

**A MULTIMODAL DISCOURSE ANALYSIS OF TEXT AND  
IMAGES INTERPLAY IN THE 2021 CINDERELLA MOVIE**

**THESIS**

By:

**Harsanda Julianingsi**

NIM 19320043



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG  
2023**

**A MULTIMODAL DISCOURSE ANALYSIS OF TEXT AND IMAGES  
INTERPLAY IN THE 2021 CINDERELLA MOVIE**

**THESIS**

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang  
In Partial of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:

Harsanda Julianingsi

NIM 19320043

Advisor:

**Zainur Rofiq, M.A.**

NIP. 19861018202302011180



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG**

**2023**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**A Multimodal Discourse Analysis of Text and Images Interplay in the 2021 Cinderella Movie**" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 20 September 2023

The researcher



Harsanda Julianingsi

NIM 19320043

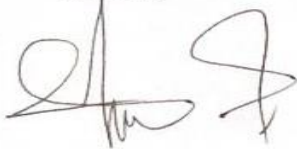
## APPROVAL SHEET

This is to certify that Harsanda Julianingsi's thesis entitled **A Multimodal Discourse Analysis of Text and Images interplay in the 2021 Cinderella Movie** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

Malang, 13 august 2023

Approved by

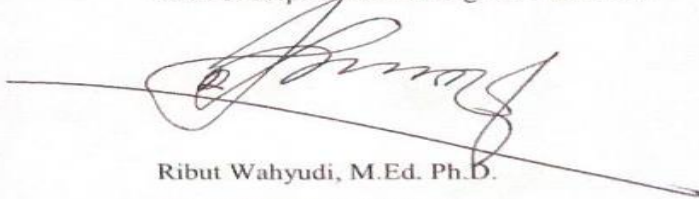
Advisor,



Zainur Rofiq, M.A.

NIP: 19861018202302011180

Head of Department of English Literature

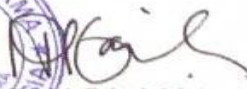


Ribut Wahyudi, M.Ed. Ph.D.

NIP: 1981112052011011007

Approved by

Dean of faculty of Humanities




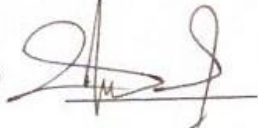
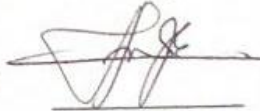
Dr. M. Faisol, M.Ag.

NIP: 197411012003121003

## LEGITIMATION SHEET

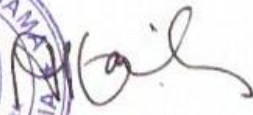
This is to certify that Harsanda Julianingsi's thesis entitled **A Multimodal Discourse Analysis of Text and Images interplay in the 2021 Cinderella Movie** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in the Department of English Literature.

Malang, 9 Oktober 2023

Board of Examiners		Signature
1. Dr. Agwin Degaf, M.A. NIP. 198805232015031004	(Chair)	
2. Zainur Rofiq, M.A. NIP. 19861018202302011180	(First Examiner)	
3. Mazroatul Ishlahiyah, M.Pd. NIP. 19910722201802012181	(Second Examiner)	

Approved by  
Dean of faculty of Humanities



  
Dr. M. Faisol, M.Ag.  
NIP. 197411012003121003

## **MOTTO**

“Make yourself a queen for yourself so that you can do what you want without hearing what other people say, if it's good according to yourself “

## **DEDICATION**

My thesis is dedicated to people who have been a part of my life: my mother and sisters. My mother and sisters have done everything in their power to ensure that I reach a level where I can complete this thesis. My mother and sisters gave me much support, encouragement, and love.

## ACKNOWLEDGMENT

First, praise and gratitude, I pray to Allah SWT, who has bestowed His grace and guidance. Next, Salawat and greetings to the Prophet Muhammad SAW, who has become a guiding light from darkness to the path of light, which Islam calls *rahmatan lil 'alamin*. With his guidance and grace, the writer finished his thesis entitled "A Multimodal Discourse Analysis of Text and Images interplay in the 2021 Cinderella Movie" properly and smoothly. Writing this thesis was a requirement to obtain a Bachelor of *Sarjana Sastra* (S.S.) degree from the Department of English Literature, State Islamic University of Maulana Malik Ibrahim Malang. I realize that this achievement is not due to individual effort alone but thanks to the support and guidance from various parties.

With full gratitude and sincere appreciation, I would like to express my respect to all individuals who have provided assistance, knowledge, direction, and insight in the process of writing this thesis:

1. Zainur Rofiq. M.A. as the supervisor who has provided the time, direction, suggestions, solutions, motivation, guidance, and support throughout the process of working on this thesis from start to finish.
2. Asni Furaida as the author's lecturer who has provided guidance and motivation while taking lectures.
3. Dr. Rohmani Nur Indah, M.Pd and Lestari Kasih, S.S for kindly giving his time and valuable input to my thesis



4. All lecturers of the Faculty of Humanities, State Islamic University of Maulana Malik Ibrahim Malang, have fostered, educated, and provided useful knowledge to the writer.
5. A special dedication and thanks to my beloved parents and all my family, Mrs. Sarkiyah, my father Hafruddin Roe, and my sisters, who always support me both materially and spiritually without ever breaking up and always giving me motivation, advice, love, care and affection which of course I can not reply and the entire extended family of writers, thank you for all the attention, support, love, as well as motivation and prayers. Thank you very much for being part of the great motivator so the writer can complete this study.
6. I also thank all my friends, especially Alfina, Nurlina, Firda, Abdul, and Kak Reza. My love Baga friends Pamels and Afifah. My friends who are in Makassar, Humayra, Wardah, Hawa, and all my friends who have contributed to the process of writing this thesis. Thanks to the colleagues of Ikami Sulsel Cab. Malang has provided support and always helps during the author's stay in Malang. Thank you for existing and being a part of the author's life journey. Thank you very much for all the togetherness and time that has been given to the author so far.

## ABSTRACT

**Harsanda Julianingsi.** 2023. **A Multimodal Discourse Analysis of text and images interplay in the 2021 Cinderella movie.** Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Zainur Rofiq, M.A.

*Keywords: multimodality, text and images interplay, interpersonal meaning, movie analysis, Cinderella 2021.*

---

This study conducts a comprehensive analysis of both the text and images in the 2021 Cinderella movie, utilizing a multimodal discourse analysis approach informed by Kress and Van Leeuwen's theory (2006), as well as a systemic functional linguistic analysis approach, drawing from the theory of Halliday & Matthiessen (2013). The primary objective of this study is to explore how the integration of text and images serves to convey interactive meaning within movies and examine how these elements interact with the interpersonal meanings conveyed through textual content. To collect the necessary data, the researchers watched the Cinderella movie via the Amazon Prime application, capturing screenshots, and selecting relevant subtitles from the opensubtitles.com website. This data collection process aligns with the principles of Kress and Van Leeuwen's theory (2006) pertaining to image semiotics and Halliday & Matthiessen's theory (2013) concerning text linguistics analysis, as both theories are interconnected in their focus on the analysis of both textual and visual elements. In summary, this study delves into the intricate interplay between text and image modes within the 2021 Cinderella movie, emphasizing their role in conveying interactive and interpersonal meanings. The insights gained from this research hold significance for scholars and practitioners within the fields of multimodal discourse analysis and film studies.

## ABSTRAK

**Harsanda Julianingsi. 2023. Analisis Wacana Multimodal Teks dan Gambar dalam Film Cinderella 2021.** Skripsi. Jurusan Sastra Inggris Fakultas Ilmu Budaya Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Zainur Rofiq, M.A.

*Kata kunci : multimodal, interaksi text dan gambar, makna interpersonal, analisis film, Cinderella 2021*

---

Studi ini melakukan analisis komprehensif terhadap teks dan gambar dalam film Cinderella tahun 2021, menggunakan pendekatan analisis wacana multimodal yang terinspirasi dari teori Kress dan Van Leeuwen (2006), serta pendekatan analisis linguistik fungsional sistemik dengan landasan teori Halliday & Matthiessen (2013). Tujuan utama dari studi ini adalah untuk mengeksplorasi bagaimana integrasi teks dan gambar digunakan untuk menyampaikan makna interaktif dalam film dan mengkaji bagaimana unsur-unsur ini berinteraksi dengan makna interpersonal yang disampaikan melalui konten teks. Untuk mengumpulkan data yang diperlukan, para peneliti menonton film Cinderella melalui aplikasi Amazon Prime, mengambil tangkapan layar, dan memilih teks subtitle yang relevan dari situs web opensubtitles.com. Proses pengumpulan data ini sejalan dengan prinsip-prinsip teori Kress dan Van Leeuwen (2006) yang berkaitan dengan semiotika gambar dan teori Halliday & Matthiessen (2013) yang berfokus pada analisis linguistik teks, karena kedua teori tersebut saling terkait dalam penelitian unsur teksual dan visual. Secara keseluruhan, studi ini membahas interaksi kompleks antara mode teks dan gambar dalam film Cinderella tahun 2021, dengan menekankan peran mereka dalam menyampaikan makna interaktif dan interpersonal. Temuan dari penelitian ini memiliki nilai penting bagi para ilmuwan dan praktisi dalam bidang analisis wacana multimodal dan studi film.

