A Case Study of Multimodal Analysis: The Representation of a Female Model in the 'Insight' Rubric of *Male* Magazine 147th Edition

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ABSTRACT

The present study entitled "A Case Study of Multimodal Analysis: The Representation of a Female Model in the 'Insight' Rubric of Male Magazine 147th Edition" aims at discovering the image of Indonesian women presented in the men's magazine visually and verbally. Using a descriptive qualitative method, this study applies multimodality based on Halliday's (1994) Systemic Functional Linguistics to analyze the visual and verbal modes in the data. In the visual stage, the data are analyzed by Kress and van Leeuwen's (2006) visual grammar, Wilfred's (1962) meaning of colors, and Barnard's (2007) theory of fashion and physical appearance. Meanwhile, the verbal data are analyzed Halliday's (1994) transitivity. The findings show that the integrated visual and verbal modes complement each other to construct the image of the female model. The female model is visually represented as a physically and spiritually beautiful woman with aggressiveness. In addition, the female model is verbally represented as a hardworking, popular, and, curious woman who tends to use her feelings in life. Those representations can lead her to be the sex object for men yet powerful woman. In relation to the gender issue, the study concludes that the magazine reflects how women's stereotypes change overtime depending on the cultural society.

Keywords: *Women's representation, multimodality, visual analysis, verbal analysis, magazine.*

INTRODUCTION

The issue of gender has been considerably talked about in society. Gender can be defined simply as the different roles between men and women which are influenced by society. As stated by Brannon (2004), gender is about how men and women behave in society. As known socially, men have higher positions than women. Since this case is still unendingly debated, it also occurs in mass media. One of the examples is magazines. Magazines are mass media which convey the contents of information not only through the presentation of written text, but also through the images.

Knowing that magazines have two forms of modes, which are visual and verbal, multimodality based on Halliday's (1994) Systemic Functional Linguistics is suitable as the framework for analyzing multimodal data. Kress and van Leeuwen (2001) define multimodality as the use of different semiotic modes at the same time with a particular way in a product design to complete and strengthen the meanings in a communicative text. In short, multimodality provides procedures of analysis to study discourses with the use of several semiotic resources.

Many researchers have conducted analyses to the media with visual and verbal data. One of the example is Fathimah (2014) who has conducted research to investigate mothers' representation in six television advertisements. The researcher has investigated the visual and verbal texts in the data using Kress and van Leeuwen's (2006) visual grammar and Halliday's (1994) transitivity and mood analyses. The results show that the representation of mothers in the advertisements is not negative. Mothers are represented as warm, tender, and caring. Moreover, they are seen as authoritative and knowledgeable. To be concluded, the advertisements suggest that the product must be beneficial to help mothers who have much responsibility to take care of their family.

From the study above, it can be seen that multimodal analysis can be used to examine the issue of representation. Representation is meanings in the important part of a

process which is created and exchanged between cultural members (Hall, 1997). This recent study aims to see the visual and verbal representation of Indonesian women in an online magazine, realized by the female model. This magazine is targeted to adult men (above 18th years old) namely *Male* (*Mata Lelaki*). This study will focus on the 'insight' rubric of *Male* 147th edition. In addition, the study puts the female model as the focus of the study because she is seen as the objects of men's interests. From the representations, the study also finds the meanings behind them.

THEORETICAL FRAMEWORK
Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) is known as guidance to analyze one of the multimodal discourses which is the verbal mode. This foundation has become the framework for several studies of modes communication (see Machin, 2011). It means that verbal mode on the form of writing becomes the center of any other modes.

In studying languages whether they are linguistic or non-linguistic or multimodal (both linguistic and non-linguistic) texts, the functions are still the same. Halliday (1994) proposes *three metafunction of languages* which see grammar of language as meaning-making (cited in Hermawan, 2013). Those three metafunction are ideational, interpersonal, and textual metafunction (Gerot & Wignell, 1994; Halliday, 1994). The ideational metafunction is mostly about representing people's experiences. Meanwhile, the interpersonal metafunction refers to the social relationships between individuals. The last which is the textual metafunction is about expressing the relation between semiotic resources in its environment (*ibid*). Finally, Halliday's three metafunction becomes the basic guidelines to other semioticians.

