

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusions of the study. This chapter also presents suggestions for further studies on related issues.

5.1. Conclusions

This study has investigated how Indonesian tourists' characteristics are represented in "Tiga Manula Jalan-Jalan ke Singapura" visually and verbally and significations of the representations. The visual analysis applies the theory of visual grammar proposed by Kress and van Leeuwen (2006). On the other hand, the transitivity theory proposed by Halliday's (2004) has been applied to analyze the verbal texts.

Based on the findings, it is found that visually the way Indonesian tourists' characteristics represented is seen through three part of analysis; representational meaning, interpersonal meaning and compositional meaning. In terms of representational meaning, Indonesian tourists, as the *represented participants*, are mostly represented in *reactional process*, that is, a process in which represented participants are related by a reaction which usually involves a vector which is formed by an eye line. When Indonesians play the role of *reacter*, they act as an observer of the activities carried out by the *phenomenon*. Whilst, when Indonesian tourists play the role of *phenomenon*, they are being the objects that should be looked at by the viewer. They are also being the objects that are being gazed by the *reacter*.

In relation to the interactive meaning, the *represented participants* and the viewer are depicted to have lack of interaction through the predominance of *offer gaze*, *long-shots* and *oblique angles*. *Offer* means that the represented participants make no eye contact with the viewer and, consequently, there is no demand on the viewer to be involved in any way beyond accepting or rejecting information

presented. It implies that the viewers are only presented the information of how Indonesian tourists behave in the pictures. Furthermore, the *long shots* show the represented participants in a full length and against the background in which the actions are carried out. This kind of shot relates to ‘far personal distance’ which imply that the distance between the viewers and the participant(s) in the comic book is not close and remain strangers. The feeling of detachment is also realized through the *oblique* angles. Since there is no involvement between the *represented participants* and the viewers, the viewers are only placed as an observer of the actions that are done by the *represented participants*. To add more, most pictures are represented from an *eye-level* angle, which signifies that the *represented participants* are at the same level as the viewer and therefore feel identified with them. It implies that the Indonesian tourists as the *represented participants* are depicted to be equal with the viewer.

In relation to the compositional meaning, the predominance of *new-given* layout shows that Indonesian tourists’ characteristics are represented in both negative and positive ways. The representation of Indonesian tourists as the *given* information constructs a visual reality that convinces the viewers that what they see is the common or usual actions that are done by Indonesians. When Indonesian tourists are depicted in a *given* position, they bring information which is already assumed by the viewers. However, the representations are often negative, such as shopaholic, indifferent, indisciplined, ignorant, and passive. Consequently, the viewer’s perspective of the already assumed characteristics strengthens the existing stereotypes of Indonesians in general in a negative way.

Verbally, by employing the transitivity analysis, the types of process used predominantly in the investigated pictures are Material process and followed by Relational process. Based on the findings, Indonesian is represented mostly as an actor by the use of material process. As an actor, Indonesian is depicted to actively ‘doing’ positive and negative things. For instance, the clause *kalo nyebrang, pencet*

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dulu [tombolnya], tunggu sampai lampunya ijo (if you want to cross the road, you should push [the button] and wait the traffic light turns into green) show the positive representation by Indonesian as an actor. In this clause, Indonesian is represented to have obedient characteristic as he obediently follow the Singapore's traffic rule before crossing the road. On the other hand, the example of the negative actions that the Indonesian does as an actor can be seen through the verbs *beli* (buy) and *belanjanya* (shop). The act of buying or shopping something might be considered as a normal activity, but these verbs are followed by the circumstance *lagi* (again) and *seabrek* (a lot of things) which means that the actor is represented to buy goods more than once after shopping excessively. Thus, they are portrayed as addicted to shop, which can also be called as a shopaholic.

Meanwhile, through relational process, Indonesians are attributed to certain qualities and identities, such as *orang Jakarta* (Jakartan), *cuek* (indifferent), stupid, and *kagak 'ngetrend* (untrendy). In the context of the pictures, these certain attributes of Indonesians are asserted due to their actions, whether it is positive or negative. For instance, Indonesians is attributed negatively as stupid due to the action of jaywalking in Singapore.

In short, based on the visual and verbal analysis, Indonesian tourists' characteristics are represented in two ways; negative and positive ways. Negatively, Indonesian tourists are represented as shopaholic, consumptive, conceited, ignorant, indifferent and indisciplined. On the other hand, positively, Indonesians are represented as careful, obedient, observant, critical and adaptive.

The negative representations of Indonesian tourists such as shopaholic, conceited and consumptive strengthen the existing stereotypes of Indonesians in general as mentioned by Lubis (2008) and Gerke (2000). It shows that Indonesians are depicted to have not changed their negative characteristics. If these negative representations of Indonesians keep continuing, Indonesians will be stereotyped in a

less positive way. Furthermore, the positive representations of Indonesian tourist, such as careful, obedient, observer and adaptable are represented in ironical way which is used to criticize and to satirize the existing negative stereotypes of Indonesian tourists in a humorous way and less harm. These positive representations are used to visualize solutions or the right actions to the improper acts of Indonesian tourists for the betterment.

5.2. Suggestions

Based on the conclusions above, there are some suggestions proposed for further studies. Besides comics, the next researchers should try to explore the representation of Indonesians in other kinds of media, such as advertisements, cartoons, animations, etc. The next study can also compare the representation of Indonesians in comics made by other countries' comic artist or expand the number of pictures that will be analyzed. To add more, the next researcher may also combine the qualitative data with quantitative data in order to get more comprehensive description. The use of questionnaire or readers' response might be helpful in getting people's opinion on the representation.

Moreover, to support the visual analysis, the next researchers can try to focus on analyzing some of those visual elements as modality and color to produce a more in-depth analysis on those visual elements. Modality can be used to suggest 'reality status' of an image, whether it should be read as an abstraction or as a concrete objects. Whilst, color can add more meaning to the pictures investigated.

This chapter sums up all that has been done in this present study. The conclusions have been drawn and suggestions for future research have been shown above. Hopefully, this present study can contribute to the study of multimodal texts and provide encouragement for those who are interested in carrying out similar investigation.