CHAPTER III
RESEARCH METHODOLOGY

This chapter presented the methodology of the research. It covers research design, data sources, data collection procedures, data analysis, and sample of data analysis.

3.1   Research Design

The present research analyzed the verbal and visual representation of Indonesia's future leader during the 2024 presidential election. Since the goal is to comprehend the nature of these representations, a descriptive-qualitative method is employed in this research. As outlined by Nobel & Smith (2013), it excels at capturing the nuances and meanings within the data collected by investigating the perspectives of individuals and groups. Lambert (2012) also suggests that this method excels in providing a direct and precise description of a phenomenon. Thus, this research aims to gain a comprehensive understanding of how the verbal and visual portrayals of Indonesia's future leader in the 2024 presidential election influence public perception and candidates' personal branding.

This research employed a Systemic Functional Multimodal Discourse Analysis (SF-MDA) as proposed by O'Halloran (2008). SF-MDA derives its elaboration and analytical procedures from Systemic Functional Linguistics (SFL) by Halliday (1994). For this research, SF-MDA is essential as it enables a comprehensive analysis of the online posters by combining the examination of both verbal and visual representations. Hence, the present research used SFL (trasitivity and logico-semantic) from Halliday (1994), visual grammar from Kress and van Leeuwen (2006), and intersemiotic framework analysis from Unsworth (2006b). Halliday's transitivity, a grammar of experience, is a system of the clause, offering insights into the processes (material, mental, verbal, existential, relational, and behavioural), participants, and circumstances (Halliday & Matthiessen, 2004). Kress and van Leeuwen's visual grammar allows for a thorough examination of the posters' visual features. One of their visual

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metafuctions is representational (or ideational), a function that represents both the external and internal worlds, which deals with narrative structure (Represented Participants (RPs), processes, and circumstances) and conceptual structure (symbolic, analytical, and classificational) (Kress & van Leeuwen, 2006). In addition, the relationship between verbal and visual modes and ideational meaning is examined through the perspective of intersemiotic framework analysis (Unsworth, 2006b). Ideational meaning in the multimodality presidential posters within this research can be explored through the application of transitivity systems, visual grammar, and intersemiotic analysis frameworks.

3.2   Data Sources

The research used Instagram as the source of data. The data were collected only from verified Instagram accounts of candidates, their political parties, and/or their media centers. They must have been posted between November 28, 2023, and February 10, 2024, during the election campaign period (Komisi Pemilihan Umum Republik Indonesia, 2022).

Six Instagram posters were gathered as the data for analysis from three pairs of presidential candidates in the 2024 election: Anies Baswedan (Anies) and Muhaimin Iskandar (Muhaimin); Prabowo Subianto (Prabowo) and Gibran Rakabuming Raka (Gibran); Ganjar Pranowo (Ganjar) and Mahfud MD (Mahfud). This setting means that only two posters will be collected for each candidate: one poster contains only the presidential candidate, and the other one contains a candidate pair.

The standard for the posters to be collected must include both verbal and visual elements. The verbal elements must contain clauses or sentences related to elections, such as vision and mission, candidates' promises, candidates' superiority, invitations to vote, or political conflicts. For the visual element of the participants, the posters should contain only the presidential candidate and candidate pair as the primary focus. The posters can contain other participants as long as they are not the focus or their sizes are smaller than those of the main participants. There are no more specific standards (color, typography, and so

forth) for the other visual elements. Besides that, the posters about each candidate must be displayed clearly and receive the highest number of likes compared to other posters that also meet the standard.

The research focuses on analyzing the 6 most-liked posters on Instagram to capture the most impactful and widely received messages. This approach allows for an in-depth examination of the most effective and resonant content that has already demonstrated significant public engagement, ensuring that the analysis is relevant to understanding the factors that contribute to a candidate's popularity and influence in the digital space. By selecting these high-engagement posters, the study targets the content that has the greatest potential to shape public opinion.

