CHAPTER II

LITERATURE REVIEW

2.1 Photo Caption

Literaly, the term photo caption builds from two words, photo and caption.

Figure 2.1 A Photo Captions (taken from Article A)

2.1.1 Photo

A Photo or photograph is a picture made with a camera that shows how things look in real life. The objects of the photo can be features or events. There are two kinds of photograph; Amateur and Commercial photographs. An amateur photographer is one who practices photography as a hobby and not for profit. Commercial photography is probably best defined as any photography for which the photographer is paid for images rather than works of art. In this light money could be paid for the subject of the photograph or the photograph itself. The commercial photographic world could include:

- **Advertising photography**: photographs made to illustrate and usually sell a service or product.

- **Fashion photography**: like the work featured in Harper's Bazaar emphasizes clothes and other products

- **Glamour photography**: emphasizes the model and body form.

- **Crime Scene Photography**: consists of photographing scenes of crime such as robberies and murders.

- **Still life photography:** usually depicts inanimate subject matter, typically commonplace objects which may be either natural or man-made.

- **Food photography:** similar to still life photography, but requires some special skills.

- **Editorial Photography:** illustrates a story or idea within the context of a magazine. These are usually assigned by the magazine.

  - **Photojournalism** can be considered a subset of editorial photography. Photographs made in this context are accepted as a documentation of a news stories.

- **Portrait and wedding photography**: photographs made and sold directly to the end user of the images.

- **Landscape photography**: depicts locations.

- **Wildlife photography**: demonstrates the life of animals.

- **Paparazzi**

(http://en.wikipedia.org/wiki/Photography)

The photos in the two photo caption articles are considered as Fashion and Glamour photography. They are the Fashion photography because they emphasize the clothes or product. They are the Glamour photography because they emphasize the model.

2.1.2 Caption

Evan (2004:285) said that caption also known as cutline, is a few lines of text used to explain or elaborate on published photo.

Most captions draw attention to something in the photo that is not obvious, such as its connection or relevance to the text. Besides, they also summarize the story or article they accompany. In linguistic, caption is considered as an exposition and descriptive genre because it is written to give information and or to add more details, if needed, about published photo.

A caption can be placed above, below, or to the side of the image/photo it describes (http://desktoppub.about.com cs/pagelayout/ht/captions.html).

| Right | Left | Above | Below |

Figure 2.2 The Placement of a Caption

In the structure, a caption consists of Caption line and Cutline (Malcolm Gibson.
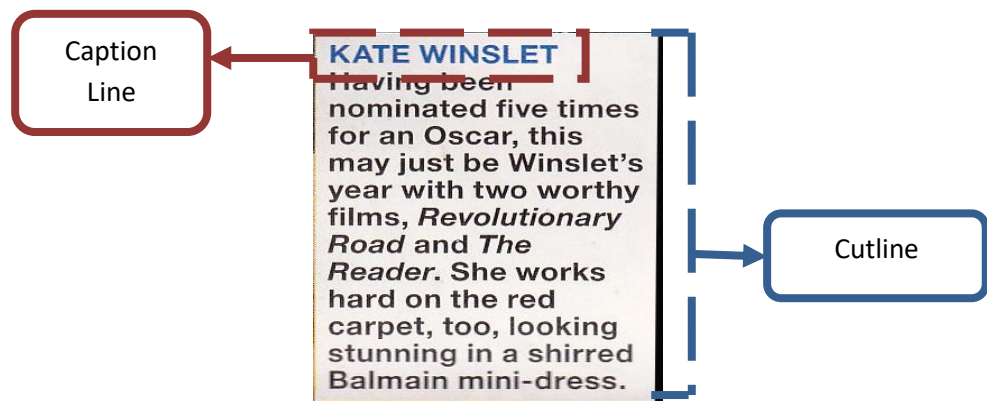

Figure 2.3 the Structure of a Caption (Malcolm Gibson at William Allen School of Journalism & Mass Communication).

