

INTERACTIVE METAFUNCTION ANALYSIS OF *KETOPRAK DOR'S* PERFORMANCE: MULTIMODAL APPROACH

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Abstract: *This research aims to investigate the meaning of social semiotics on the visual mood of Ketoprak Dor's performance organized by the Javanese community in North Sumatra province. It was conducted by applying an interactive multimodal analysis of two groups of Ketoprak Dor. The main purpose of this research is to find out how to interpret Ketoprak Dor as a cultural art with great value in social semiotics. With the broad theory of multimodality, the researcher did an interactive metafunction analysis of the chosen visual images of Ketoprak Dor's performance. This analysis utilized four visual categories: contact, social distance, perspective, and Modality. It was found that Ketoprak Dor's performance presented a stereotypical image of actors on the stage during the performance. It showed that every movement made by the actors provided a visual mood and created social semiotic meanings.*

Keywords: Multimodal; Interactive Metafunction; Ketoprak Dor; Javanese Community.

Introduction

This study entitled “Interactive Metafunction Analysis of Ketoprak Dor’s Performance: Multimodal Approach” utilizes multimodal analysis to know the depth of meaning and information of the visual text in the performance of Ketoprak Dor conducted by Javanese community in North Sumatra. The message of the visual text can be received and understood by the viewers if the messages are clearly transferred. The visual text or visual image can give more detail in transferring messages (Tallapessy & Diana, 2019). In line with visual text, multimodal has an important role as the approach in analysing it.

Multimodal is a term utilized to show the way how people construct a communication using one or more different mode at the same time (Kress & Van Leeuwen, 2020). Multimodal can also be referred to as a technical term that aims to indicate that the meaning we have used so far creates many different semiotic means (Iedema, 2003). Also, semiotic modes existing in the Ketoprak Dor’s performance can be found through the form of image and text.

Furthermore, most of traditionally cultural entertainments have many visual images which need to be interpreted by transferring information through interactive communication. The performance of Ketoprak Dor is able to amuse the viewers if the players of the performance know how to interact to the viewers. However, this study uses interactive metafunction component set as an alternative approach.

Ketoprak Dor is a form of traditional Javanese art that has existed and developed in the Javanese Deli community in North Sumatra since the colonial period. Historically, this art

emerged among the Javanese Deli community, who worked as contract coolies during the colonial period in the 1920s. (Suroso, 2018) states that the pressures in social life that occur on the Javanese make them need entertainment and create a form of traditional ancestral art in their homeland, the island of Java, modified by the nuances of their new location in North Sumatra.

The text of Ketoprak Dor contains exciting elements to be studied in terms of visual language metafunctions because this text describes the social culture of ethnic life. In this text, it can be seen that the complex elements of communicative behavior include a description of the socio-cultural activities of the Javanese ethnic community in North Sumatra. Their culture has differences and characteristics compared to their original culture in Java. These characteristics must be revealed in analyzing verbal and visual texts through the Ketoprak Dor text.

Regarding the main reasons for the phenomena described above, several other considerations and reasons exist behind this research. The first reason is that the study on Ketoprak Dor used multimodal analysis has never been done. The review of previous research in more detail explains the occurrence of inter-ethnic integration, the sustainability, and the meaning of the Ketoprak Dor performance, all of which are studied using a cultural approach. In contrast, the art of Ketoprak Dor cannot be separated from the text, which is a visual form of the art. This text needs to be analyzed using an interactive metafunction component that aims to represent language experiences socially, which seeks to determine the visual elements of images, positions, directions, attitudes, colors, and logical relationships. Through interactive metafunction analysis of visual texts, the meaning of the Ketoprak Dor text can be fully understood by the viewers during the performance.

Literature Review

Multimodal Analysis

The development of the world of technology and communication made some experts in Language Systemic Functional theory create a multimodal text conceptual model to develop its meaning critically. Visual images are read as “text” with the metaphor of “grammar. (Kress & Van Leeuwen, 2020) state that "grammar" is not a set of rules for the correct use of language but a set of socially constructed resources for the construction of meaning. Visual design, like all elements of semiotic means, is socially constructed.

Modaliti is a concept related to the relationship between two semiotic modes in creating meaning (Kress and van Leeuwen cited in Susetya & Nurhayati, 2020). In visual mode, the three components of functions namely representational metafunction, interactive metafunction, and compositional metafunction to be used in understanding the meaning of visual mode: (Kress & Van Leeuwen, 2020). Those metafunctions were adopted by Kress and van Leeuwen from three components of metafunctions proposed by Halliday namely; ideational metafunction, interpersonal metafunction, and textual metafunction. In this study, the researcher only analyses the visual mode's interactive metafunction.

