics". Since this study analyzes the meaning and messages carried within selected Straight-edge pictures, content or document analysis is considerably appropriate for this study.

3.2 Data Sources

According to Suharsimi Arikunto (1998, p.114) "the source of the data refers to the subject from which the data are obtained". It means the material of the research is considered. The main source of all the data in this research is taken from www.facetheshow.com and www.onelifeonechance.com. The consideration of selecting both of two data is because those pictures are taken in two different events which represent Straight-edge movement. The first picture is obtained from the first website, when an event known as Edge-Day which held on the late 2006 and the second picture is obtained from the second website, when one of Straight-edge role models, Toby Morse, was giving a lecture to a school in US. The pictures containing X symbols and any other representations are being analyzed. In addition, the writer focuses on the X symbol of Straight-edger and attributes.

3.3 Data Collection

In this study the writer investigated the X symbols on the pictures and photos taken. In order to understand and select the proper object, the writer needs to be selective. Based on Ary et al (2002, p.17) "Social scientists deal with the human subject. They are concerned with the subject's behavior and

development, both as an individual and as a member of a group". As has been noted before, these are the following steps which the writer took to collect the data:

1. Selecting photos and/or pictures from straight edge community website.

The writer selected the appropriate photos which represent Straight Edge.

These photos are chosen in order to provide maximum understanding and analysis. Based on Ary et al (2002, p.428) "qualitative researchers are purposeful in selecting participants or settings". In addition, the compatibility with Multimodal Discourse Analysis theory and Triadic Semiotic theory is merely also a consideration in selecting the photos.

2. Downloading photos from straight edge community website.

After the photos are chosen and properly considered, the writer downloaded both photos from the websites.

3.4 Data Analysis

After collecting the data, the writer analyzed the symbols from the photos or pictures. Here as follows are the procedures:

1. Analyzing the data.

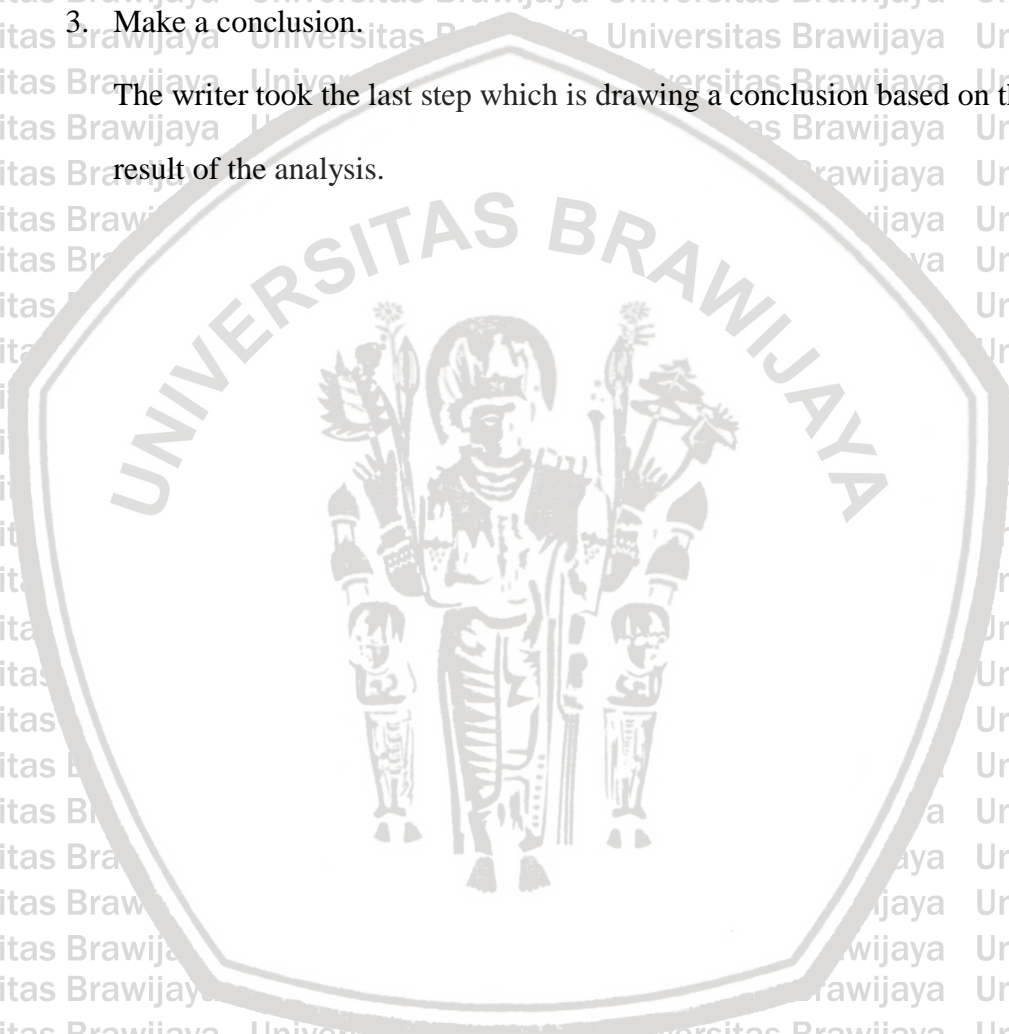
This is the first step of analyzing the photos or picture. In order to answer both two problems of the study, the writer tried to display and reveal any visual representation using Multimodal Discourse Analysis theory based on Kress and Van Leeuwen likewise any semiotic signs using Triadic sign based on Charles Peirce theory.

