CHAPTER II

REVIEW OF LITERATURE

1.5 Theoretical Framework

This study is intended to explore the potential of an alternative approach to the study of meaning-making practices in cultural discourses. As it has been discussed, the research considers text from multimodal perspective to include semiotic modes that accompany language or through which language is realized. The approach allows the incorporation of all relevant modes of communication that is a mode defined as a system with a set of rules and regularities attached to it. For instance, what is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of colour or different compositional structures, and this will affect meaning (Kress and van Leeuwen, 2006: 2). Furthermore, Kress and van Leeuwen states (in Gujarro and Sanz, 2008: 1602) it is the use of several semiotic modes and their combination within a socio-cultural domain which results in a semiotic product or event.

In relation with the development of communication technology, now communication is realized not only verbally but also visually that is by involving symbols, pictures, objects, or other visual devices which might cause language change, so the analysis frame used here refers to combination of theories which are able to describe certain semiotic codes such as the social semiotic approach developed by Halliday (1985, 1994, 2004) known as Systemic Functional Linguistics (SFL) combined with the Grammar of Visual Design (GVD)
developed by Kress and van Leeuwen (1996, 2006), Interpreting the Visual (Joyce and Gaudin, 2007). The point of integrating the theories is directed to discern that level of deep detailed analyses required for each sign system so as to explicate its interconnection with other semiotic modalities.

2.2 Relevant Studies

According to Meng in O’Halloran (2006: 32) analytical approaches to unpacking multimodal texts in general need to maintain a balance between micro and macro level perspectives of the range of semiotic resources coordinated. In practice, the balance is also subject to the purposes of the research analyst. It has been proved by many multimodal based-researches inspired by SFL, GVD and CDA. In this subchapter, there are some previous researchers that have been relevant to the study. They are overviewed in terms of two references i.e. the multimodal researches and the researches on Malay culture using SFL frame framework.

2.2.1 Multiparty interaction: a multimodal perspective on relevance (Norris, 2004)

Norris (2004) analyzes multiparty interaction in an accounting office by applying multimodal approach to discourse. This analysis incorporate some relevant modes of communication based on 3 notions, namely the notion of mediated action, the notion of modal density, and the notion of a foreground – background continuum of attention / awareness. The result indicates that a social actor in a multiparty interaction simultaneously co-constructs several higher level actions with the various participants on different levels of their attentions / awareness. On the theoretical level, Norris argues that traditional approaches to
discourse analysis, with their unconditional focus on language as the primary mode, misconstrue the multiple higher level actions that a social actor is engaged in simultaneously as dyadic or triadic interactions in quick succession.

2.2.2 Compositional, interpersonal and representational meanings in a children’s narrative. A multimodal discourse analysis (Gujarro and Sanz, 2008)

Gujarro and Sanz (2008) analyzed compositional, interpersonal and representational meanings in a children’s narrative and multimodal discourse analysis. They analyzed a picture book to ascertain the extent to which visual and verbal components create meaning. They found out in the textual analysis reveals a strong association between the point of departure of the clause and the story’s main characters, which mean the thematic progressions, clearly correspond with the visual component. From the interpersonal perspective they found that gazes are typically the kind of offer utilized, and there is a predominance of long shots, which tend to imply objectivity and distance. By analyzing the picture book, Moya and Pinar tell the story from two different perspectives, the visual and the verbal, with the aim of making the plot easily accessible for the young child and, in turn, keeping their attention and interest on the story being narrated.

2.2.3 Analysing The Organization of Information in Websites: From Hypermedia Design to Systemic Functional Hypermedia Discourse Analysis (Djonov, 2005)

Djonov (2005) analyzed the meanings of hypermedia texts and the effects of those meanings on free website exploration. Her study was focused on those meanings which can reveal how information is organized in websites and on the
construal of such meanings through the interplay of hyperlinks, visual, verbal, audio and kinetic resources in generically hybrid hypermedia texts. To achieve the aim of research she studied six websites for children and the navigation paths of fourteen children through one of them, and she drew on interviews with the websites’ producers and the children. The research was connected to the professional field of hypermedia design with systemic functional theory and systemic functional multimodal discourse analysis which resulted in two tools for hypermedia discourse analysis, which are based on and illustrated through the analysis of six of the websites. Both tools are the system of hypertextual distance which functions to analyze the potential of hyperlinks to reveal, obscure or transcend the textual organization of a website and the framework for analyzing logico-semantic relations in hypermedia which functions to describe the ideational relations that hold together information presented on the same webpage or on the different webpages, which may or may not be hyperlinked with each other. Djonov’s analysis of website and the navigation paths through it gave an example of how both tools independently and together can be employed to explore the interdependence of website design and navigation.

2.2.4 Konstruksi Tekstual Gender dalam Teks Iklan Cetak: Analisis Multimodal Terhadap Teks Iklan Cetak (Nasution, 2010)

Nasution (2010) analyzed printed advertisement texts using multimodal analysis to find the textual construction of gender in those texts. In analyzing the data, he integrated the semiotic analysis of verbal and visual texts using the metafunction framework of Systemic Functional Linguistics of Halliday to analyze the verbal data, and the metafunction framework of Kress & Van
Leeuwen to analyze the visual data. His findings indicate that every metafunction component has an equal potentiality to convey the image gender. Verbal and visual texts have an interplay which showed the relationship between them, showing comparative, additive, consequential, and temporal relationship. The image of gender conveyed by the advertisement texts was based on two main ideologies namely, the ideology based on sex and equality.

2.2.5 A Multimodal Analysis of The tale of Peter Rabbit within the Interpersonal Metafunction (Guijarro, 2010)

(Guijarro, 2010) analyzed the interpersonal meaning conveyed by the verbal and the visual modes of The Tale of Peter Rabbit. He used Halliday’s Systemic Functional Grammar and Kress and van Leeuwen’s Visual Social Semiotics as tools for analyzing multimodal texts. The analysis of the interpersonal meaning elements in The Tale of Peter Rabbit reveals that both the verbiage and the illustrations combine to reinforce the reader’s or viewer’s identification with the main character in the story. He found that the high presence of declarative clauses throughout the text demonstrates that the verbal component accompanying the pictures does not seem to encourage much interaction. However, he added that devices related to contact, distance and perspective reveal that the illustrator makes choices which create a certain degree of affinity with the viewer.

2.2.6 Kajian Multimodal Teks Tubuh Perempuan dalam Film Dokumenter Nona Nyonya? Karya Lucky Kuswandi (Pujadiharja, 2013)

(Pujadiharja, 2013) analyzed content and how woman’s body is represented through visualisation of film. The text of a documenter film ‘Nona
Nyonya?’ was analyzed to see the representation of Indonesian woman’s bodies. According to Pujadiharja (2013) the documenter film of ‘Nona Nyonya?’ shows us a discourse about the health of female’s reproduction comparing it with moral values in pap smearing test in Indonesia is not fair, since it involves the ideology and the creative interpretation of the film maker. Applying a discourse analysis and a social semiotic theory, he focused on analyzing multimodal text in the film related to the representation of Indonesian woman’s bodies. The result of analyses indicate that there are differences found in the way of how a person or group express certain idea or opinion shown in the film of Nona Nyonya?. The marginal group such as lady-activists tend to have parallel and intimate relationship with viewers, while the dominant group such as doctors, nurses, midwives tend to be superior and are not able to give opinion and ideas.

2.2.7 Reading Meaning through the Visual Images: Social Semiotic Approach to TELL Magazine in Nigeria (John, 2013)

John (2013) analyzed TELL magazine as one of Nigeria’s most respected Business magazines. His analysis was focused on meaning making in the cover pages of TELL magazine. He states that cover page is the most important part of the magazine as marketers place much emphasis on how goods are packaged because it serves an avenue for capturing the attention of prospective customers. He added that the cover pages create meaning when there is focus on the pictorials or images through qualitative interpretation or they could be of pictorials of actual life events, place, thing or people or illustrations that are meant to reflect major stories or features in an edition. The objectives of his study were identifying the features of visual images employed in the cover pages, describing the ways
messages communicated through the identified features and relating the meaning communicated through the features to the social context. After analyzing the cover pages he found that TELL magazine is able to feed the public with information not only through lexis but visual images on issues that are current and revolve around the polity and development of Nigeria.

2.2.8 A Multimodal Analysis of Image -Text Relations in Picture Books (Wu, 2014)

Wu (2014) studied picture books through its pictorial dimension as an independent semiotic system in its own right, which does not necessarily concur with the verbal component, rather than as a mere prop to the verbal story. She found both words and images make their own relatively autonomous contribution to the overall semantic, aesthetic, and emotional effect of the picture book. From logico-semantic perspective, image – text relations of picture books are analyzed in terms of elaboration, extension, enhancement, and projection. Context of situation in particular, tenor of discourse is also related the image – text relations.

2.2.9 Visual Images Interpretive Strategies in Multimodal Texts (Liu, 2013)

Liu (2013) states that visual systems of meaning offer different resources and potentials for meaning making. He adds that readers need to familiarize themselves with a variety of ways to make sense and read visual images. Drawing on theories of semiotics, art, and visual communication grammar, he presents a framework of interpretive strategies to approach, analyze, and comprehend the visual images in contemporary multimodal text, so as to expand the readers’
interpretive repertoires and strengthen their capacity in constructing and interpreting multimodal texts.

2.2.10 Analisis Teks Iklan Cetak: Suatu Perspektif Multimodal (Sinar, 2011)

(Sinar, 2011) analysed printed advertisements to describe the relationships of physical form of written language and the visual representation as display in them. She examined two printed advertisements in order to explain the potential relationships of meanings of text metafunctions and multimodals that are produced by the creators of the two advertisements. She found that the advertisement text shows a unity or texture of verbal and visual which provides the text seen as a social unity. The text is tied as a device of the source of making meaning which consists of the quality of verbal and visual. The printed advertisement text in language level functions as a semantic unit or the source of making meaning which is able to realize meaning. The verbal facts are seen in the morphemes, words, phrases and clauses realize the wordings through lexis and grammars to realize the effective graphology and other visual aspects.

Other previous studies which inspire the researcher applying the SFL theories are the researches which were conducted as in the following:

2.2.11 Fungsi Textual Dalam Wacana. Panduan Menulis Rema dan Tema (Saragih, 2007)

Saragih (2007) who studied about the textual function of pantun in the context of culture and ideology. He analyzed the Theme – Rheme and the Given – New of the pantun and stated that those functions were found in each pantun. Ideologically the activities of giving and responding pantun (usually it is conducted in a certain cultural ceremony) in Malay communities are like the
activities of buying and selling goods in a market. In this activity there must be at least two persons, one who gives or sells a pantun and another who responds or buys the pantun and it is continuously done until the ceremony finishes. He says that a pantun consists of four clauses, the first two clauses of the pantun are ‘sampiran’ and the last two clauses are ‘isi’ or the content. In addition, he says commonly, clauses of sampiran represent the field (the nature or social environments) and the clauses of content tell us the message, idea, opinion, feeling or fact. Based on the mood and the speech function, a pantun can give statements, questions, offers or commands through the realization of declarative, interrogative and imperative. Furthermore, he found that a pantun has the structure of message funtions as THEME-RHEME and the structure of information as GIVEN-NEW. On the level of paragraph, ideationally, each clause of sampiran and each clause of isi has logical relations named HyperTheme and HyperNew while on the level of text a pantun consists of Macro-Theme and Macro-New.