3.3   Data Collection Procedures

In collecting the data, the present research used the following procedures:

1. Determining the verified Instagram accounts of candidates, their political parties, and/or their media centers;

2. Selecting data in the posted time range of November 28, 2023, to February 10, 2024, which fulfills the standards specified in the data sources;

3. Downloading the selected data;

4. Observing the data before continuing with the data analysis.

3.4   Data Analysis

As the data for the research were in the form of visual and verbal, the analysis of the data will be done separately.

1. Analyzing the verbal:

    1) Breaking down the text into clauses;

    2) Analyzing the text using transitivity from Halliday (1994);

    3) Interpreting the data.

2. Analyzing the visual:

    1) Breaking down the visual elements;

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2) Analyzing the text using visual grammar from Kress & van Leeuwen (2006);

3) Interpreting the data.

3. Analyzing the intersemiotic ideational relations from Unsworth (2006b);

4. Drawing conclusions based on the results.

3.5 Sample of Data Analysis

The following is the sample of analysis of the data investigated in the research.

Figure 3.1 A poster of Anies Baswedan from NasDem Parties' official Instagram account (@official_nasdem in collaboration with @aniesbaswedan)

Table 3.1 The sample of transitivity analysis of figure 3.1

Description:
• There are five clauses in the poster:

1. Konflik Papua karena tidak adanya keadilan

2. "Masalah bukan kekerasan.

3. Ada yang menganggap teroris, separatis dan kriminal.

4. Kekerasan karena tidak adanya keadilan di tanah Papua."

5. Anies Baswedan Calon Presiden Nomor Urut 1

- All clauses have agents (or agentive clauses). The agent typically functions as a participant in the clause (Halliday & Matthiessen, 2004, p. 267).

- Clause (2), (3), and (5) uses transitive verbs that require a direct object to complete their meaning (Huddleston & Pullum, 2002, p. 156); while clause (1) and (4) uses intransitive verbs that do not require a direct object to complete their meaning (Akmajian et al., 2001).

- The clauses are made with a Sans Serif font and dark blue color. Sans serif style is a typeface or font that has fewer small details and more consistent stroke widths, for example Lucida, Verdana, and so on (Josephson, 2008).

Analysis:

1.	Konflik Papua	[terjadi]	karena tidak adanya keadilan
	Goal	Material	Circ: cause

2.	"Masalah	[adalah]	bukan	kekerasan.
	Token	Rel-ident: intensive		Value

3.	Ada	yang	menganggap	teroris,	separatis dan kriminal.
	Senser		Mental: cognition	Phenomenon	Attribute

4.	Kekerasan	[terjadi]	karena tidak adanya keadilan	di tanah Papua."
	Actor	Material	Circ: cause	Circ: location

5.	Anies Baswedan	[adalah]	Calon Presiden Nomor Urut 1
	Token	Rel-ident: intensive	Value

Types of Processes					
Material	Mental	Behavioural	Verbal	Existential	Relational
2	1	0	0	0	2

- **Participants** are entities (people, animals, objects, or abstractions) involved in the process of a clause (Gerot & Wignell, 1994). There are several participants in the verbal text: goal, token, value, senser, phenomenon, attribute, and actor. **Goal** is the person or thing that the process is aimed at or is extended to (Halliday & Matthiessen, 2004). "*Konflik Papua*" (clause 1) is the goal because it is affected by the process. In the second clause, "*Masalah*" is the **token** being defined as "*bukan kekerasan*", which serves as the **value**. It is similar to "*Anies Baswedan*" with his candidacy status in the fifth clause. Based on Halliday and Matthiessen (2004), token is the participant that represents what is being defined, and value is what the token is defined as. In the third clause, "*Ada*" acts as the **senser** with "*teroris*" acts as the **phenomenon**. Phenomenon is what is thought about, felt, or experienced by the senser, which is a conscious being (Halliday & Matthiessen, 2004). While, **attributes** in mental processes can provide additional characterizations or classifications of the phenomenon. Here, "*separatis dan criminal*" further characterize the perceived entity (terrorists). The last participant is the **actor**, "*Kekerasan*", because referred to as the doer, who performs or initiates action in the clause (Gerot & Wignell, 1994).
- **Processes** refers to actions, events, or states that are expressed by the verb of a clause (Eggins, 2004). The ideational meaning of the poster is realized primarily through material (clause 1, 4) and relational (clause 2, 5) processes.
    - "*Terjadi*" (happen) is the **material** process, which represents an action or event taking place in the real world. Material processes are 'doing' processes, which can be probed, and substituted, by the verb *do*. While, **relational** clauses serve to characterize and to identify (Halliday &