According to (O'Halloran, 2004), multimodal analysis includes the analysis of all types of communication that use some different semiotic sources or means of communication to obtain the communicative function of the text. Based on the concept of multimodal, (Anstey, M., & Bull, 2010) argue that a text is considered as multimodal if the text are combined with more semiotic systems. The multimodal semiotic system is as follows:

- 1) Linguistics consists of aspects a) vocabulary, b) generic structure, and c) grammar of spoken and written language

- 2) Visual consists of aspects such as a) color, b) cues, and c) point of view in still and moving images
- 3) Audio consists of the volume, tone, and rhythm of music and sound effects, such as loud, soft, and sighing sounds
- 4) Gesture consists of aspects such as body language, speed, calm in facial expressions, touch, and body movements, such as how to sit, hear, see, move, stand, and hold the head, which can produce the impression of paying attention to something or not being interested and confusion. Then touch, such as shaking hands, patting the shoulder, stroking hair, hugging which gives a close and intimate meaning.
- 5) Spatial includes aspects of distance (space), direction, and layout position.

Interactive Metafunction

(Kress & Van Leeuwen, 2006) State that interactive metafunction is an interaction between the participant on the image (represented participant) and the participant outside of the image, which can be the image's viewer or the maker of the image (interactive participant). The interaction can be a relation between the participants or a participant's attitude towards another participant. There are four parts in interactive metafunction: contact, social distance, perspective, and modality.

Tabel 1. Components of Interactive Metafunction

Metafunction	Mode		
Interaction	Contact	Gaze Size of Frame Image Act	Demand Direct Indirect Offer
	Social Distance	Objective Image Subjective Image Color	Intimate/Personal Impersonal Social Horizontal angle (involvement and detachment)
	Perspective	Contextualization Representation Depth Illumination	Vertical angle (viewer power and represented participant Power) Action orientation
	Modality	Brightness	Knowledge Orientation Colour saturation/brightness Low colour brightness Color modulation No background In detail Maximum Representation No dept Full representation of light and shape Maximum brightness Black and white or shades of light grey and dark

Contact

Contact is a part of the interaction which consists of 1) image art; (a) demand (goods/services) is a direct interaction which is done by participants and the audience realized through eye contact looking at the witness; (b) offer (information) is the view of the witness. 2) gaze: direct means the participant's gaze is direct and indirect; otherwise, the gaze is indirect.

Social Distance

Social distance includes the size of the frame (frame size); (a) intimate/personal is a personal display; (b) social and equality are ways of using visual elements in the text by giving information to the audience that the product is a product that can be possessed quickly and its realization can be found in 'call and visit information', (c) impersonal is the general view. According to (Hall, 1970), the shorter the distance between the participants and the audience, the closer the social relations are constructed. This relationship is even more apparent in photography because the size of the frame in photography reflects how closely the photographer and the subject of the photo are. In directed photography, the closeness of the photographer to the subject of the photo shows the intervention made by the photographer in the event when the photo was captured.

Perspective

As stated by (Kress & Van Leeuwen, 2020), Perspective can be realized by creating relations between the represented participants and viewers. The view includes subjective images, (a) horizontal angle, involvement (frontal angle), detachment (oblique angle), (b) vertical angle, viewer power (view becomes strong), and represented participant power (view becomes weak). Objective Images; (a) act orientation; (b) knowledge orientation.

(Kress & Van Leeuwen, 2006) explicate that images photographed with a horizontal angle can be frontal or oblique regarding the point of view of involvement. Hence, they relate the difference between the frontal and the oblique angle to the difference between involvement and detachment. Kress & van Leeuwen illustrate that the horizontal angle implies whether the viewer is involved with or detached from the represented participants. On the one hand, the frontal angle suggests that what viewers see in the image is part of their world, something they are involved with. On the other hand, the oblique angle signifies that what viewers see in the picture is not part of their world; it is the world of the represented participants, something the viewers are detached from.

Modality

Modality discusses color levels. According to (Kress & Van Leeuwen, 2020), they are characterized by (1) saturation, which means full color or no color, for example, black and white (2) color differentiation, colors from various colors variations become not diverse (3) color change means that the color that is full of shadows turns into no shadow (4) the context of visualization, the color that is not in the background becomes a clear background, (5) representation, the color represented from abstract things into details, for example, strands in hair, pores in the skin, creases in clothing, leaves on trees (6) depth, the scale goes from lack of perspective depth to detail perspective (7) illumination, the scale goes from a complete representation of the play of light and shadow to absence on the other hand, abstraction of lighting shows shadows (8) brightness means differences in color levels of lightness of black and white or dark greys, e.g. blacks or bright white.