2.2.12 Representasi Ideologi Masyarakat Melayu Serdang Dalam Teks Situasi dan Budaya (Zein, 2009)

Zein (2009) who studied about social semiotic phenomenon found in Serdang Malay (SM) texts namely pantun, mantra, syair Melayu, cerita rakyat, pidato and khotbah Jumat and interview using the SFL theory. Her analysis was focused on finding the representation of ideology, culture and situation of the texts. Analyzing the clauses of the SM texts through the transitivity system she found that ideology in SM community is represented by three types of human relationship, they are human and God relationship, human and nature relationship and human and other creatures relationship such as human - human, human –
animals, etc. These relationships are characterized by the process of material, relational and mental. She says that through material process language symbolizes social realities in SM community. The relational processes through indicative, attributive and possessive typessymbolize the human relationship with various events, situations and cultural processes while the mental process indicates the involvement of human being participant to the factual or imaginary activities which cover moral values. In the context of situation the SM texts represent the fields which are concerned with relationships between human – God; human – nature; human – human.

2.2.13 *Fungsi dan Implikasi Makna Logis Pantun Melayu Deli dan Serdang* (Mulyani, 2012)

(Mulyani 2012) has explored the logical function used in *Pantun of Deli Malay and Serdang Malay*. She analyzed 60 (sixty) written pantun which were taken from three different types, namely pantun for children (20 pantun), pantun for young learners (20 pantun) and pantun for adults (20 pantun). She found ten kinds of logical functions in *Sampiran* and the result of her study showed that there are two dominant logical functions, namely multiple Hypotactic (α xβ) marked by the use of conjunctions (*dari, kalau, kalaupun*) and Paratactic Extention marked by conjunction (*dan*). There are four kinds of empty logical relationship found between sampiran (1) – (2) and content (3) – (4), they are paratactic locution (1”2), hypotactic locution (α “β), paratactic idea (1’2) and hypotactic idea (α ’β) while paratactic extension (1+2) was dominantly found in the relationship between (1) – (3) and (2) – (4) of Deli and Serdang Malay.
*Pantun.* She also found Material process and circumstance of location dominantly used in *Pantun* for children, young learners and adults.

### 2.2.14 Phasal and Experiential Realizations in Lecture Discourse

(Sinar, 2007)

(Sinar, 2007) analyzed the phase structures in lecture discourse, that is an oral discourse conducted in the formal situation among students in a classroom and a lecturer. She analyzed data applying two models suggested by Halliday and Young. Her findings prove that there are phase structures and sub-phase structures in lecture discourse. The phase structure of the lecture discourse is not statically tied with the phase or sub-phase. In general, the main motivation for semiotic of the lecture discourse is motivated by academic needs rather than the social needs. According to Sinar (2007), a teaching staff as a main speaker in the classroom interaction tends to focus on transforming intellectual values or academic values rather than to apply social values. The prominent relation was seen in the macro function, definition and explanation, and the realization of existence and the transitivity process.

### 2.2.15 Kearifan Lokal Berpantun Dalam Perkawinan Adat Melayu Batubara

(Sinar, 2011)

(Sinar, 2011) has conducted research on *Pantun* used in a traditional wedding ceremony of Batubara Malay. Her research concerned with the local wisdom among communities in practising oral tradition, particularly *pantun*. She analyzed *pantun* uttered in the traditional wedding ceremonies conducted by Malay families in Batubara and her analysis results the thematic structures,
function and meaning of *pantun* in the traditional wedding ceremony of *Batubara* Malay. She found twenty types of thematic structures distributed in three types of theme, namely simplex, douplex and thriplex. Simplex theme consists of topical and textual themes, douplex theme consists of topical – textual themes, topical – interpersonal themes, and textual – interpersonal themes, while thriplex theme consists of topical – textual - interpersonal themes. These three types of thematic structures functionally indicate three stratum of *pantun*, they are clauses, paragraphs and text. The values of local wisdom which are implicitly or explicitly covered in the *Batubara* pantun text are concerning with the concept or democratic attitudes towards leadership, hospitality, decision making, mutual-assistance, respecting parents, avoiding disputes, keeping promises, etc.

In relation with the previous research findings and principles, the dissemination of particular constructions of reality through cultural media needs to develop. The development is done through research on cultural products to avoid them from extinction. Therefore, a multimodal analysis of the dynamics of the Malay traditional wedding ceremony in North *Sumatera* is conducted to obtain data from communicative modes, they are verbal mode and visual mode. The verbal mode is used to create meaning and continue the view point accompanied by the visual to strengthen and empower the message being sent. The facts and events are presented in language, gestures and objects by the master of ceremony or *telangkai* and other participants in the ceremony as their right to choose and structure the given words and objects.
2.3 Multimodal Analysis

Multimodal Analysis is an approach to analysis that analyzes visual as well as verbal means of communication (Young & Fitzgerald, 2006:212). Kress & van Leeuwen (in Bell and Garrett, 2001:187) who say ‘Language is always realized through and accompanied by other semiotic modes. When people speak, they articulate the messages not only using words but also through a combination of speech sound, rhythm, intonation and accompanied by facial expression, gesture and posture. They use multimodal’. Van Leeuwen (in Liu, 2013) says the combination of different semiotic modes – for example, language and music – in a communicative artifact or event. It refers to the diverse ways in which a number of distinct semiotic resource systems are both codeployed and co-contextualized in the making of a text-specific meaning (Baldry & Thibault, 2006). Baldry, Kress and Kress and van Leeuwen as quoted by Fei in O’Halloran (2006: 220) note that people live in a multimodal society which makes meaning through the co-deployment of a combination of semiotic resources. Visual images, gestures and sounds often accompany the linguistic semiotic resource in semiosis. Kress & van Leeuwen (in Norris, 2004) ‘language can no longer be thought as the primary mode of communication and that other semiotics have to be taken into account when analyzing communication’.

Furthermore, Matthiessen (in Royce, 2007:1) states that multimodality is an inherent feature of all aspects of lives. People can interpret this condition in terms of the strata organization of semiotic systems by reference to the context of culture in which different semiotic systems operate.
Concerning with the language analysis, Halliday (1978:4) has ever told that there are many other modes of meaning, in any culture which are outside the realm of language. His statement implies that the understanding of meaning not only requires the analysis of language in text, but also the study of other semiotic resources such as images, gestures, sounds, etc. operating independently as well as interdependently on different levels in multimodal texts (Fei in Guijarro and Sanz, 2008: 1602).

2.4 The Systemic Functional Linguistics

The theory of Systemic Functional Linguistics (SFL) modified by Halliday (1985, 1994, 2004), in principle serves language as the object of analysis. However, there is a need for a method of linguistic analysis which is relevant to the theoretical conception in which language serves as social semiotic, it serves as social life. It has been stated by Halliday (1978: 34) that language is as it is because of what it has to do. In other words, a study of language based on SFL is oriented to the description of language as a resource for meaning rather than as a system of rules, it is oriented to speakers’ meaning potential (what they can mean) rather than constraints on what they can say (Halliday & Martin, 1993: 22). It means that when using the language, the speaker does something such as she/he makes meanings or function which is realized by language form completed with given meanings called the system of meaning (Halliday, 1994: xiv).

SFL is concerned with text rather than sentences as the basic unit which meaning is negotiated. It treats grammar as the realization of discourse, naturally related to its text semantics. It enables us to reason grammatically about the
semantic organization of texts and the systems of meaning them instantiate (Halliday & Martin, 1993:22). SFL is the view of language as social semiotic (Halliday, 1978; Halliday and Hasan, 1985), which Halliday explains as follows:

the formulation ‘language as social semiotic’…means interpreting language within a sociocultural context, in which the culture itself is interpreted in social terms – as an information system..(Halliday,1978:2)

Two closely related points are raised in this explanation. First, instead of seeing language in terms of text, SFL sees language as an exchange of meanings in interpersonal contexts. Second, language needs to be considered within a sociocultural context, with ‘context’ and ‘culture’ interpreted as a semiotic construct and as an information system respectively. These two points encapsulate a number of fundamental theoretical assumptions that underpin SFL theory and its conception of language as social semiotic.

2.4.1 Language and text

When people speak or write, they produce text (Halliday & Matthiessen, 2004: 3). They refer it to the role language plays whether spoken or written, when used in any given context. Text refers to any instance of language, in any medium, that makes sense to someone who knows the language. In addition to its functional nature, text is also a semantic unit. In SFL, all instances of text are linguistic interactions among participants in which meanings are being exchanged (Halliday and Hasan, 1985). From this perspective, texts can be considered as instances of language-in-use. Text is both functional as well as interactive in nature, and text is a semiotic that is meaning-making construct. What is of interest
in this interpretation of text is that it can be extended to other forms of communication, such as visual communication or gestures.

### 2.4.2 Choice and meaning

Text is an instance of an interactive and social exchange of meanings in given contexts, and the meanings that are being exchanged undergo processes of selection within specific contexts. On this basis, text is a product of choice. In fact, it can be characterized as continuous processes of choice (Halliday, 1978; Halliday and Hasan, 1985). Eggins (1994, 2004) have noted that choice is the basis of the SLF exploration of language. The central importance of choice in SFL theory in turn has implications for how meaning is interpreted. The interrelationship between choice and meanings can be further illustrated in terms of **paradigmatic** and **syntagmatic** relations. Paradigmatic relations are relations of possibility, i.e. relations of either *this* or *that*. In other words, paradigmatic relations are relations of choice. Syntagmatic relations, on the other hand, are relations of actualized *choices*; or as Eggins (2004: 190) explains, ‘the relations by which signs can go together in sequences or structures; thus, the relations between one sign and the signs that go before and after it.’ Paradigmatic and syntagmatic relations are referred to as *system* and *structure* respectively within SFL theory. According to Halliday (2004: 22), system is the paradigmatic ordering of ‘patterns in what *could go instead of* what’. With choice as a central criterion in an SFL approach to language, language is seen as a network of systems, or interrelated sets of options for making meaning (Halliday, 1994: 15).
In other words, language is system networks of meaning potential. Figure 2.1 illustrates the principles of system network.