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Matthiessen, 2004, p. 207, 210). It is realized through the word "*adalah*" (is) because "is" can function by linking or defining, for example, *Anies Baswedan* to his political identity in the fifth clause.

- There is also a **mental** process in the third clause. The term mental processes refer to sensing processes that involve consciousness within experiences. They include activities such as thinking, knowing, wanting, perceiving, and emoting (Eggins, 2004). "*Menganggap*" (consider) is a mental process, which involves cognition and represents an internal activity of the mind.

- **Circumstances** provide additional information about the process in a clause, indicating the context in which the action, event, or state occurs. They answer questions such as "when?", "where?", "how?", "why?", "with whom?", etc (Eggins, 2004). The analysis identifies two circumstances that provide specific information about the cause and location related to the material processes (clause 1, 4). A **circumstance of cause**, according to Gerot and Wignell (1994), provides a cause or explanation for the occurrence of the process. They answer the question "why?" and can include motives, goals, and reasons. In the context of these clauses, "*karena tidak adanya keadilan*" provides an explanation for the material processes "*terjadi*". It explains why conflict and violence occur, attributing them to a lack of justice. In contrast, **circumstances of location** give information on the spatial or temporal context of the process. They answer the questions "where?" and "when?" by providing a location or time. Here, "*di tanah Papua*" offers the spatial setting. It tells viewers where the action is happening.

Table 3.2 The sample of visual analysis of figure 3.1

Description:	Visual:
The poster is showing that Anies is speaking to someone or people in front of him using two microphones, while he is clenching his fists in front of him. This is supported by the quotation marks followed by his quote about a conflict in Papua. The setting behind Anies' body is showing nothing but only a blurry dark view. He is wearing formal clothes (white shirt, blue-black suit, black cap (*peci*)) and reddish-brown glasses. The visual type of this poster is a photo image of a person.	

Analysis:

- **Represented participants** are people, places and things depicted in images (Kress & van Leeuwen, 2006, p. 114). There are five represented participants in the poster: a man (Anies), microphones, quotation marks, party's logo, and candidate's logo. As the most dominant participant, *Anies* played the role of actor, reactor and sayer. In accordance with Kress and van Leeuwen's Reading Images, the **actor** is the participant performing an action. The **reactor** is the one who reacts to elements within the image, often through gaze. The **sayer** is involved in verbal processes. Then the participants can be connected through something called a vector. The **vector** is a line or implied trajectory created by elements such as gaze, gestures, or objects, which indicates direction, action, or relationship between participants in an image. The clothes he wears also have their own role, **possessive attributes**, because those indicate possession or belonging. Furthermore, the formal attire role as **carrier**, the participant that embodies possessive attributes (2006).

- **Processes** in visual grammar refer to dynamic relationships between elements within an image. These relationships can depict actions, events, or interactions between representatives (Kress & van Leeuwen, 2006). The

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poster uses narrative (non-transactional action, non-transactional reaction, and speech) and conceptual (analytical) processes based on Kress & van Leeuwen Reading Images theory (2006).

