

## CHAPTER III

### METHODOLOGY

This chapter presents research methodology of the present study. It consists of research questions, research design, data collection and data analysis.

#### 3.1 Research Questions

This study is geared toward answering the following research questions:

1. How are the interpersonal meanings realized visually in children picture books entitled *Waldo and the Desert Island Adventure* (1986), *Let's be Friend Again* (1988) and *Never Lonely Again* (1988) by Hans Wilhelm?
2. How are the interpersonal meanings realized verbally in children picture books entitled *Waldo and the Desert Island Adventure* (1986), *Let's be Friend Again* (1988) and *Never Lonely Again* (1988) by Hans Wilhelm?
3. What do these realizations signify?

#### 3.2 Research Design

The present study is located within qualitative approach. The study focuses on investigating and describing interpersonal meanings within three selected children picture books by Hans Wilhelm. The focus of the study is in line with the nature of qualitative research in which it “look[s] for, describe[s], and account[s] for observed patterns” (Duff, 2008: 30-31). Furthermore, this study includes the interpretation of the observed patterns. Basically, qualitative research is interpretative (Cresswell, 2003). So, qualitative approach is ideal for the present study. Since the study is located in qualitative approach, case study is chosen as

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its design. Case study focuses on the analysis of a phenomenon, case or single entity (Merriam, 1988 cited in Duff, 2008).

To analyze interpersonal meanings in images, this study uses visual grammar proposed by Kress and van Leeuwen (2006) and to analyze interpersonal meanings in verbal text this study uses functional grammar proposed by Halliday (Halliday and Matthiessen, 2004; Eggins, 2004) especially MOOD system.

### 3.3 Data Collection

The data used in the present study were three children picture books; *Waldo and the Desert Island Adventure* (1986), *Let's be Friend Again* (1988) and *Never Lonely Again* (1988) by Hans Wilhelm. The data contain pictures and text to be analyzed.

There are two reasons of choosing these children picture books. First, the three picture books have the same theme. Second, they also were written by the same author, that is, Hans Wilhelm. The present study was expected to find the pattern within those picture books in terms of interpersonal meanings.

### 3.4 Data Analysis

The data are in the form of visual and verbal text. The data were analyzed into several steps. Those include reading the texts, identifying interactive meanings both in images and in text, categorizing and describing the result of identification, and interpreting the result of identification. The explanation of each step is explained below.

The first was to read the whole picture books. These picture books were read for several times. It was done to gain comprehensive understanding toward the stories. It was then followed by the second step. The second was to identify the

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interpersonal meanings in images and in verbal text to see the kind of their realization.

To identify interpersonal meanings in images, the present study used visual grammar (Kress and van Leeuwen, 2006). It covered the analysis of (1) image act and gaze realizing offer and demand, (2) size of frame and social distance realized by close-up, middle-shot and long-shot, (3) involvement realized by frontal and oblique angles, and (4) power realized by high, low and eye-level angles. The next step was to categorize the data based on meaning system and their realizations following Moya (2010) as follows:

**Table 3.1** Interactive Function in Image based on Moya (2010)

Meaning Systems	Means of Realization
<b>I. Image act and Gaze</b>	Offer and demand
<b>II. Social Distance and Intimacy</b>	Close-ups, middle-shots and long-shots
<b>III. Angle</b> <b>a. Involvement</b>	Frontal and oblique angles
<b>III. Angle</b> <b>b. Power</b>	High, low and eye-level angles

After the data were categorized based on interactive function as shown above, the next step was to interpret the data. The analysis and interpretation of the data are

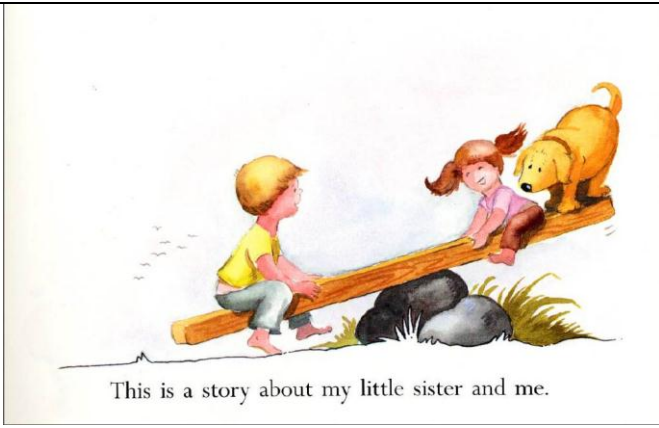
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presented in a table which contains the illustration, description and signification. The following table presents the sample of image analysis of *never Lonely Again* (1988) page 11-12.