**Figure 2.1** System network of English personal pronoun (Eggbins 2004: 202)

As it shows, the condition of entry to the system network is *English personal pronouns*. There are a number of systems of inter-related choices within the system network (i.e. the choices of first-person, second-person, and third person), and each choice represents another system of options. As the network extends to the right, the choices become more and more delicate. This diagram demonstrates the conceptualization of language as choice, or language as systems of meaning potential. It also illustrates the ideas of text as continuous processes of choice of text as *actualized meaning potential* (Halliday, 1978: 109). The ordering of structure, that is syntagmatic relations is concerned with *patterns or regularities, in what goes together with what* (Halliday, 2004:22). The ordering principle for structure is the notion of *rank*. It is related to compositional layers … organized by the relationship of ‘is a part of’ (Halliday, 2004:20), and each rank is
the locus of structural configurations (Halliday, 1978:129). In other words, syntagmatic ordering is the structure concerned with the compositional hierarchy of text. In identifying the compositional hierarchy of text which is referred to as rank scale (Halliday 1978, 2004) – it helps break down a text into various units of analysis for exploring structural configurations within the text (Eggins 2004).

Table 2.1 Rank scale of the compositional hierarchy of text (Eggins 2004: 126)

<table>
<thead>
<tr>
<th>Clause - clause complex</th>
<th>Group/phrase</th>
<th>Word</th>
<th>Morpheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Adopted from Eggins, 2004:126)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The significance of language as paradigmatic and syntagmatic choices is twofolds. First, two aspects of language are distinguished: (i) language as choice i.e. the system or paradigmatic ordering in language; and (ii) language as text (or actualised meaning potential) i.e. the structure or syntagmatic relations in language. As a system of choices, language is regarded as tri-strata in nature, as captured in Table 2.2

Table 2.2 A tri-stratal view of language as system

<table>
<thead>
<tr>
<th>CONTENT</th>
<th>Folk Names</th>
<th>Technical Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wordings (words and structures)</td>
<td>meanings</td>
<td>(discourse-)semantics</td>
</tr>
<tr>
<td>EXPRESSION</td>
<td>sound/letters</td>
<td>phonology / graphology</td>
</tr>
</tbody>
</table>

(adopted from Eggins, 2004: 19) Table 2.2 shows, language consist of two planes: a content plane and an expression plane. The content plane is concerned with the meaning potential of language and itself consists of the levels of discourse-semantics and lexico-
The expression plane, on the other hand, is related to the phonology and graphology of language. The relationship among the strata is one of realization, represented in the diagram by diagonal arrows. The notion of realization in SFL theory captures the inter-strata relationships among different levels of abstraction in a meaning-making system (Halliday, 1978; Halliday and Matthiessen, 2004; Halliday, 2004). That linguistic meaning is realized through the structural configurations in the lexico-grammatical patterns of text; and such patterns are in turn realized through the sounds and/or graphology of written text. SFL theory adopts the use diagonal arrows as a convention to represent the realization of semiotic choices in systems of choices, as in the system network of English personal pronouns illustrated in Figure 2.1.

The notion of language as systems of choice is of specific importance because it underpins a fundamental conception of meaning in SFL. That is, instead of seeing language as constructs of prescribed rules, SFL perceives language as a semiotic system of meaning potentials. On this basis, SFL considers meaning not as constructs of rules, but rather as the selections and orderings of meaning potentials. Importantly, this emphasis on meaning as systems of choice provides a relational understanding of meaning that is relevant to any semiotic system. In the case of the present study, this conception of meaning thus becomes a key underlying theoretical influence in relation to how meaning is understood.

Also of interest in the SFL modeling of language is the relationship between system and text, namely paradigmatic choices and syntagmatic choices respectively. Halliday (2004: 27) explains that the system of a language is ‘instantiated’ in the form of text. System and text are related through instantiation,
the relationship between them is a cline. System and text define the two poles of cline - that of the overall potential and that of a particular instance. The importance of the relationship between system and text is that it helps theorize *semogenesis* that is processes by which meanings are created, recreated and expanded on a time – depth basis (see Martin and Rose, 2008: 318). Semogenesis in language can be explained with reference to three time frames:

(i) Phylogenetic time frame, which relates to the evolution of human language;

(ii) Ontogenetic time frame, which is concerned with the development of language use within individuals;

(iii) Logogenetic time frame, which involves the unfolding of act of meaning making.

The relationships among these three time frames are illustrated in Figure 2.2. These three time frames demonstrate and account for the changes that any system of meaning potential (such as language) undergoes.

![Figure 2.2 Correlations between time frames and semogenesis](source: Martin and Rose 2008: 318)

Because choice is of central importance in SFL theory, paradigmatic relations are taken as primary. Nevertheless, this does not mean the syntagmatic relations in language are regarded as unimportant. Rather, in order to account for how and why language is being used as the way it is within a particular environment, it is necessary to take into consideration what other available
alternatives language provides (Eggins, 1994, 2004). The inter-connection between paradigmatic and syntagmatic choices leads to another crucial element within SFL theory. That is the contexts or the condition of entry which Halliday (1978: 40) speaks of in his explanation of the notion of system – that shape and influence the paradigmatic and syntagmatic ordering of language. This element will be explained with reference to two notions: context of situation and context of culture.

2.4.3 Language and context

SFL regards context of situation as “the immediate environment in which a text is actually functioning” (Halliday and Hasan, 1985: 46). According to Halliday (1978:142-145), it is reflected in three aspects within a text:

(i) What is language being used to talk about: this is concerned with social action (i.e. what is going on) and is referred to as Field in SFL theory.

(ii) Who is taking part in the linguistic interaction and the relationships between the participants? That is the role structure among the participants, known as Tenor.

(iii) What role is language playing in the interaction: this is related to the symbolic organization of text within the immediate environment in which it is functioning and is known as Mode?

These three aspects “determine the range within which meanings are selected and the forms which are used for their expression” (Halliday, 1978: 31). Taken together, they represent the register of text, which is defined as a configuration of semantic resources that the member of a culture typically
associates with a situation type (Halliday, 1978: 111). The significance of register in SFL theory is that it provides a correlating (semantic) link between changes in language-in-use and variation in situation types on the one hand (Halliday and Hasan, 1985: 38), and offers a form of prediction of how a text will unfold within particular situation types on the other (Halliday, 1978: 62; Halliday and Hasan, 1985: 46).

Compared to context of situation, context of culture is more general and abstract. As noted, Halliday (1978:2) characterizes culture as an information system in social terms; and the characterization can be explained as follows:

Any actual context of situation, the particular configuration of field, tenor, and mode that has brought a text into being, is not just a random jumble of features but a totality – a package, so to speak, of things that typically go together in the culture. People do these things on these occasions and attach these meanings and values to them; this is what a culture is (Halliday and Hasan, 1985:46).

On this basis culture can be seen as an overall referential context for language use. Eggins (1994, 2004) and Martin (1992: 494) suggest context of culture as a social process, and it is reflected in the genre of texts. According to Martin (1984:25, cited in Eggins, 2004: 55) genre is “a staged, goal oriented, purposeful activity in which speakers engage as members of a culture”. Martin (1985: 248, cited in Eggins, 2004: 55) also suggests genre is related to “how things get done, when language is used to accomplish them”. Register is the mediating level between genre and language. As an overarching element, context of culture (genre) is reflected in the register variables of text, namely field, tenor and mode – which in turn are reflected as well as ‘encoded’ in the linguistic choices that are made in the text. In taking into account the context of situation and context of culture in language-in-use, SFL makes the claim that the meanings
that are exchanged in texts are non-arbitrary in nature (Halliday, 1978: 44-45; see also Kress, 1993). They are in fact determined and influenced by the social contexts in which acts of communication are situated. SFL thus underscores the significance of social dimensions of communication. With reference to Halliday’s (1978: 2) explanation of language as social semiotic (“a context of speech is itself a semiotic construct”), social contexts can be considered as crucial meaning-making elements that underpin communicative acts. Owing to constraints in focus, the analysis of Malay traditional wedding ceremony is discussed in relation to the semiotic resource and the social construct which functions to construe human experiences and to exchange interpersonal meanings.

At the same time and in relation to the register variables of text, SFL theory further expands the notion of meaning. Meanings are not restricted to the representational kinds but also include the social and interpersonal kinds as well as the organizational ones (Halliday, 1973, 1985, 2004). This interpretation of meaning highlights the fact that there are three simultaneous viewpoints from which acts of communication can be explored, and it offers an investigative approach that allows semiotic acts to be examined from different perspectives. More significantly, such a re-definition of meaning provides an interpretative basis that is applicable to analysis of different forms of communicative acts. To further relate SFL’s expanded interpretation of meaning and its potential for considering other forms of communication, the concept of metafunction will be examined.
2.4.4 Metafunction

As already noted, a principle idea that underlies SFL is its conception of language as social semiotic. That is language is a system of meaning potentials for construing human experiences and for exchanging meanings in interpersonal contexts (Halliday, 1985, 1994, 2004). Language is seen as a semiotic system that is multi-functional in nature. At the most basic level, there are three functional components in language, which are termed *metafunctions* (Halliday, 1985, 1994, 2004) within SFL theory and can be considered as ‘macro-functions’, that is as the most general categories of meaning potential that are common or intrinsic to all uses of language (Halliday, 2004: 29-31). The three metafunctions are:

(i) **Ideational metafunction** classified into experiential function and logical function. The ideational metafunction is concerned with representing human experiences of both external world as well as the internal consciousness of individuals known as the experiential function and organizing the represented experiences into a logical whole known as logical function.

In terms of the register of text, the ideational metafunction is reflected in the *field*. The semantic choices of this metafunction are realized in language through the grammatical system of *transitivity* which include specific sets of choices, as the representation patterns of experiences, conceptualized as situation types with the following components: a *process*, realized by a verb, the *participants* involved typically they represent persons, things or abstract entities, the attributes ascribed to them which typically characterize, identify, or locate the participants and finally the *circumstances*
of place, time, manner, etc. attendant to the process itself (Downing and Locke, 2002: 110-113).

With regard to the logical relationships of experiences, the relationship represents the way the speaker or writer sees the connections to be made between one clause and another. Such connections do not simply link clauses within a clause complex but also clauses within a paragraph and paragraphs by using connectors. The relationship of experience within a text is realized in language through the grammatical system of logico-semantic relation classified into expansion by which a nuclear situation is expanded by means of other situations and projection by which a situation is projected through a verb of saying or thinking (Downing and Locke, 2002: 279. Expansion is concerned with a tighter integration of meaning at the clause level of language (Halliday, 2004: 365) specifically between primary and secondary clauses. This type of logical-semantic relation can be realized by one of these three choices: (a) elaboration, which is about how a clause further elaborates the meaning of another clause by further specifying or describing it (Halliday, 2004: 396); (b) extension, which is concerned with how one clause extends the meaning of another by adding something new to it (Halliday, 2004: 405); and (c) enhancement, in which a clause enhances the meaning of another by further “qualifying it in one of a number of possible ways: by reference to time, place, manner, cause or condition” (Halliday, 2004: 410).

Expansion, like all logical relations is semantic in nature, and realizations of expansion are not necessarily restricted by structural relations
in texts (Halliday, 2004: 369). Even though the idea of expansion is developed for language, the fundamental semiotic principles that are embodied in it can be extended to other semiotic resources, such as the objects and the activities in the ceremony constructed as an integral resource.

