CHAPTER IV

ANALYSIS

In this chapter, the analysis of the register in the two photo caption articles will be discussed. The Field of discourse will be analyzed through process, participant, circumstance, and nominal group. The Tenor of discourse will be analyzed through the mood and modality. The Mode of discourse will be analyzed through the theme and rheme. The results of theseanalysis will signifies the meaning-making strategy the writers' of the photo caption articles used in employing their intentions.

4.1 Field

The analysis of the field aims to know the situation constructed in the twenty photo captions. It reveals what is happening, what the photo caption is about, and what the participants are engaged in (Halliday in Eggins, 2004: 111). It is realized by the Ideational function (Gerot and Wignell (1994)).

4.1.1 Ideational Function

The Ideational function aims to find the field of discourse which is used in these two photo caption articles. These Ideational functions are realized by Transitivity system. In this system, the researcher analyzes the process types, the participants, the circumstances, and the nominal groups of the clauses.

4.1.1.1 Processes Types and Participants

Halliday holds that there are six processes in describing experience: 1) material process, 2) mental process, 3) relational process, 4) behavioral process, 5) verbal process, and 6) existential process.

No	Process Type	A	B	Frequency	(%)
1	Relational Attributive Process	16	6	22	43
2	Relational Identifying Process	4	0	4	8
3	Material Process	10	12	22	43
4	Mental Process	2	1	3	6
	TOTAL	**32**	**19**	**51**	**100**

Table 4.1 Process Types

The Relational Processes dominate the clauses in 51% (43% Attributive Process + 8% Identifying Process), followed by 43% Material Processes, and 6% Mental Processes. The three other processes, Verbal, Behavioural, and Existential Processes, are absent.

4.1.1.1.1 Relational Processes

Halliday (2004) argues that Relational Process is the process of being and having. It concerns with **who** or **what** someone is or **what** they have. This type of process consists of two modes: Attributive Process and Identifying Process.

The analysis shows that Relational Process occurs 26 times (51%) of the whole 51 clauses, 22 (43%) are the Attributive Processes and the rest 4 (8%) are Identifying Processes.

4.1.1.1.1.1 Attributive Processes

Attributive process concerns with assessing and classifying. The relational attributive process occurs 22 times (43%) of the whole processes. The participants included in this process are Carrier and Attribute. The categories of the Carrier are shows in the table below;

No	Category	Frequency	%
1	Woman objects	17	77,27%
2	Items related to Oscar	2	9%
3	Name of Colour	1	4,6%
4	Matter	1	4,6%
5	Elliptical Carrier	1	4,6%
	TOTAL	**22**	**100%**

Table 4.2 The Carriers' Category

The table shows the Carriers are dominated by the woman objects, with 77,27% of the whole Carriers. They are represented by several different forms. 7 (31,82%) of them are the woman objects' names, 5 (22,73%) of them are personal pronoun *she* which also stands for the woman objects, and the last 5 (22,73%) are

the roles of the woman objects. This domination of the woman objects in the Carriers indicates that the *'StarStyle'* photo caption articles focus on assessing and classifying the woman objects.

The woman objects as their own self:

[A3.2] *Jolie is a phenomenal actress.*

Jolie is the Carrier in the clause A3.2. It is the nickname of Angelina Jolie, which is one of the woman objects in the photo caption article.

The personal pronoun '*she*' for the woman object:

[A5.2] *She shines in a sculpted sheath.*

The personal pronoun '*She'* stands for the woman object. In this clause the Carrier *She* stand for Maryl Streep, which is also one of the woman objects.

The woman object as fashion figure:

[B8.1] *Seventies Model Hutton goes for the exotic with...*

The Carrier *Seventies model Hutton* stands for one of the woman objects, Lauren Hutton. The nominal group *Seventies model Hutton* give the readers the additional information about Lauren Hutton's background as the seventies model.

