A MULTIMODAL DISCOURSE ANALYSIS OF TWO MOVIE POSTERS UNDER THRILLER GENRE

UNDERGRADUATE THESIS

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ii

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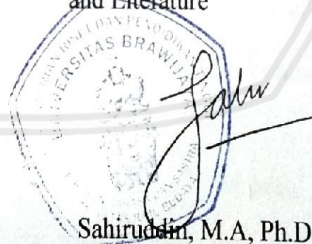NIP. 198510092019031007

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iv

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ABSTRACT

Syahdiandra. 2019. **A Multimodal Discourse Analysis of Two Movie Posters Under Thriller Genre.** Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Iis Nur Rodliyah.

Keywords: Multimodal Discourse Analysis, Connotation, Fear, Movie Poster.

Discourse Analysis is a study to analyze different social practices around the world. One such practice of communication is the usage of movie poster as an advertisement tool. Two posters are used as the object of research entitled *Get Out* and *A Quiet Place*. The aims of this research are (1) to find out how the verbal and visual texts of the posters are represented to make meaning and (2) to find out the connotation contained in the posters.

This research uses qualitative approach and document analysis to collect the data. The data of this research are two movie posters downloaded from Internet Movie Poster Awards. The data analysis uses Kress and Van Leeuwen's model of Multimodal Discourse Analysis (2006) and Connotation theory by Chandler (2007).

This research discovered that the posters require representational, interactive, and compositional meaning in order to fully establish meaning. The research also discovered that *Get Out* poster provides more visual texts and interaction between participants compared to *A Quiet Place* poster. In terms of visual communication, *Get Out* poster has more viewer involvement when compared to *A Quiet Place* poster.

This research concluded that both verbal and visual texts have equal importance in establishing meaning in the posters. The analysis on the connotation of the posters gives the interactive participants an idea of the storyline of the movies. It is suggested that future researchers conduct a research with other forms of visual communication and making comparison in how well a message is being communicated between objects of the research.

ABSTRAK

Syahdiandra, 2019. **Multimodal Discourse Analysis pada Dua Poster Film Dengan Genre Thriller.** Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Iis Nur Rodliyah.

Kata Kunci: Multimodal Discourse Analysis, Konotasi, Rasa Takut, Poster Film.

Discourse Analysis adalah studi dengan tujuan menganalisa berbagai macam praktik sosial di dunia. Salah satu dari banyaknya praktik komunikasi adalah penggunaan poster film sebagai alat periklanan. Penelitian ini menggunakan dua poster film sebagai objek penelitian berjudul *Get Out* dan *A Quiet Place*. Penelitian ini bertujuan untuk (1) mengetahui bagaimana teks verbal dan visual yang terdapat di dalam kedua poster direpresentasikan dalam menciptakan makna dan (2) mengetahui konotasi apa yang ditemukan di dalam kedua poster.

Penelitian ini menggunakan pendekatan kualitatif dan analisa dokumen sebagai dasar pengumpulan data. Sumber data penelitian ini adalah dua poster film yang diunduh dari Internet Movie Poster Awards. Data dalam penelitian ini dianalisa menggunakan teori Multimodal Discourse Analysis versi Kress and Van Leeuwen (2006) dan teori Konotasi oleh Chandler (2007).

Penelitian ini mengungkapkan bahwa kedua poster film membutuhkan makna representasional, interaktif, dan komposisional untuk sepenuhnya membangunn makna. Penelitian ini juga mengungkapkan bahwa poster *Get Out* memiliki lebih banyak teks visual dan interaksi antar partisipan dibandingkan dengan poster *A Quiet Place*. Dalam komunikasi visual, poster *Get Out* memiliki lebih banyak partisipasi pemirsa dibandingkan dengan poster *A Quiet Place*.

Penelitian ini menyimpulkan bahwa teks verbal maupun visual dalam teori Multimodal Discourse Analysis sama pentingnya dalam mengartikan makna dalam kedua poster. Analisa konotasi dari kedua poster memberikan partisipan interaktif gambaran tentang alur cerita dari kedua film. Disarankan kepada peneliti selanjutnya untuk melakukan penelitian dengan objek komunikasi visual yang lain dan juga membuat perbandingan tentang seberapa jelas sebuah pesan disampaikan antara beberapa objek penelitian.

TABLE OF CONTENTS

ix

LIST OF FIGURES

LIST OF APPENDICES

Appendix

CHAPTER I

INTRODUCTION

This chapter discusses the introduction of the research consisting of background of the study, problems of the study, objectives of the study, and definition of key terms.

1.1 Background of the Study

Discourse Analysis is a study to analyze different structures of language in different social practice around the world. Fairclough (1995, p.5) defines discourse as a use of language seen as a form of social practice. The concepts of discourse can be seen through as an instrument to act out social practices. People who work as a doctor have different pattern of utterances than people who work as a lawyer. In this day and age, people communicate by using two different kinds of languages, namely verbal and visual language. Verbal language can be clearly seen in text or written format, although not only limited to texts, it also exists in form of spoken utterances. The text that is present in the discourse can be clearly interpreted and understood through reading. The second one is the visual language, as could be understood by the name, it tries to communicate its meaning through various kinds of visual presentation in form of pictures, photographs, charts, and maps. These two kinds of language

1

complements each other in a way that the data represented in verbal language will be easier to understand with the existence of visual language as found in newspapers and magazines. The verbal and visual language can also referred as verbal and visual texts, creates meaning within written discourse and in spoken communication. In multimodal discourse analysis, meanings are created in texts and interactions in a complex interplay of semiosis across multiple modes which include but are not limited to written and spoken language (Bathia et al, 2008 p.129). An example is a transaction in a marketplace between locale and immigrants will go smoothly if it is accompanied with facial expression or hand gestures. Because of how verbal and visual texts supports each other, it is almost impossible to do a comprehensive analysis if both of them are analyzed separately.