## ملخص البحث

هاس عاذا جيون انا ج.غ. 0202. نه م الخطاب ان نكند انى عايط نه نطص وان طيس نم نهى ع دسال نكلو 0202. س عازت بكن ش ببط. فنى ان رعت ال ج ه ضر، كهوت انكبر ال عاوت، ج ايك ال عال يوت انكلى يوت ببال ا يانك ايشاهى بال غ. الششاف: صن س سوفق، و ا. كهات يفناح ت: ي نكند انى عايط، نفاك، ب ا ال فشا، نهى ع دس ال 0202

تعم نم ي ه ج باعنداو، 2021 زكار ع دس ال نهى نم وان طيس نه طى ص شاي م بعم ان ساع م ز تير وظا ب نغى تعم ي ه ج باعنداو و اضا، (2006) نهى و وفا ك ش ظ ظش ت كه ب ا "عانى عايط ي نكند ان خطاب ثاي م كهوت اعنكشاف هى ان ساع م هز ي ا شرا غ ان هذف. (2013) ويك غ غ هان ذو ظش ت كه ي ب ظا ي ان ب ت ان اكا و ي غ ان ا طش هز نفاك كهوت و فحض ال نالو داخ م ان نفاك م ان ا ب ت روم وان طيس ان طى ص. ان طى ص ي حى ي خال ل ي ا ا نغرت توطا وان نفاط شاي، ابا صو نط ق كيش ع دس ال نهى ب شاهدة ان باحى قوا ان الصي، ان ا ا ت نغ هز ان ا ا ا ت ج غ كهوت. [opensubtitles.com](https://www.opensubtitles.com) يوقغ ي ان طى ص ش ا ت واخ ناس ان شات، ي ويك غ غ هان ذو و ظش ت ان طسة بن تونج ا ان ا ب ت (2006) نهى و وفا ك ش ظ ظش ت ي باى ي غ نفاش ان ا طش تعم كه ش ه ا ن ا نم ان ظش ت ا ا ا نفاك نفاك ح ت ان طص، نغى بعم ان ا ب ت (2013). وان بطش ت ان ظ ت نهى نم وان طيس ان طى ص اوضاع ب ا ان ا كند ان نفاك كه انضى ان ساع م هز نغظ اليش، ختاو نم هزا ي ا ن ها انى طول تى ان ا ان ا ن ا ج تونش. وان ب ت ان نفاك م ان ا ب ت روم نم دوس ها يوكدة، 2021 زكار ع دس ال. ال نالو و د ساعا ت انى عايط ي نكند ان خطاب تعم ي ا ن ا و ان ا ساع م نفاك اء و ت سوي النج

## TABLE OF CONTENTS

A MULTIMODAL DISCOURSE ANALYSIS OF TEXT AND IMAGES INTERPLAY IN THE 2021 CINDERELLA MOVIE.....	i
A MULTIMODAL DISCOURSE ANALYSIS OF TEXT AND IMAGES INTERPLAY IN THE 2021 CINDERELLA MOVIE.....	i
STATEMENT OF AUTHORSHIP.....	i
APPROVAL SHEET .....	ii
LEGITIMATION SHEET .....	iii
MOTTO .....	iv
DEDICATION.....	v
ACKNOWLEDGMENT.....	vi
TABLE OF CONTENTS.....	xi
CHAPTER 1 .....	1
INTRODUCTION .....	1
A. Background of The Study .....	1
C. Significance of The Study.....	7
D. Scope of Limitation.....	7
E. Definition of Key Terms .....	8
1. Multimodal Discourse Analysis.....	8
2. Interactive Meanings.....	8
3. System Functional Linguistic.....	8
4. Interpersonal Metafunction .....	9
5. Movie Cinderella 2021.....	9
CHAPTER II.....	10
REVIEW OF RELATED LITERATURE .....	10
A. Discourse Analysis.....	10
C. Interactive Meaning .....	13
D. System Functional Linguistic.....	18
E. Interpersonal Metafunction .....	20
CHAPTER III .....	22

RESEARCH METHOD.....	22
A. Research Design.....	22
C. Research Instrument.....	24
D. Data Collection .....	24
E. Data Analysis.....	25
CHAPTER IV .....	27
FINDINGS AND DISCUSSION.....	27
A. Findings.....	27
Datum 1.....	28
Interplay between text and images datum 1 .....	29
Datum 2.....	30
Interplay between text and images datum 2 .....	31
Datum 3.....	32
Interplay between text and images .....	33
Datum 4.....	34
Interplay between text and images .....	35
Datum 5.....	36
Interplay between text and images .....	37
Datum 6.....	38
Interplay between text and images .....	39
Interplay between text and images .....	41
Datum 8.....	42
Interplay between text and images .....	43
Datum 9.....	44
Interplay between text and images .....	45
Datum 10.....	46
Interplay between text and images .....	47
B. Discussions .....	48
CHAPTER V .....	51
CONCLUSIONS AND SUGGESTIONS.....	51
A. Conclusions.....	51
B. Suggestion.....	53
BIBLIOGRAPHY .....	55
APPENDIX.....	59

Appendix 1. The Analysis of Visual Elements .....	59
Appendix 2. The Analysis of Verbal Elements.....	64

## CHAPTER 1

### INTRODUCTION

This section covers the study's context, research questions, scope and limitation, significance of the study, and definition of key terms.

#### **A. Background of The Study**

In the creation of a film, it is of utmost importance to consider the dynamic interplay between text and images, as this is key to ensuring that the audience comprehends the intended meaning of the film. According to Halliday (1975), text is described as a "semiotic unit," signifying a unit of meaning. Halliday goes on to define text as the language people produce and interact with, encompassing spoken and written language, encompassing everyday life scenarios such as conversation, telephone conversations, debates, public notices, intimate monologues, and more. Text, in essence, covers both spoken and written language and can be regarded as a coherent sequence of sentences.

Text and images are fundamental components in the art of filmmaking, as they significantly shape the audience's understanding of the narrative. Text is perceived as a linguistic unit that encompasses both oral and written language and is a dynamic entity that evolves in parallel with advances in publishing and communication technologies. The framework of action in communicative situations provides a context for text to function, offering a deeper understanding of its role in conveying meaning. Kasni et al. (2022) assert that text embodies



situational language characterized by intricate interactions between conflicting tendencies, serving both documentary and literary purposes. They also point out that text has both documentary and literary dimensions, extending beyond a mere document to complement the existing reality. Furthermore, they suggest that text is a network of resistance and, no matter its form, represents an event in the history of language.

Text can be defined as a unit of language, and its size is not determined by grammatical units like clauses or sentences. Instead, it pertains to complete pieces of writing, such as books, letters, or documents (Halliday & Hasan, 1976). Texts and discourses have a distinctive relationship, where discourse represents socially produced knowledge of reality and text is the tangible medium through which discourse takes form. Evidence of the existence of discourse can be found within the text. In accordance with Brier & Jayanti (2020), we can conclude that text is essentially a collection of words that come together to form coherent sentences. A word, in this context, refers to a combination of letters that convey sounds and meaning, both orally and in written form, and can stand on its own. In a nutshell, text consists of a sequence of sentences or words that must maintain continuity and coherence within the situational context.

Images, on the other hand, are products of real social usage and play a genuine role in the social lives of the author or reader. They carry out specific functions and provide a mode of communication that expresses attitudes towards

various aspects of social life, consciously or unconsciously (Kress & Leeuwen, 2006). According to Arnheim (1969), the grammar of images is examined from a linguistic perspective. Texts that exist beyond the realm of language, such as images, designs, or illustrations, pertain to a specific circle of individuals, namely designers or illustrators who have the capacity to interpret them.

Halliday (1985) proposed a model for analyzing the meaning of discourse using semiotic sources in the form of images, which was later developed by Kress & Leeuwen (2006). This model conducts a multimodal discourse analysis that combines text analysis with images and visual illustrations, all closely associated with the social context. Multimodal text serves the function of communication through language as a linguistic mode. Kress and Leeuwen (2001) delve into a multimodal perspective and its implications, which encompass motion, images, sounds, language, and melody. These elements form the core concepts of interpersonal meaning, which are replaced and mediated through sources of meaning. Of these elements, the most extensively researched are visuals and spoken text. Words, by definition, are sounds or combinations of sounds that convey meaning and can be expressed both orally and visually, and they can stand independently. Alternatively, words are the smallest linguistic units that can occur alone in speech and writing (Richards, 1985). The necessity to combine ideological functions that communicate the speaker's ideas with interpersonal functions of language that utilize images and letters is known as

multimodality. Multimodal analysis delves into the interaction between various modes, including language, images, sounds, and music, in order to construct meaning within a film. This approach enables a deeper exploration of the film's emotional and thematic nuances, shedding light on its cultural and artistic significance.

Based on the explanation above, it is evident that both text and images play vital roles in discourse research. Text is an essential element for conveying news and knowledge, whereas images and visuals, serving as non-linguistic elements, contribute significantly to the discourse. They provide a distinct channel for conveying information that may not be easily expressed through text alone. The 2021 Cinderella film, featuring Camila Cabello, offers a unique departure from traditional Cinderella narratives. Set in a modern context, the film reimagines Ella as a fashion designer, injecting a humorous twist into the storyline. The juxtaposition of traditional customs and contemporary dialogue presents an intriguing subject for multimodal discourse analysis.

Add a dash of old-fashioned sexism and a series of catchy songs, and there you have it – a modern twist on a classic story. The contrast between age-old customs, attire, and traditions and the modern, sharp, and humorous dialogues adds an intriguing layer to the narrative. Cinderella 2021 was crafted with the intention of being a more lighthearted rendition than its predecessors, ensuring that none of the moments are taken too seriously. Even though it's a

musical, it doesn't take itself too seriously, although it's worth noting that the creators of *Hamilton* were involved. The film proves to be a fascinating subject for the development of multimodal discourse analysis, with the researcher selecting text and images from the 2021 *Cinderella* film to examine in greater detail.

The movie *Cinderella* (2021) encompasses a wide range of emotions and values, including concern, anger, antipathy, disappointment, love, dedication, power, hope, and care. This research employs a multimodal discourse analysis approach to delve into these meanings and investigate the interplay between text and images, thus enabling a deeper understanding of the film. This approach investigates how different modes, including language, images, sound, and music, collaborate to construct meaning within the context of films. By analyzing the multimodal elements present in *Cinderella 2021*, we can gain insights into its social and cultural implications, as well as its artistic and aesthetic qualities.

While some studies (e.g., Asis et al., 2021; Ni Wayan Kasni et al., 2022; Nashiroh, 2021; Luca, 2020; Bo, 2018; Xing, 2022; Peng, 2022; Minow et al., 2022; Discourse et al., 2022; Mansour, 2021) have previously applied the multimodal approach to various films, *Cinderella 2021* remains uncharted territory. Therefore, the primary aim of this study is to analyze the movie *Cinderella 2021*, with a specific focus on text (interpersonal: judgments about what is seen in general) and images (participants, distance, angle, gaze, and

modality). By employing the framework established by Kress and Leeuwen (2006) and Halliday's systemic functional linguistics, our objective is to uncover the nuanced meanings conveyed through these two aspects and to of the film, text and images, to be studied further. By drawing data from the 2021 Cinderella film, specifically the dialogues and visual elements, researcher aim to decode the multifaceted meanings embedded within this cinematic experience. This study aims to contribute to a deeper understanding of how text and images collaborate to convey complex narratives, emotions, and cultural messages within the cinematic context.