The woman objects are great actress:

[A10.1] *Academy Award winner Kidman's latest star vehicle Australia is as lovely to look at as she is.*

The *Academy Award winner Kidman's latest star vehicle Australia* stands for Nicole Kidman and she is one of the woman objects, too. It shows that this woman object is great actress by winning Academy Award (also known as the Oscar, which is an accolade bestowed by the American Academy of Motion Picture Arts and Sciences (AMPAS) to recognize excellence of professionals in the film industry, including directors, actors, and writers).

The woman object's normal life role:

[A10.3] *The new mum goes for a demure look...*

The Carrier *The new mum* stands for Nicole Kidman, one of the woman objects also. It gives the readers additional information that besides being a popular celebrity, Nicole Kidman also runs a normal life's role as the new *mum* or mother.

This domination of the woman objects as the Carrier indicates that the writers' strongly focus on the woman objects. None of these Carriers described the woman objects negatively. The several different representations of the woman objects show the woman objects' positive role, as a celebrity, a fashion figure, an actress, and even a mother. It seems that the writers try to show the readers how good these woman objects in the photo captions are.

The 'film industry' as the Carrier:

Besides using the woman objects as the Carrier, the writers also use items related to film industry as the Carrier. As mentioned in the clause below:

> **[A4.2]** *Streep oozes red carpet cool...*
> **[A4.1]** *She makes acting look effortless...*

The *red carpet* and *acting* are the words related to the film industry. According to Wikipedia, a red carpet is traditionally used to mark the route taken by heads of state on ceremonial and formal occasions, and has in recent decades been extended to use by VIPs and celebrities at formal events, in this case is Academy award (Oscar) event. While the word *acting* is the work of an actor or actress, which is a person in theatre, television, film.

The writers' usage of the words related to film industry is reasonable since the title in the article, where these clauses included, is about the award for film industry, Oscar.

The colour, matter, and elliptical 'You' as the Carrier:

Although these three forms of Carriers occur only one times, they still need to be discussed.

The colour as the Carrier:

> **[B7.1]** *White is right for the author of the...*

The colour *White* here stands for the colour of one of the woman objects' coat, Imogen Lloyd Webber. The use of colour as Carrier in this clause indicates that the writers attempt to attract the readers' attention to the clothes the woman objects wear.

The matter as the Carrier:

[**A3.1**] *With... it is easy to forget that Jolie is a phenomenal actress.*

The Carrier in this clause is in the form of dependent clause.

Elliptical Carrier 'You' for the readers or 'They' for the woman objects:

[**Title**] *[...] have trench coat will travel*

This clause is a Conditional clause, which has the same meaning with;

If [...] have trench coat [...] will travel.

There are two possibility of the elliptical Carrier. It can either be *You* that stands for the readers or *They* that stands for the woman objects.

If [you] have trench coat [you] will travel, or
If [they] have trench coat [they] will travel.

With *You* as the Carrier, the logical meaning of this clause is that if you, readers, have trench coat you, readers, will travel. And with *They* as the Carrier, the logical meaning of this clause is that if the woman objects have trench coat the woman objects will travel.

This conditional clause which has two probability of the elliptical Carrier could be an indication showing that the writers try to promote the trench coat. Why? Because the writers try to show how powerful the influence of the trench

coat is, until it becomes a condition for the readers and or the woman objects to have in order to be able to travel.

The writers' assessment and classification toward the woman objects can be seen through the attributes. They can be the subjective attitude or the objective property. The subjective attitude is "what the writers think about the things being described", and the objective property is "what the things being described are like," Thompson (2000:183).

Attribute	Objective Property	Subjective Attitude
stunning		✓
a fixture		✓
easy		✓
a phenomenal actress		✓
effortless		✓
cool		✓
a commanding presence		✓
a front-runner		✓
set for a comeback		✓
a vision		✓
trench coat	✓	
a pro		✓
high shine		✓
right		✓
for the exotic		✓
a modern-day goddess		✓
TOTAL	**1**	**15**

Table 4.3 Lexical Choices in Attribute

The table shows that the attributes are dominated by the subjective attitude. This phenomenon indicates that the assessment and the classification the

writers attach to the Carriers are mostly the writers' attitudes or opinions. And the lexical choices to reveal their attitudes or opinions are mostly positive. However, there is one Attributive Process depicting one of the objects negatively. As mentioned in caption:

[A3.1]*With the constant tabloid hysteria around her, <u>it's easy to forget</u> that Jolie is a phenomenal actress.*

In this clause, the writers could have the notion that Jolie's image as a phenomenal actress is easy to be forgotten just by the tabloid hysteria around her.