One such practice of communication in the media is the usage of movie poster as an advertisement tool. Landa (2004, p.34) stated that advertisement is a specific message constructed to inform, persuade, promote, or motivate people on behalf of a brand or social cause. It is appropriate to use movie poster as the object of multimodal discourse analysis research as movie poster is a good example of written discourse that fully utilizes the relation between verbal and visual texts. Through multimodal discourse analysis, the connection between verbal and visual texts that is represented can be analyzed in order to find the actual meaning of the discourse. In this research, the researcher uses two movie posters as the object of the research entitled *Get Out* (2017) and *A Quiet Place* (2018) with Thriller genre as the main theme. The movie *Get Out* (2017) is both written and directed by Jordan Peele and

released in box office to critical praise with Richard Roeper (2017) from *Chicago Sun-Times* praising the movie's stand on racism, homage to some great horror films, creativeness, and humor. The second movie *A Quiet Place* (2018) is directed by John Krasinski and starring himself with his wife Emily Blunt. The movie is critically praised for its originality, sound design and the movie's metaphor for parenthood and family.

Horror movies aim to induce fear in the viewers' mind. According to Dirks (2018) Thriller genre is one type of films known to promote intense excitement, suspense, a high level of anticipation, ultra heightened expectation, uncertainty, anxiety, and nerve-wracking tension. Movie posters are designed to promote the movie and communicate the storyline of the movie itself. In the case of horror movies not only limited to thriller genre, the posters are also designed to communicate the feeling of fear while also staying in context with the story. Ekman (1992) describes fear as a biologically basic emotion of all humans and many other animals. There are distinct types of fear, the most commonly found is the distinction between fear and anxiety.

The researcher would like to find out the meaning of the messages in the posters that the designer tries to communicate to any viewer that is looking at the poster. In order to analyze the meaning of verbal and visual texts found in the movie posters, connotation theory can be used to analyze the meaning of messages contained. According to Chandler (2007, p.138) the term connotation is used to refer to the socio-cultural and 'personal' associations of the sign. Other than that,

connotation also deals with feeling, emotion, and cultural value (Piliang, 2003). The researcher hopes that this research will contribute in Discourse Analysis field, specifically Multimodal Discourse Analysis as it is one of many theories that could be used to analyze the representation of the verbal and visual text on determining how meaning is communicated.

1.2 Problems of the Study

Based on the background of the study above, the problems of the study are:

1. How are the verbal and visual texts of the posters represented to make meaning?
2. What connotation is contained in the verbal and visual texts in the posters?

1.3 Objective of the Study

Based on the problems of the study, the objectives of the study are:

1. To find out how the verbal and visual texts of the posters are represented to make meaning.
2. To find out the connotation contained in the verbal and visual texts in the posters.

1.4 Definition of Key Terms

1.	**Discourse**	: Use of language as a form of social practice (Fairclough, 1995 p.5).
2.	**Multimodal Discourse Analysis**	: An approach to discourse which focuses on how meaning is made through the use of multiple modes of communication as opposed to just language (Jones, 2012).
3.	**Connotation**	: A meaning aspect which is related to the feeling, emotion, cultural value and ideology (Piliang, 2003 p.16).
4.	**Fear**	: A powerful and primitive human emotion to alert us to the presence of danger (Fritscher, 2018).
5.	**Movie Poster**	: A form of advertising used by movie studios in order to promote the movies consisting of verbal and visual elements.
6.	**Thriller genre**	: Types of films known to promote suspense, anxiety, and nerve-wracking tension (Dirks. Filmsite, *Thriller-Suspense Films*, 2018).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some theories related to the study. The theoretical frameworks used are Multimodal Discourse Analysis, Connotation and Denotation, Theory of Color, Fear, and previous studies.

2.1 Multimodal Discourse Analysis

Multimodal Discourse Analysis as defined by O'Halloran (2008) involves developing theoretical and practical approaches for analyzing written, printed and electronic texts, three-dimensional sites and other realms of activity where semiotic resources combine to make meaning. In Systemic-Functional Multimodal Discourse Analysis there are three metafunctions in analyzing images such as: ideational function, interpersonal function and textual function.

In the case of ideational metafunction, there are different ways to represent objects in relations to other objects and to processes. A process of interaction between two objects can be represented by vectors. However, objects that are related in other ways such as classification would be connected by 'tree structure' instead of a vector. Semiotic modes in the case of interpersonal metafunction offer choices in representing interpersonal relations in a form of visual representation such as

naturalistic image or a diagram. In textual metafunction, different compositional arrangements allow the realization of different textual meanings.

Ideational function, interpersonal function and textual function in Systemic-Functional Grammar correspond with the representational meaning consisting of narrative and conceptual representations, interactive meaning consisting of interactive structure and modality, and compositional meaning respectively within Kress and Van Leeuwen's Reading Images.

2.1.1 Representational Meaning

Any semiotic mode has to be able to represent aspects of the world as it is experienced by humans…it has to be able to represent objects and their relations in a world outside the representational system (Kress and Van Leeuwen, 2006 p.42). The representation mentioned is related to the relations between the represented participants, by the action they perform depicted in the image. Participants mentioned are divided into two kinds: represented participants (people, things depicted in the image) and interactive participants (people who communicate with each other through images, image producers and image viewers).

Kress and Van Leeuwen's proposed model of Multimodal Discourse Analysis divides the relations between visual texts into two patterns: narrative and conceptual representations. Narrative representation presents the development of actions and events in a form of vector, while conceptual representation which represents participants in terms of taxonomy or structure.