Visual Grammar

Images in this present study are in the form of photographs. These visual data in the form of photographs are analyzed using Kress and van Leeuwen's (2006) visual grammar

which is briefly explained in their book "Reading Images: Grammar of Visual Design (2nd Edition)". In visual grammar, the ideational metafunction is called *representational meaning* which is discussed within narrative and conceptual representation by analyzing the represented participants (all entities presented in the picture). Meanwhile, interpersonal metafunction is called *interactive meaning* which is realized by analyzing the relation between the represented participants and the viewers through the gaze, size of frame, and angle shot. Lastly, the *textual metafunction* is called compositional meaning which covers the analysis of information value, salience, and framing (Kress & van Leeuwen, 2006).

Representational meaning in visual grammar focuses on the represented participants of the images. Kress and van Leeuwen (2006) suggest that participants in visual grammar are divided into two kinds: *represented participants* and *interactive participants*. Represented participants are those presented in the picture while interactive participants are more like the viewers of the images. Represented participants have two kinds of process which are *narrative processes* and *conceptual processes*. The difference is influenced by vectors. Kress and van Leeuwen (2006, p. 59) states that "in pictures, these vectors are formed by depicted elements that form an oblique line, often a quite strong, diagonal line". Narrative processes can be marked by the presence of vectors and usually appear in the form of story images. It is contradictory with conceptual processes which never do (*ibid*). The study more focuses on the conceptual processes, especially analytical process, since the data of the study are not in the form of story images. In *analytical processes*, the participants are related to the terms of part-whole structure. The participants are called 'Carrier' (whole) and 'Possessive Attributes' (parts). The meanings of the carrier are realized within the possessive attributes.

Iinteractive meaning sees the relation between represented participants and the viewers. There

are three elements that are examined to reveal the interactive meaning of images which are gazes, size of frame, and perspectives. The concept of gaze is called 'demand' and 'offer'. The images are demand, if the represented participants directly look at the viewers' eyes. The demand images mean that the producers want to do something to the viewers. The image is 'offer' if the represented participants do not look at the viewers. In this kind of images, the producers just want to provide information to the viewers. The second element of interactive meaning is *size of frame* or *distance*. Size of frame refers to the use of shots whether it is extreme close-up, close-up, medium close shot, medium shot, medium long shot, long shot, and extreme long shot. The choice of distance is also believed to have different social relations between represented participants and viewers. Finally, *perspective* as the last element of interactive meaning is served to show the position in which the viewers are made to see the images. Perspective deals with the choice of angles. The first angle is called 'high angle' which is shown as the interactive participants look down on something implying that they have more power than the represented participants. In contrast, if the interactive participants look up at something, it is taken by 'low angle' which indicates that something has power to the viewers. Lastly, in the angle of eye-level, the power relation between represented participants and the viewers are equal. Thus, from the discussion of perspective, it can be seen that the choice of angles determines the power degree in different relationships (Kress & van Leeuwen, 2006).

Lastly, compositional meaning describes how representational and interactive elements are made to be interrelated and integrated to be meaningful as a whole (Kress & van Leeuwen, 2006). Thus, compositional meaning relates representational and interactive elements through three systems: information value, salience, and framing. *Information value* refers to the placement of elements in the images. From the three placements, the compositional meaning of the images can be defined in three types:

'Given' and 'New' (the information value of left and right), 'Ideal' and 'Real' (the information value of top and bottom), and 'center' and 'margin'. Given which is placed in the left side of the image means something which has been already known as a part of a culture. On contradictory, new placed in the right side of the image represents something viewers have not known yet and becomes the special attention to them. Ideal and real are the realization for the placement of top and bottom which can be seen through the vertical line in the images. Ideal placed in the top of the images consists of information which tends to make some kinds of emotive appeal and contains general essence of information. In contrast, real which is placed in the bottom of the image shows more informative and practical information of what actually is. Lastly, the center and margin look images from the dimensions of enter and margin. Center which is positioned in the middle of the image is considered as the core of the information. Meanwhile, margin is

subservient to its center (Kress & van Leeuwen, 2006).