The data of this research consists of two aspects, namely texts and images from the movie Cinderella 2021 by all characters in the movie. The researcher analyzed all the characters' dialogues in Cinderella 2021 to find speech or text and images that contain multimodal meanings based on Kress and Leeuwen from Halliday's systemic functional linguistics. researchers are interested in taking this film because in this film there are many messages that can be taken through text and images that are interrelated. Cinderella 2021 is different from other Cinderella movies. The difference is that it has a patriarchal message and the main character's desire to become a famous designer. To further study, research and dig deeper into this aspect. To find out the meaning conveyed through these two aspects and to find out the interplay text and image in the movie Cinderella 2021.

## **B. Research Questions**

Building upon the background information provided, this study seeks to address the following research questions:

1. What interpersonal and interactive meanings are utilized in the 2021 movie Cinderella?
2. How do text and images within the Cinderella 2021 movie interact and mutually influence each other?

## **C. Significance of The Study**

This research holds substantial significance on several fronts. It serves as a valuable resource for students aspiring to delve into the realm of film studies, offering an exemplary model of employing Kress and Leeuwen's multimodal discourse analysis theory to unearth intricate messages that transcend the mere representation of linguistic and visual elements in cinema. Furthermore, the findings of this study provide an indispensable reference for students and researchers alike who share an interest in pursuing similar investigations, thereby enhancing the body of existing research and serving as a foundational cornerstone for future studies in this area.

## **D. Scope of Limitation**

This study is specifically centered on the analysis of the film "Cinderella 2021" and employs multimodal theory to examine both its textual and visual components. It also incorporates Halliday's Systemic Functional Linguistics

theory for the scrutiny of linguistic elements. Furthermore, Kress and van Leeuwen's Systemic Functional Visual Elements theory is applied to dissect the visual aspects of the film.

It's essential to recognize the limitations of this study. Its primary limitation lies in its narrow focus, which encompasses just two elements: language and visuals sourced from the entire cast of the film "Cinderella 2021." Following Kress and Van Leeuwen's approach, the researcher meticulously analyzed the dialogues of all characters to identify instances of spoken text and visual elements conveying multimodal meanings.

## **E. Definition of Key Terms**

### **1. Multimodal Discourse Analysis**

Multimodal Discourse Analysis refers to the analysis of texts that employ various modes, including but not limited to visual elements, colors, symbols, and other semiotic resources, to convey meaning.

### **2. Interactive Meanings**

Interactive meanings refer to the interpretation or message that emerges from the dynamic interaction between the sender (speaker) and the receiver (listener) in a specific conversational or communicative context.

### **3. System Functional Linguistic**

Systemic Functional Linguistics (SFL) is a linguistic theory developed by Michael Halliday to analyze the structure and quality of texts within the field of linguistics. SFL places a particular emphasis on understanding how language functions, including the examination of syntagmatic structures and, notably, the paradigmatic axis. SFL draws upon Saussure's concept of the "paradigmatic axis" to explore how language operates.

#### **4. Interpersonal Metafunction**

The interpersonal metafunction serves the purpose of conveying social interactions between the sender (speaker) and the receiver (listener) within a conversation or text. This metafunction encompasses how language conveys social roles, status, emotions, objectives, and attitudes in communication. For instance, it can be seen when a speaker expresses respect or authority in a conversation.

#### **5. Movie Cinderella 2021**

Cinderella 2021 is a modern musical romance movie that features Ella as a talented fashion designer with aspirations of fame. Set in a contemporary context, the characters converse in modern language, adding a humorous twist to the traditional tale. The film creatively juxtaposes modern dialogue with elements of traditional customs,



clothing, and traditions to deliver a sharp and humorous narrative.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter reviews several scientific Literature on the theory of Multimodal Discourse Analysis, which focuses on interactive meanings and previous research studies. Kress and Van Leeuwen (2006) are applied in this study, and this chapter also discusses the scientific literature on Systemic Functional Linguistic theory, which focuses on interpersonal metafunctions in Halliday & Matthiessen (2013) on the film Cinderella 2021. The verbal and visual theory that researchers use can answer the problem study.

#### **A. Discourse Analysis**

Discourse analysis is a field of study that primarily focuses on the utilization of language, both spoken and written, in texts as its primary objects of research. In this context, the research target for discourse analysis comprises units of language that transcend individual sentences or isolated utterances, maintaining unity and context. This includes a wide range of forms such as oral texts, transcribed conversations, live chat records, meeting minutes, and everyday interactions like casual conversations, lectures, sermons, and more. It's important to note that discourse analysis doesn't restrict itself to the surface-level examination of language use but seeks to uncover the deeper layers and complexities within texts, though some researchers may inadvertently limit their investigations to surface-level analysis.

Discourse analysis encompasses various approaches for examining texts, each rooted in distinct theoretical traditions and originating from diverse disciplinary backgrounds. In essence, there is no single, universally accepted "discourse analysis"; instead, there exist multiple styles of analysis, each staking its claim to the title. For instance, there's multimodal discourse analysis, which distinguishes itself by focusing on the semiotics of visual elements in addition to linguistic aspects. These diverse perspectives collectively reject the notion that language is a neutral tool merely reflecting or describing the world. Instead, they emphasize the pivotal role of discourse in shaping and constructing social reality (Gill, 2000).

## **B. Multimodal Discourse Analysis**

Multimodal discourse analysis modes refer to the ways of speaking perceived by the receiver of information. Multimodal discourse analysis can be put together through movies that depict information through communication channels and media, which include language, images, colors, music, and other symbol systems example the 2021 Cinderella movie. Multimodal describes a form of communication that combines elements such as images, sounds, tables, and other modes besides words to communicate a message. In other words, multimodal communication arises from the use of multiple modes in a holistic way of communicating.

Historically, multimodal discourse analysis emerged in the 1990s and has experienced rapid growth and attracted the attention of academics both at home

and abroad. This theory comes from the framework of systematic functional linguistics formulated by Halliday. According to Halliday's (1978) view, language, as a social symbol and system of "potentially meaningful," has three main functions: a conceptual function that represents the objective and subjective world, an interpersonal function that reflects the participation and relations between language users, and a textual function related to organizing discourse into a coherent whole.

Researchers in multimodal discourse analysis adopt this theoretical framework as a basis for extending the scope of social symbols in language to other symbol systems outside of language. They believe multimodal communication has properties similar to language, characterized by three similar meta-functions. One approach that represents this view is the understanding of visual grammar proposed by Kress & Van Leeuwen (2006). This view states that images are also social symbols and have a role in conveying meaning. Thus, the notion of purely physical function is extended into the visual mode, and a multimodal discourse analysis framework is constructed to analyze image elements.

The phenomenon of multimodal is any semiotic source used to describe resources (modes), such as language, images, music, gestures, and design that integrate all sensory modalities, such as visual, auditory, tactile, olfactory, gustatory / taste, and kinesthetic in multimodal texts, discourses, and events collectively. Argues that in the analysis of multimodal discourse, language and

other resources integrated to create meaning for multimodal phenomena are called "semiotic resources," "modes," and "capital." Meaning in multimodal communication is formed through several stages referred to as strata. Kress and Leeuwen say these stages or strata are not hierarchically sequential.

### **C. Interactive Meaning**

Interactive meaning is the relationship between the image maker and the audience, encouraging the viewer to interpret something with four elements: social distance, attitude, and modality.

First, the "contact" element can be divided into two parts: request and condition, which refer to the imaginary relationship between the participant and the audience through a look.

Furthermore, the second is the element of social distance. Reflection of social distance in the way the picture is taken, which distance between the camera and the Subject reflects the interpersonal relationship between the participant and the viewer. The distance between the character and the audience differs in the two poster examples. Close-up images show an intimate relationship, while long shots show distant or separate relationships.

Next, the third is elemental attitude. Attitudes of harassment through "perspective" are used to convey the subjective and objective views of the audience. In the horizontal dimension, the poster takes a positive perspective, evokes empathy in the audience, and makes them naturally engage and resonate

with the content.

Lastly is modality. Modality refers to the way of expression used in analyzing images. The three modality levels are distinguished through color saturation, color differentiation, color coordination, contextualization, performance, depth, luminance, and brightness. Halliday (2013) classifies modality into three levels, namely high, medium, and low. Meanwhile, Kress & van Leeuwen (2006) analyzed the modality level in an image using eight visual markers: presence, color saturation, color difference, color coordination, contextualization, performance, depth, exposure, and light brightness.(Peng, 2022).

To examine the image in more detail by using interactive meaning with the following divisions:

### **1. Participant**

The participants in question are individuals or characters presented in a text. In this case, interactive participants can be divided into two categories: first, participants who interact with each other within the text, as happens in the interaction between characters in a movie. Second, participants who are presented interacting with the viewer or audience of the text, as can be seen through their eye expressions. (Kress and van Leeuwen (2006).

### **2. Distance**

Distance reflects how far participants are from the audience.

According to Kress and van Leeuwen (2006), the distance between participants indicates the level of closeness to the audience. Participants who are further away are less engaged with the audience, while if they are closer, they enter the territory where we usually interact with our friends. As they get closer, participants enter our personal space, creating a more intimate relationship with the audience. This can be considered a visual representation of the concept of artificial personalization, which is the formation of an artificial relationship with the audience through the medium of film.

### **3. Angle**

According Kress and van Leeuwen (2006) that the interaction angle in a text refers to the relationship between the audience and the participants in the image. There are two types of interaction: 1) horizontal interaction, where the angle axis moves from left to right, and 2) vertical interaction, where the angle axis moves from top to bottom. The oblique angle in horizontal interaction indicates the degree of objectivity of the participant towards the viewer, while the direct gaze includes the viewer in the image. Top-down angles in vertical interactions indicate the dominance of the audience over the participant, while bottom-up angles portray a feeling of inferiority on the part of the audience and empower the participant. Also, a neutral angle of interaction implies equality between the participant and the

viewer. Like distance, angle also has the potential to convey a certain level of intimacy. A flat angle of interaction, with close proximity, creates an "artificial relationship" between the audience and the participant.

#### **4. Gaze**

Kress and van Leeuwen (2006) identify two types of gaze: demand and offer. Demand represents that the participant is looking directly at the viewer (demanding something from the viewer), and offer represents that the participant is looking away from the viewer (offering something to the viewer). The interpretation of gaze, particularly direct gaze is also mediated by facial expressions (Kress and van Leeuwen (2006). Gaze engages the viewer in several ways and this is part of the interactive metafunction.