2. Interpreting the result.

As the data is displayed and revealed, the writer moves on the second step to interpret the result, which is finding the relation of the results as the means of understanding in society.

3. Make a conclusion.

The writer took the last step which is drawing a conclusion based on the result of the analysis.



CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer presents about data descriptions and data analysis concerning to answer the problems of the study which are pointed before. Furthermore, there is further discussion about the finding based on the theories.

4.1 Finding

4.1.1 Data Description

The data source of this study is two photos taken from Straight Edge Community websites and can only be accessed from the Internet. The writer downloaded the first picture from a website in <http://www.facetheshow.com/archive.php?file=20091017edgeday>, this picture is entitled 'Edge Day, Have Heart Last Show'. The first picture is taken at the Edge Day, which took date on October 17th year 2009. The event 'Edge Day' is annually celebrated since 1999. On this day, Have Heart; one of famed yet the influential Straight Edge band is celebrating Edge Day and doing their last show.

The event is took place on Lido Building, Boston, Massachusetts (US). In the meantime, the second picture entitled 'Channel View School For Research' is downloaded from a website in <http://www.onelifeonechance.com/oloc/wp-content/themes/modularity2010>. The second picture is an event which is brought by an organization namely One Life One Chance. This particular organization's

mission is to engage and inspire young people on elementary, middle and high school to make a healthy living. Toby Morse, the man behind One Life One Chance organization is also a lecturer in this event. Through public speaking engagements, he spreads the ideology of Straight Edge and positivity. This event is held on Channel View School For Research building in New York City (US), and attended by students. Here as displayed are the two pictures.



Figure 4.1 The First Picture ‘Edge Day, Have Heart Last Show’
(Source: www.facetheshow.com, 2009)



Figure 4.2 The Second Picture ‘Channel View School For Research’
(Source: www.onelifeonechance.com, 2010)

4.1.2 Data Analysis

Agreeing to the problems of the study which are mentioned before, in this chapter the writer analyzes how the meaning is generated based on the picture's visual representation. Every visual representation expresses the meaning which is correlated and stood for every structure and process.

In this subchapter, both two problems of the study are answered. The former is answered as pointed in previous paragraph, the latter is answered by finding what message which carried by those semiotic signs or element found in the picture.

4.1.2.1 Analysis of How Meaning Is Expressed

Based on the data sources, the writer analyses the meaning expressed by verbal and visual components as visual representation using Multimodal Discourse Analysis theory which is proposed by Kress and Van Leeuwen (2006).

The analysis features identification and interpretation of any represented visual representation.