2.1.1.1 Narrative Representations

As explained above, vectors represent the process of interaction between two objects. In pictures, these vectors are formed by depicted elements that form an oblique line, often a quite strong, diagonal line (Kress and Van Leeuwen, 2006 p.58). Vectors could take form as human limb, or tools in action. According to the kinds of vector and the number and kind of participants, narrative process can be classified into sub-processes: action process, reactional process, and circumstances.

2.1.1.1.1 Action Process

In an action process there are two kinds of participants: the actor and the goal. The actor is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector (Kress and Van Leeuwen, 2006 p.63). The image which only have one actor is called a non-transactional process, the vector in this process is not aimed at anything because it has no goal. The goal itself is the represented participant at which the vector is aimed.

2.1.1.1.2 Reaction Process

In a reactional process when the vector is formed by an eyeline, by the direction of the glance of one or more of the represented participants, the process is reactional (Kress and Van Leeuwen, 2006 p.67). The two represented participants are reactor and phenomenon instead of actor and goal. The reactor maybe a humanlike

animal or creature that has visible eyes and can make facial expression while the phenomenon, another represented participant is what the reactor is looking at. Similar to action process, an image may have non-transactional process, in this case the phenomenon does not exist.

2.1.1.1.3 Circumstance

Narrative images may contain secondary participants…related to the main participants, not by means of vectors, but in other ways (Kress and Van Leeuwen, 2006 p.72). Circumstances could be left out from the pattern, though it may form a loss of information. Locative circumstances relate other participants to a Setting which requires a contrast between foreground and background (Kress and Van Leeuwen, 2006 p.72). A contrast can be realized by gradients such as: (1) the participants partially obscure the Setting by overlapping the foreground; (2) the Setting has softer focus; (3) the setting is desaturated in color; (4) the Setting is darker or lighter than the foreground. Circumstances of Means are often representing the tools used in action processes if there is no clear vector between the tool and its user.

2.1.1.2 Conceptual Representations

In comparison to narrative structure, this process is more stable and general. Conceptual structure represents participants in terms of types, structure and meaning.

There are three kinds of classification, namely; classificational process, analytical process, and symbolic process.

2.1.1.2.1 Classificational Process

Classificational processes relate participants to each other in terms of a 'kind of' relation, a taxonomy: at least one set of participants will play the role of Subordinates with respect to at least one other participant, the Superordinate (Kress and Van Leeuwen, 2006 p.79). Taxonomy is divided into two kinds: covert taxonomy and overt taxonomy. In covert taxonomy, the Superordinate is inferred from similarities between the Subordinates, it is not shown in the image but either only hidden in the text, or indicated in the resemblance between the subordinates. Covert taxonomy is often used in advertisements where the arrangements of products or people using same products represent a brand name. In overt taxonomy, the superordinate is represented overtly. Overt taxonomy usually takes the form of tree structures or diagram.

2.1.1.2.2 Analytical Process

Analytical Processes relate participants in terms of a part-whole structure (Kress and Van Leeuwen, 2006 p.87). There are two kinds of participants: Carrier as the whole and Possessive Attributes as the parts. An example of analytical processes

could be taken from maps, with Indonesia as the Carrier and the states of Indonesia as the Possessive Attributes.

2.1.1.2.3 Symbolic Process

Symbolic processes are about what a participant means or is (Kress and Van Leeuwen, 2006 p.105). In this process, the represented participant whose significance is demonstrated is the Carrier, while the one who represents the meaning itself is the Attribute. Kress and Van Leeuwen (2006 p.105) stated that:

> The represented participants, either the Carrier or the Attribute is usually shown with one or more characteristics: (1) They are made salient in the representation in one way or another; (2) They are pointed at by means of a gesture which is made only to designate the symbolic attribute to the viewers; (3) They look out of place in the whole; (4) They are conventionally associated with symbolic values.

Symbolic Suggestive Processes have the Carrier as the only one participant. In this kind of image detail tends to be de-emphasized in favor of 'mood' or 'atmosphere'. The 'mood' in this process can be realized by number of ways; the colors may all blend together, having softer focus, or extreme lighting. Symbolic Suggestive processes represent meaning as coming from within, as deriving from the qualities of the Carrier, whereas Symbolic Attributive Processes represent meaning as being conferred to the Carrier (Kress and Van Leeuwen, 2006 p.106).

2.1.2 Interactive Meaning

Visual communication involves two kinds of participants: Represented Participants which includes people, places, things portrayed in the images and Interactive Participants such as real people who communicate through images specifically the image producer and people who view the image. There are three kinds of relations in visual communication: (1) relations between represented participants; (2) relations between interactive and represented participants; and (3) relations between interactive participants (Kress and Van Leeuwen, 2006 p.114).

2.1.2.1 Interactive Structure

In Interactive Structure, the image act and the gaze seek to bring about an imaginary line between the represented and interactive participants (Kress and Van Leeuwen, 2006 p.116-117). When the represented participant looks out of the picture directly into the viewers, the vector formed connects the represented participants with the viewers. This kind of image is called as "demand" for the represented participant's gaze demands the image viewers to interact with them. The "demand" image has other functions: it acknowledges the viewers explicitly. On the other hand, it composes an image act in which the image producer wants to communicate with the viewers. Another type of image act interacts with the viewers indirectly, where no contact is made. This kind of image is called "offer" image. The "offer" image acts as items of information or objects of contemplation.

2.1.3 Compositional Meaning

Compositional meaning is mainly used to represent complex set of relations that can exist between images and their viewers in images. Composition relates the representational and interactive meanings of the image to each other through three interrelated systems that are: Information Value, Salience, and Framing.