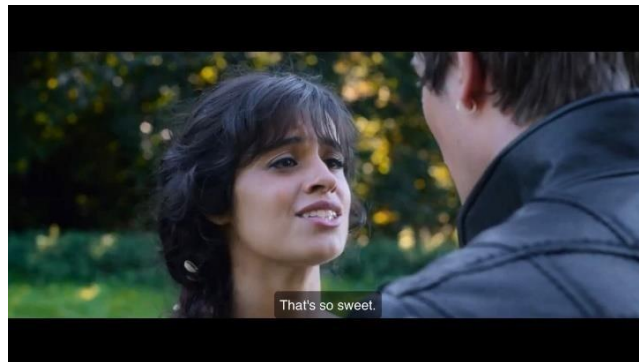
#### **5. Modality**

Modality as an element of analysis is used to evaluate the extent to which a visual construct is reflected in a movie. It should be noted that the use of the term "modality" here is different from the concept of "multimodal." In Multimodal Discourse Analysis (MDA), the term "multimodal" refers to the number of modes present in a discourse text being more than one. Meanwhile, modality is a social semiotic approach used to uncover questions of truth related to representation in texts. Therefore, modality is not a tool to determine



absolute truth, but rather the extent to which a concept is reflected in texts or media that produce messages, including propaganda messages.

According to Kress and van Leeuwen's (2006) view, the level of visualization in film can be measured based on its modality, which can be divided into three levels: low, neutral, and high to hyper-real. For example, if a visualization in a film is depicted in an illustrative or cartoon style, then its modality can be categorized as low when compared to a more realistic photographic approach. Also, if the visualization appears very realistic but uses exaggerated effects, then it could be considered over the top or hyper-realistic.



In the image above, it can be analyzed in terms of interactive meaning, as explained previously: interactive participant, denoting that the individuals in the image are engaged in interaction with each other; close-up shot, indicating that the picture is captured from head to shoulder; horizontal involvement angle, revealing that the image is taken from a frontal perspective; gaze offer, suggesting that the participants do not directly face the audience; and high

modality, signifying that the image is exceptionally clear and elucidated by its color palette.

#### **D. System Functional Linguistic**

SFL (System Functional Linguistic) theory or systemic approach is used as a framework of thinking and interpretation in viewing language as a metafunction of strategic exchange according to the context of the situation. System Functional Linguistic perspective of language is a system of meanings and other systems (systems of forms and expressions) to realize those meanings. This theory analyzes linguistic aspects because it focuses on sentences; before analyzing the text, it is necessary to ensure that the sentences are divided into sentences. Furthermore, this theory believes that language can act out three metafunctions. Ideational function, interpersonal function, and textual function.

##### 1. Ideational function

Ideational metafunction is a part of meaning that relates to how the reality of the outside/external world is represented in the text. The ideational metafunction

language is a reflection of human experience. (Musrichah & Baskoro, 2021) In this case, the ideational metafunction can be seen through how the Transitivity pattern is used in the text, that is, by looking at how the process structure of a clause is constructed into groups of verbal material process, mental process, verbal process,

behavioral process, and relational process.

## 2. Interpersonal function

Interpersonal functions at the semantic level of discourse are realized with the appraisal system; at the grammatical level, interpersonal meanings are realized with mood systems on clauses, while at the linguistic level, they are realized with a lexical system of attitudes. A system of modes and residues realizes interpersonal functions and ideational functions consist of functions.

## 3. Textual function

Textual metafunctionality concerns itself with the organization of text at a sentence level. Semantically, discourse is structured through a system of periodicity; grammatically, it is structured through the theme system, and linguistically, it is organized via a system of incongruence. The theme system serves as the realization of textual metafunctions, revealing the linearity of clauses alongside other clauses. This system consists of two constituents: the Theme (the starting point) and the Rheme (the end of the clause).

The interpersonal function, on the other hand, offers a more comprehensive analysis of the text's interaction with the visual elements. It delves into the grammatical level, which realizes the mood system within the clause, thereby establishing the linguistic aspect through the lexical system of attitude. This function allows us to understand how the

participants in the image are engaging with one another.

### **E. Interpersonal Metafunction**

Interpersonal functions at the semantic level of discourse are realized with the appraisal system; at the grammatical level, interpersonal meanings are realized with mood systems on clauses, while at the linguistic level, they are realized with a lexical system of attitudes. Modes and residues realize interpersonal functions and ideational functions consist of functions.

Subject and finite are one constituent that is closely related and combined, which is called "MOOD". Then, we can call the rest of the clause as residue. The general principle underlying the mood expression in the clause is categorized as typical grammar used to exchange information and is called indicative. The expression of a statement is called declarative. In declarative, the order of the Subject before finite embodies the declarative. Question expressions that are interrogative in finite order before the Subject. Within the interrogative category, there is a further distinction between yes-no interrogatives for polar questions and WH interrogatives for content questions.

The residue consists of three functional elements: Predicator, Complementary, and Supplementary. There can only be one Predicator, one or two Complements, and an unlimited number of Extras, in principle, about seven. The Predicator is present in all major clauses. Complement is a residual element that can become a subject but is not. In other words, it is an element that has the

potential to be accorded a higher status of interpersonal modal responsibility, something that could be at the heart of modal responsibility. Adjuncts are elements that do not yet have potential as Subjects; that is, they cannot be elevated to interpersonal modal responsibility. Therefore, we have three degrees of ranking or interpersonal advancement within the clause, subject-complement-adjunct. (Halliday & Matthiessen, 2013).

Example to analysis: “I think, you look so pretty”

I	Think	You	Look	So pretty
Subject	Finite	complement	predicator	adjunct
Mood: Declarative		Residue		

In this analysis, it is evident that the statement is declarative, representing a statement of fact. It adheres to the typical structure of a declarative sentence, with the Subject "I" preceding the Finite verb "think." The Subject and the Finite are closely linked and combined to form one constituent referred to as "Mood." The Complement is "you," the Predicate of the verb is "look," and the Adjunct is "so pretty." The remainder of the clause is designated as the residue, consistent with the analysis presented by Halliday & Matthiessen (2013).

### **CHAPTER III**

#### **RESEARCH METHOD**

This chapter explained the method the researcher used to obtain the data. Besides, the researcher could explain the strategies used to collect and examine the data.

#### **A. Research Design**

This research employs a qualitative research approach with a descriptive orientation. Qualitative research is characterized by its focus on natural phenomena or human experiences, with the researcher serving as the primary instrument. Qualitative research is particularly valuable when seeking to explore and comprehend how individuals or groups perceive social or human issues (Cresswell, 2009).

In qualitative research, concepts, meanings, definitions, and descriptions of objects or phenomena are used to provide explanations. The descriptive approach, on the other hand, is a research method that aims to elucidate phenomena as they manifest in the present. Qualitative methodologies enable researchers to delve deeply into complex meanings and gain a profound understanding of how the characters in the 2021 Cinderella movie perceive the narrative. The research data encompasses two critical elements: text and images from all the characters in the film. It also involves a comprehensive analysis of the modes employed in the film, thus enriching the understanding of the

integrated meanings within it. This depth of analysis extends to the identification of Interpersonal metafunctions and Interactive meanings embedded in the movie "Cinderella 2021."

## **B. Data Source**

The primary data for this study were sourced from the film "Cinderella 2021." This 113-minute movie was both directed and written by Kay Cannon and was released on Amazon Prime on August 30, 2021. The film introduces fresh perspectives to the traditional Cinderella storyline. To collect the data necessary for the research, the researchers accessed and viewed the movie through the Amazon Prime application. They took screenshots of scenes deemed relevant for the research, allowing for the analysis of the interplay between images and text within the film. The choice of this particular movie was motivated by its rich tapestry of meanings and messages that hinge on the interaction between text and images.

As delineated by the research's scope and limitations, this study concentrates on two primary types of data: verbal elements and visual elements. The verbal component encompasses the dialogues in each scene, which serve as the foundation for identifying the types of participants linked to the image. The interpersonal metafunction method is employed in the analysis of verbal data. Simultaneously, the visual element is dissected to explore interactive meanings. This involves an examination of participants within the image, the spatial distance, angle, gaze, and modality.

### **C. Research Instrument**

This research relies on non-participant observation as its primary research instrument. In this approach, the researcher takes on the role of the data collection instrument. There is no active participation of individuals as research participants in the research procedures. Non-participant observation entails the researcher independently carrying out the steps required for data collection, analysis, and interpretation. These steps include actions such as downloading the Amazon Prime application, capturing screenshots of relevant images, and searching for subtitles on the opensubtitles.com website.

### **D. Data Collection**

The collection of data for both verbal and visual elements is executed through a systematic process to ensure the integrity and quality of research results:

1. The initial stage of data collection involves the researcher engaging in Documentation. This entails downloading the Amazon Prime application and viewing the movie "Cinderella 2021" to identify and select pertinent visual elements.
2. Once the primary source, which is the movie "Cinderella 2021," is acquired, the research proceeds to the next step. At this point, the researcher initiates the collection of textual data by searching for and downloading the subtitles of the 2021 Cinderella movie from the opensubtitles.com website. These subtitles serve as a valuable reference for transcriptions, allowing the researcher to capture the



context and situation of the text. These transcriptions are instrumental in identifying interactive metafunctions.

3. Following the acquisition of subtitles, the researcher undertakes the crucial task of watching the "Cinderella 2021" movie multiple times. Repeated viewings, with a specific focus on scenes featuring the interplay of text and images, contribute to a deeper understanding of the material and aid in identifying interactive metafunctions. Screenshots of every scene in the movie that contains relevant visual data are captured as part of the research's visual data collection process.

4. After completing the viewing process, the selected data is meticulously analyzed in accordance with the theoretical framework applied in this research. The researcher then identifies and selects the data that holds significance for further in-depth analysis within the study.

#### **E. Data Analysis**

The analysis of both linguistic and visual elements followed a structured process, with the researcher adhering to a sequential flow after collecting the data. Upon gathering the data, the researcher compiled the selected data, which consisted of clauses, into a table for the verbal analysis. The analysis was conducted with a foundation in a theoretical framework that provided the basis for employing the elements of analysis within this study.