2.1.2.1 Caption Line

Caption lines are the little "headlines" over the "cutlines" (the words describing the photograph) (Malcom Gibson. William Allen School of Journalism&Mass Communication. http://www.journalism.ku.edu/faculty/people/gibson.shtml retrieved at July 14 20.28 p.m). It identifies the objects of a photograph.

2.1.2.2 Cutlines

According to Malcolm Gibson, cutlines (at newspapers and some magazines) are the words describing the photograph or illustration. It is a core of a caption. It contains a text which gives elaboration to the photo.

A good cutline in a caption can answer the core information the readers need. Mostly are; **what/who** the object is, **what** it is about, **where** the object is being captured, and **when** the picture is taken, while the "**why**" question is rarely

included in a caption (John D. Simmon. Staff Photographer: The Charlotte Observer. http://www.wikieducator.org/introduction_to_photography.html). The cutline of a caption is linked to the photo by the caption line. In this case, the caption line gives the identification about the object of the photo and the cutline elaborates the object of the photo.

A photo caption is a few lines texts elaboration of a photo, so the cutline of a caption should be not more than two lines of text. Any superfluous word that can be removed from a cutline can increase its power.

Based on the explanation above in can be conclude that a photo caption is a photo accompanied by a brief elaboration text called caption. As a media text, a good caption should meet the media language's unique characters. It should be short and simple. According Dr. Dorothy Bowles at the University of Tennesse, a good caption should be not more than two concise senteces (http://www.uanamont.edu/organizations/thevoice/sm/caption.html). It should be dense and straightforward because it answers the information that readers need. It should be clear, because it should identify the objects in the photo clearly. It should be smooth and interesting because it should draw reader attention to the article.

Its clarity, density and and simplicity in bringing information, make a caption become the third most looked on publicity after headlines and graphics (Jacci Howard Bear. http://www.americanpressinstitute.org.html). However, writing good caption is not as easy as it seen. In a limited space of no more than

three sentences, caption should be able to elaborate the photo and make sure the reader does not miss the essentials in the photo.

The writer has so many choices in how s/he wants to elaborate the published photo. The writer can just provides identification of the object of the photo without detailing the obvious, give comment to the objects by providing the positive and negative side of the objects, or even promote the objects. It is interesting to find the writers' meaning-making strategy in writing the texts in caption. In linguistics, this phenomenon can be seen through register.

2.2 Register in Photo Caption

Photo captions are part of the media texts where different language choices are operated to realize the meanings conveyed by the writer(s) to the readers. To create a different language, photo caption needs a language which is affected by certain context of situation. In linguistics, this context is represented by the **register**.

Halliday asserted that register is a language variation based on use in a particular context of situation and a context of culture. It is a holistic concept of the use of language to express a particular meaning intended in the context. The context of situation construes three aspects or variables: field, tenor, and mode; which work simultaneously to construct a contextual configuration or a configuration of meaning which determines the function of language. (Halliday, 1978, as cited in Eggins, 1997).

According to Gerot and Wignell (1994), there is a systematic relationship between the metafunctions (the ideational, interpersonal and textual functions) in the text and register (field, tenor and mode) in the context.

The **Field** is realized by the Ideational function.

The **Tenor** is realized by the Interpersonal function.

The **Mode** is realized by the Textual function.

Table 2.1 below presents how the context constructed by the register is related to the text constructed by the metafunctions which are realized by the lexicogrammatical features. In order to observe those features we need a theoretical approach like Systemic Functional Grammar.

Context ⟵ ⟶	Text	
	Semantics (meanings)	**Lexicogrammar (wordings)**
Field (what's going on)	**Ideational**	**Transitivity (processes, participants, circumstance)**
Tenor (social relations)	**Interpersonal**	**Mood and Modality (speech roles, attitudes)**
Mode (contextual coherence)	**Textual**	**Theme**

Table 2.1 Relationship between context and text (adapted from Gerot & Wignell (1994; 15))

2.2.1 Field

Field , which specifies the subject matter alone, (fashion, cookery, sport, politics, religion, etc.) includes reference to the persons and things involved (persons, things, abstractions, places, events, or states), to the qualities or attributes of the

entities involved and to the circumstances of the activities (time, manner, location, etc.).