(ii) **Interpersonal metafunction** related to enacting interpersonal relations. The interpersonal metafunction includes the expression of attitudes and judgments, and is reflected in the *tenor* of text. The semantic choices of interpersonal function are realized in language through the grammatical system of MOOD. Through the system of MOOD the clause is organized as an exchange or as an interactive event which involves both the speaker and the listener in a specific situation of communication. When communicating, the speaker adopts a speech role essentially giving or demanding information and assigns to the listener a complementary role which he or she wishes him or her to adopt (Halliday, 2004: 106-167; Martin and Rose, 2008: 223). The basic illocutionary forces (statement, offer, question and directive) are encoded by means of three syntactic moods (declarative, interrogative or imperative, Halliday, 2004: 106-167; Martin and Rose, 2008: 227). The attitudes and judgments embodied in a text, realized by the system of Polarity and Modality (Halliday, 2004:143).

(iii) **Textual metafunction** concerned with organizing ideational and interpersonal meanings into a meaningful text. It makes reference to the resources language has for creating relevant and coherent texts. This metafunction is reflected in the mode of text; it is realized in language in the grammatical system of THEME and in selections of semantic choices like the
Theme patterns i.e. the thematic structure in text. Within these, the thematic structure gives the clause its character as a message, as a communicative event, analyzed as a two-part structure with thematic and rheumatic elements. The social contexts (genre) have an overarching influence on the register (field, tenor and mode) and metafunctions (ideational, interpersonal and textual) of text. This influence is in turn reflected in the semantic choices at the lexico-grammatical level of text.

The significance of SFL metafunctional view of language is twofold. First, it helps re-define the notion of meanings. That is, in addition to representational meanings, there are interpersonal as well as textual types of meanings. At the same time the idea of metafunction can be considered ‘interpretative lenses’ that help examine three distinct aspects of texts, namely texts as representation (ideational), texts as social exchange (interpersonal), and texts as message (textual). By highlighting the fact that there are three ‘macro-functions’ in text, the SFL metafunctional hypothesis provides a potential investigative basis that can be adapted to explore other forms of communication.

### 2.4.5 Summary of the SFL approach to language

In summary, language is seen as a semiotic resource for construing and representing human experiences and for enacting interpersonal relationships. In modeling language as systems of meaning potential, choice becomes the basis for language use. Not only is language in-use or text shaped by choice, it is also influenced by social contexts namely context of situation and context of culture.
Such social contexts are in turn reflected in the register variables (field, tenor, and mode) and the genre of texts. Of particular significance between language as systems of choice and social contexts is the emphasis on the non-arbitrariness of meaning; that is, meanings are realized through selections as well as orderings of semiotic choices, which in turn are determined by the social contexts of the communication. In short, in SFL theory text is conceived of as a social construct.

At the same time, SFL theory proposes a metafunctional view of language, where language consists of three functional components: ideational, interpersonal, and textual. This metafunctional perspective of language can be extended to the exploration of other types of communication, opening up the potential to examine other semiotic texts such as in the wedding ceremony in terms of not just of ‘what’ they mean, but ‘how’ they mean and ‘who’ is involved (as well as ‘how’ they interact) in the exchange of meanings.

2.5 The Grammar of Visual Design

In order to explore how each mode operating in the discourse, the notion of grammar as a meaning-making resource is drawn for encoding interpretations of experience and forms of social action. Grammar is used to refer to the structures of relations of elements in a specific mode and between modes, which have become established overtime rather than seeing grammar as a system of formal rules of correctness. Halliday (1985:101) explains 'grammar goes beyond formal rules of correctness. It is a means of representing patterns of experience...it enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them’. This notion of
grammar has been extended to encompass the mode of the visual as noted by Kress and van Leeuwen (1996, 2006:1) ’just as grammars of language describe how words combine in clauses, sentences and texts, so our visual grammar will describe the way in which depicted people, places, and things combine in visual statements of greater or lesser complexity and extension’. Furthermore, Kress and van Leeuwen (1996, 2006: 2) agree that the visual structures point to particular interpretations of experience and forms of social interactions like the linguistic structures. For instance, what is expressed in language through the choice between different word classes and clause structures, in visual communication may be expressed through the choice between different uses of colour or different compositional structures. Kress and van Leeuwen (1996, 2006: 2) say expressing something verbally or visually makes a difference, it affects meaning. Based on Halliday’s social semiotics, Kress and van Leeuwen (1996; 2006) develop a method of social semiotic analysis of visual communication and create a descriptive framework of multimodality, assigning representational, interpersonal and compositional meanings to images. Thus, any image, beyond representing the world whether in abstract or concrete ways also plays a part in some interaction and constitutes a recognizable kind of text.

Grammar is used as a conceptual tool to explore how meanings are actualized through writing, images and other aspects of visual in the cultural discourse of the wedding ceremony, particularly, how meanings are made through the intricate weaving together of meaning across and between these modes.

The meaning of any text comes from the interplay between types of meaning in Halliday’s metafunctions as to represent what is going on in the world
(ideational meaning); to bring about interactions and relations between people (interpersonal meaning); and to form communicatively meaningful whole entities (textual meaning). Each can be viewed as the result of selections from a range of possible meaning-features, and the action of selection represents the work of cultural product producer or writer when producing or making a text.

The set of features which comprise the ideational meanings of any semiotic mode concern who does what, with or to whom and where. In language this articulates our experience of the world as one in which entities are involved in and related by processes which may be material, verbal, mental or relational. Hence this function deals with the interrelation of participants and circumstances in the representation of the world in such processes. The interpersonal meanings of any semiotic mode used in a communicative act function to establish, maintain and specify the relationships between members of societies or group through expression of the social relations which are felt in the members, environment. These may refer to expressions of the inextricable of power and influence. The textual meanings realized through the textual resources of a mode, 'breathe relevance into the other two (Halliday, 1985: xiii). They organized the text as a coherent message relevant to the situation, producing a coherent account of the world.

Halliday (in O’Halloran, 2006: 226) proposes that language is ‘A system of meaning potential’. Meaning potential is conceived as a network of options where meaning is made through paradigmatic selections from the available system networks on the levels of the content and expression plane. Language is the system network until it is expressed through either speech or writing. When the
linguistic semiotic is expressed through sound, the expression plane consists of phonology, when it is expressed through writing, the expression is graphology / typography. The visual image is similarly a tool for meaning construction that is the pictorial semiotic resource is seen as a conceptual abstraction with systems of meaning constituting the meaning potential. Kress and van Leeuwen (1996) relate one disparate element to another and explain how the whole functions cohesively to make meaning. Just as the grammar of language concerns itself with the chains of words to form coherent sentences, the grammar of visual images is about the piecing of one item with another to construct a coherent message. The relations of each part to the whole operate on the grammar stratum. Kress and Van Leeuwen (1996, 2006) concerned about setting out a systematic map of the territory for multimodal visual – based communicative artifacts and providing a grammar of the possibilities of meaning – making available that applies to all forms of visual presentation. Following the idea of systemic functional linguistics, Kress and Van Leeuwen (1996, 2006: 15) state that any communication simultaneously fulfills three functions.

These metafunctions of visual communication are:

1. Ideational or Representational which shows how an image conveys aspects of the real world.

2. Interpersonal or Interactional which shows how an image engages with the viewer.

3. Textual or Compositional which shows how the elements of an image are arranged or reproduced to achieve its intentions and effects.
Kress and Van Leeuwen (2006:19) view the language and visual communication can both be used to ‘realize the ‘same ‘fundamental systems of meaning that constitute our cultures, but that each does so by means of its own specific forms, does so differently, and independently. For example the distinction between ‘subjective’ and ‘objective’ can be realized both with linguistic as well as visual means, ‘idea’ in language is subjectively realized by using a ‘mental process verb’ like ‘believe’ in the first person (e.g. We believe that there is a grammar of images) and objectively through the absence of such a form (e.g. There is a grammar of images). Visual representation realizes the subjectivity through the presence of a perspective angle and the objectivity through its absence.

Both language and visual communication express meanings belonging to and structured by cultures in the one society; the semiotic processes, though not the semiotic means, are broadly similar; and this results in a considerable degree of congruence between the two.

At the same time, however, each medium has its own possibilities and limitations of meaning. Not everything that can be realized in language can also be realized by means of images, or vice versa. As well as a broad cultural congruence, there is significant difference between the two (and other semiotic modes of course), e.g. Language needs a verb and names in order to make a full utterance and to refer to whatever it is represented but it doesn’t have or need angles of vision to achieve perspective and spatial dispositions of elements to achieve the meanings of syntactic relations while visual needs both.
2.5.1 Representing the world

The representational or ideational metafunction refers to the way images represent or make statements about reality (Joice and Gaudin, 2007:13 / 2007:23). These statements can be about some aspects of the external world or internal world of our imagination or emotions.

Representation is about the subject matter of images, who or what is being represented and what is happening in images. However, representation is also associated with ways of thinking about the world and questions about whether what we see is real. With regard to ideational function, the basis of its realization is the transitivity patterns in images that are whether the visual texts are representing interactive and unfolding events. Two types of representational structure are narrative structures and conceptual structures and what differentiate those are vectors, i.e. links that connect depicted participants in images. Narrative structures are characterized by the presence of vectors, and thus, represent ‘unfolding actions and events, processes of change, transitory spatial arrangements’ (Kress and van Leeuwen, 2006; 59). In contrast, because of the absence of vectors in conceptual structures, they represent depicted participants on the basis of their class, structure, meaning, in other words in terms of their generalized and more or less stable and timeless essence (Kress and van Leeuwen, 2006; 59).

With regard to narrative structures, processes and circumstances are key systems of choice. Narrative involves the use of elements in an image to tell a story or to illustrate or explain a causal process that takes place over time. A
narrative consists of participants, i.e. people, animals, or objects which do things or have things done to them through processes.

There are three main narrative elements to look for in images:

1. **Participants** are doing things (actor) or having things done to them (goals).
   They may be people, animals or inanimate objects.

2. **Processes** are what is being done in the image. We call the actual or imaginary line showing the direction of a process a *vector*. Vectors are lines of movements or direction in an image and usually identify the participants in the process. They can be indicated by the arrow used, the movement of a participant, a body part or the direction of a gaze. The way in which a vector connects participants will determine the kind of narrative processes, Kress and van Leeuwen, 2006: 59-74, Joyce and Gaudin, 2007: 43, classify processes into:
   a) An **action process**, occurs where the vector originates from one participant in an image and are directed at another participant. The participant is seen to act on another participant. It can be differentiated into transactional action (the realization of Actor and Goal participant roles) and non-transactional action (the realization of only one participant that is Actor).
   b) A **reaction process** occurs where a participant is on the receiving end of a vector. The person or thing is being looked at in a picture or film and may either look back, look away or respond by altering their expression. When a participant (Reactor) gazes at another participant (Phenomenon)
   c) A **conversion process** occurs where a participant receives a vector and transmits it to another participant. It represents communication as a cycle
that is set in motion by a specific participant (which represents Actor and Relay). Representations of environmental processes, such as the water cycle provide common examples of qualitative conversion process.

d) **Speech and thought Processes** are often represented by speech balloons and thought bubbles, which represent Speaker or Senser.

e) **Symbolic Processes** vectors are used to indicate meanings of directionality or symbolic values (e.g. pictorial or abstract patterns like arrows). Vectors are not only used to communicate a sense of movement or action by participants. As processes they can also be used to set the mood of an artistic work by providing our eyes with cues, to invite us into a picture or even to provide a way of escaping from it. Horizontal vectors denote stability. Curved or circular vectors can give a sense of enclose or protection. A series of vertical, slanting or curved vectors can suggest dynamic action or give a rhythm to an image.