The analysis of verbal data was executed through a linguistic lens, leveraging the theoretical framework of Systemic Functional Linguistics as proposed by Halliday & Matthiessen (2013). Specifically, the interpersonal

metafunction element was employed for this analysis. The utilization of this theoretical framework enabled the investigation of verbal meanings within the movie "Cinderella 2021," addressing the second research question that pertained to the outcomes of the visual analysis process and interactive meaning.

Subsequently, the visual analysis was conducted, guided by Kress and Leeuwen's (2006) theory. This analysis was instrumental in addressing the research questions. The visual data, extracted from the screenshots and encompassing the relationship between text and images, was examined in relation to the discourse context of optical data discourse within the realm of interactive meaning. The analysis was categorized into four main aspects: contact, social distance, attitude, and modality. The discussion also incorporated relevant theories and previous research findings.

Ultimately, the research concludes by presenting the results of the entire discussion, encompassing the aspects that have been meticulously analyzed and discussed throughout the study.

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter describes the findings and discussion. The researcher describes the results of data analysis in this chapter. The researcher found some data and interpreted the findings based on the theories described in \*chapter II. This finding will analyze all the character dialogues in the 2021 Cinderella film to \*find out the linguistic and visual meanings operating in constructing text and images.

#### **A. Findings**

This study tries to determine the meaning of interpersonal to analyze verbal from this study. Then, determine the interactive meaning to analyze the visuals. Based on systemic functional linguistic analysis proposed by Halliday & Matthiessen (2013) and multimodal discourse analysis based on Kress and Leeuwen (2006) as the main theory used in this discussion. This research interpretation is based on the terminology in chapter 1 of the first research question. The first question is shown to analyze text and images using interpersonal and interactive meanings.

### Datum 1



The image above tells about Cinderella sleeping while making beautiful clothes designs to show off and dreaming of her dream of becoming a famous designer. In this part of the scene, the narrator appears to describe the characters in this movie.

Analysis of the text on datum 1: “She is dreaming of a world”

She	„s	Dreaming	Of a world
Subject	Finite	Predicator	Adjunct
Mood: Declarative		Residue	

Based on the analysis above, it is evident that the text "She's dreaming of a world" is declarative because it represents a statement. It follows the typical structure of a declarative sentence, with the subject ("She") followed by the finite verb ("is"). The Subject and the finite are closely related and combined to form one constituent called “Mood”. The predicate consists of the verb ("dreaming") and the adjunct ("Of a world") the rest of the clause is called residues, as per the

analysis by Halliday & Matthiessen (2013).

Analysis of the image on datum 1

Image interactive meaning	
<b>Participants</b>	The participant in the picture is a Sleeping Cinderella. The image shows <b>a represented participant</b> because it does not interact with anyone in the film; it only interacts with consumers who interact directly with the audience.
<b>Distance</b>	Distance in the image shows <b>a long shot</b> because, in a long shot, the human figure occupies about half the height of the frame. We can see the whole figure with the space around it at long distances as we can see a person sleeping at a table with some of the design clothes he made.
<b>Angle</b>	The angle used in this image is the <b>horizontal detachment angle</b> because the image is taken from a slanted angle. The image is out of alignment with the Subject or is not facing directly at the Subject but looking at them 'from the side.
<b>Modality</b>	The modality for the image is high because the saturation is high, and the colors vary. We can see many colors on the clothes, which are very clear. The contextualization is very clear and detailed, showing a woman sleeping in many of her designs. The lighting is luminous and bright.

### Interplay between text and images datum 1

The first image has a relationship between the text and the image. This can be seen from Cinderella sleeping on the table with several clothes she designed. In the picture, there is a subtitle text that says, "She is dreaming of a world," whereas the picture in datum 1 shows Cinderella sleeping and dreaming of a world where she will later become a famous designer. Is that possible? Because in this story, there is patriarchy where women cannot work. So, the text and images in datum 1 are related and have a relationship. The writer concludes that a clear picture is accompanied by sufficient subtitle text to describe an image

at datum 1.

## Datum 2



The picture above tells about Narissa, who is looking in the mirror and then asks Cinderella if she looks pretty, then Cinderella answers "I think you look so pretty," like the text in the picture.

Analysis of the text on datum 2: "I think, you look so pretty"

I	Think	You	Look	So pretty
Subject	Finite	complement	predicator	adjunct
Mood: Declarative		Residue		

Based on the analysis above, it is evident that the text "I think you look so pretty" is a declarative because it represents a statement. It follows the typical structure of a declarative sentence, with the subject ("I") followed by the finite verb ("think"). The Subject and the finite are closely related and combined to form one constituent called "Mood". The complement is ("you"), the predicate of the verb ("look"), and the adjunct ("so pretty") the rest of the clause is called residues, as per the analysis by Halliday & Matthiessen (2013).

### Analysis of the image on datum 2

Image interactive meaning	
<b>Participant</b>	Participant in the image is Cinderella, who sees Narissa in front of the mirror. The image shows <b>interactive participants</b> because the participants interact with each other in the film. In the image, Cinderella is seen interacting with Narissa.
<b>Distance</b>	Distance in the image shows a <b>medium close shot</b> because it cuts the Subject to the waist. Brings subject and audience closer together. Moreover, see detailed pictures. As we can see, the image shows half the body of Narissa and Cinderella.
<b>Angle</b>	angle used in this image is the <b>vertical direction</b> because the image shows downwards
<b>Gaze</b>	Gaze used in the image is a demand gaze where the participant looks directly at the viewer.
<b>Modality</b>	Modality in the image is high because the saturation is high, and the colors in the image vary. We can see that many colors are very clear. The contextualization is clear and detailed, showing a woman with a mirror. The lighting is luminous and bright.

### Interplay between text and images datum 2

In the second image, there is a relationship between text and images. This can be seen from Cinderella looking at Narissa, who is looking in the mirror. It is relevant because Narissa looks dressed up in front of the mirror to go to a party. Then Narissa asks Cinderella's opinion, does she look beautiful, and we can see the text in the picture contains the words "I think you look so pretty," which means Cinderella sees Narissa in a beautiful dress and makeup in front of the mirror. So, the text and images in Datum 2 are related and have a relationship.

The writer concludes that a clear picture with text subtitles is sufficient to describe an image in datum 2.

### Datum 3



The picture above tells the continuation of the picture in datum 2, where Cinderella advises Narissa that beauty does not need other people's opinions. If you feel beautiful, people will feel that. Then Narissa answered, "I feel pretty," like the text in the picture.

Analysis of the text on datum 3: "I feel pretty."

I	feel	pretty
Subject	Finite	Complement
Mood: Declarative	Residue	

Based on the analysis above, it is evident that the text "I feel pretty" that there is a declarative because it represents a statement. It follows the typical structure a declarative sentence, with the subject ("I") followed by the finite verb ("feel"). The Subject and the finite are closely related and combined to form one constituent called "Mood". The complement consists ("pretty") the rest of the



clause is called residues, as per the analysis by Halliday & Matthiessen (2013).

Analysis of the image on datum 3

Image interactive meaning	
<b>Participants</b>	Participants in the picture are Cinderella looking at Narissa and Narissa looking in the mirror proudly to herself. The image shows <b>interactive participants</b> as participants interact with each other in the film. In the picture, Narissa is seen interacting with Cinderella.
<b>Distance</b>	Distance in the image indicates a <b>close-up shot</b> , as can be seen in the image from head to shoulders, cutting across the Subject to the shoulders. Bring Subject and audience closer. And see detailed pictures. As we can see, the picture shows Narissa and Cinderella closer.
<b>Angle</b>	Angle used in this image is <b>horizontal involvement angle</b> because the image is taken frontally. Image is level with the Subject or facing directly into the Subject from the front.
<b>Gaze</b>	Gaze used in the image is a <b>demand gaze</b> where the participant looks directly at the viewer.
<b>Modality</b>	Modality in the image is high because the saturation is high, and the colors in the image vary. We can see that many colors are very clear. The contextualization is very clear and detailed, showing 3 people. The lighting is luminous and bright.

### Interplay between text and images

In the third image, there is a relationship between text and images. This can be seen from Cinderella's look at Narissa, who looked admiration because Narissa looked beautiful to come to the party. Narissa saw herself in front of the mirror and felt beautiful, as the text said in the picture. So, the text and images in datum 3 are related and have a relationship. The writer concludes that a picture that is clear enough with text subtitles is sufficient to describe an image at datum

3.

**Datum 4**

The picture above tells of a person who shows a folder to the king's son and his bodyguard to go to every village and tell the people to come to the king's child's party. This can be seen in the image text: "this is called a world map."

Analysis of the text on datum 4: "This is called a world map."

This	Is	Called	A world map
Subject	Finite	Predicator	Adjunct
Mood: Declarative		Residue	

Based on the analysis above, it is evident that the text "this is called a world map" is a declarative because it represents a statement. It follows the typical structure of a declarative sentence, with the subjects ("this") followed by the finite verb ("is"). The Subject and the finite are closely related and combined to form one constituent called "Mood". the predicator of the verb ("called") and the adjunct ("a world map") which is called "residue". as per the analysis by

Halliday & Matthiessen (2013).

Analysis of the image on datum 4

Image interactive meaning	
<b>Participants</b>	The participant in the picture is someone holding a map that is being shown to the audience. The image shows <b>interactive participants</b> as participants interact with each other in the film, and the image also interacts with the audience.
<b>Distance</b>	Distance in the image shows <b>the mendium close-up</b> shot as seen in the image from head to knee, cutting through the Subject to the knees. In the image, we can see some objects but not the whole.
<b>Angle</b>	The angle used in this image is the <b>horizontal detachment angle</b> because the image is taken from a slanted angle. The image is out of alignment with the Subject or is not facing directly at the Subject but looking at them „from the side.
<b>Gaze</b>	The Gaze used in the image is the <b>offer gaze</b> , where the participants are not looking directly at the audience.
<b>Modality</b>	Modality of the image is high modality because the saturation is high and the color in the image varies. We can see that there are many very vivid colors. The contextualization is very clear and detailed, showing a person showing a map and a bright red color on a chair. The lighting is luminous and bright.

### Interplay between text and images

In the fourth picture, there is a relationship between text and images. This can be seen from the picture, which shows someone holding the folder according to the text in the picture. Introducing the thing he was holding called a world map. So, the text and images in datum 4 are related and have a relationship. The writer concludes that a clear picture with text subtitles is sufficient to describe an image at datum 4.

### Datum 5



The picture above tells about the king who is confused about finding a mate for his son. In this picture, the king talks to the queen and her child. He was very annoyed at his anger. We can see in the text drawn, "I am stewing in my own anger."