**Table 3.2** Example of Visual Interpersonal Analysis in *Let's be Friend Again* (1988)

Illustration 1	
	 <p>This is a story about my little sister and me.</p>
<b>Description</b>	The illustration above shows the represented participant; the brother, the sister and their dog are playing around. They are playing seesaw happily. In this illustration, the narrator (the brother) is introducing what this story is about.
<b>Signification</b>	<b>Image Act and Gaze → Offer</b>

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	<p>There is no eye contact with the viewer in the illustration above. According to Kress and van Leeuwen (2006) the images or illustrations are categorized as <b>Offer</b> when there is no eye contact with the viewer. They say that when images depicted in the story are categorized as <b>Offer</b>, it means that the represented participants (RPs) are presented as items of information or object of contemplation for the viewers without creating any affinity with them. In the context of the picture, what the Brother, the Sister and the dog are doing is the information that the viewers/Interactive Participants are receiving and making meaning of. The role of the interactive participants is as the observers of what the represented participants are doing.</p> <p><b>Size of Frame and Social Distance → Long Shot</b></p> <p>The shot used in the illustration is a <b>Long Shot</b>. According to Kress and van Leeuwen (2006), <b>Long Shot</b> shows the full figure of represented participant. They also say that long shot realizes public distance. Public Distance is the normal distance with people we do not know well. In the context of the picture, the Represented Participants are related to the viewers/ Interactive Participants as the way we relate to people we do not know well.</p> <p><b>Angle → Eye Level and Oblique Angle</b></p> <p>The angle used in the illustration is Eye level-Oblique Angle. According to Kress and van Leeuwen (2006) Eye level angle is the angle in which the picture is taken at eye level. In addition, Oblique Angle is the angle in which the picture is taken from the</p>
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	side of objects and there is no eye contact with the viewers. They also say that eye level and oblique angle show equality and detachment. In the context of the picture, the represented participants (the brother, the sister and the dog) are equal with the viewers in terms of power. However, the represented participants only offer something that the interactive participants can observe.
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Furthermore, to identify interpersonal meanings within verbal text, functional grammar proposed by Halliday (1994; Halliday and Matthiessen, 2004 see also Eggins, 2004; Martin et al, 1997; Gerot and Wignell, 1994) especially MOOD system was used as a tool of analysis. It covered the analysis of Mood elements and Mood types.

In analyzing verbal text, there were several steps to be conducted. Firstly, the data were analyzed in terms of Mood element. Secondly, the data were categorized into Mood type following Gerot and Wignell (1994). The following examples show how to analyze verbal text.

**One morning Chestnut stayed in bed longer than usual.**

Circumstantial Adjunct	Subject	Finite	Predicator	Circumstantial Adjunct	Circumstantial Adjunct
	Mood	Residue			

- **Mood Types : Declarative Mood**

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**He didn't feel like getting up.**

Subject	Finite	Predicator
Mood	Residue	

- **Mood Types : Declarative Mood**

**“Why can't you come out and play?”**

Complement	Finite	Subject	Predicator
	Mood	Residue	

- **Mood Types :Interrogative Mood**

After analyzing Mood elements and Mood Types, the next step was to count the number of appearance of Mood Types. The results then were presented in a table.

**Table 3.3** Example of the Result Verbal Interpersonal Meanings Analysis in *Let's be Friend Again* (1988)

Mood Type	Number of Appearance	Percentage
<b>Declarative Mood</b>	54	92%
<b>Interrogative Mood</b>	4	7%
<b>Imperative Mood</b>	1	1%
Total	59	100%

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The comprehensive findings and discussions will be discussed in the subsequent chapter.

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