2.1.3.1 Information Value

The placement of participants…that is related to each other and to the viewer endows them with the specific informational values attached to the various 'zones' of the image: left and right, top and bottom, center and margin (Kress and Van Leeuwen, 2006 p.177).

In the layout of images, the visual elements placed on the left are regarded as Given, while elements placed on the right are regarded as New. The Given is presented as something the viewers have already known, while the New refers to something not yet known. In a top and bottom structures, if the visual elements are placed in the upper sections, they are regarded as Ideal and presents some kind of fulfillment it can bring, while the visual elements in the lower sections is taken as Real which is more or less factual information. In a center and margin structure, the center presents as the nucleus of information which all other elements become dependent of it. The center plays important part in establishing transition between the Given and the New as well as the Ideal and the Real.

2.1.3.2 Salience

Salience can create a hierarchy among elements such as represented and interactive participants. Salience cannot be measured objectively, but is a result of interaction among factors including size, focus, color contrast, and placement of visual elements (Kress and Van Leeuwen, 2006 p.202).

2.1.3.3 Framing

The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or don't belong together in some sense (Kress and Van Leeuwen, 2006 p.177). Visual elements in the image can be separated by frame lines, discontinuity of color, graphic devices, and empty spaces between elements.

2.2 Connotation

In semiotics, denotation and connotation are terms describing the relationship between the signifier and signified. This research uses connotation theory as it is needed to analyze the meaning of verbal and visual texts in the posters as defined by Piliang (2003, p.16) connotation is meaning aspects which are related to the feeling, emotion, cultural value, and ideology. The term connotation refers to the socio-cultural and 'personal' associations of the sign (Chandler, 2007 p.137-138). It can be

concluded that connotation is an interpretation of the elements that is related to socio-cultural and personal association.

2.3 Theory of Color

Color usage can be found applied to almost everything in our daily life, whether it's for general use or based on cultural connotation, and not only limited to movie posters, even Indonesia's national flag uses two colors. The color red and white found in Indonesia national flag have their own meaning with red represents courage or bravery, while white represents faith, referring to our ancestor's struggle for independence against Dutch's colonization. This research uses the individual meaning of color taken from www.sensationalcolor.com created by Kate Smith.

2.3.1 The Color Black

The color black is authoritative and powerful. It evokes strong emotion, but too much of this color can be overwhelming. Physically, black affects us by making us feel inconspicuous, it provides a restful emptiness and also evokes a sense of potential and possibility.

2.3.2 The Color Blue

The meaning of the color blue is that blue is seen as trustworthy, dependable, and committed. It equally appeals to both men and women, thus is the least "gender specific" color. Blue invokes calm and sedating feeling, however it can also expresses

exhilaration, which is expressed by the color electric blue. Another shade of blue, the color indigo symbolizes wisdom and spiritual realization.

2.3.3 The Color Brown

The color brown itself says stability, reliability, and approachability. It is associated with all things natural and organic. Brown physically affects us by supplying a feeling of wholesomeness, it stabilizes, and provides a connection with the earth.

2.3.4 The Color Gray

The color gray represents intellect, knowledge, and wisdom. Gray is perceived as classic and often as sleek or refined, it carries authority, and it is a dignified color. This color considered a color of compromise, because it sits between the extremes of black and white. Designers often use gray as a background color. The color gray affect us physically, it unsettles and creates a feeling of expectation.

2.3.5 The Color Green

The color green is the most common color, it's associated with money, the environment, and aliens. Green is physically calming and stress-relieving. This color is positively associated with vitality, fresh growth, and wealth; however, it also linked with envy and greed.

2.3.6 The Color Orange

The color orange stimulates activity, boosts appetite and encourages socialization. Fun and flamboyant orange radiates warmth and energy. In Christianity, orange is representative of "gluttony". Orange is also used to symbolize happiness and love in China and Japan.

2.3.7 The Color Pink

The color bright pink brings out youthful feeling, fun, and excitement. Vibrant pink is similar to the color red, sensual and passionate without being too aggressive. Pink affects us physically by increasing blood pressure, respiration and pulse rate, it could also encourage confidence.

2.3.8 The Color Purple

The color purple is a balance of stimulation and calm from the color red and blue respectively. Purple is well liked by creative people because of its mystical and royal qualities. Purple physically affects us by uplifting the mood, calms the mind and nerves, it offers a sense of spirituality and encourages creativity

2.3.9 The Color Red

The color red is recognized as stimulant, inherently exciting and certain amount of red is directly related to the level of energy perceived. Red physically

affect us by increasing our enthusiasm, stimulates energy by increasing blood pressure, heartbeat, red also provides a sense of protection from fears and anxiety.

2.3.10 The Color White

The color white projects purity, cleanliness, and neutrality as seen by doctors' white coat, and white gowns of brides. The color white affects us physically by aiding mental clarity, encourages us to clear clutter, and evokes purification of thought.

2.3.11 The Color Yellow

The color yellow symbolizes optimism, enlightenment, and happiness. Yellow affects us physically by sparking creative thoughts, activates memory, stimulates mental processes and nervous system.

2.4 Fear

Fear as stated by Ekman (1992) is a biologically basic emotion of all humans and many other animals. Fear is a powerful emotion, it alerts us to the presence of danger and it is needed as a means of survival back in the ancient days. Fear can be divided into two responses, biochemical and emotional. According to Fritscher (2018) as a biochemical reaction, fear is a natural emotion and survival mechanism that appears when we face a threat, a physical reaction to fear is also known as "fight or flight" response, which makes your body to prepare itself to enter combat or run away. In the other hand, the emotional response to fear is highly personalized, for

example feeling fear under certain circumstances can be seen as fun for people that are adrenaline junkies who like to do extreme sports, watching scary movies, and other fear-inducing thrill situations. Furthermore, Adolphs (2013) stated there are distinct types of fear, the most common distinction is between fear and anxiety. Fear is conceptualized as a state elicited through confrontation with a threat, in the other hand anxiety is a state related to prediction and preparedness. The causes of fear itself is incredibly complex, it could be a result of an experience or trauma, or may represent a fear of something else entirely, other fears may occur because of physical symptoms.