2.2.1.1 Ideational Function

Ideational function is also known as ideational meaning or experiential meaning, dealing with representing our experiences of the world around us. When concerning the ideational funtion, we rae talking about the clause as representation. The representation function of the clause is determined through the transitivity structure whose elements include: Process, Participants, and Circumstances (Halliday, 1970:148). For example:

[Location:] *in the open glade* [Actor:] *the wild rabbits* [Process:] *danced* [Accompaniment:] *with their shadows*.

Contextualy, the ideational function is the field of discourse which relates what goes on in the social action (Malmkjaer, 2002). Through transitivity structure, the description of the situation can be revealed because the representation of the encoding meaning about the world around us and experience we got is being perceived. Thus, analyzing the ideational function through its transitivity system will reveal what the photo captions are about.

Halliday holds that transitivity includes six processes: 1) material process, 2) mental process, 3) relational process, 4) behavioral process, 5) verbal process, and 6) existential process.

2.2.1.1.1 Processes

In a clause, the process is expresses by the verb phrase (Halliday, 1985:101-102).

2.2.1.1.1.1 Material Process

Material process is the process of doing and happening in the physical world (Halliday and Matthiessen, 2004:179). Material process two main participants involved in it. Those are;

- **Actor**: is an obligatory element and expresses the doer of the process
- **Goal**: is an optional element and expresses the person or entity (whether animate or inanimate) affected by the process.

In addition of the two roles, there are a number of other participant roles that may be involved in the process of a material clause, there are

- **Range**: is the thing undirected by the process
- **Beneficiary**: is the participant which get the benefit
- **Recipient**: is the participant who receive good and information
- **Client**: is the participant for whom something is done
- **Initiator**: is the participant who can triger the occurence of something.

Examples of Material Process;

- Diana rides a motorcycle.

  Actor Process Goal

- Ayu baked a chocolate cake for her Bocil.

Actor Process Goal Circumstance of Purpose

- Wike ate in the restaurant yesterday.

Actor Process Circumstance of Place Circumstance of Time

It is also possible to reverse Actor-Goal in a passive form, placing a Goal at an initial position and Actor at the end of the sentence, such as:

- This research is written by Denisa.

Goal Process Actor

Though, the noun group 'This research' is placed at initial position, it doesn't act as the Actor of the Process, it acts as the Goal of the process. So, in Logical function, the Actor 'Denisa' do the action of writing this research.

2.3.1.1.1.2 Mental Process

Mental Process is the process of feeling or thinking. It is concerned with experience of the world of our consciousness (Halliday and Matthiessen, 2004:197). The Mental Process involves two participants, those are;

- **Senser**: is the conscious being who is involved in a mental process by feeling, thinking, or perceiving

- **Phenomenon**: is that which is felt, thought, or perceived by the conscious.

(Eggins, 1994:242-3; Halliday, 1994:117)

Mental Process verbs can be subcategorized into three types: Cognition verbs, Affection verbs, and Perception verbs. Cognition verbs in the Mental Process are the verbs of thinking, knowing, and understanding. Affection verbs are the verbs of liking, loving, fearing, hating. And the Perception verbs are the verbs of seeing, hearing (Halliday, 1994:118). These are the following extracts;

- Galuh didn't know the name of Ilham's girlfriend.

   Senser Process: Cognition Phenomenon

- Vina really loves her rabbit, Bubu.

   Senser Circ. of Manner Process: Affection Phenomenon

- We heard Mike's voice in the classroom yesterday.

   Senser Process: Perception Phenomenon Circ. of Place Circ. of Time

2.3.1.1.1.3 Relational Process

Relational process is the process of being in the world of abstract relations. Halliday (2004:210) states, "Relational clause serve to characterize and to identify." Normally, an abstract relationship that exists between two participants associated with the process is considered, but unlike the case of the Material Process, a participant does not affect the other participant in a physical sense.

There are two principal process types in the Relational Process; the Relational Attributive Process and the Relational Identifying Process.