This study adds two tools for analyzing the visual data. They are Wilfred's (1962) meanings of colors and Barnard (2007) meanings of fashions and physical appearances. These additions are conducted to get deeper analyses of representational and compositional meanings.

Transitivity

Transitivity sees clauses as representation (Gerot & Wignell, 1994). In relation to this present study which aims to reveal the issue of representation of a female model in an online magazine, transitivity is the suitable tool to analyze the verbal mode in the data. It deals with the meaning-making of people, events, or other issues which are made by the influences of author/writers' experiences in the texts. The analysis in transitivity is done by separating sentences into clauses. Then, the functions of sequence parts are given according to the content of languages including doing, sensing, being, and saying activities. They are all covered in the analysis of three semantic

categories which are participants, processes, and circumstances.

Participants and processes are related to each other. Processes seem more controlling the clause because meanings or messages in the clause are realized within them. Meanwhile, participants follow each type of process. Furthermore, types of process include material, mental, behavioral, verbal, relational, existential, and meteorological processes. However, this study only focuses on the material, mental and relational processes.

The first type of process is *material*. Material processes are the processes of doing or happening (Gerot & Wignell, 1994). They tell such a subject physically does something (to an object) or what happens. The participants of this material process are called 'actor' as the doer and 'goal' as the done.

The next type of process is *mental*. Different from material processes, mental processes are not kind of physical actions. They are the processes of sensing which includes affective or reactive (feeling), cognitive (thinking), and perceptive (perceiving). The participants in this type of process are 'senser' and 'phenomenon'.

Then, there is *relational* processes which tell about being and having. In addition, the relational processes are divided into two types which are *attributive* and *identifying*. Attributive processes assign qualities while identifying processes build identities. A way to differ between attributive and identifying is by noticing that identifying processes are reversible (Gerot & Wignell, 1994). They also have different participant roles. Attributive processes have 'carrier' and 'attribute'. Meanwhile, participants of identifying processes are 'token' and 'value'.

RESEARCH METHOD

This study attempts to reveal the visual and verbal representations of a female model in the 'insight' rubric of *Male* Magazine 147th edition. The study considered as a case study employs a descriptive qualitative approach. A qualitative case study method is an approach to conduct research which focuses on the description and interpretation of

certain phenomena in a sample of cases investigated to gain meanings and understandings. As stated by Baxter and Jack (2008), a qualitative case study allows the researchers to analyze complex phenomena within their contexts. This research design is suitable to be applied because this recent study aims at analyzing visual and verbal data as the textual evidence.

In terms of data collection, this recent study takes *Male* Magazine 147th edition as the source of the data by downloading it in www.male.detik.com. Meanwhile, the rubric selected is 'insight' because it presents the female model in the cover of the magazine and contains her point of view about attractive men in eight pages with verbal and visual discourses. The visual and verbal analyses are conducted separately. Kress and van Leeuwen's (2006) *Visual Grammar* and some supporting tools by Wilfred (1962) and Barnard (2007) are used to analyze the visual data. Whereas, Halliday's (1994) transitivity is applied to analyze the verbal data.

FINDINGS AND DISCUSSION

This section presents findings of the study and the discussion to answer the research questions: 1) How is the female model visually represented in the 'insight' rubric of 147th edition of *Male* Magazine, 2) How is the female model verbally represented in the 'insight' rubric of 147th edition of *Male* Magazine, and 3) What do the representations signify.