1. Analysis of the First Picture

In this picture, there are few of visual components or elements worth to be noticed in the first place. Since this picture is dynamic, it is, somehow, also dramatic in the same time. The logic behind why this picture is dynamic and dramatic in the same time is due to its appearance; the first picture is seemed to express a sequence of event which is happened within. In this picture, the viewer

is sensed to experience the event which is happened, but it will not work the same if this picture is dry and static, for instance, if the viewer looks into an image of charts or tables. There is nothing to be sensed in charts or tables because there is no 'link' which links each of every available participants as it happens in the first picture. This link happens to be the the connector between one participant to another and this particular link is termed as vector. Kress and Van Leeuwen stated that, "what in language is realized by words of the category 'action verbs' is visually realized by elements that can be formally defined as vectors" (2006, p.46). As from this point, the writer realizes an element that forms an oblique line which is depicted in the picture where the man in the foreground outstretched his arm which the writer notices it as the first element, which is vector. As pointed out earlier in Chapter 2, the hallmark of a Narrative Structure is the presence of a vector. Hence, Narrative Structure is chosen by the writer as the process of analyzing.

As also pointed in Chapter 2, Narrative Structure is divided into Action and Reaction process, the particular thing that makes both of two processes differ from one to another is the presence of available participants found in a picture. The writer discovers that both of Action and Reaction process can be applied to analyze the first picture, since the available participants are attached. From the Action process viewpoint, the writer finds two available participants which are actor and goal, which makes this picture Transactional Process. In addition, "when Narrative Structure has two participants, actor and goal, this particular process is called Transactional process" (Kress and Van Leeuwen, 2006, p.65),

this is why the first picture is Transactional Action Process. From this point on, it is possible to argue that the first picture is clear enough to be understood; the actor as the deed doer and the goal as the deed recipient are in the present. The further explanation about the actor and the goal is expected to be described in the next paragraph.



Figure 4.3 Narrative, Action Process

The actor in the first picture is the man in the foreground, which plays as the singer of the band called Have Heart. This particular participant is well-thought-out that way because the role of the actor is considerably in line with the vector. As pointed out 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” (2006, p.59). As stated on previous paragraph, the vector which is formed by outstretching arms of the man in the foreground somehow also makes who is playing as the actor even clearer. In the first picture, vector is realized in red arrow. To correspond with Kress and Van Leeuwen statement earlier, it is noticeably that the man in the foreground who plays the role as the actor in the first picture.

Moving on to the second available participant, which is the goal. The writer finds that the goal in the first picture is the crowd. 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). From this point on, the action which appeared brought by the vector and the actor is aimed at the crowd; hence the crowd is considerably appeared as the goal in the first picture. From these three available participants; vector, the actor and the goal, the writer discovers what kind of action which is brought and since the first picture is a Transactional process, the writer gives a verbal paraphrase based on what appears.

The most proper verbal paraphrase expressed by the writer is ‘Have Heart spreads the message to the crowd within their show’. As also stated by Kress and Van Leeuwen, “if we had to give a verbal paraphrase of a Transactional process we would probably use transitive verb; a verb that takes an object” (2006, p.66).

Hence, the verb ‘spread’ is chosen by the writer to paraphrase the picture linguistically. As the action done by Have Heart, particularly ‘spread’, this action is how Straight-edgers show their expression and to spread their ideology. It is also stated on Journal of Contemporary Ethnography, “Hardcore shows or small concerts are an important place for Straight-edgers to congregate, share ideas and build solidarity” (2004, p.409). In other word, by attending and participating in hardcore shows, Straight-edgers are sharing idea and building solidarity. The music that is brought by a particular band in a particular hardcore show is considered to be the soundtrack of Straight-edgers’ life. As also stated on his

book, Haenfler stated that, “The scene’s connection to hardcore music means that Straight Edge bands serve as the primary creators of Straight Edge ideology” (2006, p.65). What is brought by the man and the band to the crowd is considerably a message of Straight Edge ideology. Moreover, this also proves that the verb ‘spread’ is a proper word to rephrase the first picture into a verbal.