Analysis of the text on datum 5: "I am stewing in my own anger."

I	Am	Stewing	In my	Own anger
Subject	Finite	Predicator	Complement	adjunct
Mood: Declarative		Residue		

Based on the analysis above, it is evident that the text "iam stewing in my own anger" that there is a declarative because it represents a statment. It follows the typical structure a declarative sentence, with the subject ("I") followed by the finite verb ("am"). Subject and finite are closely related and combined to form one constituent called "Mood." The predicate consists of the verb ("stewing") and is compliment ("in my") and the adjunct ("own anger") the rest of the clause

is called residues, as per the analysis by Halliday & Matthiessen (2013).

Analysis of the image on datum 5

Image interactive meanings	
<b>Participants</b>	The participant in the picture is a king. The images show <b>interactive participants</b> as participants interacting with each other in the film, and the images also interact with the audience.
<b>Distance</b>	Distance in the image indicates <b>a close-up shot</b> as seen in the image from head to shoulders, cutting the Subject to the shoulders. Bring Subject and audience closer together. Moreover, see detailed pictures. As we can see, the image shows a king's head to the shoulders.
<b>Angle</b>	The angle used in this image <b>involves a horizontal plane angle</b> because the image is taken frontally. The image is level with the Subject or facing directly into the Subject from the front.
<b>Gaze</b>	Gaze used in the image is a <b>demand gaze</b> where the participant looks directly at the viewer.
<b>Modality</b>	The image modality is high because the saturation is high /and the colors in the image vary. We can see that there are lots of very vivid colors. The contextualization is very clear and detailed in the colors in the image showing the king's face. The lighting is luminous and bright.

### Interplay between text and images

In the fifth picture, there is a relationship between text and images. This can be seen in the image shown. The expression in the picture is shown by the subtitle text where the king is very annoyed at his anger because of his son. So, the text and images on datum 5 are related and have a relationship. The writer concludes that a clear picture with text subtitles is sufficient to describe an image at datum 5.

**Datum 6**

The picture above tells the story of Cinderella, who is designing a dress to take to the king's party. "This is my chance" is an opportunity to show that her dreams will come true even though a woman is not allowed to work in her place.

Analysis of the text on datum 6: "this is my chance."

This	Is	My chance
Subject	Finite	Complement
Mood: Declarative		Residue

Based on the analysis above, it is evident that the text "this is my chance" is declarative because it represents a statement. It follows the typical structure of declarative sentence, with the subject ("this"). Followed by the finite verb ("is"). Subject and finite are closely related and combined to form one constituent called "Mood." The complements is ("my chance"). the rest of the clause is called residues, as per the analysis by Halliday & Matthiessen (2013).

### Analysis of the image on datum 6

Image interactive meanings	
<b>Participants</b>	Participant in the picture is Cinderella designing a dress. The image shows <b>represented participants</b> because it does not interact with anyone in the film. It only interacts with consumers who interact directly with the audience.
<b>Distance</b>	Distance in the image shows <b>a long shot</b> because, in the long shot, the human figure occupies about half the height of the frame. At a distance, we can see a complete figure with space around it. As we can see, Cinderella is designing the clothes she is making.
<b>Angle</b>	The angle used in this image is the <b>horizontal detachment angle</b> because the image is taken from a slanted angle. The image is out of alignment with the Subject or is not facing directly at the Subject but looking at them 'from the side.
<b>Modality</b>	The modality for the image is high modality because the saturation is high and the colors in the image vary. We can see that there are many colors on the clothes, which are very clear. The contextualization is very clear and detailed, showing a woman sleeping in many of her designs. The lighting is luminous and bright.

### Interplay between text and images

In the sixth image, there is a relationship between text and images. This can be seen from the picture shown. The image of making a good effort creates a nice dress to show off because it is her chance to make her dream come true. So, the text and images in datum 6 are related and have a relationship. The author concludes that a clear enough image accompanied by subtitle text is sufficient to describe an image at datum 6.

**Datum 7**

In the picture above, Cinderella was ready to join the king's party by wearing a dress she made to show off but her stepmother forbade her to go and told her to stay at home, as in the text of the image "you are to stay home".

Analysis of the text on datum 7: "You are to stay home."

You	Are	To	Stay	Home
Subject	Finite	Complement	predicator	Adjunct
Mood: declarative		Residue		

Based on the analysis above, it is evident that the text "you are to stay home" is declarative because it represents a statement. It follows the typical structure of a declarative sentence, with the subject ("you") followed by the finite verb ("are"). Subject and finite are closely related and combined to form one constituent called "Mood." The complement ("to") The predicate consists of the verb ("stay") and the adjunct ("home") the rest of the clause is called residues, as per the analysis by Halliday & Matthiessen (2013).



### Analysis of the image on datum 7

Image interactive meanings	
<b>Participants</b>	Participants in the picture are the stepmother and Cinderella. The stepmother who tweaked Cinderella's ear and forbade Cinderella to come to the party. The image shows <b>interactive participants</b> as participants interact with each other in the film. In the picture, the stepmother is seen interacting with Cinderella.
<b>Distance</b>	Distance in the image indicates a <b>close-up shot</b> as seen in the image from head to shoulders, cutting the Subject to the shoulders. Bring Subject and audience closer together. Moreover, see detailed pictures. As we can see, the picture shows the stepmother and Cinderella closer.
<b>Angle</b>	The angle used in this image is a <b>horizontal involvement angle</b> because the image is taken frontally. The image is level with the Subject or facing directly into the Subject from the front.
<b>Gaze</b>	The Gaze used in the image is the <b>offer gaze</b> , where the participants are not looking directly at the audience.
<b>Modality</b>	The modality for the image is high because the saturation is high, and the colors in the image vary. We can see many colors in clothes that are very clear. The contextualization is very clear and detailed. The lighting is luminous and bright.

### Interplay between text and images

In the seventh image, there is a relationship between text and images. This can be seen from the picture shown. Image of the stepmother scolding Cinderella for coming to the king's party. The stepmother tells Cinderella to stay at home; this is shown in the text in the picture: "You are to stay home". So, the text and images in Datum 7 are related and have a relationship. The author concludes that a clear enough image accompanied by subtitle text is sufficient to describe an image at datum 7.

**Datum 8.**

The picture above depicts someone looking at a beautiful Cinderella dress and asking, "Where did you get that dress?" Someone who looks in amazement and wants to buy a dress like the one Cinderella wore.

Analysis of the text on datum 8: "Where did you get that dress?"

Where	Did	You	Get	That dress
Adjunct/WH	Finite	Subject	Predicator	Complement
Residue	Mood: interrogative		Residue	

Based on the analysis above, it can be seen from the text "Where did you get that dress" including interrogative text because showing a question to participants in the sequence "where" is adjunct/WH because adjunct is an element that does not have the potential to become the Subject of the word ("where") followed by the word ("did") which means finite, ("you") subject and finite are closely related and combined into one unit called "Mood". the word

("get") is the Predicator and ("that dress") is the complement. Adjunct/WH, Predicator, and complement are called residues. as per the analysis by Halliday & Matthiessen (2013).

Analysis of the image on datum 8

Image interactive meanings	
<b>Participants</b>	Participants in the picture are a person and Cinderella. Someone asked for a beautiful Cinderella dress. The picture shows <b>interactive participants</b> when participants interact with each other in the film. In the picture, someone is seen interacting with Cinderella.
<b>Distance</b>	Distance in the image indicates a <b>close-up shot</b> as seen in the image from head to shoulders, cutting the Subject to the shoulders. Bring the Subject and audience closer together. Moreover, see detailed pictures. As we can see, the picture shows a person and Cinderella closer.
<b>Angle</b>	The angle used in this image is a <b>horizontal involvement angle</b> because the image is taken frontally. The image is level with the Subject or facing directly into the Subject from the front.
<b>Gaze</b>	The Gaze used in the image is the <b>offer gaze</b> , where the participants are not looking directly at the audience.
<b>Modality</b>	The modality for the image is high because the saturation is high, and the colors in the image vary. We can see a lot of colors in clothes that are very clear. The contextualization is very clear and detailed. The lighting is luminous and bright.

### Interplay between text and images

In the eighth image, there is a relationship between text and images. This can be seen from the image shown. In the picture, someone is looking at Cinderella while looking at her dress and asking where Cinderella bought the dress. So, the text and images on the datum are related and have a relationship.

The writer concludes that a fairly clear image with text subtitles is sufficient to describe an image at datum 8.

### Datum 9



The picture above depicts a prince waiting for Cinderella to arrive. The prince is looking for Cinderella's whereabouts, shown in the text "Where is she?".

Analysis of the text on datum 9: "Where is she?"

Where	Is	She
Adjunct/WH	Finite	Subject
Residue	Mood: interrogative	

Based on the analysis results above, it can be seen from the text "where is she?" including interrogative text because it shows questions to participants in the order ("where") adjunct/WH. After all, an Adjunct is an element that does not have the potential to become the Subject of the word ("where") followed by the word ("is"), which means finite, subject ("she"), subject and finite are closely related and combined into one unit called "Mood" and adjunct/WH called

residue. as per the analysis by Halliday & Matthiessen (2013).

Analysis of the image on datum 9

Image interactive meanings	
<b>Participants</b>	Participants in the picture are the prince who are looking for Cinderella. The image shows <b>represented participants</b> because the image does not interact with anyone in the film, only with consumers who interact directly with the audience.
<b>Distance</b>	Distance in the image indicates a <b>close-up shot</b> as seen in the image from head to shoulders, cutting the Subject to the shoulders. Bring the Subject and audience closer together. Moreover, see detailed pictures. As we can see, the picture shows the prince closer.
<b>Angle</b>	The angle used in this image is the <b>horizontal detachment angle</b> because the image is taken from a slanted angle. The image is out of alignment with the Subject or is not facing directly at the Subject but looking at them 'from the side.
<b>Gaze</b>	The Gaze used in the image is the <b>offer gaze</b> , where the participants are not looking directly at the audience.
<b>Modality</b>	The modality for the image is high because the saturation is high, and the colors vary. We can see that there are many colors on the clothes, which are very clear. The contextualization is very clear and detailed, showing a woman sleeping in many of her designs. The lighting is luminous and bright.