Visual Respresentation of the Female Model

Figure 1. Page 2 in the 'insight' rubric of Male 147th edition

In terms of visual analysis, the study firstly finds that the female model can be represented as a woman with beautiful physical appearance. This

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can be identified by the analysis of analytical processes of representational meaning embedded in the image of the female model. The female model who is always represented as the carrier of the analytical processes has similar possessive attributes in every single image. The possessive attributes are all the mini outfits she wears, it can be seen in Figure 1. This can identify that she wants to show off some of her body parts to the viewers. Those body parts she wants to show off are her bright complexion, long hair, and slender body. They can represent her as the woman with beautiful physical appearance (Barnard, 2007). A woman with white complexion is considered as the ideal of beauty concept in Indonesia (Krishen, la Tour, & Alishah, 2014; Prianti, 2013). Furthermore, the female model has long hair. Different from short hair which is more associated with conservative (Barnard, 2007), long hair is more assumed to be young, graceful, and modern. The last aspect of the female model's beauty is her good-formed body or slender body. Having slender body is something

that is preferable for women in general (Acevedo et al., 2006; Prianti, 2013). Thus, the slender body the female model has can be considered as beautiful.

In addition, the representational

Figure 2. Page 3 in the 'insight' rubric of Male 147th edition

meaning can construct another image of the female model in the data of the study. She is also represented as an aggressive woman. This can be identified from scrutinizing the fashion she wears. As known before, all the fashion attributes or outfits worn in the magazine are kinds of mini outfits. She looks seminude.

Furthermore, the selected shoes she

wears are all high heels. According to Barnard (2007), mini trousers and high heels indicate modernity and aggressiveness.

In terms of personalities, the results show that the female model is depicted as a powerful and good woman who can build relation to other people. Firstly, the relation between the female model and the viewers is indicated by the use of her gazes in interactive meaning analysis. The demand gazes given by the female model are created to build social affinity between her and the viewers. In addition, the female model seems like posing with attractive expression in the demand images. Then, she is also represented as a strong woman since the use of angle in the images is mostly low angle as depicted in Figure 2. This indicates that she shows off her power over the viewers. Lastly, her personalities are spiritually good in terms of honesty, happiness and independence. These results are gained from the analysis of colors used in the images. The female model tends to use bright colors in every fashion detail she wears. Thus, she

wants to show positive energies to the viewers in order not to consider her as a negative woman.

Furthermore, the analysis of compositional meanings proves that the object of all the content in the magazine is the female model. Mostly, the female model plays role as the given information. It means that the whole representation of her is already known by the viewers. The representation includes the female model's physical beauty and positive personalities. It is all covered in the analysis of compositional meanings. In addition, the salience in all images is held by the female model. She is the most salient element over the others.

Verbal Representation of the Female Model

In verbal analysis, the study finds 33 clauses in the eight pages of 'insight' rubric of *Male* Magazine 147th edition. Those clauses are created by the producer, the interviewer and the female model of *Male*. However, there are 26 clauses which can represent the female model. The representation of the female model can be outlined by her position in the

system of transitivity. The female model represented as the actor of material processes comes to 10 clauses (38.4%). In addition, there are 9 clauses using relational processes (34,6%), in which 6 clauses with attributive and 3 clauses with identifying processes. Furthermore, the female model represented as the senser of mental processes is in 7 clauses (26.9%). From those findings, the representation of the female model in the 'insight' rubric of *Male* Magazine 147th edition can be presented as a hard-worker, popular, and curious woman who believes more in her feelings in undergoing life.

In all clauses with material processes, the female model plays roles as the actor. Actor is the participant who does the action or by who the process is done. The verbal analysis of the study shows that the use of material processes mostly found in the texts regarding the female model's career or works. For examples, the clauses "*Rencananya album tersebut dirilis tahun ini*" and "*Selanjutnya, ia akan melakukan persiapan singke terbaru termasuk*

syuting klip video kedua di Kuala Lumpur, Malaysia, dan tur ke beberapa kota di Indonesia" are created by the producer of the magazine. The producer tells the readers about the female model's works. Meanwhile, the clause "*Aku pernah berakting dalam beberapa sinetron*" is produced by the female model when she is asked by the interviewer of the magazine regarding her works. By the presence of material processes such as '*rilis*', '*melakukan*', and '*berakting*', the female model can be represented as a woman with action. This representation is contradictory to socially stereotypical view about women which sees them as passive and dependent human beings (Essien & Ukpong, 2012). Despite all the traditional stereotypes of women, the representation of the female model as a hard worker is in line with Damayanti (2014) who states that women, nowadays, are expected to work due to the economical urges especially in the big cities to support their life. Thus, in this contexts, the female model does a lot of working

actions for her own happiness and success.