On the contrary, from the Reaction process viewpoint, the writer also finds two available participants likewise from the Action process viewpoint which are elaborated previously. “We will speak not of actors but reactors, and not of goals but of phenomena” (Kress and Van Leeuwen, 2006, p.67). Hence, those two found available participants are reactor and phenomena. The first participant, who act as the reactor is the crowd. The writer selects the crowd because there is a vector which is formed by an eyeline and by the direction of the glance of the Straight-edgers to the man in the foreground. The eyeline is shown by the red arrows in the picture.



Figure 4.4 Narrative, Reaction Process

As written on the previous page, from the Transactional Action process, the man in the foreground is the actor and the crowd is the goal, in between those

participants there are also a vector which is formed by the outstretching arms of the man in the foreground. All of these available participants are somehow constructing the action of 'Have Heart spreads the message within their show'.

This action 'spread' then turns out to be the phenomena of a Reactional process in which the reactor is the crowd; a group of people who do the looking towards the man in the foreground. Kress and Van Leeuwen (2006, p.75) mentioned that reactor is the active participants whose look creates an eyeline. Therefore the crowd is chosen by the writer as a participant who do the looking and the crowd react to the man in the foreground by screaming and singing along as an approval of attending Hardcore show. Throughout his book entitled Dance Of Days, Andersen stated, "with Mackaye off the stage, screaming without a microphone, the crowd became a punk chorus, singing along with him, word for word" (2001, p.129). Moreover, this strengthens the distribution of each role brought by the participants.



Figure 4.5 Conceptual, Symbolic Attributive Process

Having considered Narrative Structure from the first picture; discussing how many available participants hand out unfolding actions, it is also important to

discuss the picture from its Conceptual Structure. In discussing Conceptual Structure from the first picture, the writer only discovers how each of the available participants represents their meaning with regards to symbolic values.

From this point on, the writer realizes that the first picture has two available participants; carrier and symbolic attribute, hence these two will be elaborated as displayed. Since the first picture has two participants, Symbolic Attributives Process is chosen as a way of analyzing.

The first picture visualizes an image of a man; singer from a Have Heart band, and a group of people; crowd attending a particular hardcore show entitled Edge Day Fest. The man plays as the symbolic attribute and the group of people plays as the carrier. Both of them are the available participants which are positioned in the foreground and are connected to each other. The man is considered as the symbolic attribute because its characteristic matches with the characteristics that are stated by Kress and Van Leeuwen (particularly on page 105). The man is somehow represented salient by being placed in the foreground; stand by itself, he is depicted as the center of the attention.

Meanwhile, on the contrary, the group of people is represented less salient; because they are standing in a huddle which makes their conspicuous level is lower than the man, and it functions as the carrier which can only established because of relation; the relation between the man and the group of people. Kress and Van Leeuwen stated that "carrier is the participants whose meaning and identity is established in the relation" (2006, p.105). It is impossible to identify the carrier without noticing appearance of the carrier itself and symbolic

attribute, if one of the participants is unnoticeable, there will be no relation emerged so the carrier in such Symbolic Attributive Process can't be identified.

2. Analysis of the Second Picture

Similar to the first picture, the second picture is also dynamic and dramatic in some way. The writer finds a vector emerged in the second picture as well, hence the second picture is noticeably having Narrative Structure participant material. In line with this finding, Kress and Van Leeuwen stated that "narrative patterns serve to present unfolding actions and events, processes of change, transitory spatial arrangements" (2006, p.59).



Figure 4.6 Narrative, Action Process

It is important to note that a Narrative Structure will always have one; a vector. Narrative Structure deals with how such picture tells the viewer about what is happening within, the story behind every available participants, hence all of those are realized by the presence of a vector and contrast to them, Conceptual Structure which is dealing with how such picture tells the viewer about the class,

structure and meaning from the picture itself. The presence of a vector in such Narrative Structure is represented to connect each of every available participants as doing something to each other. In the second picture, the writer discovers a vector which formed a line from the heads of the students and the man in a hallway of a school. The presence of a vector is necessary in Narrative Structure, since as from such vector the writer is able to draw any other available participants. In addition, Kress and Van Leeuwen stated that, “the hallmark of a narrative visual ‘proposition’ is the presence of a vector: narrative structure always have one, conceptual structure never do” (2006, p.59).