Method

This research is conducted using qualitative methods. Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem (Creswell, 2009). It includes the interpretation of a phenomenon in its natural setting. This article draws some social semiotic tools in linguistic and para-linguistic modalities. The term modality originated from the linguistic concept of statements of truth values that are linguistically realized (Kress & Van Leeuwen, 2020). This article draws on Halliday's idea of linguistic metafunction to analyze the formation of meaning. (Halliday & Matthiessen, 2013) Argued that the grammar of a language does not function as a set of rules to produce correct sentences, but it functions as a meaning-making resource.

In addition, the descriptive method is utilized to describe the data analysis. Furthermore, the visual mode of the data is analyzed through interactive metafunction components, such as: contact, social distance, and perspective. In visual grammar, interactive metafunction refers to the interaction between the object on the image, named represented participant, and the maker or viewer of the image, named interactive participant, in creating a meaning. The created meaning can be conveyed through the relation between the participants and their attitude towards each participant. The data were obtained from the documentation of *Ketoprak Dor's* performance. The pictures were taken while the actors of *Ketoprak Dor* were performing on the stage with the criteria: 1) It had the modes on the visual image, and 2) It was directly taken from the performance.

Result and Discussion

This study analysed the components of visual metafunction which consist of three components namely representational metafunction, interactive metafunction and compositional metafunction. The three components were constructed from visual metafunction proposed by Kress and van Leeuwen which derive from verbal metafunction designed by Halliday. Interactive metafunction which becomes the topic of this study is from one of the three components of multimodal as mentioned above. The findings of this study is the key to investigate more detail about form of interactive metafunction found in *Ketoprak Dor's* performance.

The following table contains the findings of the components of interactive metafunction used in this study.

Table 2. Components of Interactive Metafunction Found in *Ketoprak Dor's* Performance

No.	Components of Interactive Metafunction	Description
1.	Gaze	The participant interact directly
2.	Intimate/person/represented participant viewers	The pattern of a depiction of participants in the form of a representative participant viewer
3.	Intimate/person/viewer power	The depiction pattern of viewer power illustrates the strength of the participant's view
4.	Offer	The interaction of viewer to the participant
5.	Modality	The color level look on the performance

6. Viewer power	The participant influences the image
7. Demand	The participants interact to the viewers

The following analysis is the result and discussion of this research, which shows that interactive metafunction can be seen through the performance of *Ketoprak Dor*.

Figure 1. Visual Text



In the picture above, there is an indirect gaze because there are participants who interact indirectly. The pattern of a depiction of participants in the form of a representative participant viewer gives an understanding of the weakness of the participants in the picture above. Taking pictures that are close to the audience shows an intimate position. High colour modality, i.e., diverse and colourful colours, high context modality in the image occurs because the context is not detailed and unclear where it is. The high representation modality occurs due to exact representation and high depth modality due to clear perspective. The increased illumination modality happens because it is luminous, and the high brightness modality occurs because of the high brightness level.

Figure 2. Visual Text



The interaction that can be seen in the picture above is where there is an viewer (offer) who witnesses the participants on the stage. The depiction on pattern of intimate power illustrates the strength of the participant's view in the picture above. Being close to the viewer is intimate.

The high colour saturation modality is full of neutral saturation. The high colour modality has various colours and patterns, while the low colour looks black and white. The discolouration modality is inadequate because it is not shaded. High context modality has clear context. The increased representation modality has precise stage details. High-depth modality has a clear perspective. High illumination modality occurs due to luminosity. High-brightness modalities have sufficient brightness levels.

Figure 3. Visual Text



The interaction component contained in this picture is the viewer as an offer to witness the participants on stage. There is also a demand because the participants interact through smiles and dialogue with the viewers. The participant's depiction pattern is in the form of viewer power because the participant influences the image. Intimate personality happens because shooting close directs to the viewers. High saturation modality occurs due to neutral saturation. High colour modality, i.e., diverse colours, and low colour shifting modality happen due to no shaded image. High context modality has the detailed context, i.e., on stage. High representation modality due to detail representation, high depth modality due to clear perspective, high-brightness modality because it is luminous, and high-brightness modality because the image's brightness level is high.

Conclusion

Based on this analysis, it is summarized that *Ketoprak Dor's* performance employed multimodal features on their pictures through the actions to create a sense of movement, in which they try to attract the viewers' attention to witness their performance. By implementing the four elements of interactive metafunctions, namely contact, social distance, perspectives, and modality, the images construct more on the conceptual process rather than the narrative process, which implies that the images have a heavier focus on the performance to the viewers, which are identified by the various symbolic elements. However, it is directed to other studies to dig more into the multimodal discourse analysis field, as this study only restricts the analysis to a small amount of data and also uses the theoretical framework by Kress and Leeuwen in other forms or genres of text to extend the scope of study of visual grammar.

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