3. **Circumstances** are participants in an image that are not linked to other participants by vectors.

   Circumstances provide information about the context of an image without actively contributing to the narrative. A circumstance could be removed from an image without destroying the narrative structure, but its loss would reduce the amount of information being conveyed by the image. There are three circumstance types:

   a) Circumstance of setting (Locative), a participant functions as Setting to other participants in images and is realized through contrasts between
foreground and background such as color saturation, illumination, sharpness in texts.

b) Circumstance of means, where the participants provide the means whereby a narrative process take place (tools that are used in action processes).

c) Circumstance of accompaniment, where one participant is associated with another participant, but not through a vector. (Kress and Van Leeuwen, 2006: 72-75).

The various inter-related choices in processes and circumstances are summarized in the following figure which clearly illustrates the systems of meaning potential in narrative structures.

![Narrative structures diagram](image_url)

**Figure 2.3** Narrative structures in visual image (Kress and Van Leeuwen 2006:74)

### 2.5.2 Interacting with image

Kress and Van Leeuwen (1996:122) say that there is, then, a fundamental difference between pictures from which the represented participants look directly at the viewer’s eyes, and the pictures in which this is not the case. The interactional metafunction refers to the way image-makers create imaginary
relationships between images and viewers. We can choose to identify with the imaginary relationship in an image, or not. In an age where we get much of our information from media images, understanding the techniques image-makers use to connect with the viewer is important. There are different techniques for making contact with the viewer:

a) **Positioning the viewer**

Interaction has often involved defining the position of the viewer in relation to work of art. The frame around a painting provides an obvious point of reference, where the viewer stands in front of the frame, at a certain distance, to really see the picture.

b) **Using perspective**

Around the same period that pictures began to be painted on framed sheets of canvas, linear perspective was developed to emphasize the fact that the painting was being viewed by an individual standing directly in front of it.

c) **Using gaze**

In everyday life we are constantly aware of where other people are looking, particularly if they are looking at us. The concept of gaze in art history is often used to describe the way the viewer is positioned in front of painting.

The direction which participants in an image are looking is fundamental in establishing a relationship between participants in the image and the viewer. There are two types of relationships which images can create with the viewer:

  a) **Demands**

When a participant looks out at the viewer it is a demand in that the participant demands that the viewer enter into some kind of imaginary
relationship with him or her (Kress and Van Leeuwen, 1996:122). By looking
directly at the viewer a participant in the image asks the viewer to enter the
world.

b) **Offers**

Where a participant has no direct eye contact with the viewer, or where
there is a distance between viewer and participant, the image offers the
participants to the viewer as items of information, objects of contemplation,
impersonally, as though they were specimens in a display case (Kress and Van

Social distance is the process of suggesting a relationship between viewer
and participant by the size of a participant or amount of the image a participant
occupies. Ideas of social distance are influenced by proxemics developed by
the anthropologist Hall in Joyce and Gaudin (2007) such as:

a) **Intimate distance** involves smell and touch, as well as sight.

b) **Personal distance** maintains a clear awareness of the person’s facial
   expressions and gestures and we can reach out to touch them.

c) At a **social distance** we can talk with people, without encouraging a closer
   interaction.

d) **Public distance** separates us from people we do not know or don’t want to
   relate to.

Drawing has been used more throughout history for practical purposes and a
number of more objective forms of representation have been developed including
diagrams and simplified perspective drawings. Diagrams grew out of technical
drawing, which relies on a system of projective geometry to provide drawings
used to design and build things. Three different projection systems emerged: *oblique*, *isometric* and *axonometric*.

Where the viewer is placed directly in front of the participants in the image, this suggests some form of identification. When the participants are angled away from the viewer they are distanced. Similar effects can be achieved with high or low angle perspective. This reflects the way we associate relative power or importance with looking up or looking down.

Not all images are intended to be read as straight forward representations of the real world. When we view an image we should be prepared to ask: Is the image seeking to persuade us that what it represents is literally true? **Modality** refers to the degree to which images adhere to or depart from accepted standards of reality. It is seen as part of the *interpersonal function* because image-makers use modality markers to give the viewer an impression of the truth or credibility of the image.

a) **Color** is perhaps the most obvious way of marking modality in an image. The color in an image is determined by three variable scales of *hue*, *brightness* and *saturation*.

b) **Representation** refers to the degree to which the creator of an image has accurately represented each feature of the object it depicts.

c) **Illumination** describes the way a scene is lit. The presence of absence of shadow is one obvious modality marker that marks realistic scenes. We can talk about *attached shadow* and *cast shadow*, which can indicate if an image is lit by the sun or some internal light source.
d) **Context** refers to the degree of background detail provided. Perspective effects function as **depth** cues, and these can be manipulated as modality markers. Objects look smaller the further away they are but other cultures use size to mark the social or religious importance of particular participants.

The **coding orientation** of an image describes the way the subject matter and purpose of an image may determine the type and degree of modality used to create it. Coding orientation works together with modality marking to give the viewer clues about the kind of information the image is trying to share. Artist may depart from an agreed standard of modality in order to suggest a different or higher truth than can be obtained by photographic accuracy. For other purposes they may also be less concerned to approximate conventional reality, for example, in order to explain a concept or theory or communicate an important message as economically as possible.

As for the interpersonal features of multimodal texts, the relationships between the visual, the producer and the viewer are to be considered, together with the analysis of the inter-semiotic mood in both verbal and visual modes (Unsworth in Guijarro and Sanz, 2008: 1604)). In the verbal mode, writers address their readers by making statements, asking questions, making offers or requiring some kind of action. In the visual mode, producers use visual techniques and often verbal support as well, to make the speech functions clear. Among the visual techniques used to analyze interpersonal meaning are the absence or presence of facial expressions towards the viewer, gestures which make commands, and offers of information or offers of goods and services to the viewer (Royce, 2007:71-72). Those visuals which present information do not require the
viewer to react to anything nor do they demand the reader to carry out a particular action or adopt a specific behavior; they simply offer information that can be either acknowledged or contradicted. In addition to the choices related to gaze (whether the participants look directly at the viewer or at each other), interactive relationships are also defined on the basis of perspective and social distance.

The level of involvement by the viewer, the power relations between the viewer and the represented participants and finally, the degrees of social distance and intimacy complement the information transmitted by the verbal mode (Kress and Van Leeuwen, 2006, 1996). The level of involvement between the image-producer, the viewers and the Represented Participants in visual is encoded in the horizontal angle, which is concerned with frontal and oblique planes. The vertical angle transmits power relationships between the represented participants and the viewer and the represented participants within an image. Following Kress and Van Leeuwen, (2006; 1996), Royce (2007:72) state:

The high angle forces the viewers to look down on the represented participants, which is suggestive of superiority to them, or of their significance. A low angle forces the viewers to look up to them, which is suggestive of the viewer's inferior position, or of the importance of the portrayed participant(s). An eye-level angle is suggestive of a sense of equality between the viewer and the represented participants.

In addition, the degree of social distance and intimacy between the represented participants and the viewers is realized by the feature processes close up, medium shot and long shots, which affect the amount of body that is shown in the visual frame. The visual resources for creating or maintaining the social engagement between the viewers and the image in interactive meanings or interpersonal meanings are summarized in table 2.3.
<table>
<thead>
<tr>
<th>Interactive Meanings</th>
<th>Contact</th>
<th>Image Act</th>
<th>-Offer (information)</th>
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<tbody>
<tr>
<td></td>
<td>Gaze</td>
<td></td>
<td>Direct (degrees of Engagement)</td>
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<td></td>
<td></td>
<td></td>
<td>Indirect (degrees of Disengagement)</td>
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<tr>
<td>Interactive Meanings</td>
<td>Social Distance</td>
<td>Size of frame</td>
<td>Close (intimate/personal)</td>
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<td></td>
<td></td>
<td></td>
<td>Medium (social)</td>
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<td></td>
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<td></td>
<td>Long (impersonal)</td>
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<tr>
<td>Attitude</td>
<td>Subjective Image</td>
<td></td>
<td>Horizontal angle (degrees of involvement &amp; detachment)</td>
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<td></td>
<td></td>
<td></td>
<td>Vertical angle (degrees of power to the viewer, to the represented participants, or a relation of equality)</td>
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<td>Objective Image</td>
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<td>Action Orientation (frontal angle)</td>
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<td>Knowledge orientation (top-down angle)</td>
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<td>Modality</td>
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<td>Colour differentiation</td>
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<td>Contextualisation</td>
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<td>Absence of background</td>
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<td>Full detail</td>
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<td>Representation</td>
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<td>Maximum abstraction</td>
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<td>Maximum representation</td>
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<td>Depth</td>
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<td>Absence of depth</td>
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<td></td>
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<td>Maximally deep perspective</td>
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<td>Illumination</td>
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<td>Full representation of light and shade</td>
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<td></td>
<td>Absence of light and shade</td>
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<tr>
<td>Brightness</td>
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<td></td>
<td>Maximum brightness</td>
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<td></td>
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<td></td>
<td>Black and white or shades of light grey and dark grey</td>
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<td>Coding Orientation</td>
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<td>Sensory</td>
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<td>Abstract</td>
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<td>Naturalistic</td>
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</tbody>
</table>

Source: Kress & van Leeuwen 2006

2.5.3 Composing images

Composition means combining parts to form a whole and images also communicate meaning by the way they are put together. Kress and Van Leeuwen
(1996:181) explain the composition of the whole, the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole.

Most images or presentation that use images can be thought of as having an overall unity and composition is the way this sense of unity is created. Joyce and Gaudin (2007: 113-129) conclude three main systems working together in composition, namely:

A. **Information value**

The way elements of an image are replaced in relation to each other can be used to convey unspoken but specific information values. These values can be traced back to the way we experience the world as physical beings. Our unconscious assumption about space are so much part of our culture that we often react to the way they are used in visual messages without being completely aware of how meaning is conveyed.

a) **Up-down placement**

In European-derived cultures up is good, down is bad, up is mental, down is physical, up is the realm of fantasy, down is the world of the everyday, up is the ideal an down is the real.

b) **Right-left placement**

The distinction between left and right is something we learn so early in our lives, and apply so frequently to our physical environment, that we are usually not aware of how much it can effect what we see. Many cultures have imposed values on different sides, with the right usually being regarded as the superior and competent and the left being the side
associated with loss, clumsiness, evil and magical powers. Kress and van Leeuwen (1996, 2006) characterize the usual placement of elements on the left of images as given or familiar and on the right side as new. Placing a participant on the left side of an image generally tells us what we already know or a state of affairs we might expect to take for granted. The participants or elements on the right side introduce new information or tell us what is about to happen.