### Interplay between text and images

In the ninth image, there is a relationship between text and images. This can be seen from the picture shown. An image of a prince who looks confused looking for Cinderella's whereabouts is shown in the text in the image "Where is she?". So, the text and images in Datum 9 are related and have a relationship.

The writer concludes that a clear picture with text subtitles is sufficient to

describe an image at datum 9.

### Datum 10



The picture above depicts a king about to abdicate his daughter's throne. He will take off his crown and will give him his daughter. It can be seen in the text that the king says, "can I take this crown off?"

Analysis of the text on datum 10: "Can I take this crown off?"

Can	I	Take this crown
Finite	Subject	
Mood: Yes/no interrogative		Residue

Based on the results of the analysis above, it can be seen from the text "Can I take this crown off?" includes interrogative yes/no text because it shows questions to participants in the order ("can") finite before ("I") Subject which is called yes-no interrogative and the rest of the clause ("take this crown off?") called the residue. as per the analysis by Halliday & Matthiessen (2013).

Analysis of the image on datum 10

Image interactive meaning	
<b>Participants</b>	The participant in the picture is a king and queen talking. The king wanted to give his crown. The picture shows <b>interactive participants</b> when participants interact with each other in the film. The picture shows someone interacting with Cinderella.
<b>Distance</b>	Distance in the image shows <b>the mendium close-up</b> shot as seen in the image from head to knee, cutting through the Subject to the knees. In the image, we can see some objects but not the whole.
<b>Angle</b>	The angle used in this image is the <b>horizontal detachment angle</b> because the image is taken from a slanted angle. The image is out of alignment with the Subject or is not facing directly at the Subject but looking at them 'from the side.
<b>Gaze</b>	The Gaze used in the image is the <b>offer gaze</b> , where the participants are not looking directly at the audience.
<b>Modality</b>	Modality of the image is high modality because the saturation is high and the color in the image varies. We can see that there are many very vivid colors. The contextualization is very clear and detailed, showing a person showing a map and a bright red color on a chair. The lighting is luminous and bright.

### Interplay between text and images

In the tenth picture, there is a relationship between text and images. This can be seen from the image shown. Image of a king and queen. The king wanted to remove his crown and asked the queen, "can I take this crown off?" This is shown in the text in the image. The king wanted to give the crown to his daughter. So, the text and images on datum 10 are related and have a relationship. The writer concludes that a clear picture with text subtitles is sufficient to describe an image at datum 10.

## **B. Discussion**

This study delves into the film "Cinderella 2021" from the vantage point of Systemic Functional Linguistics, as delineated by Halliday and Matthiessen (2013), focusing on the interpersonal metafunction, and Multimodal Discourse Analysis, based on Kress and Leeuwen's (2006) theories concerning interactive meanings. The objective is to conduct a comprehensive analysis of both verbal and visual elements in the movie to fathom the articulation, comprehension, or assessment of the film in its broader social context.

The visuals within a film represent a form of nonverbal communication, serving as a conduit for conveying the linguistic and visual intentions of the creators. The characters in the movie might be conversing or engaging with the camera, leading to an interaction between the subject in the image and the viewer. However, it is possible that this interaction is absent, and the image merely serves as a reflection for the viewers.

In this study, text within images was analyzed using Halliday and Matthiessen's (2013) linguistic framework to fortify the verbal analysis. In the examination of interactive meanings, the focus was placed on five critical elements: participants, distance, angle, gaze, and modality. Kress and Leeuwen's (2006) theory underpinned the visual analysis.

Through a systematic breakdown of scenes based on participants in the film, it is evident that the film conveys consistent and potent messages through its linguistic elements. The film features numerous interactive participants, as the



characters within the images engage with one another. This can be discerned through the subject and finite clauses. The selected images primarily exhibit a medium close-up of characters from the head to the waist or knees, demonstrating a specific distance. The angle employed is often horizontal involvement, capturing images from the front. Gaze is also a significant element in these images, with some participants directly facing the audience, while others do not engage in direct eye contact. Furthermore, the images consistently display a high modality, as indicated by the vivid and distinct coloration. However, visual elements serve to complement and enhance the linguistic message.

This study also sheds light on the interplay between text and images. The movie "Cinderella 2021" encapsulates numerous recognizable elements such as the glass slipper, stepmother, and two stepsisters. It is an ideal candidate for analysis using both verbal and visual elements because of the numerous captivating elements that directly engage the audience.

The research of Kasni et al. (2022) and Asis et al. (2021) primarily emphasizes the role of text and image components in discerning and interpreting the meaning conveyed in films. However, these studies tend to focus more on visual elements than the verbal aspects. This study provides a more comprehensive exploration of the interplay between text and images, examining both the linguistic and visual facets of the film.

Building on prior research on the multimodal nature of films (Bo, 2018; Peng, 2022), this study strives to unearth the connection between linguistic and

visual elements in films. It scrutinizes how various semiotic modalities combine to create meaning and contribute to a deeper comprehension of the film. This approach broadens the understanding of film discourse and offers a fresh perspective for appreciating films, ultimately enhancing the audience's experience.

In summary, this study meticulously examines the interplay between text and images in the film "Cinderella 2021," focusing on the interpersonal and visual interactive linguistic elements. By applying the theories of Kress and van Leeuwen (2006) and Halliday and Matthiessen (2013), the study discovers that the film employs specific interpersonal linguistic processes. It also uncovers that visual elements serve to elucidate and enhance the messages conveyed through linguistic elements. Both linguistic and visual elements exhibit relationships, categorized into elaboration and expansion relationships.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter presents all the information that contains analysis data and findings. Research findings taken from the movie "Cinderella 2021" are discussed. This section discusses the various findings and discussions in this study. The content of the findings is the result of an analysis of the relationship between text and images in the film Cinderella 2021

#### A. Conclusions

This research has provided comprehensive answers to the research questions regarding the interpersonal verbal linguistic functions and interactive visual functions used in the film "Cinderella 2021" and how these functions establish connections between text and images for the audience. Through the application of theories by Halliday and Matthiessen (2013) for the analysis of interpersonal linguistics and Kress and van Leeuwen (2006) for the examination of visual elements, this study uncovered significant insights.

In the realm of interpersonal linguistics, the research has identified the central role played by subject and finite clauses, which constitute the "Mood" of the film. These clauses were instrumental in emphasizing the actions and activities of the participants within the images. They provided a lens through which to scrutinize how participants interacted within the depicted scenes. The research also unearthed distinct linguistic structures such as declarative, Yes-no

interrogative, and WH interrogative clauses, elucidating the communicative nature of these structures within the movie. These linguistic components served to accentuate what the participants were doing within the images.

In the sphere of visual elements, the study found that images harnessed several features, encompassing viewpoint, camera angles and movements, participants, and distance. It revealed the vital role played by gaze in representing messages of offer or demand between participants in the film and the audience. Camera angles and movements were employed strategically to underscore the message and focus of the communication. Participant features were leveraged to decode the interactions and relationships between participants within the film and the audience. Distance, although not a primary feature, was occasionally used to convey a sense of intimacy and proximity in certain scenes, thereby influencing the message conveyed to viewers. Furthermore, the analysis of modalities in the images unveiled the film's commitment to rendering images with a high degree of clarity, ensuring that the audience could perceive them vividly.

In conclusion, the data for this research was collected through observation of the film, with a focus on elucidating the relationships between text and images. The selection and use of these modes, both verbal and visual, were found to be integral not only for creating visually appealing cinematic works but also for effectively conveying the film's intended meaning to the audience and

readers. The study extensively analyzed the film "Cinderella 2021" through the lenses of interpersonal and visual interactive linguistics, considering participants, distance, angle, gaze, and modality. The findings have enriched our understanding of how linguistic and visual elements collaboratively convey complex narratives, emotions, and cultural messages within the cinematic context.

## **B. Suggestion**

Building upon the insights garnered from this research into interpersonal and visual interactive linguistic analysis, it is recommended that future researchers delve deeper into the theories of Multimodal Discourse Analysis and Systemic Functional Linguistics. Exploring these theories with diverse data sources, such as different films, can yield more varied and extensive data, encompassing a broader spectrum of metafunctions. Researchers should consider broadening the scope to encompass all available metafunctions, rather than limiting their focus to interactive and interpersonal functions, for a more comprehensive analysis.

In addition, future research endeavors could investigate various Cinderella films, expanding beyond the confines of a single narrative. Employing the same theoretical frameworks, or others that may be relevant, researchers could explore a range of films to gain diverse perspectives. There are multiple metafunctions within Multimodal Discourse Analysis and Systemic

Functional Linguistics, and researchers should consider exploring different metafunctions to garner insights from multiple dimensions. This approach allows for a more holistic understanding of the subject matter.

Furthermore, it is suggested that future research endeavors place a stronger emphasis on classifying politeness strategies. Researchers can investigate the nuanced ways in which politeness is conveyed through both text and images in films. By examining these strategies in more detail, a richer and more comprehensive understanding of their usage can be achieved.

Overall, future research should continue to explore the realms of Multimodal Discourse Analysis and Systemic Functional Linguistics. This research has the potential to further uncover the intricate meanings conveyed through images and text, offering valuable insights to students and prospective researchers. The analysis of the relationship between text and images is a dynamic field, and future studies can contribute to expanding our knowledge in this area.