The first picture has the man in the foreground outstretching his arms as the vector, it is also predictable that the man himself is the actor because actor is the participant from whom or which the vector departs. Afterward, the writer is able to locate the goal, because goal is the participant at whom or which the vector is directed. Indeed, all of the participants found in the first picture are connected from one to another by a vector. Kress and Van Leeuwen stated “When participants are connected by a vector, they are represented as doing something to or for each other” (2006, p.59). The writer finds that the vector is akin to all the finding of other available participants and is important to transcode the meaning within an image. Indeed, in finding the meaning within the second picture, the writer has to find out the vector in the first place, hence a line formed by the heads of the students and the man in a hallway of a school is chosen by the writer as the first element in the picture. By finding the vector, the writer will be able to find another available participants which will be explained

in detail, more broadly in the next paragraph. As from this point; since the vector is determined, the writer gets to decide whether the second picture is transactional or non-transactional.

There is a case that makes the first picture is slightly different from the second picture. The former has two available participants which makes it a Transactional Action Process whereas the latter has one and only one available participant which makes it a Non-transactional Action Process. According to the Kress and Van Leeuwen, "when images or diagrams have only one participant, this participant is usually an actor, the resulting structure we call non-transactional" (2006, p.63).

To find the actor in the second picture, the writer takes a step back; taking a look at the vector. As written in the previous paragraph, the vector in the second picture is a line formed from the heads of the students and the man in a hallway of a school, hence the actor found in the second picture is the students and the man themselves. This particular participant is chosen because they are made noticeable. As an addition; to even strengthen the writer's finding, Kress and Van Leeuwen stated that "in images they are often also the most salient participants, through size, place in the composition, contrast against background, color saturation or conspicuousness, sharpness of focus, and through the 'psychological salience' which certain participants have for viewers" (2006, p.63). The actor in the second picture is made focused and contrast from the background yet it is the participant from which the vector departs. The actor is placed in the foreground which makes it more salient and easy to get noticed by

the writer. As a comparison, the actor in the first picture is quite hard to be noticed because the entire elements are equal in size, equal in placing and there is no significant contrast found. The actor is realized only from the presence of a vector, by then the writer is able to notice the actor. In the other hand, the second picture is seemed to having advantages because the elements are in contrast with the other and the sharpness of focus is differ between elements in the foreground and background. Moreover, the vector drawn in the second picture strengthens the evidence in noticing the actor.

Since the second picture has only one participant; actor, the action that is done by the actor is not aimed at anyone or anything. In the contrary, the first picture has two available participants, so the actor does the action and it is aimed to the goal, hence the resulting action is able to be paraphrased into transitive verb in language, while the action in the second picture is paraphrased into intransitive verb. The verb 'pose' is chosen by the writer to rephrase the second picture in to language. The actor does this pose; the gesture of crossing their hands forming an X, to show that they are Straight Edge. "Demonstrating an X means proclaiming one's values to the mainstream world and symbolizes Straight Edge commitment" as Wood (1999, cited on Haenfler 2006, p.69) have emphasized. As an addition, the action 'pose' is a way of encouraging the students to fight over drugs and tobacco. Corresponds with Haenfler's finding on his Journal of Contemporary Ethnography, he stated that, "Straight-edgers often actively encouraged other young people to become drug and alcohol free" (2004, p.423). The action 'pose' that is done by the actor is not aimed towards anyone

or anything, the actor just poses, there is no other participant; goal, to receive the action which done by the actor. This is the main difference between the first and the second picture; the presence of the available participants which shapes the action done within.