In terms of relational processes, the findings show that the amount of clauses with attributive processes is higher than the identifying processes. It indicates that the female model tends to more assign qualities to something rather than giving identities. All the attributive and identifying processes used are in the form of intensive. Intensive relational processes establish a relationship between two terms and expressed by the verb 'be' (Eggins, 2004). An example of clauses with attributive process is "*Sex urutan ketiga teratas*". She gives her opinion towards sex. She assigns qualities to sex. The qualities are shown in the participant of attributes. Meanwhile, sex plays the role as the Carrier. Thus, the female model notices that sex has some qualities which are 'very important' and 'in the top three'. The use of attributive processes by the female model is proved that she knows something about sex. Meanwhile, the clause "*Dalam sebuah hubungan, kesetiaan dan kepercayaan adalah dua elemen*

vital" is provided as the example of clause with indentifying process. The clause produced by the female model in the analysis above is about love relationship which can be noticed in the Circumstance 'In a relationship'. Here, she shares her knowledge regarding love relationship to the readers. By using the identifying intensive process 'are', she builds identities to the Token 'loyalty and trust'. The identity is seen in the Value 'two important elements'. Thus, the female model knows enough what to do to build a good relationship. On the consequence, the study finds that the female model can be represented as the popular and curious woman. However, she tends to be assigned by qualities.

Lastly, the female model is all represented as the Senser in the clause with mental processes. The Senser is the active participant who feels, thinks, or perceives (Eggins, 2004). There are three clauses with different topics as the examples: 1) "*Pada dasarnya aku mencintai segala hal yang terkait dengan dunia seni*", 2) "*Aku sangat mengapresiasi pria yang mendukung profesi pasangannya*",

and 3) "*Setiap pasangan, terutama wanita harus enjoy dalam bercinta*". All the mental processes in the three clauses are kinds of feeling processes, which are '*mencintai*', '*mengapresiasi*', and '*enjoy*'. Consequently, the female model can be represented as a feeler. She involves her feelings to everything she undergoes including her career, love relationship, or sex.

Signification of the Representations

After knowing all the visual and verbal representations of the female model in the 'insight' rubric of *Male* Magazine 147th edition separately, the study finds the relationship between the two modes. As suggested by Hagan (2007), there are particular similarities between visual and verbal collaboration to form meaning relationship. The relationship between visual and verbal modes can be investigated based on the Systemic Functional Linguistic theory. Leaning on the findings of visual and verbal analysis, there is a relation in between where they complement each other to extend the meanings constructed in the other mode. Thus, the visual and verbal modes' relation can be considered as a kind of extension (Wu, 2014). As found visually, the female model is represented as a physically and spiritually beautiful woman with aggressiveness and power. Meanwhile, she is depicted as a hard-working, popular, and curious woman with feelings inside. These representation can support each other. There is connectivity between them.

From the connectivity, the study can find out that the female model can be mainly represented as a sex object for men. This finding is gained from the deeper analysis of the combination between verbal and visual analysis. Firstly, there is a finding that shows the female model as the only object of attention. This indicates that she is the core of information conveyed by the magazine. She is seen wearing mini outfits in every images which means showing off her modernity and aggressiveness. In addition, in the verbal texts, the magazine provides the female model telling about sex and puts it in the beginning and ending page of the data investigated. Those connected representation can

conclude the female model as the sex object offered by the producer of *Male*. By presenting a figure in form of sex object, the producer can attract the targeted market, which is male readership, to increase the selling of the magazine. Thus, the study finds that women still become the object for men's satisfaction. The issue of patriarchy which always favors men (Tognella, 2011) arises in the study.