## BIBLIOGRAPHY

- Anwari, A., & Yuwono, U. (2021). *Pemaknaan Relasi Moda Verbal Dan Moda Visual Pada Teks Yang Dianggap Mengandung Tindak Pencemaran Nama Baik Dan*. *Prosiding Konferensi Linguistik*, 1, 43–50.
- Asis, L. M., Aso, L., & Amstron, N. (2021). *Words and Images in Maleficent: Mistress of Evil Movie*. *ELITE: Journal of English Language and Literature*, 4(2), 246–254. <https://doi.org/10.33772/elite.v4i2.1188>
- Bo, X. (2018). *Multimodal Discourse Analysis of the Movie Argo*. *English Language Teaching*, 11(4), 132. <https://doi.org/10.5539/elt.v11n4p132>
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed.). SAGE Publications, Inc.
- Degaf, A., Wijana, I. D. P., & Poedjosoedarmo, S. (2019). *Textual Analysis on Celebrity News in the Online Media*. *LiNGUA: Jurnal Ilmu Bahasa dan Sastra*, 14(2), 249-260. ISSN 2442-3823
- Degaf, A., Nabila, I., & Amrullah, L. (2023). *The Depiction of Environmental Preservation by Indonesian Media: Study of Euphemism and Dysphemism*. In *Proceedings of the 4th Annual International Conference on Language, Literature and Media (AICOLLIM 2022)* (pp. 41-51). Atlantis Press. [https://doi.org/10.2991/978-2-38476-002-2\\_5](https://doi.org/10.2991/978-2-38476-002-2_5)
- Grammar, F., & Grammar, F. (n.d.). *Halliday, M.A.K. (2000). An introduction to functional grammar functional grammar*.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2013). Halliday's introduction to functional grammar: Fourth edition. In *Halliday's Introduction to Functional*

- Kasni, N. W., Asrofil, & Asfar, N. A. (2022). *Texts and Images in Aquaman Movie (A Multimodal Discourse Analysis)*. *International Journal of Systemic Functional Linguistics*, 5(1), 23–33. <https://doi.org/10.55637/ijlsl.5.1.4917.23-33>
- Luca, I.-S. (2020). *A Multimodal Discourse Analysis in Media*. *Romanian Journal of English Studies*, 17(1), 74–80. <https://doi.org/10.1515/rjes-2020-0009>
- Mehdi, M., Anwar, A., & Ahmad, M. (2022). *Capitalism, Cannibalism and Humanism: A Multimodal Analysis of the Movie The Platform*. *Pakistan Journal of Social Research*, 04(02), 883–892. <https://doi.org/10.52567/pjsr.v4i2.540>
- Munawaroh, P., & Ishlahiyah, M. (2023, September). Interactive Metadiscourse in Guardian Australia’s TikTok and Website News Reports. *Annual International Conferences on Language, Literature, and Media*, 5, 69-78. <https://doi.org/10.18860/aicollim.v5i1.2443>
- Nashiroh, T. S. (2021). *Propaganda Message Constructions in The Great Hack Movie: A Multimodal Discourse Analysis*.
- Peng, Z. (2022). *A Multimodal Discourse Analysis of Movie Posters From the Perspective of Visual Grammar — A Case Study of “Hi, Mom.”* Theory and Practice in Language Studies, 12(3), 605–609. <https://doi.org/10.17507/tpls.1203.22>
- Permata Yanda, D. (2018). *A Multimodal Discourse Analysis (Mda) on Bidadari Bermata Bening Novel By Habiburrahman El-Shirazy (Analisis Wacana Multimodal Dalam Novel Bidadari Bermata Bening Karya Habiburrahman El-Shirazy)*. *Gramatika STKIP PGRI Sumatera Barat*, 4(2).
- Riyandi, S. W. (2022). *Visual and Verbal Means to Attract our Clicks: Multimodality in Youtube Thumbnails*. *NOTION: Journal of Linguistics, Literature, and Culture*, 4(1), 54–62. <https://doi.org/10.12928/notion.v4i1.5773>
- Thoyib, M. E., Rofiq, Z., Degaf, A., Huda, M., & Irham. (2018). *Polarization through Religious-Driven Issues in the Dutch Mass Media: A Critical Discourse Perspective*. In *Proceedings of the 1st International Conference on Recent*



Innovations (Vol. 1:1, pp. 608-613). SciTePress.

Tsuroyya, I., & Degaf, A. (2023). *Discourse markers in Michelle Obama's interview during Oprah's 2020 Vision Tour Visionaries*. Annual International Conferences on Language, Literature, and Media, 5, 159-169.

<https://doi.org/10.18860/aicollim.v5i1.2435>

Xing, Q. (2022). *Multimodal Discourse Analysis on A Cartoon Film Trailer Up*. *Journal of Linguistics and Communication Studies*, 1(1), 17–26.

<https://doi.org/10.56397/jlcs.2022.11.04>

Zahro, F., Irham, I., & Degaf, A. (2021). *Scrutinizing Metadiscourse Functions in Indonesian EFL Students: A Case Study on the Classroom Written and Spoken Discourses*. MEXTESOL, 45(2), 1-14. ISSN 2395-9908.




## **CURRICULUM VITAE**








Harsanda Julianingsi was born in Makassar on July 16 2001. She graduated from SMAN 15 Makassar in 2019. During high school, she was a member of the OSIS. She started his higher education in 2019 at the English Literature Department of UIN Maulana Malik Ibrahim Malang and completed her studies in 2023. She actively participated in various organizational events during college, such as the English Literature Student Association. She was secretary-treasurer at the Srikandi dance studio supported by DEMA F. Besides, she is also very active in a regional organization called IKAMI SULSEL CAB. MALANG is head of the field and has also been a secretary at events held by regional organizations. She also likes dancing, usually practicing dancing.



## APPENDIX


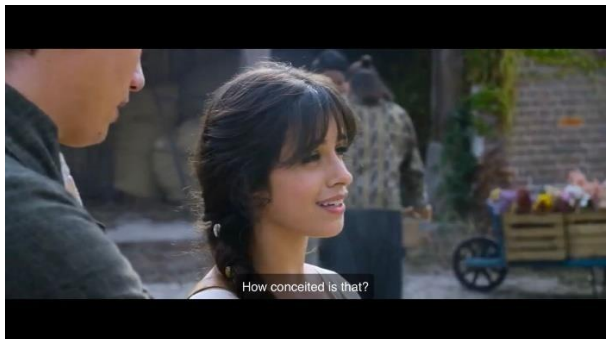

## Appendix 1. The Analysis of Visual Elements

No	Images	Visual analysis
1.		<p>Interactive participant</p> <p>Long shot</p> <p>Vertical angle</p> <p>Gaze: offer</p>
2.		<p>Interactive participant</p> <p>Medium close up</p> <p>Detachment Horizontal angle</p> <p>Gaze: offer</p>
3.		<p>Interactive participant</p> <p>Medium close up</p> <p>Detachment Horizontal angle</p> <p>Gaze: offer</p>

4.	 <p>You heard the king.</p>	<p>Interactive participant</p> <p>Long shot</p> <p>Vertical angle</p> <p>Gaze: offer</p>
5.	 <p>So, what option do you really have?</p>	<p>Interactive participant</p> <p>Close up shot</p> <p>Involment    Horizontal angle</p> <p>Gaze: demand</p>
6.	 <p>who would like to purchase this one-of-a-kind,</p>	<p>Interactive participant</p> <p>Long shot</p> <p>Vertical angle</p> <p>Gaze: offer</p>
7.	 <p>We run households.</p>	<p>Interactive participant</p> <p>Close up shot</p> <p>Involment    horizontal angle</p> <p>Gaze: offer</p>
8.	 <p>He's kind of cute.</p>	<p>Represented participant</p> <p>Close up shot</p> <p>Involment    horizontal angle</p> <p>Gaze: offer</p>

9.		<p>Interactive participant</p> <p>Long shot</p> <p>Involment    horizontal angle</p> <p>Gaze: offer</p>
10.		<p>Represented participant</p> <p>Close up shot</p> <p>Involment    horizontal angle</p> <p>Gaze: demand</p>
11.		<p>Introgative participant</p> <p>Medium close up</p> <p>Involment    horizontal angle</p> <p>Gaze: offer</p>
12.		<p>Represented participant</p> <p>Medium close up</p> <p>Detachment    horizontal angle</p> <p>Gaze: offer</p>
13.		<p>Interactive participant</p> <p>Close up shot</p> <p>Detachment    horizontal angle</p> <p>Gaze: offer</p>

14.		<p>Interactive participant</p> <p>Close up shot</p> <p>Involment    horizontal angle</p> <p>Gaze: offer</p>
15.		<p>Interactive participant</p> <p>Close up shot</p> <p>Involment    horizontal angle</p> <p>Gaze: demand</p>
16.		<p>Interactive participant</p> <p>Close up shot</p> <p>Involment    horizontal angle</p> <p>Gaze: offer</p>
17.		<p>Interactive participant</p> <p>Close up shot</p> <p>Detachment    horizontal angle</p> <p>Gaze: offer</p>

18.		<p>Interactive participant</p> <p>Long shot</p> <p>Vertical angle</p> <p>Gaze: demand</p>
19.		<p>Interactive participant</p> <p>Close up shot</p> <p>Involment    horizontal angle</p> <p>Gaze: offer</p>
20.		<p>Represented participant</p> <p>Long shot</p> <p>Involment    horizontal angle</p>

## Appendix 2. The Analysis of Verbal Elements

I	Feel	Great	About Myself
Subject	Finite	Complement	Adjunct
Mood: Declarative		Residue	

I	Am	Your	Fabulous	godmother
Subject	Finite	Predicator	Complement	Adjunct
Mood: declarative		Residue		

This	Is	Gorgeous
Subject	Finite	Complement
Mood: declarative		Residue

You	Heard	The King
Subject	Finite	Complement
Mood: Declarative		Residue

What Option	Do	You	Really have
Complement/WH-	Finite	Subject	Predicator
Residue	Mood: interrogative		Residue



Who	Would		Like to purchase this one of a kind
Subject/WH-	„past“ Finite	„will“ predicator	Complement
Mood : interrogative		Residue	

We	Run	Households
Subject	Finite	Complement
Mood: declarative		Residue

He	„s	Kind of cute
Subject	Finite	Complement
Mood: declarative		Residue

She	Was	Looking	Forward	To that ball
Subject	Finite	Predicator	Complement	Adjunct
Mood: declarative		Residue		

What	Are	We	Calling	You
Adjunct/WH	Finite	Subject	Predicator	Complement
Residue	Mood: interrogative WH/		Residue	

May	I	Ask you a questions
Finite	subject	Complement
Mood: yes/no interrogative		Residue

You	Are	All so beautiful
Subject	Finite	Complement
Mood: declarative		Residue

What time	Is	It
Complement/WH-	Finite	Subject
Residue	Mood: interrogative	

It	„s	Midnight
Subject	Finite	Complement
Mood: declarative		Residue

You	„ur	Worried	To look a fool
Subject	Finite	Predicator	Adjunct
Mood: Declarative		Residue	

That	„s	So sweet
------	----	----------

Subject	Finite	Complement
Mood: declarative		Residue

You	Look	So beautiful
Subject	Finite	Complement
Mood: declarative		Residue

This	Is	Me showing you
Subject	Finite	Complement
Mood: declarative		Residue

How	Conceited		Is that
Subject/WH-	„past“ Finite	„conceit“ Predicator	Complement
Mood: interrogative		Residue	

That girl	„s	Name is Ella
Finite	Subject	
Mood: declarative		Residue