2.5 Previous Studies

The writer used two previous studies to support his research. The first study is an undergraduate thesis by Kafitasari in 2013 entitled "A Semiotic Study on Indonesian Drama Movie Posters under Religion Difference Theme". In her research, Kafitasari used Semiotic theory specifically Peircean model of signs. The research used qualitative approach with document analysis as the research design. The data of the research were taken from four movie poster under religion theme. She discovered that the movie posters are structured with icon, index and symbol. The iconic signs are mostly applied and the indexical signs are used more than the symbolic one. The meaning of signs combination found in the posters is also properly built through connotation theory. The meaning is related to the story of the movie because the poster actually contains information about the movie itself and cannot be separated

from the social convention and certain cases happen in the society since the theme of the movie is the reflection of the real condition of Indonesian society. According to the analysis, the signs that represents religion difference are still unclear in the first movie poster entitled Cin(T)a. The last movie entitled Cinta Tapi Beda has the poster that is considered as the clearest one.

The second study is a master thesis by Chen in 2013 entitled "Multimodal Discourse Analysis of Movie Posters". The study is conducted using Kress and Van Leeuwen's proposed model for Multimodal Discourse Analysis known as Reading Images. The study adopts qualitative and interpretative approach on two movie posters. The aim of the study is to explore how the realization of the three meta-functions contributes to the overall meaning of the movie posters. The differences between two previous studies with this research is in the first previous study, the main theoretical framework used is semiotics model of signs proposed by Peirce; and the object of the study is four movie posters under religion theme, this study also made a comparison between movie posters under religion theme in order to find out which poster is the clearest in representing religion difference. The second previous study used did not try to find the meaning of the poster and their connotation from the movie posters. This present research used same theory used by Chen's research and also aims to determine the meaning of connotations used in the movie posters similar to Kafitasari's research.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher discusses the methods used to conduct this research which consists of research design, data sources, data collection, and data analysis.

3.1 Research Design

The researcher conducts the research using qualitative approach. Based on Ary *et al* (2010, p.29) the goal of qualitative approach is a holistic picture and depth of understanding rather than a numeric analysis of data. The study focuses on identifying verbal and visual texts of the posters by using Kress and Van Leeuwen's Reading Images, and find out the meaning from the connotation taken from the posters by using Connotation theory by Chandler, Theory of Color by Smith, and Theory of Fear by Fritscher. The type of the study is document or content analysis because it uses posters as the source of the data. Content analysis focuses on analyzing and interpreting recorded material to learn about human behavior, the material may be public records, textbooks, letters, films, tapes, diaries, themes, reports, or other documents (Ary *et al* 2010, p.29).

3.2 Data Sources

This research uses two movie posters under thriller genre. The posters chosen are *Get Out* (2017) and *A Quiet Place* (2018) as the data source. This research analyzes the data taken from the verbal and visual texts taken from the posters. The *Get Out* poster was downloaded from www.impawards.com/2017/get_out_ver2.html another poster from the movie *A Quiet Place* was also downloaded from the same site, specifically www.impawards.com/2018/quiet_place.html. The website Internet Movie Poster Awards was used because it is an internet database of movie posters that has large collection of movie posters.

3.3 Data Collection

The researcher collects and analyzes the data himself. Before analyzing the data further, the researcher took some steps to collect the data.

1. Selecting two movie posters under thriller genre.
2. Downloading the selected movie posters
3. Identifying all verbal and visual texts of the movie poster.

3.4 Data Analysis

The researcher then analyzes the data. Based on Ary *et al* (2010, p95) data analysis indicates how the researcher analyzes the data to test the hypothesis and/or answer the research question. The researcher analyzes the data by doing the following steps:

1. Identifying the data found in the movie posters.

   The visual and verbal texts in the movie posters were analyzed using Multimodal Discourse Analysis theory proposed by Kress and Van Leeuwen (2006).

2. Analyzing the connotation.

   The data found in the movie posters was analyzed using connotation theory proposed by Chandler (2007).

