

CHAPTER I

INTRODUCTION

This chapter discusses the background of the study, research questions, objectives of the study, significance of the study, and the last is the scope and limitation of the study.

1.1 Background of the study

In contemporary media communication, meaning is not constructed solely through language but also through visual elements. Images, colors, layout, gaze, and spatial arrangement play a significant role in shaping how messages are delivered and interpreted. As Kress & Leeuwen (2006), state, “visual structures realize meanings as linguistic structures do also.” This statement highlights that visual communication operates systematically in constructing meaning, similar to linguistic structures. Therefore, visual texts should be analyzed as structured semiotic systems rather than merely decorative components. In this context, one type of visual text is a movie poster (Hanifah & Murifqi, 2026)

From this perspective one of the visual text that can be understood is movie poster. Movie posters can be understood not only as promotional tools but also as multimodal texts that communicate complex meanings through various visual resources. A movie poster is designed to attract audiences while representing the core themes and identity of a movie within a single visual composition. According to Leeuwen (2005), social semiotics examines how semiotic resources are used to create meaning in specific social contexts. This perspective supports the view that posters strategically organize characters, typography, color, and spatial positioning to construct particular representations and relationships between the represented participants and viewers. Consequently, analyzing film posters requires an approach capable of examining multiple semiotic modes simultaneously (Nurudeen et al, 2021)

The writer chose a multimodal approach because the subject of the study is posters, making it highly relevant for analyzing the visual elements in the images. Multimodal discourse analysis (MDA) provides an appropriate analytical

framework. Multimodal is a combination of various modes to form communication, when text, images and symbols work together to achieve successful communication. According to Halloran & Smith (2012) in multimodal analysis, the analysis of communication encompasses various forms, but specifically refers to texts that contain interaction and integration between two or more semiotic sources or modes of communication, with the aim of realizing the communicative of the text. For example poster. When the audience sees the poster image, namely text and images, people can see images and text simultaneously. Chen (2014), explain that poster analysis is about understanding the meaning produced by all the main modalities and semiotic tools at the same time.

Visual grammar proposed by Kress & Leeuwen (2006) offers a structured model for analyzing visual meaning through three metafunctions: representational, interactive, and compositional. The representational metafunction concerns how participants, actions, and events are depicted in an image. The interactive metafunction examines the relationship between the image and the viewer, including aspects such as gaze, social distance, and perspective. Meanwhile, the compositional metafunction focuses on how visual elements are arranged to create coherence, salience, and informational value. Through these three metafunctions, visual elements not only represent participants and establish viewer relations but also construct particular meanings embedded within the poster. Thus, identifying the metafunctions realized in a poster enables a deeper understanding of the meanings constructed through its visual structure (Jerome & Ting, (2022)

The researcher chose movie posters as the subject of this study because they contain many visual elements including characters, colors, positioning, gaze direction, and textual components that can be analyzed to reveal the meanings constructed within the poster. According to Peng (2022), as the embodiment of a movie poster is a typical multimodal discourse integrated with image, text and colour.

Movie posters can be easily found on media platforms, including digital streaming providers and even social media. Many film studios are interested in creating stunning poster designs because visual marketing materials influence a

film's success at the box office. Studios are sure to choose design elements that are considered truly stunning so that they can attract more viewers and generate huge profits. The role of visual interest as a requirement for an informative poster and also the enhancement of visual interest as a visual arrangement on a poster Id (2023)

Some previous studies show that multimodal discourse in posters has been analyzed. First Rondon et al., (2023), conducted a study under the title Marvel's Captain America: Civil War Poster: an analysis based on the Grammar of Visual Design. Next there is Dewi (2022) Conducted a study under the title The Interactive Meaning of a Movie Poster: A Multimodality of Spiderman: No Way Home.

While the previous study primarily focused on The Captain America: Civil War poster analyzes visual elements, while the Spider-Man: No Way Home poster analyzes both visual and verbal elements, there has no been a study that analyze in Avengers: End Game. thus, this study is fill the gap on previous study.

1.2 Research Question

Based on the background of the study above, the research analyzed is the following:

1. What categories of visual metafunctions are realized in the Avengers: End Game poster?
2. How are meanings constructed through those visual metafunctions in the Avengers: End Game poster ?

1.3 Objective of the Study

Base on the problem of the research questions formulated, the objectives of this study are:

1. To analyze the categories of visual metafunctions realized in the Avengers: End Game poster.
2. To explain the meanings constructed through those visual metafunction in the Avengers: End Game poster.

1.4 Significance of the Study

This research uses both theoretical and practical contributions. Theoretically, this research develop the analysis Multimodal Discourse Analysis particularly in the movie poster Avengers: End Game, specifically visual grammar.

Practically, this study is expected to help readers understand how visual meaning is constructed through the elements found in movie posters, based on visual grammar theory. This study can also serve as a reference for students particularly those majoring in English literature as well as anyone interested in multimodal studies and movie poster design. Furthermore, this study is expected to serve as a guide for future researchers examining similar subjects or theories.

1.5 Scope and Limitation of the Study

The scope of this study focuses on Multimodal Discourse Analysis (MDA), specifically the visual grammar proposed by Kress & Leeuwen, (2006). The study examines the three metafunctions of visual grammar: representational, interactive, and compositional. First, the representational metafunction is analyzed to identify how participants, actions, and events are visually depicted in the poster. Second, the interactive metafunction is examined to explore how the poster establishes relationships between the represented participants and the viewers through elements such as gaze, distance, and perspective. Third, the compositional metafunction is analyzed to understand how visual elements are arranged in terms of salience, information value, and framing. Furthermore, this study investigates the meanings constructed through the realization of these metafunctions in the poster.

The limitation of this study first, the analysis is limited to a single poster namely the official poster of Avengers: End Game. Other promotional materials such as trailers, teasers, or alternative poster versions are not included in this research.

Second, the study focuses on the visual of poster and does not conduct a detailed linguistic analysis of verbal text beyond its function within the visual

composition. The analysis does not examine audience reception or viewers' interpretations, as it concentrates on the structural analysis of visual meaning based on visual grammar theory.

Third, the study applies only the visual grammar framework of Kress & Leeuwen, (2006) and does not incorporate other theoretical perspectives such as critical discourse analysis, ideological critique, gender studies, or audience studies. Therefore, the findings of this research are limited to the identification of visual metafunctions and the interpretation of meanings constructed within the selected poster based on the chosen theoretical framework.