- In the **non-transactional action**, *Anies* acts as an actor. His clenched hand acts as a vector, without a goal. When pictures contain only one participant (or no 'goal'), the participant is usually an actor, which we refer to as a non-transactional action process.

- *Anies* is also a reacter in the **non-transactional reaction** because his glance (a vector) is directed to a phenomenon that is not visible in the poster. Like actions, reactions can be transactional or non-transactional, that has no phenomenon.

- In the **speech** process, *Anies* acts as a sayer, supported by the verbal participants as utterances enclosed in the *quotation marks*. A 'conversation balloon' or similar device joins two participants, sayer and utterance.

- In the **analytical** process, *Anies*' formal attire as a whole is a carrier, while the clothes (white shirt, blue-black suit, black cap) are possessive attributes. This is nearly identical to the example provided by Kress and van Leeuwen in their book regarding the picture of the Antarctic explorer, they clearly display the parts of an 'outfit', and label both the Carrier ('easy-wearing, inexpensive cottons teamed with the right accessories') and the Possessive Attributes ('Laura Ashley trench coat, Stuart Membery sweater, Benetton jodhpurs') (2006, p. 87).

- **Circumstances** in visual grammar provide additional context to the processes depicted in an image. They give information about time, place, manner, or other contextual elements that enhance the understanding of the scene. Circumstances are akin to adverbials in language, answering questions such as "where?", "when?", "how?", and "why?" regarding the processes. The blurred, nondescript background acts as the **circumstance of setting**. It provides a contextual frame for the central figure, suggesting a formal, perhaps political, setting where *Anies* is addressing an audience. This

aligns with the idea of setting as a circumstantial element that enhances the narrative without drawing attention away from the main action or participant (Kress & van Leeuwen, 2006).

Types of Processes						
Narrative				Conceptual		
Action	Reaction	Speech	Mental	Analytical	Classificational	Symbolic
1	1	1	0	1	0	0

Table 3.3 The sample of intersemiotic analysis of figure 3.1

Verbal	Intersemiosis	Visual
Ideationally, the verbal: - consists of five clauses. - consists of several participants. They are "*konflik papua*", "*masalah*", "*kekerasan*", "*ada*", "*teroris*", "*separatis, dan criminal*", "*Anies Baswedan*", and "C*alon Presiden Nomor Urut 1*". - uses material, mental, and relational processes. The most frequently used process	In experiential meaning: The verbal element of the poster employs the participant "*Anies Baswedan*", who is equivalent to the represented participant shown in the poster, *Anies*. Logico-semantic relations: The verbal elements directly quoting *Anies*, combined with the represented participant of *the quotation marks*. Moreover, the verbal element "*Anies Baswedan [adalah] Calon Presiden*	Ideationally, the visual: - consists of five represented participants. They are the man (*Anies*), *the microphones, the quotation marks, the party's logo*, and *the candidate's logo*. - uses narrative (*non-transactional action*, *non-transactional reaction*, and *speech*) and conceptual (*structured analytical*) process. - uses the circumstance

in the poster is material and relational process. - uses the circumstance of cause and location.	*Nomor Urut 1*" identifies *Anies* as the, while the visual showing his image. The two modes indicate **projection** and elaboration of **clarification** relationships. In Halliday and Matthiessen (2014), clarification within the category of elaboration refers to a relationship where one element provides a more detailed or specific restatement or explanation of another, whereas projection refers to the representation of speech, thought, or ideas, where one clause projects another clause, allowing for the additional contextual information or perspectives. Ideationally, the intersemiosis: The verbal and visual modes can be identified as ideational concurrence of	of setting.

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	clarification in expansion and **projection** of locution. Clarification refers to a relationship where one mode (such as text or image) makes the meaning of the other mode clearer or more explicit (Unsworth, 2006b). Martinec and Salway (2005, as cited by Unsworth, 2006b) define projection as a system that relates to a 'locution', which is the quoting or reporting of words, using speech citations as typical realizations.	