3. Making conclusion of all findings.
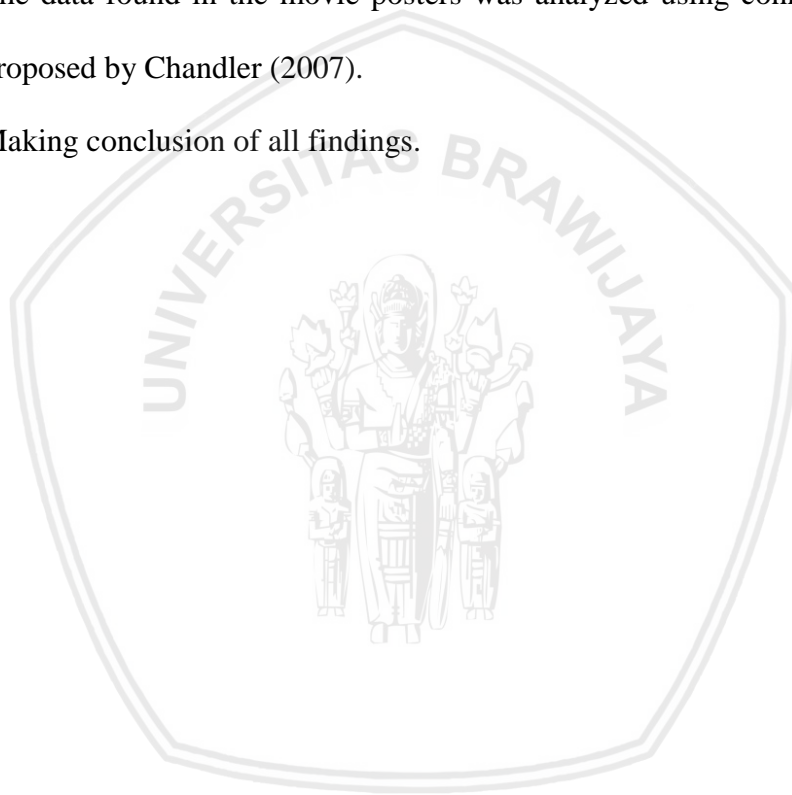
<center>CHAPTER IV</center>

<center>FINDING AND DISCUSSION</center>

In this chapter, the researcher presents the data analysis. Further discussion regarding the finding will be presented in the discussion section.

4.1 Finding

This section will provide analysis on *Get Out* (2017) and *A Quiet Place* (2018) movie posters using Multimodal Discourse Analysis theory proposed by Kress and Van Leeuwen, then analyzing the connotation of both verbal and visual texts in the posters.

4.1.1 Analysis of Verbal and Visual Texts in *Get Out* Movie Poster

<center>**Figure 4.1 Poster of *Get Out***</center>

In the following section, the poster of *Get Out* will be analyzed using representational, interactive, and compositional meaning respectively according to Kress and Van Leeuwen's proposed model of Multimodal Discourse Analysis.

4.1.1.1 Representational Meaning

In Figure 4.1 in the top right image, there can be seen two men hugging each other. The actor in this image is the old man who initiates the hugging, with the younger man as the goal. Although any oblique line cannot be seen anywhere to form a vector, it may be formed by limbs or bodies in action, thus the hugging act itself is seen as a vector. This process is called transactional process because it has two participants, both actor and goal present.

Another sub process of narrative process is reactional process. In the upper middle right image of Figure 4.1 the man as the reacter saw something to his right. The process is called non-transactional for the lack of phenomenon. Additional example of reactional process is the top left image of Figure 4.1. The woman as the reacter is looking at the man as the phenomenon, the man then becomes a reacter himself because he is looking at something in front of him. The process in the former is a transactional process because it has both reacter and phenomenon, while the latter is a non-transactional process because the object the man was looking at is not clear to the viewers.

In Figure 4.1 a process of conceptual representation is found, specifically analytical process which features six images, one tagline and one title of the movie to play the role of possessive attributes with the movie *Get Out* itself as the carrier. Another conceptual representation process found in Figure 4.1 is symbolic suggestive process. The atmospheric blue tone of upper middle right and the lower middle right images in Figure 4.1 is the carrier of this process indicating that it's nighttime, the time in which something unknown and threatening is happening in horror and thriller movies.

4.1.1.2 Interactive Meaning

In Figure 4.1 one of the interactive meaning process, the image act and gaze is found in two images in the poster. The lower middle right image is a demand image, the masked man as represented participant demands the viewers as interactive participants to come closer and unmask him. The image in the bottom left is also similar as it's a demand image, the man as represented participant absentmindedly looking at the viewers as if he demands help.

4.1.1.3 Compositional Meaning

Representational and interactive meanings are made interrelated to each other through compositional meaning. There are three systems in compositional meaning: information value, salience and framing.

4.1.1.3.1 Information Value

In Figure 4.1 the given information is portrayed in top left image, the viewers can assume that the man and the woman are dating. The new information is portrayed in top right image; the viewers did not know the woman's family and their reaction to meeting with the man. Another new information can also be found in the upper middle right image as the man's expression indicates that he is experiencing something unknown both to the viewers and to himself. The lower middle right image also provides the viewers with new information of a masked man that is a stranger to the viewers because his identity and role is unknown. The ideal information that can be taken from Figure 4.1 is found in the top left image, the man's relationship with the woman will ideally stay happy forever. The top right image also gives ideal information that the man will be accepted by the woman's family without any objection. On the other hand, real information can be taken from the middle left image, the man looks scared probably experiencing an event contrary to what the Ideal information has shown. The bottom left image provides the viewers with the information that the man is standing alone without anyone accompanying him, negates the ideal information provided by the top left and the top right images. The lower middle right image provides information that the masked man is presumably the boogeyman. In Figure 4.1 the black hole in the middle of the poster resembling a broken glass is the center, with images of the scenes in the movie as the margin surrounding the broken glass, giving the viewers information that the movie has an unpredictable storyline.

4.1.1.3.2 Salience

The top left image In Figure 4.1 portrays the woman in the background making the man more salient, attracting the viewers' attention to him as he is the main character. The top right image portrays the woman's family reaction to the man as her boyfriend is being made more salient as the racial background of the man and their relationship is one of the main focus in the movie. Two images specifically the upper middle right one and the lower middle one have the man's expression as well as the masked man's placement being made salient to indicate that there is something ominous behind all of this.

4.1.2 Analysis of Verbal and Visual Texts in *A Quiet Place* Movie Poster

Figure 4.2 Poster of *A Quiet Place*

In the following section, the poster of *A Quiet Place* will be analyzed using representational, interactive, and compositional meaning respectively according to Kress and Van Leeuwen's proposed model of Multimodal Discourse Analysis.