B. Salience

Salience is drawing attention to a specific participant or process in an image. Perspective, detail, color, lighting, and balance are all ways of focusing attention on the main object of interest.

a) Perspective

Where there is a strong use of central perspective the central figure is often placed directly in front of the vanishing point to emphasize their importance. Alternatively the rules of linear perspective can be used to make the figure the artist wants us to focus on seem larger. The relative size of a participant is determined by how close to the viewer is the position the participant appears to occupy on the picture plane.

b) Lavishing attention on specific details

Lavishing greater attention on specific details is another way of drawing attention to a particular element in an image. Conversely less important details can be blurred in a way that mimics the blurring of our peripheral vision.
c) Balance

Balance refers to the way compositional elements are arranged to give a sense of stability and equilibrium. Balance can be achieved by symmetry with equal elements on either side of a central point. Asymmetrical balance is the visual equivalent of the engineering principle that unequal weights can be evenly balanced on a lever by shifting the fulcrum point closer to the heavier weight. Certain shapes, colors or objects within the image are perceived as heavier and require a larger less dense volume on the opposite side to balance them.

d) Rhythm

Rhythm is a form of salience designed to give a sense of movement, excitement or tension, which would otherwise be difficult to achieve in a purely static visual image. Rhythm is the regular recurrence in space of one more visual element.

e) Color

Color is an important way of giving salience to components in an image. Although painters have been aware of how color can attract attention to particular elements of an image, the ways they have applied color effects have changed significantly over time.

C. Framing

The use of framing devices to separate, connect or confine elements of an image is so integral to the way we interpret images that we are often not conscious of the way it can be used to communicate specific meanings. The idea of a frame comes from painting where the wooden frame
surrounding a picture defines the image and separates it from the surrounding environment. One aspect of framing ie: distance operates in relation to the interactional function but there is an obvious compositional aspect as well. Whether participants in an image fit within the frame or overflow it provides us with the cues as to how to interpret them.

a) Framing in multimodal texts

Framing in performs an important compositional function when combining a series of different images or mixing images and text in multimodal communications.

b) Foreground, middle-ground and background

A traditional form of farming into foreground, middle-ground and background has links to the way social distance operates as an interactional process. The foreground draws primarily on our experiences of touch, the middle-ground on movement and the background on sight. The relative size of the participants determines the degree to which we are invited to relate to them.

The visual resources for communicating through the positions of image in the compositional meanings are summarized in Table 2.4.

<table>
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<td>Framing</td>
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<td></td>
<td>b) Foreground, middle-ground and background</td>
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</table>

Adapted from Joyce and Gaudin, 2007:113-129)
2.6 The Malay Wedding Process

Human beings as cultural creatures know and follow married tradition as well as obey it in relation to married process. Marriage or wedding is one of many phases experienced by human during his / her living in the world. It has an important and sacred value for human life; it changes human’s status from single to married status. It forms new family kinship system and it can also replace a person’s right and responsibility in the family environment.

Malay people especially Deli Malay considers the marriage special. A Malay wedding is usually performed when either one or both spouses are Malay. Malay weddings are grand affairs where the couple is treated as royalty. The traditional wedding ceremony is in two parts. The first part is the *akad nikah* (marriage contract), which is the legal and religious part of the wedding. The second part is the *bersanding* (enthronement), which is a family celebration. It needs more attention started from the choosing of wedding couple until the wedding ceremony. More people are involved to help and support the persons who are going to marry, not only their family but also their close friends and relatives. They participate to plan and prepare anything related to the process of wedding and hold the ceremony.

Basically, Malay ethnic group follow Islamic principles in their daily lives including the activities of wedding ceremony. Islam teaches good principles and ways of life. Following Islamic steps to marry is actually simple and easy. The process of wedding is able to be held by the couple when their parents and family approve of it and it is considered legal if they have fulfilled the rules and prerequisites for marriage called ‘*menikah*’ (marriage contract).
However, traditional wedding in Malay culture seems more complicated since it is done in many steps of activities or rituals. The activities are the combination of the way Islam regulates the process of wedding and the way their culture usually does. The integration of Islam and Malay principles is seen in Malay wise word ‘Adat bersendi Syarak, Syarak bersendi Kitabullah’ or ‘Syarak mengata adat memakai’ (rules determined in the principles should be obeyed). In Malay traditional wedding, every step in the process related to social rituals, it must be followed and done well in detail by the couple and their family. The family attendance and participation are most important, besides they build closer relationship with the new family and guests who witness the process, they also indicate family approval.

When a man plans to marry, he should think and prepare more process beginning with choosing the living couple called ‘merisik’. If the man finds a suitable girl to be his wife then he tells it to his family and asks them to find out information about the girl. If the addressed girl has some requirements fit to the man’s expectation, then he sends representatives to the girl’s house called ‘melamar / meminang’ aimed at asking the girl agreement to be his wife and her family approval. After getting family approval, the wedding process is planned according to the Malay traditional culture and Islamic principles.

The wedding process of Deli Malay consists of many steps (27 steps based on a reference [http://library.usu.ac.id/download/fs/daerah-ramlan.pdf](http://library.usu.ac.id/download/fs/daerah-ramlan.pdf), accessed on Sep.8th 09) namely: Merintis, Risik kecil, Jamu sukut, Risik besar, Meminang, Naik emas, Ikat janji, Akad nikah, Malam berhinai curi, Malam berhinai kecil, Malam berhinai besar, Mengantar pengantin laki-laki, Hemang pintu,
Bersanding, Tepung tawar, Cemetuk, Makan nasi hadap-hadapan, Serah terima pengantin laki-laki kepada keluarga pengantin perempuan, Mandi berdimbar, Sembah keliling, Malam bersatu, Naik halangan (naik lepas pantang), Meminjam kedua pengantin oleh pihak keluarga laki-laki kepada pihak keluarga perempuan, Memulangkan kedua pengantin kembali oleh pihak keluarga laki-laki kepada pihak keluarga pengantin perempuan, Naik sembah besar, Pengantin pindah kerumah sendiri.

In the previous era, all activities were done step by step, but now concerning with time and fund, not all Malay people are able to afford carrying out all activities except they choose some to maintain their culture and show it to the public. Commonly, the activities which are mostly brought about ‘merisik’ ‘melamar/meminang’, ‘menikah’, menyambut pengantin pria, bersanding, tepung tawar, and makan nasi hadap-hadapan.

2.6.1 Merisik (spying custom)

The adat merisik (asking ceremony or more literally ‘spying custom’ is the traditional Malay system for arranging marriages. When it is time for a young man to get married, his family will look around to identify a number of potential brides. Nowadays, the man might suggest to his family who he would like them to consider, and it may be that a romantic link already exists between the man and woman. Having decided upon one particular woman, the merisik, or investigation process, takes place.

For this ceremony one or more representatives (telangkai) of the man's family pay a friendly visit to the family of the woman whom they have in mind as
his potential bride. The visit is purely for the purpose of further investigation, and it gives the visitors the chance to see the woman. A hint will be given to her parents regarding the purpose of the visit, and their reaction will be assessed. The woman's parents may also give the visitors some idea as to whether or not their daughter would be interested in the match. The *merisik* does not constitute a formal proposal. Following the visit both sides can begin to think more seriously about the possibility or otherwise of a marriage. It is possible that no progress may take place, and the man's parents or representatives will then look for another possible bride.

In Malay traditional wedding, every step in the process related to social rituals, it must be followed and done well in detail by the couple and their family. The family attendance and participation are most important, besides they build closer relationship with the new family and guests who witness the process, they also indicate family approval.

When a man plans to marry, he should think and prepare more process beginning with choosing the living couple and if the man finds a suitable girl to be his wife then he tells it to his family and ask them to find out information about the girl such as whether or not she has been engaged with another man, her personal attitude, the way the girl welcome, serve and talk to the guests, her social, educational and economical background, etc. Commonly, the main aspects of choosing the wife to be are her knowledge about religion mainly Islam, her moral ethics and her language politeness. If the addressed girl has some requirements fit to the man’s expectation, then he sends representatives to the
girl’s house called ‘melamar ’ aimed at asking the girl agreement to be his wife and her family approval.

2.6.2 Melamar, meminang and bertunangan (Engagement Customs)

When the couples have the same perception and feel adjusted one and another, the family of the man plan to propose (‘melamar) the girl to ask the girl agreement before ‘meminang’. ‘Lamaran’ is carried out by some representatives who have responsibilities to ask the girl and her family and listen to the answers given by them. Usually the response of agreeing the ‘lamaran’ is not given directly on the day of ‘melamar’ but they give their response on another day they plan together. By giving time space to agreeing the ‘lamaran’, means to give time to the girl family to discuss and agree with and also to find out information about the man and his background. After finding information about the man and the whole family agree with the proposal then they see the representative of the man to tell their decision.

In Malay tradition, usually the representative of the man come again to the girl’s family and asks for the answer. This time the representatives tell the family that they will come again other time with bigger number of representatives to ‘meminang’ and discuss a mutually agreeable time . It is told to make the girl and family ready and know what to prepare in order to welcome them. Here also, they discuss about the things the girl and family ask that should be brought by the representative on the day of meminang as well as bertunangan.
As soon as a man announces his wish to marry, an engagement will be set when the families of the couple meet to discuss the wedding plans. The bertunangan (engagement custom) is normally held at the bride’s home.

The term ‘meminang’ is used because historically, the main things brought in this event are buah pinang (areca nut) and betel leaves (sirih). Later the sirih leaves will be eaten with the pinang. The ‘buah pinang’ symbolizes the man and the ‘sirih’ symbolizes the girl. Both symbolize unity that cannot be separated. In the development of Malay tradition, the ‘pinang’ is not the only thing brought in ‘meminang’ but it is completed by other ingredients like the betel leaves (sirih), the powder made of shellfish shell (kapur), gambier (gambir) and tobacco (tembakau). The ‘pinang’ sliced into small pieces and all ingredients are put in a specific compartment called ‘tepak’. When the day of meminang comes, the representatives come in a large group to the girl house bringing the ‘tepak’ (a rectangular compartment) wrapped with beautiful and colorful songket (Malay traditional woven fabric) and other things proposed by the girl and family called ‘antaran’ usually some sets of woman’s clothes, a basket of fruits, some bowls of cakes and a golden ring sometimes money is brought too. The whole things are arranged in the middle of the room where both family meet, commonly the meeting is carried out on the floor covered by beautiful mat where representatives of the man sit opposite to the representatives of the girl.