Figure 4.7 Narrative, Reaction Process

The second picture is not only can be analyzed using Action process such as described in the previous paragraph, but it can also be analyzed using Reaction process. Kress and Van Leeuwen stated “Like actions, reactions can be transactional or non-transactional. In the latter case there is no phenomenon...with the represented participants (2006, p.68). Since the second picture is a Non-transactional Action Process; that has no goal, it is also undeniably a Non-transactional Reaction Process; that has no phenomenon. In this case, the students and the man themselves, is the reactor, but, since there is no phenomenon found, the gesture that is done the reactor is remain unclear; to whom or where the reactor reacts towards to. It is left to the viewer to picture what the reactor reacts towards at. “This can become representational

manipulation. A caption may, for instance, suggest what the reactor is looking at, needless to say, it needs not be what the reactor was actually looking at when the picture was taken” as pointed by Kress and Van Leeuwen (2006, p.68).



Figure 4.8 Conceptual, Symbolic Attributive Process

Moving on to the Conceptual Structure, from such structure, the writer determines the meaning from each every available participants. As pointed out in Chapter 2, Conceptual Structure is the structure of visual design representing participants in terms of classes, structure and meaning. Similar to the first picture, the second picture is also having two available participants; carrier and symbolic attribute. Hence, Symbolic Attributives Process is chosen by the writer to analyze the second picture. The second picture visualizes an image of a group of people consisting; a man; the lecturer from One Life One Chance (a non-profit organization) and couple of students. The man himself plays as a symbolic attribute and, couple of students play as the carrier. Considering the reason of determining participants, Kress and Van Leeuwen stated that, “they are made in salient in the representation in one way or another; for instance, by being placed

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 color or tone” (2006, p.105). The man is look out of place, in some way; because he is the one that’s different, not to mention by seeing what he looks like in the picture, is the reason why the writer choses the man as the symbolic attribute. At the same time, the carrier is chosen because the relation with the symbolic attribute. The presence of the carrier is, somehow, emphasizing the role of the symbolic attribute, Kress and Van Leeuwen stated that “the participant whose meaning or identity is established in the relation, is the carrier” (2006, p.106). Hereafter, the carrier and the symbolic attribute in such Symbolic Attributives Process are always connected to each other and to function as the establisher.

4.1.2.2 Analysis of What Messages Are Carried

Based on the data sources, the writer analyses what message are carried behind every presented elements by using Triadic theory proposed by Pierce (2001). The analysis concerns with the identification and interpretation of any representament, object and interpretant.

1. Analysis of the First Picture

In order to be able to know what messages are carried within elements even deeper, the writer uses Triadic theory proposed by Charles Pierce. Danesi stated “the primary task of semiotics is to identify, document and classify the

main types of signs and how they are used in representational activities” (2004, p.23). In every presented elements or signs, the writer tries to define any message carried within.

1. Representamen:

The image of a young man holding a microphone, the image of a young man holding a bass, the image of a group of people with their cameras, the image of a group of young people gathers around as a crowd and Lido building as the background.

2. Interpretant:

The interpretant of the image of a young man holding a microphone means that he is a member of the band which plays as the singer. The interpretant of a young man holding a bass means that he is a member of the band which plays as the bassist. Corresponds to the title of the picture ‘Edge Day, Have Heart Last Show’ it is undoubted that the men shown above are the member of a band named Have Heart. The other interpretant are the image of a group of people with their cameras and the image of a group of young people gathers around as a crowd which is associated by the action of Have Heart.

3. Object:

The singer, the bassist, the crowd; including the journalist, and Lido building; where the Edge Day Fest took place.

2. Analysis of the Second Picture

Similar to the previous analyzing step, the writer tries to define any message carried within the picture. The analyzing features the identification and explanation of representament, object and interpretant which are always present in signification.

1. Representamen:

The image of a man doing a gesture, the image of couple of students which also doing a gesture and School as the background.

2. Interpretant:

The interpretant of a man who does the gesturing means that he is the lecturer of One Life One Chance Organization. The interpretant of a couple of students means that they are the lecture receiver. Both of the interpretant are doing gesture to show that they are having same idea.

These convey that all of the interpretant are connected to each other within an event of lecture called One Life One Chance. Corresponds with the title of the picture "Channel View School For Research" it is

undoubted that all of the interpretant are gather in Channel View School for a Lecture.

3. Object:

The middle aged man, a couple of students and Channel View School; where the lecture took place.