4.1.2.1 Representational Meaning

The narrative representation found in Figure 4.2 is of a reactional process, with the woman as the reacter looking at a shadow of a monster as the phenomenon in the doorway leading to the bathroom she's currently hiding in. The process is transactional process because both required participants, reacter and phenomenon in transactional process exist. Another narrative process found in the poster is locative circumstance, the bathroom as the setting where the scene took place has more muted and desaturated color compared to the woman who is trying to hide inside the bathtub. The bathroom also has very little detail, excluding a towel and a bathtub, giving the woman even more focus in the image. A conceptual representation in Figure 4.2 is classified as analytical process. The things that can be found in the bathroom such as the towel, towel railing, bathtub is the possessive attributes of a bathroom as the carrier. Another conceptual representation process is symbolic suggestive process. The bathroom has cold greyish atmosphere with desaturated color creating an ominous tension whether the woman will be spotted by the monster or not.

4.1.2.2 Interactive Meaning

In Figure 4.2 the interactive structure found in the image is an offer image. In the case of Figure 4.2, the woman does not look at the viewers, thus there is no

contact or 'demand' made between the represented and interactive participants. Instead, the image is offering the woman's fate as an object of contemplation.

4.1.2.3 Compositional Meaning

Figure 4.2 contains information value based on the placements of elements. In this case, *A Quiet Place* poster has the shadow of the monster on the right side of the poster as new indicating that it is something unknown. The tagline of the movie "IF THEY HEAR YOU, THEY HUNT YOU" as the ideal shows 'what might be' giving the viewers an insight what the monster's will do to the woman if she makes a noise. What is shown as real is the title of the movie "A QUIET PLACE" telling the viewers that in order to survive from the monster, the woman have to stay quiet or find a place quiet enough that the monster couldn't track her.

4.1.3 Connotation of Two Movie Posters

The researcher further analyzes the verbal and visual texts found in the poster in order to find out what is the connotation contained in the two movie posters by using connotation theory, theory of color, and theory of fear.

The first movie, *Get Out* was released in 2017. The poster consists of six images representing different scene in the movie, one title, one tagline, and a hole resembling a cracked glass in the center of the poster. The top left image shows a woman smiling at a man giving connotation that these two people are dating and not

related as they have different racial background. The top right image shows two men hugging gives connotation that the older man is friendly to the younger man. Upper middle right image shows a man looking at something with a worried expression giving connotation that he is looking at something unfamiliar and possibly threatening as he is currently visiting his girlfriend's family, an unfamiliar place for him. The image overuses shade of blue color making the image come across as cold. The image in the lower middle right shows a masked man standing in front of a forest as the background with same overused shade of blue. The title of the movie GET OUT and the tagline "JUST BECAUSE YOU'RE INVITED, DOESN'T MEAN YOU'RE WELCOME" gives connotation that the area around the woman and her family's house is a private property and there may be consequences in trespassing. The image in the bottom left shows a man standing alone while staring absentmindedly at the viewers with the forest as his background, gives connotation that he might have survived the night he spent in his girlfriend's house but scarred mentally because of the endeavor. The image in the middle left is a very close shot image of a man's partial face showing his scared look, this gives connotation that he is being chased or currently facing a scary monster. The cracked glass in the middle of the poster gives connotation that the movie is breaking the viewer's expectation as the movie has an African American man as the main character, rather uncommon for a horror flick.

The second movie is titled *A Quiet Place* which was released in 2018. The movie consists of a tagline, a title, and a scene taken from the movie as the poster. The tagline "IF THEY HEAR YOU, THEY HUNT YOU" gives connotation that 'they' in this movie hunts by listening more to its prey's movement sound or voice, the 'you' in the tagline assumes that people that can read this message most likely humans are being hunted by 'them'. The title "A QUIET PLACE" gives connotation that in the context of the movie, it doesn't refer to a serene or quaint place used for vacation, but more of a shelter to hide against preying 'them'. The image of the poster showing a woman hiding in a bathtub while a monster like shadow with claw as a hand is creeping towards her. Her actions according to theory of fear is a physical reaction when being overcome with fear, in this case the woman chose to do flight response instead of fighting a monster like shadow.

4.2 Discussion

The analysis of verbal and visual texts found in the movie posters was done by using Kress and Van Leeuwen's Multimodal Discourse Analysis theory, additionally the meaning of visual and verbal texts in the posters was analyzed by using connotation theory has been concluded in the finding. The analysis found out that movie poster requires representational, interactive, and compositional meaning in order to fully understand its meaning.

As mentioned previously, representational meaning is divided into two processes: narrative and conceptual representation. What defines these two representations is the existence of a vector. In action process, a sub process of narrative representation, an actor emanates vector using an oblique line, forming an interaction with a goal. Rather similar to action process, reactional process the vector instead of formed by a line, it is formed by an eyeline of the represented participants. The actor and goal in reactional process is changed to reacters and phenomena respectively. In representational meaning, the existence of vector is important to understand both narrative and reactional process, forming between represented participants either by having both participants and forming a transactional process or by having only a single participant forming a non-transactional process.

Contrary to narrative representation, conceptual representation specifically analytical process relates the participants in a part-whole structure. analytical process has two kinds of participants: carrier and possessive attributes. In this process, instead of forming a vector, multiple participants can form possessive attribute to define a single carrier. In symbolic suggestive process a single carrier can define a meaning as the only represented participants. In this process the carrier is the only represented participant, usually tends to be de-emphasized as 'atmosphere'.

Movie poster is one of many forms of visual communication between image producers and the image viewers, namely the relation between interactive participants. There are other kinds of relations such as between represented

participants and between interactive and represented participants. In interactive meaning of both *Get Out* and *A Quiet Place* movie posters, a visual communication of interactive participants is formed between image producers and the image viewers using process such as image act and gaze. *Get Out* poster features demand image which demands an interaction between represented and interactive participants, while *A Quiet Place* features single offer image, not demanding interaction with the viewers but instead offering information of the represented participants and making it as an object of contemplation for the viewers.