Before starting the ceremony, each representative of the couple (commonly men) with tepak in hand sit face to face, the tepaks are between them and they introduce each other. Then the representative of the girl starts asking his guest about the owner of the tepak, the goal of visiting them, the name of the
addressed girl. After getting the answer, usually the girl representative takes the tepak then returns it by saying accepted or rejected. If the ‘pinangan’ is accepted then the man representative comes and sees the girl (usually, the girl sits in her bedroom wearing beautiful dress) to hand all ‘antaran’ and put the ring into her finger. By putting the ring into the girl’s finger means that the girl has formally been engaged by a certain man who sends her a ring (sudah bertunangan) and cannot marry with another man.

In Malay traditional culture, there is a custom to serve people with the tepak aimed at welcoming and respecting them, usually in any traditional meeting or ceremony. The guests are offered to take the beetle leaves and its accompaniment from the tepak and chew them. The tradition of chewing the leaves symbolizes braveness and increases spirit for the person who eats them. The symbol was originated by the animism belief which influences the Malay culture. Usually, there are some tepak brought by the guests (the bridegroom’s family) fitted to the aim of coming, for example: ‘tepak pembuka kata’ (tepak prepared for mentioning the aim of coming) tepak ikat janji (prepared for an agreement of making relationship by engaging their children), etc. and in return, the bride’s family also provide some tepak to respond the guests’ purposes, for instance tepak menanti (it is aimed at welcoming the guests), etc.

When the guests are in the girl’s house and the ceremony starts, one of the bridegroom’s family gives ‘tepak pembuka kata’ (tepak prepared for mentioning the aim of coming) to the speaker (telangkai) who represents them. The speaker receives the tepak, checks its head (the head of the tepak must be handed in facing
the host), hands it to the host and lifts his hands together over his head while saying some verses (pantun), for example:

\[
\begin{align*}
    \text{Tepak ku sorong menjunjung sembah} \\
    \text{Mohon restu sang dewata} \\
    \text{Mohon disantap budiman bertuah} \\
    \text{Sekapur sirih pembuka kata}
\end{align*}
\]

The gloss is:

I give you this tepak with my hands over my head hoping the blessing from God please eat the sirih which is wrapped my wise and honorable guests.

As a reply to respect the guests, the host also lifts his hands together over his head, takes and eats the wrapped sirih, and hands the rest to persons on his right and left, then he offers the bride’s tepak menanti (a tepak aimed at welcoming the guests) to the bridegroom’s telangkai then he is expressing:

\[
\begin{align*}
    \text{Tepak tuan kayu jati} \\
    \text{tepak kami kayu meranti} \\
    \text{tepak datang, tepak menanti} \\
    \text{mohon santap pula sirih kami}
\end{align*}
\]

The gloss is:

Your tepak is made of teakwood Our tepak is made of meranti wood tepak comes, tepak welcomes eat our sirih too, please.

2.6.3 \textbf{Akad nikah (Marriage Contract)}

A Malay wedding proper begins with the \textit{akad nikah} (marriage contract) ceremony. The groom signs the marriage contract and agrees to provide the bride with a \textit{mas kawin} /\textit{mahr} (literally 'marriage gold' in form of money or goods or anything as requested by the bride). It is opposite to dowry where the \textit{mahr} is paid by the groom to the bride. The \textit{mahr} is a symbol to show that the man is willing
and are prepared to build a family with the lady he chose to get married to. The contract signing is done before a religious official and is accompanied by prayer.

If the bersanding is to take place the next day, the couple's hands are dyed with henna during the berinai besar ceremony. The bride's hair is also trimmed, eyebrows shaped and make-up applied by a beautician, known as the bidan pengantin. Then the bride puts on her tudung (headscarf) to cover their hair and a selendang, or embroidered and beaded shawl over head. A crown is also placed on top of the shawl. If the bersanding does not take place on the day following the nikah, these preparation customs are delayed until the bersanding.

a.  The ceremony of ‘Penyambutan pengantin laki-laki’ (Welcoming the groom and his party after akad nikah)

After expressing a ceremony of marriage, the groom and the bride have been a legal husband and wife and the nikah procession has finished but the ceremony has not finished yet, it is continued by taking the groom to the bride’s house again and he is seated with the bride on a stage. Usually, after akad nikah the groom will go home and return with his party wearing malay traditional clothes called ‘pakaian pengantin’ made of traditional woven material called songket. While the bride stays at home waits for the groom on the bridal couch, she is also wearing the same traditional clothes.

In today's Deli Malay customs, there are a series of procedures which should be passed through by the groom before sitting on the couch beside the bride. Some procedures which are performed are hempang batang, tukar tepak, tukar payung, perang bertih (spreading rice and flowers), tari persembahan (welcoming dance), hempang pintu, and hempang kipas, bersanding followed by
marhaban (prayer), tepung tawar, makan nasi hadap-hadapan (having meals), serah terima pengantin laki-laki kepada pihak pengantin wanita (handing over the groom to the bride’s family).

Taking the groom to the bride’s house, the party bring some terms such as tepak, balai, decorated umbrella, bunga rampai and six uncang (a small pack filled with coins function as keys to go through each step). Welcoming the groom and his party, the bride’s family party is also preparing custom equipments provided in the process such a piece of long cloth, tepak, balai, umbrella, bertih and bunga rampai.

Commonly, on that day of inauguration, the bride and groom are wearing the Malay traditional outfit. The groom wears ‘teluk belanga’ along with all accessories, such as a keris in his right wrist while the bride wears a kebaya panjang or a long blouse and skirt, and her hair is crowned.

When the groom and his party are about to arrive at the house of the bride, they stop at about 100 or 200 yards from the house to wait for the welcoming ceremony. The ceremony is performed through some procedures which are previously stated and this is led by the traditional leaders who are appointed as representative speakers of the bride and the groom. In leading the ceremony they will utter rhymes of pantun to convey the goal of procedural events. The followings are the procedures and the pantun uttered during the process of it.

b. Welcoming the guests in the process of hempang batang (gateway barrier)
When the groom and his entourage arrive at the bride’s yard, their comings were blocked by a stretching cloth held by two guards (formerly the rod was used to block one’s way). This stretching cloth is used to prevent the guests entering the gateway until they tell the bride’s party their goal of coming and they give a token called *uncang emas* or *kunci emas* (a packet filled with coins) as a kind of requirement to pass the entrance. If they have given this token, the guards remove the block away and the guests are welcome by saying:

The *telangkai* of the groom (PP):

*Asalamualaikum kami ucapkan, pada tuan hamba yang budiman, kami datang beserta rombongan, mengapa dihadang kami jalan.*

The *telangkai* of the bride (PW):

*Waalaikumsalam kami ucapkan, pada pengantin beserta rombongan, shalawat dan salam kami ucapkan, kepada nabi kita Muhammad SAW.*

PP:

*Lamalah kami tuan tegak berdiri, bersama pengantin dan rombongan, apa syaratnya sebagai kunci, semoga kami masuk tidak ditahan.*

PW:

*Layang-layang menyambar bumi, terbang melayang kawan berkawan, empang batang pangkal begini, empang batang bukan hambatan. Pekat hitam awan kelabu, adat resam selesaikan dulu,*

*Oleh karena itu Mak Andak membuat lemang, ketan dipanggang di dalam bambu, jika pengantin sudah nak ke dalam*
adat resam selesaikan dulu.

PP:

Tanjung tiram di Batu bara,
Lima laras letak istana,
pahamnya kami tuan yang tuan minta,
kuncinya sudah tersedia.

c. **Tukar tepak (Shifting the tepak)**

Shifting the tepak is held in front of the house and it is carried out by two women as representatives of both families. Both women are sitting opposite with two tepaks placed in between and each of them nod each other while lifting their hands together over their head and then they shift their tepak respectively. The event of shifting tepak means that no more disputes appear between both families, the exchange symbolizes a peace and brotherhood as it is expressed in the pantun:

PW:

*Perlis Kedah Kelang Melaka*
*Bandar Serawak kotanya ramai*
*Habislah sudah silang sengketa*
*Tukar tepak tandanya damai.*

d. **Tukar Payung (Shifting umbrella)**

Another welcoming ceremony is shifting umbrella in which each party shift their umbrella before coming to the house. The expression of welcoming can be heard in the following pantun:

*Telah terkembang payung penyambut,*
*menanti pengantin yang sudah datang,*
*tuah terbayang untung bertaut*
*laksana bulan berpagar bintang*
e. **Perang bertih** (spreading potpourri and rice)

When the groom and the party passed the gate they were welcome with potpourri spreaded by hosts showing their happiness and in return the groom’s party also spreaded the same thing, it seems like a war, each party spreaded each other, thissituation is figured in the pantun:

*Jadi*
*perang bukan sembarang perang,*
*perang bertih dan bunga rampai,*
datang bukan sembarang datang,*
datang pengantin disambut ramai.*

f. **Tari persembahan** (welcoming dance)

After being welcome by potpourri spreading the guests are still unable to enter the house, they are welcome by a dance named tari persembahan as a tribute to their coming. While dancing the dancers also serve the beetle leaves in a tepak to the guests. This event shows that the hosts greet the honored guests happily as well as tighten the relationship between both families. This is informed in the pantun echoed by the bride’s telangkai as follows:

**PW:**

*Sebagai tanda kebesaran hati,*
menerima pengantin raja sehari,*
kami persembahkan sebuah tari,*
tari persembahan namanya ni.*

*Tangan diayun kanan dan kiri,*
lemah lembut jari jemari,*
tepak disorong sirih diberi*
kepada pengantin raja sehari.*

*(the dancer serves beetle leaves in the tepak to the groom and his entourage showing hospitality)*

*Awal bermula pada bismilah,*

shalawat dan salam pada Rasulullah,
pangkal meminta kepada Allah,
semoga kedatangan pengantin membawa tuah.
Izinkankami menyampaikan salam beserta sembah,
atas nama keluarga almarhum Haji ... dan keluarga

Selamat datang tetamu kami,
datang berkunjung ke teratak kami,
sungguh sangat berkesan dihati,
tetamu yang kita tunggu kini telah terbukti.
Di ufuk cerah disiang hari
bukan hendak memuja atau memuji,
dari tadi kami sudah menanti,
kiranya pengantin selamat sampai ditempat kami.

Telah sampai diteratak kami,
sepatah kata mohon diberi,
sebagai tanda eratnya silaturahmi
dengan keluarga kami di rumah ini.

PP:

Assalamualaikum warohmatullohi wabarakatuh. Alhamdulillahi robbill'alam.
Puji syukur kepada Allah SWT yang mana.. Di siang yang cerah kami disambut dengan meriah
Disambut dengan kaum sanak famili
Disambut dengan lemah lembut budi pekerti
Sungguh takjub rasa di hati

Pulo brayan bukanlah pulau,
jalan layang seperti bukit,
kedatangan kami bagai terpukau,
karena penyambutan tidak sedikit.
Niat kami yang datang,
hanya memandu resam terbilang,
agar adat melayu takkan hilang.
Sekian dari kami tuan.