Attributive : "y is an attribute of x"

Identifying : "y is the identity of x"

(Halliday and Matthiesse, 2004:215)

Relational Attributive Process

Attributive process is concerned with ascribing, qualifying, and classifying (Halliday and Matthiesse, 2004:219). The participants involved in this process are;

- **Carrier**: is the thing being describe
- **Attribute**: is the description

The relationship between the Attribute and the Carrier is commonly expressed by the verb be. The Carrier is always realized by a noun or a noun group, and the Attribute by an adjective or a noun group, for example:

- Omi is cheerful.

      Carrier Process Attribute

In this clause, the adjective Attribute 'cheerful' shows the quality of the Carrier 'Omi'.

Relational Identifying Process

Identifying process is concerned with defining or identifying (Halliday and Matthiesse, 2004:217). It has two participants;

- **Token**: is the one being identified
- **Value**: is the new identity

(Halliday, 1985:115)

For example:

- Iman is the chairperson in our class.

      Token Process Value

The noun phrase 'the chairperson' and 'my adviser' define the identity or status of the two participants, which 'the chairperson is the identity or status of 'Iman' in our class while 'my adviser' is the identity or status of 'Mam. Wachidah.'

Each of two processes can appear in three distinct modes; Intensive, Circumstantial, and Possessive. Intensive expresses an "x is y" relationship, Circumstantial denotes an "x is at y" relationship, and Possessive, an "x has y" relationship.

2.3.1.1.1.4 Behavioural Process

Behavioural process is the process of behaving (Halliday and Matthiesse, 2004:248). The participants involved in this process are;

- Behaver: is the one who is behaving

- Behaviour: that extends the process.

Like the Senser, Behaver is usually a conscious being, but the process is more like one of doing, as in the Material processes.

Some examples of the Behavioral Processes are sit, dance, sing, lie down. Near Material Processes are think, watch, look, listen. Near Mental Processes are talk, gossip, grumble, chatter. Near Verbal Processes are smile, laugh, cry, and frown. While physiological processes expressing states of consciousness are sleep, breathe, cough, yawn, and other physiological processes. For example:

- Ota is listening to the Korean music.

Behaver Process Behavioral

2.3.1.1.1.5 Verbal Process

Verbal process is the process of saying. It exists on the borderline between Mental and Relational Processes (Halliday, 1994:107). The participants involved in this process are;

- Sayer: is the participant who is speaking.

- Target: is the addressee to whom the process is directed

- Verbiage: is what is said

These are some examples of Verbal Processes;

- Lili said that she didn't come to campus yesterday.

Sayer Process Verbiage

- Mae told me about her wishes for this year.

Sayer Process Target Verbiage.

The element "what is said" may be either directly quoted or indirectly reported. For example:

- Severintya said "Happy New Year."

Sayer Process Quoted

2.3.1.1.1.6 Existential Process

Existential Process is the process of existing and happening (Halliday and Matthiesse, 2004:256). It typically has the verb be. This process only has one participant, that is;

- **Existent**: is the object or event that is being said to exist is called Existent. An Existent can be any kind of phenomenon, such as a thing, person, object, institution or abstraction, action, or event.

For example:

- There are three cute little dogs in Anna's home.

  Process Existent Circ. of Place

2.2.1.1.2 Participants

In a clause, the process is expresses by the nominal group (Halliday, 1985:101-102). Participants are inherent in a process, every experiential type of clause has at least one participant and certain types have up to three participants (Halliday and Mathiessen, 2004: 175).

2.2.1.1.3 Circumstances

Besides two participants involved in a process, there is an extra element called Circumstance, which provides additional information on the "when, where, how, and why" of the process. The Circumstantial is realized as prepositional phrases or either as adverbial phrase, and so is subsidiary in status to the process. Gerot and Wignell (1994: 52) states that Circumstances realize meanings about:

Time (when), Place (where), Manner (how), Cause (why), Accompaniment (with(out) who or what), Matter (what about), and Role (as what).