Compositional meaning mainly consists of three systems such as information value, salience, and framing. The placement of elements based on various zones in the image gives them informational value that could be used to understand meaning of an image. Information values on the left and right side of the image are equivalent to given and new respectively. Information value on the top of the image is equivalent to ideal while the bottom side of the image is equivalent to real. The center and margin of the image have information value by themselves. The image presented as the center means that it is presented as the nucleus of information while the margins are dependent elements. Salience as a system is not measureable as it is a complex interaction of between factors that exist such as size, sharpness, tonal contrast, perspective and cultural factors in order to make a participant more salient, attracting the viewer's attention.

An analysis was done in order to find out the meaning behind verbal and visual texts in the two movie poster by using connotation theory, theory of color and theory of fear. *Get Out* poster consists of six images of scenes taken from the movie, one title, one tagline, and a hole in the center of the poster. While *A Quiet Place* poster consists of a tagline, a title, and a scene taken from the movie. *Get Out* poster consists of six images of scenes in the movie which provides more visual texts and interaction between participants compared to *A Quiet Place* poster that only consist of one image of one scene in the movie, thus having less visual texts. A notable difference is in the analytical process of *Get Out* poster in which the viewers can infer the story of the movie from the images, the tagline, and the title thus the poster communicates the image producer's message to the viewers well if compared to analytical process of *A Quiet Place* poster which only describes the setting of the movie. Another difference is in the image act of both posters. *Get Out* poster has two demand images that explicitly address the viewers. Contrary to that, *A Quiet Place* poster has one offer image that despite also provides visual communication with the viewers, does not address the viewers explicitly. Further comparison of both poster, the informational value of *Get Out* poster consist of separate images to *A Quiet Place* poster which spread out in one image. The connotation of verbal and visual texts of both movies also differ as in *Get Out* poster the story of the movie that is implied is actually different from the movie, shown by the image in bottom left of the poster, the tagline, and the title only give vague hint of the overall storyline thus communicating the image producer's intention to only tease the image viewers to the

story of the movie. In *A Quiet Place* poster, the image of the scene, the tagline and the title somewhat spoil the story and the character's action in the movie. Despite lacking in visual communication with interactive participants, *A Quiet Place* poster attempts to induce fear to image viewers by the showing reactional process and the vagueness of the tagline and the title. *Get Out* poster similarly attempts to induce fear by showing image act in lower middle right image and bottom left image, and additionally the vagueness of the tagline and the title. The researcher found out that in terms of visual communication and how well each poster in involving the viewers as interactive participants, *Get Out* poster has more viewers involvement when compared to *A Quiet Place* poster.

This research is similar to research done by Kafitasari (2013) and Chen (2013). Kafitasari in her research entitled "A Semiotic Study on Indonesian Drama Movie Posters under Religion Difference Theme" used Semiotics theory specifically Peircean model of signs in her research compared to Multimodal Discourse Analysis used in this research. The data in her research were taken from four movie posters under religion theme structured with icon, index, and symbol. In her research, she found out that the iconic signs are mostly applied followed with indexical and symbolic signs respectively. She only used connotation theory to analyze the meaning of signs found in the posters, while this research also used connotation theory alongside theory of color and theory of fear to further analyze the movie poster. Compared to this research which used horror theme that is fictional, Kafitasari found

out in her research that some social convention in the movie posters happened in the society since the religion theme of the movie posters are reflection of Indonesian society. Kafitasari also compared the movie posters in order to find out the clearest movie poster that communicates religion difference. Kafitasari considered the first movie poster entitled *Cin(T)a* as still unclear and chose the last movie entitled *Cinta Tapi Beda* as the poster that has the signs that have the clearest representation of religion difference. Another study used the same theory as this research is a master thesis done by Chen entitled "Multimodal Discourse Analysis of Movie Posters" similar to this research that used Kress and Van Leeuwen's theory of Multimodal Discourse Analysis. The aim in her research on two movie posters is to explore the realization of three metafunctions that contributes to the overall meaning of the movie posters, this research has the same aim as her research but also analyzes the meaning behind verbal and visual texts.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents a conclusion of the research based on the analysis and discussion in the previous chapter and suggestion for the future researchers.

5.1 Conclusion

This research consists of two movie posters namely *Get Out* (2017) and *A Quiet Place* (2018) that falls under Thriller genre. Both posters have been analyzed using Kress and Van Leeuwen's theory of Multimodal Discourse Analysis. Representational meaning on both *Get Out* and *A Quiet Place* poster proved that existence of vectors are important in establishing interaction between represented participants, whether as actor and goal or reacter and phenomena. Interactive meaning on the same posters proved that an interaction between interactive participants (viewers) and represented participants (elements in the image) can be established by interactive structure such as image act and gaze. The compositional meaning used three systems namely information value, salience and framing to prove that in both posters, representational and interactive meanings are interrelated to each other.

38

An analysis of the connotation of *Get Out* and *A Quiet Place* posters gives the interactive participants an idea of the storyline of the movie. The researcher concluded that in terms of visual communication, *Get Out* poster has more viewers involvement as interactive participants when compared to *A Quiet Place* poster.

5.2 Suggestion

This research is far from perfect as the researcher only focuses on the representation of verbal and visual texts in the movie posters and the connotation in the posters in order to determine the meaning. The researcher hopes that this research will enrich Multimodal Discourse Analysis field of study and helps future researchers as a reference in conducting their own research in this field of study. The researcher suggests the future researchers that image analysis is not limited to movie posters, it can be done with other forms of visual communication between represented and interactive participants such as comics, advertisement, or album art. The future researchers may also consider making a comparison between objects of the research in how well a message is being communicated.

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Appendix 1: Berita Acara Bimbingan Skripsi

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