PW:

Setangkai buah kundur betindih
dimakan manis sama dikunyah,
selesai sudah sekapur sirih,
sila pengantin bawa kerumah.

g. Hempang pintu (doorway barrier)
Having welcome with the dance, the guests are still not allowed to enter the doorway of the house. Their way is blocked again with a stretching of cloth held by two guards who stand on both side of the door. The guests are allowed to enter the doorway if they give other tokens to the guards as what they give to the guards in the gateway barrier and they show the host if the groom’s nails were polished (berinai). Seeing the door blocked the groom’s speaker asked the purpose of blocking through pantun and certainly it is responded by the bride’s speaker through his pantun too, here are the pantun:

PP:

Baiklah tuan hamba...
Beli lemang tapai pulut di petisah dekat bundaran,
tampaknya tuan rumah kami disuruh ke rumah tapi ditahan.
Berhenti mengetam piso tak diketam mata tak tajam,
kami datang dari suku karo
ada kesan tak paham
mohon tuan hamba beri petunjuk

PW:

Berdentum dentum bunyinya gendang,
gendang dan genduk sikayu gelat,
assalamualaikum tuan-tuan yang datang,
datang menjenguk ni apakah hajat?

PP:

Indung-indung sianak kandung
hujan reda cuaca pun terang,
rombongan pengantin merasa bingung
mengapa kedatangan kami dihadang.

PW:

Dibelah-belah sibatang kangkung,
tuan berkata buanglah itu.
Tak usah ananda merasa bingung,
inilah adat orang melayu.

Keris sebilah berikut bulu,
bulu diukir kepala naga,
kalo ananda ingin tau,
empang pintu ini namanya
Empang pintu orang melayu,
kaing dibentang bentangkan,
sudah begitu sejak dahulu,
penganin diempang dulukan.
Anak beru dibalik dinding,
sejak disapa dia berondok,
sejak bertemu kan kita sudah berunding?,
apa yang nak dibawa untuk masuk.

PW:

Telaga kami ni telaga buatan,
airnya sejuk sangatlah jernih,
bunga kami ini bunga pingitan,
hendak menemui si buah hati.

Oleh karena ini empang larangan tegak berdiri lengkap dengan senjata pusaka,
tanda larangan tidak diberi,
jangan harap empang dibuka, pulang saja...

PP:

Tapi tuan hamba,
ibarat perjalanan kami ini
ke Gresik sudah,
ke Penang sudah,
ke Kedah pun tadi pagi sudah.
Hanya ke Peking yang belum.

Merisik sudah
meminang sudah
menikah pun sudah,
hanya bersanding yang belum.

PW:

Kelat pinang ada rasanya,
Kelat senduduk ada kenyangnya,
adat meminang memang sudah diberikan tandanya,
adat masuk mana uncangnya?

PP:

Baiklah, tuan hamba ..
belilah nasi ke kedai durian
hendak berkemas haripun hujan,
ini kunci emas kami berikan
tolong buka pintu.
beri kami jalan

PP:

Bawa kain pergi ke sungai,
gulai dibuat pak Salim,
apakah pengantinnya sudah berinai?
coba kami liat lagi.

PP:

Bukan batang sembarang batang,
batang kayu arah ke sungai,
bukan datang sembarang datang,
datang tentu sudah berinai.

PW:

Membuka pagi menjelang petang,
hari malam mata pun mengantuk,
adat dan resam bagai di gerbang,
silahkan pengantin dibawa masuk.

Batu lagan di atas talam,
pijakan kaki di atas batu,
silahkan ananda masuk kedalam,
karenasudahjelasjadi menantu.

h. Hempang Kipas (Bridal Couch Barrier)

If the groom and his entourage had given the tokens and showed the
groom’s polished nails, the host allowed the guests passing the doorway but they
could not seat the groom directly beside the bride because there was another
block covered the bride’s face. The block was a stretching shawl held by two
girls who stood in front of the stage where the bride sat down. The stretching shawl is put away if the guests fulfill the requirements determined by the host. If the requirement is given then the groom is allowed to sit beside the bride.

Following the process the pantun was also pronounced as in the followings:

**PP:**

_Tuan hamba,_
Alang dan Uncu pandai menari,
pandai menari serampan duabelas,
empang pintu sudah kami lewati,
mengapa pula ada empang kipas.

**PW:**

_Syarat ketiga tidak terlepas,_
andaikan pintu sudah terbuka,
terlihat dara sedang mengipas,_
perisai tentu penutup muka.

_Empang pintu dan empang kipas,_
mainan adat puak melayu,_
jika hendak hempang dilepas,_
syarat pembuka kita tentukan dulu.

**PP:**

_Sungai Deli tanah Deli,_
hendak berkemas juga hari hujan,_
buman kunci sembarang kunci,_
Uncang emas kami berikan.

**PW:**

_kalau ananda pergi ke hutan,_
dapat kijang jangan dilepas,_
kalau begitu yang ananda beritakan,_
berikan kunci pembuka kipas.

**PP:**

_bagaimana mangga tak ranum_  
karena masak pokok
bagaimana penjaga tak senyum?  
Nampaknya lepas bakso semangkok.

PW:

jadinya kalau sudah begitu...
udang galah ikan gurame,
sudah masak taruh di beling,
uncang bertuah sudah kami terime,
silahkan pengantin bawa bersanding.

2.6.4 Bersanding (enthronement)

The actual wedding day is the bersanding (enthronement). It means that the bride and bridegroom are seated together on the bridal couch known as pelaminan. This couch is the centerpiece of the whole ceremony. When the groom and the bride are seated side by side on the couch ‘pelaminan’, tepung tawar process is carried out as well as the marhaban echoed. Marhaban is prayers and good hope intended to the Almighty God Allah SWT and His prophet Muhammad SAW for His blessing and love given to the family conducting the ceremony. The tepung tawar process is known as one of the indigenous Malay traditions especially in marriage customs to pray and congratulate the married couple for their happiness and prosperity. The prayer is given by the closest family of both married couple who attend the ceremony. In conducting the process of tepung tawar, there are some prepared apparatus which are used, they are water mixed with lime, a bundle of leaves, potpourri, white and yellow rice and powder. In the process the guest who gives the tepung tawar will spatter the water with the bundle of leaves and spread the potpourri over the couple’s head and smear some powder on their forehead and hands. After that the couple shake hands with the person who has congratulated them. Usually, accompanying a guest doing
tepung tawar, the speaker calls guest by guest and gives advice to the couple through uttering pantun. After spattering the tepung tawar, each guest will usually receive a bunga telur (a boiled-egg put in a small decorated basket) as a sign of fertility. The couple are considered royalty for the day, and so various royal customs are performed for them. The following pantun is an example of advice given during the process of tepung tawar:

Bahagian pertama ramuan peramu,
diciptakan dahulu para leluhur,
sebagi hidup kita haruslah bersyukur,
jauhkan diri dari sombong dan kufur.

2.6.5 Makan Nasi Hadap-hadapan (Spreading Meals)

After the bersanding ceremony, the wed-couple and their guests attend a celebratory feast called the makan nasi hadap-hadapan (serving the wed-couple with various, colorful and delicious food). This involves the bride and groom feeding each other oily cooked-rice (nasi lemak). The celebrations are concluded by posing for family photographs.

2.7 Ideology, Power and Ways of Life in Malay Culture

Ideology is social representations shared by members of a group and used to accomplish everyday social practices: acting and communicating (van Dijk, Billig et al., Fowler in Jaworski and Coupland, 1999: 496). Furthermore, Hall defines (in Jaworski and Coupland, 1999: 496) these representations are organized into systems which are deployed by social classes and other groups’ in order to make sense of, figure out and render intelligible the way society works’.
According to Simbolon (Sembiring, 2010: 7) Malay communities are those who are moslem, speak Malay language and run their living with their own cultures and traditions. They follow the ethnicity based on the cultural system and kinship based on parental system.

(Zein, 2009) says ideology in malay community is represented by three types of human relationship, they are human and God relationship, human and nature relationship and human and other creatures relationship such as human - human, human – animals, etc. These relationships are characterized by the process of material, relational and mental. She says that through material process language symbolizes social realities in community. The relational processes through indicative, attributive and possessive types symbolize the human relationship with various events, situations and cultural processes while the mental process indicates the involvement of human being participant to the factual or imaginary activities which cover moral values.

According to Abbas in Sinar (2011: 45) the ways of Malay life are influenced by three beliefs they are animism, Hindhuism – Budhism and Moslem. Even though Malay communities are known as moslem, they still use and follow the ways of those beliefs in conducting cultural practices not relating to worship. For example, ‘tepung tawar’, ‘makan nasi hadap-hadapan’ in the wedding process are following Hindhuism tradition. The tradition takes nature into their living. Natural phenomena and characters are metaphorized into their ways of life and behaviors. They usually do not say directly what they mean but they use other words figuratively. The way of speaking and thinking indicate the portrait of Malay communities in general who are polite, careful, smart, honest, friendly,
they like to obey the traditional rules and follow the communities’ decision, to hold somebody in high esteem. They do not speak carelessly but they make other people think of the words they use. Their ability to transform the place of living into ways of life, enrich their knowledge to produce expressions and cultural products which become their community identities. Many living activities featured in the language they use are taken from the expression which characterizes the nature. The expressions are used as guidelines and ways of life by the community.

2.8 Analysis Construction

Combining components of verbal and visual in DMTWC text, then the construction of analysis can be simplified as in the following figure:

**Figure 2.4.** Analysis construction of visual and verbal components
The analysis construction of verbal and visual components in DMTWC text applies the following frameworks of Michael Halliday (1994, 2004) for verbal analysis and Kress and van Leeuwen (1996; 2006) for visual analysis:

Table 2.5 : Frameworks for Verbal and Visual Analysis

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Patterns of realization for Ideational function</strong></td>
<td>The ideational function is realized through system of TRANSITIVITY concerning 1. To represent human experience (experiential function) conceptualized as situation types with components: process, participant, circumstance. 2. To organize experience. The relationship of experience within a text is realized through the system of logico-semantic relation classified into expansion and projection.</td>
<td>In terms of transitivity processes. Two types of structures, each with its own sub-types: 1. Narrative structures; the unfolding of events. 2. Conceptual structures; the general essence of involved participants.</td>
</tr>
<tr>
<td><strong>Patterns of realization for interpersonal function</strong></td>
<td>The interpersonal function is realized through system of MOOD including: Mood (subject, finite), and Residue (predicator, complement, adjunct) as an exchange or as an interactive event.</td>
<td>Two types of interpersonal meanings are realized: 1. Interactive meanings, explored through the systems of Contact, Social Distance, and Attitude. 2. Modality (or degree of ‘truthfulness’ of ideational message), realized through modality markers and explored in terms of coding orientations.</td>
</tr>
<tr>
<td><strong>Patterns of realization for textual function</strong></td>
<td>The Organizing ideational and interpersonal meanings into coherent texts are realized through the system of THEME and in selections of semantic choices like the Theme patterns/the thematic structure.</td>
<td>The ideational and interactive meanings are related in a composite whole through the systems of Informational Value, Salience and Framing.</td>
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