2.2.1.1.4 Nominal Groups

A nominal group is a group of words related structurally to modify a noun word. Acording to Gerot and Wignell, a group basically is an extension of a word. It consists of a headword plus any modification to that word. (Gerot & Wignell, 1994) These modifiers have additional information of experiences to the head noun;

- **Deictic** states 'which thing'

- **Numerative** states 'how much'

- **Epithet** indicates quality

- **Classifier** states 'what kind'

- **Qualifier** provides circumstantial information

The examination of Nominal groups, the contact frequency of writers, readers, and the objects of the two photo caption articles and the familiarity of the topics can be identified. This can also identify how the writers modify the participants in the articles to achieve their purposes.

The analysis of the Field can identified the subject matter or what the two photo caption articles are talking about.

2.2.2 Tenor

Tenor deals with interactional and personal aspects. It is divided into personal tenor and functional tenor. Analyzing the personal tenor will find out the social roles of participants in the two photo caption articles, together with their status, relationship, and personalities; it, thus, handles the degrees of formality, familiarity, and technicality of linguistic exchanges. And analyzing the functional tenor will determine the social function or the role of an utterance in the two photo caption articles, and with identifying the purpose for which the language is being used, e.g. description, direction, request, persuade, etc.

2.2.2.1 Interpersonal Function

Interpersonal function or interpersonal meaning deals with writer's relationship with readers, speakers' relationship with hearers, or writers/speakers attitude toward the matter. In this function, language is used to enable us to participate in communicative acts with other people, to take on roles and to express and understand feelings, attitude and judgements.

The interpersonal function is realized by the mood structure (of declarative, imperative, or interrogative), which is made up of the Subject, the Finite operator, the Residue and the Modality. According to Halliday and Matthiessen (2004: 107), there are two kinds of basic speech roles;

- **Giving**: the writers/speakers are giving services, goods, or information
- **Demanding**: the writers/speakers are demanding services, goods, or information.

The commodities exchanged with the speech roles are services, goods, and information. However, people do not always choose the Mood that is typical to the exchange. We do not always get somebody to do something with an imperative mood, sometimes we ask it with an interrogative mood.

Analyzing the interpersonal function will reveal how the participants of the photo caption; writers, readers, and the people being concerned in the photo captions (the targets) are involved and how the relationship of their social status and role are managed.

2.2.2.1.1 Mood

The interaction between the writers of the photo caption articles and the readers can be seen through Mood structure. According to Young and Fitzgerald (2006:70), the term Mood refers to whether a clause is statement, question, or command. Mood is depicted to the arrangement of the Subject and Verb within a clause. In arrangement of Subject and Verb in a clause, there are three ways of communicating-stating, asking, and commanding.

- o **Declarative**: giving information by making statement
- o **Imperative:** giving and asking for information or action by ordering or commanding
- o **Interrogative:** asking for information by question.

2.2.2.1.1.1 Declarative Mood

Declarative mood plays an important role in sharing something one thinks about. By making statement, speakers or writers give and provide information to people. According to Young and Fitzgerald (2006:73), when people make statements, they do two things, be a provider about subject or issue and get other people to be receiver of what they think.

2.2.2.1.1.2 Imperative Mood

Young and Fitzgerald (2006:75) point out that imperative mood has several characteristics:

- Verb comes first in the clause

- The Subject *you* is understood. It is clear enough the addressee whom we object even though it is not mentioned or written.

- The imperative mood can be softened by using the word *please.*

Even though imperative mood is recognized by the form of command, speakers or wrtiters can make an order by questioning and making statement.

For example: *Could you please open the door?* or *If you have trench coat you will travel.*

2.2.2.1.13 Introgative Mood

Interrogative mood is classified into Polar, Wh-questions, and Querying Residue. The classification is realized by the position of the subject and finite, and the use of Wh-interrogatives. The Interrogative mood is not always used to

question only that expects information answers. Sometimes we do not expect an answer but an act, for instance; *Can you close the window?* This mood can also be used to offer something. People like to use a 'would like' interrogative clause or modulated interrogative while offering, for instance; *Would you like a glass of milk?*

2.2.2.1.2 Modality

Young and Fitzgerald (2006:88) argue that Modality is concerned about the way speakers or writers modify factual statements by using modal auxiliaries and adverbs. The modal allows speakers or writers to express their attitudes and stances. Modalization involves two kinds of meanings: probability and usuality.