Beside being sex object for men, the female model can be also represented as commodity. The study finds that the producer of *Male* intentionally builds the image of attractiveness to the female model. This is on purpose to attract men as the targeted readership of the magazine. It is linked with Demarest and Garner's (1992) statement that some magazines are designed to satisfy the market by focusing more on the women's physical appearances. Furthermore, women's physical beauty is often used as the tools for promoting the selling of certain products (Acevedo et al., 2006). As the consequence, the producer of *Male* uses physically beautiful women as the models and

constructs them to be aggressive on purpose to sell the magazine to the targeted readership, which is men. In addition, The female model plays the most important role in the 'insight' rubric of *Male* Magazine 147th edition. All images and information of the magazine offered by the producer are all about the female model. She is used as the tool for selling the magazine. On the consequence, she becomes the focus and the only object which is dominant in every page in the data investigated. This finding is reinforced by Gervais, Vescion, Forster, Maass, and Suitner (2012)'s statement that "women are objectified by the media, other people, and themselves" (p.3).

On the other hand, the study also finds another representation of the female model which is far from the traditional stereotypes of women known socially. Instead of being weak, unintelligent, dependent, and subordinate (Acevedo et al., 2006; Essien & Ukpong, 2012) the female model is depicted as a powerful, warm, happy, independent, and hard-working woman. These representations are gained from the

combination of visual (gazes, size of frame, angles, and colors) and verbal (material processes) analysis. It can be seen that there are extended meanings built from the relation between visual and verbal analyses. This can represent the female model as the woman who wants to hold her power and be happy by her independence.

The study shows that the magazine emphasizes more on building the image of women by presenting the female model as the object. However, the analysis of the data reflects a new way of seeing women. Women still become the sex objects for men and commodity for several intitution, but they have increased their power to be in equality. This assumption is the conclusion seen from the whole integrated visual and verbal representations of the female model. In addition, it is also clearly proved in the very last clause in the data as a conclusion. It is written "*Setiap pasangan harus enjoy dalam bercinta, terutama wanita*". This clause is correlated with the analysis of the study. Women who become the

sex object for men do not want to be fully oppressed by men. The phrase "*terutama wanita*" indicates that the female model holds her power. In relation to gender power, actually, "the power relations between men and women are produced and perpetuated by beliefs and practices about the appropriate behaviour and treatment of men and women in a particular society at a particular time" (Blackburn, 2004, p. 3).

Finally, through this magazine, the representation of the female model can describe how the images of modern Indonesian women nowadays. Over some centuries ago, Indonesian women are poorly represented (Blackburn, 2004) as the traditional stereotypes. She further adds, since Indonesia tends to be open to world trade including foreign forums, the ideas of modernity are continued to be influential. On the subsequence, through all the representations of the female model, the 'insight' rubric of *Male* Magazine 147th edition suggests that gender stereotypes, especially women, can improve depending on the cultural society.

CONCLUSION

The issue of gender stereotypes has become the issue which is unendingly talked about in society. This leads the study to take women representation as the focus of the study. 'Insight' rubric of Male Magazine 147th edition was taken as the data. Using multimodal framework, the study have answered the reseach questions.

Based on the visual analysis, the study finds that the female model is represented as a woman with physically and spiritually beautiful woman. These are gained from the analyses of the three metafunctions and significations og colors, fashions, and physical appearances. Meanwhile, from the verbal analysis, the study finds three kinds of processes in the system of transitivity which can lead the representation of the female model as a hardworking, popular, and curious woman who tends to use her feelings in life.

Finally, the study shows the intended meanings behind those representations. The female model is represented as the sex object for men, the targeted market of the magazine.

However, she is not fully used for satisfying men's desires. She is portrayed to hold her power over the men. On the consequence, the female model can represent Indonesian women nowadays which still become the sex object for men yet hold their powers over the men. Leaning on the findings, this magazine can reflect how gender stereotypes can change overtime depending on the cultural society.

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