4.2 Discussion

In this subchapter, the writer tries to give a clearer explanation and interpretation concerning to answer the problems of the study with the result of the data analysis. Both problems; how meaning are expressed and what messages are carried, are being questioned in this study. Evidence of how meaning is expressed in the first and the second picture is already shown in the previous subchapter. There are two viewpoints from Kress and Van Leeuwen's theory that is used by the writer to expose how meanings are expressed between every available participants in both pictures. From the first viewpoint which is Narrative Structure, both pictures are analyzed to reveal any presentation of unfolding actions and events. In a more vivid way, this theory allows the writer to draw what kind of story which happened and represented from every available participants; actor and goal. Hence, locating a vector is necessary before going to locate the actor and the goal. Both pictures are a realist image which is dynamic and dramatic at the same time, this leads to the finding of such vector. Kress and Van Leeuwen stated "in the case of realist image, the context makes clear what kind of action the vector represents" (2006, p.60). If the vector is already located, the next participants await to be located are actor and goal. Both of two available participants are where the vector departs and points to, hence in analyzing a picture using Narrative Structure, noticing the vector is key. After noticing the vector, the writer is able to locate the actor and the goal. Different kinds of Narrative's processes can be distinguished on the basis of the kinds of vector and the number and kind of participants involved. The first picture has two

participants; the actor and the goal, which makes it Transactional Action Process.

In the other hand, the second picture has only one participant; the actor, which makes it Non-transactional Action Process.

Since the first picture has two participants, the writer is able reveal a series of action or event happened in the picture. It is clear, because the actor as the doer and the goal as the participant which receives the action done by the actor are in the present. The context 'action' is even explained briefly in previous subchapter. 'Have Heart spreads the message to the crowd within their show' is chosen by the writer to rephrase the picture into language. Straight-edgers around the world is becoming a positive movement, they spread the message about positivity within their acts. Of all of their acts, 'hardcore show' is the act that is shown in the first picture. Have Heart, which is a band form Boston, Massachusetts (US) is the actor in the first picture. They spread the message of positivity and Straight Edge ideology within their show, and the receiver of such message, is the crowd which attends the show. Haenfler stated that "straight edge bands serve as the primary shapers of the group ideology and collective identity" (2004, p.409). Therefore, it is clear how the meaning is expressed by the available participants from the first picture. The result is drawn by noticing the vector, locating the actor and the goal and interpreting the result along with presenting evidence from the Journal of Contemporary Ethnography.

Quite similar to the explanation above, the second picture is also clear enough to be understood by the writer. The only difference is, the presence of one and only one participant, which is the actor. There is no receiver of the

action done by the actor. Hence, to rephrase the second picture into language, the writer needs to find a proper verb; intransitive verb to be exact, which is 'pose'.

The students and the man plays as the actor, the action they do, which is rephrased by the writer into 'pose' is analogous to the Kress and Van Leeuwen theory. There is no goal, so the actor just poses, the action 'pose' is not aimed to anyone or anything. This 'pose' in particular, is the gesture of crossing their hands together forming an X. Since X is the symbol of Straight Edge's pride, the actor does this 'pose' to show their identity in the picture, in context. Throughout his book entitled Straight Edge, Ross Haenfler stated "the movement appropriated the X, a symbol meant to be negative, transforming its meaning into discipline and commitment to a drug-free lifestyle" (2006, p.35). Moreover, regarding the presence of the participants and paraphrased result, the writer knows what the second picture represents and to even affirm it, the writer provides a statement from a book entitled Straight Edge written by Ross Haenfler.

Since Narrative Structure is divided into two kinds; Action and Reaction, the writer also tries to analyze what messages are carried from Reaction Process.

Basically, there is no big different between Action and Reaction process. Both theories reveal the unfolding series of event or action within the first and the second picture. Formerly, the first picture is a Transactional Action Process, if it is observed using Action Process Theory, and this time, it changes into

Transactional Reaction Process since the writer observes it using Reaction Process Theory and as well as the second picture. The basis of the kinds of

vector and the number and kind of participants involved still a key in this transition. The small different in this process is, the available participants are changing into; reactor and phenomena instead of; actor and goal. Both of them can be drawn after the vector is noticed and the result of such process happens to be similar as the last process.