(Halliday and Matthiessen, 2004:147) Probability expresses the writers' judgment to the probability of something happening or being, on the other hand usuality expresses the speakers/writers' judgment to the frequency of something happening or being. Both probability and usuality can be expressed by a modal adjunct and a finite modal operator.

There are four main types of modal adjunct: mood adjunct, polarity adjunct, comment adjunct, and vocative adjunct, while typical finite modal operators such as *can*, *may*, *didn't*, *will*, *must*, *has to*, etc. Halliday classifies these modal operators based on the degree of probability. Here is the classification as cited by Gerot & Wignell (1994; 26);

low	median	high
Can, may, could, might	Will, would, should, is to, was to	Must, ought to, need, has to, had to

Table 2.2 Modal operators (adapted from Gerot & Wignell (1994; 15))

2.2.3 Mode

Mode refers to the language par... ....e participants are expecting to do something for them, symbolic organization of the text, the status that it has, and its function in the context, including the channel and medium (is it spoken or written or some combination of two?) and also the rhetorical mode, what is being achieved by the text in term of categories such as persuasive, expository, didactic and the like. Mode refers to channel and medium used in the text. Malmkjaer (2002:170) says "the mode of discourse, the part of text is playing, will tend to determine choices in the textual component

2.2.3.1 Textual Function

Textual function is concerned with the creation of text -- with the ***presentation*** of ideational and interpersonal functions as information that can be shared by speaker and listener in text unfolding in context. One of the major textual systems is Theme.

2.2.3.1.1 Theme and Rheme

Theme is the resource for setting up a local context for a clause by selecting a local point of departure in the flow of information (or perhaps rather 'swell of information', since it is not a uniform flow). Thus the spatial Location is given

thematic status in the example analysed for transitivity above: [Theme:] *in the open glade* [Rheme:] *the wild rabbits danced with their shadows.*

The role of the textual function is an enabling one. It serves to enable the presentation of ideational and interpersonal function as information that can be shared: it provides the speaker with strategies for guiding the listener in his/ her interpretation of the text.

Metafunctions	Component of Theme
Ideational	Topical (subject, complement or circumstantial adjunct) nominal group, nominal group complex, adverbial groups, prepositional phrases and embedded clause
Interpersonal	Modal (adjunct, vocative, finite, wh-element)
Textual	Continuative (well, Ok, etc) Structural (conjunction or wh-element) Conjunctive (adjunct)

Table 2.3 Components of Theme (adapted from Gerot and Wignell, 1994:113)

From the Table 2.3, it can be seen that the element of Topical Theme is an element in which a Transitivity function can be assigned, either as a nominal group, a nominal group complex, adverbial groups, prepositional phrases or embedded clauses that come first in the clause.

The Interpersonal Theme occurs when an element to which a Mood label can be assigned at the beginning of a clause. The elements function as the interpersonal Theme is shown in the table 2.3 above. They are Modal Adjuncts,

vocative, or finite verbal operator. The Interpersonal Theme typically occurs after Textual Theme and precedes Topical Theme.

Textual Theme is "the elements which do not express any interpersonal or experiential meaning, but which are doing important cohesive work in relating clause to its context." (Eggins, 2004: 305). The Textual theme functions as the connection between different parts of the message. Hence, it has elements that function to connect a message between clauses. They are continuative, the use of such response words *'yes'*, *'no'*, *'well'*, *'oh'*; conjunction, either paratactic (links the clause) such as *and*, *or*, *either*, *so*, or hypotactic (bind the clause) such as *when*, *while*, *because*, *although*, *if*, *whether*, etc. The Textual theme typically occurs before Interpersonal and Topical themes.

Analyzing the textual function will reveal what topic is talked about and how the writers manage the information movement toward the topic in a written form like photo caption.

2.3 Systemic Functional Grammar Approach

Systemic Functional Grammar (SFG) is theoretical approach developed by M.A.K Halliday in the 1970's. Halliday defines it as "a theory of language centered on the notion of language function" because its goal is to analyze the interaction between language form and function. In SFG, language has three functions, which Halliday calls them as metafunction. They are Ideational, Interpersonal, and textual functions, which have been explained before.

According to Huangguowen, SFG is more suitable for analyzing text. It is because SFG is the text grammar. It is because grammar is to describe how the use of language, that is, the way to say and understand the meaning of the text clearly. It is because SFG describe the systemic network of the three metafunction clearly. It does because applying the framework of SFG to analyze the text can avoid evaluating at will.

2.4 The '*Harper's BAZAAR Singapore'* Magazine

Harper's BAZAAR Singapore magazine is the addition of Harper's BAZAAR United States edition, which is a popular American fashion magazine. In line with the United States edition BAZAAR Singapore is also a monthly basis magazine which considers itself to be the style resource for the well-dressed woman and the well-dressed mind which aims at members of the upper-middle class and upper classes (*BAZAAR@acpmagazines.com*). By assembling photographers, artists, designers, and writers, Harper's BAZAAR Singapore brings style and substance to all aspects of contemporary life through a sophisticated and diverse array of articles. One example of its article is photo caption article called *'StarStyle'*.

2.5 The *'StarStyle'* Article

'StarStyle' is a photo caption article that is contained in *Harper's BAZAAR Singapore* magazine. It is placed in the *Style Solution* rubric. It contains fashion figures photographs, mostly celebrities, with caption below to add more

information about the photograph itself. In line with the name, *'StarStyle'* article exposes the star's style in the term of their fashion choices and their appearances.

Since a caption is a few line additional information of the photograph, the writers of the *'StarStyle'* photo caption articles would have strategies in making their photo captions creative and effective. That makes the research interested in knowing the varieties and the choices of language that the writers of *'StarStyle'* photo caption articles used as their strategies.

2.6 Theoretical Framework

The two *'StarStyle'* photo caption articles will be analyzed using the concepts Field, Tenor, and Mode which are realized by three metafunctions (Ideational, Interpersonal, and Textual functions). This study will use Systemic Functional Grammar approach (M.A.K Halliday).

The analysis will be conducted by making an identification of Ideational function, Interpersonal function, and Textual function used to realize the Field, Tenor, and Mode of the two photo caption articles.

The Ideational function, as the association of the **Field** of discourse, is realized through the **Transitivity system**. Transitivity system assists this study in finding the language choices the writers select in order to compose creative and effective photo caption articles in employing their intentions. This language choice can be seen by the realization of **Processes, Participants, Circumstances,** and **Nominal groups**. By observing the lexicogrammatical features representing

the language choice through options in Transitivity, we can see the **Field** of the *'StarStyle'* photo caption articles in *Harper's Bazaar Singapore* magazine (what they are about and what they are used for (intentions)).

The Interpersonal function, as the association of the **Tenor** of discourse, is realized through the **Mood system**. The **Mood** and **Modality** analysis assists this research in finding the relationships among the writers, the readers, and the objects of these photo caption articles. The functions of modality will be identified according to Betty. S. Azar in *Fundamentals of English Grammar* (1992). The interpersonal function will reveal the **Tenor** (**affect**, **status**, and **contact**) which then reveal how the writers adjust their language according to whom the articles are destined. Thus, we can see how the photo caption articles are interpersonally used.

The Textual function, as the association of the **Mode** of discourse, is realized through the **Thematic system**. The thematic pattern including the Theme analysis assists this study in finding the way the writers connect parts of their discourse so that the readers can understand what is being said or written. From this way, we can identify the **Mode** (**medium** and the **channel)** the *'StarStyle'* photo caption articles' writers used in employing their intentions and also reveal the general topic of the articles.

The results of that analysis are used to determine the meaning-making strategies used by the writers to employ their intentions.