Moving on to the Conceptual Structure which concerns more about the value of presented participants in terms of class, structure and meaning. As pointed out in the Chapter 2, Conceptual Structure is divided into three processes; Classification, Analytical and Symbolic. The reason why the writer observes both pictures only from Symbolic Process is because they are realist images. Analytical and Classification is used more for advertisements or diagrams. As the result pointed out in the previous subchapter, the writer is able to know the meaning behind compositions of every available participants. Each of every available participants here function as the meaning establisher and they are connected to each other. In the first picture, the presence of the crowd is noticed as the carrier while the man is noticed as the symbolic attribute. Both of the available participants are connected, the connection between indicates the meaning of the each participant itself. Indeed, what is happened in the first picture is the same with the second picture. The man plays as the symbolic attribute and the students play as the carrier. Both of the available participants are connected and if one of the participants can't be found, the meaning will be decreased.

In order to answer the second problem of the study, the writer choses a theory which is proposed by Charles Pierce. Messages are carried in both pictures, to reveal all of those messages, Triadic theory is chosen because this particular theory allows the writer to signify and identify elements within the first and the second picture which construct a meaning. Based on the analysis, all elements constitute a different meaning and each of every elements are standing for something else. By using Triadic theory, it is clear to reveal all of the messages which being represented by the elements. As pointed out in previous subchapter, elements in both pictures are categorized into Representamen, Object and Interpretant. Representamen; is the element itself which represented as how it is seen or displayed, which has relation to the Object and that particular relation entails the Interpretant. All of these three categories are interconnected yet they are needed to establish the result of analysis.

As a result, fusing both theories allows the writer to answer the problems of the study stated in Chapter 1. The results of the analysis are plausible and accountable yet they vary from certain previous studies. Hence, it is expected to fill the gap and enrich the field of 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 writers who want to conduct similar study.

5.1 Conclusion

This study features 2 pictures which serve a result of Straight Edge's symbolic values that is represented by the elements within both picture. Since every picture is invested with elements and elements of such picture is differ from one to another, it is expected that these pictures that is used in this study serve a result that will enrich the field of scientific studies. Straight Edge's symbolic values is reflected from both picture, hence it is possible to argue that from both picture, the meaning and message within is constructing Straight Edge's ideologies and behaviour.

5.2 Suggestion

For future research writers, the critical recommendation which comes out from this study is to use other pictures that are representational yet recently published pictures of Straight Edge movement. Due to its representational and recent characteristics of such pictures, it is expected to brought even richer analysis. It is also expected that Straight Edge ideology or symbolic values is

reflected from another picture, hence this is recommended in order to discover rich result. The writer also suggests the future research writers to analyze picture with caution and comprehensively, supposing to reveal the accurate result of analysis.



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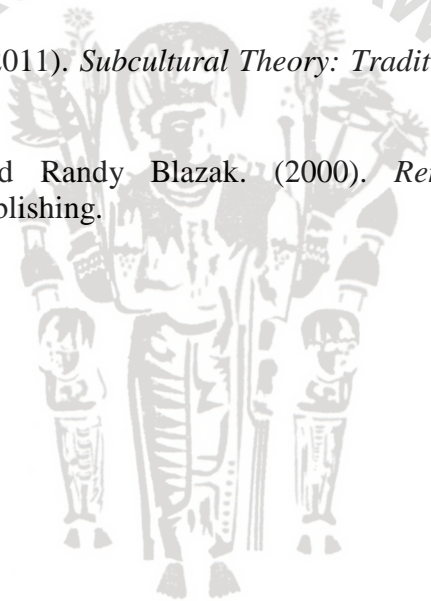
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11	13 Februari 2016	Seminar Proposal	Pembimbing	

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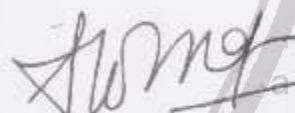
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