4.1.1.1.1.2 Identifying Processes

Relational identifying process is a process of identification. The participants are Token and Value.

Category	Frequency	%
The woman objects	2	50%
Fashion items	1	25%
Film industry	1	25%
TOTAL	**4**	**100%**

Table 4.4 The Category of the Token

Value	Objective Property	Subjective Attitude
The talk of the town		✓
the buzzworthy silver screen		✓
Winslet's year		✓
no exception		✓
TOTAL	**0**	**4**

Table 4.5 The Lexical Choices in the Value

Table 4.4 tells that the Tokens in Identifying Processes are also dominated by the woman objects with 50% occurrences, followed by fashion item 25% and film industry 25%. This domination indicates that the photo caption articles also focus on identifying the woman objects.

Table 4.5 shows the lexical used as the Value to identify the Token. All Values are in the form of subjective attitude. This means that the *'StarStyle'* photo caption articles' writers try to identify the woman objects based on their attitudes or opinions. As explained in the two extracts below:

[A9.3] *Her fringed Oscar de la Renta dress is no exception.*
[Title] *Powerful performances are the talk of the town.*

In the clause A9.3, the Carrier *Her fringed Oscar de la Renta dress* is the Token which is identified by the Value of *no exception*. As the writers of these articles are the fashion assistances in this popular women fashion magazine, their

opinion of *her* (Penelope Cruz) *Oscar de la Renta dress (*popular designer's dress)

is quite influencing the readers mind that it is *no exception*. And in the title, the

Token *Powerful performances* are referring to the woman objects performances.

The Value of *the talk of the town* shows how powerful these performances are that

a lot of people in the town are talking about them.

The domination of the woman objects in the Attributes of Attributive

processes and in the Values on Identifying processes indicates that the articles'

writers focus on assessing and identifying the woman objects. And with regard to

Halliday's argument, the analysis of both relational processes mostly shows the

positive attributes and identities to the woman objects of the photo captions. It is

trough the positive lexical choices of the attributes in Attributive processes and

the values in Identifying processes that the woman objects have lots of

advantages, which are beautiful (she *shines*), popular (*...is a phenomenal actress*),

fashionable (that her dress is *no exception*), and great actress (*The Tony Award

winner)*.

4.1.1.1.2 Material Processes

The analysis shows the second most dominant process is material process.

It occurs 22 times or 43% of the whole processes. Material Process is the process

of undertaking something in which Actor is doing an action while the Goal or

Range is receiving the action. The analysis of this process is beneficial to find

which participants are represented as relatively powerful and responsible for the

action and which participants are receiving the action (Goatly: 2000). The material process can be observed in this extract;

[B3.1] ***The Ugly Betty star <u>channels</u> film noir glamour in a trench and sequined dress.***

The process in [B3.1] puts *"The Ugly Betty star"* as the Actor, *"channels"* as the Process, *"film noir glamour"* as the Goal, and *"in a trench and sequined dress"* as the Circumstance of Manner. This clause depicts that *"The Ugly Betty star"* is the Actor that having the power to do the action *channel*, which has the same meaning as 'give', toward the *film noir glamour*.

The verbal operators in material processes *works, injects, pairs, adding, brightens up, gives, throws in* used by the writers to inform the readers what the actors' do in order to change their 'look' into good-looking appearances.

From 22 material processes, some of the actors of the processes are elliptical but they are still need to be discussed.

Types of Actor	Frequency	%
Woman objects	15	68,18%
Items related to fashion	3	13,6%
Items related to Oscar event	2	9%
The name of a fashion designer	1	4,6%
Elliptical actor stands for the readers	1	4,6%
TOTAL	**22**	**100%**

Table 4.6 The Types of The Actor in The Two Photo Caption Articles

From the table above, it can be inferred that the actors responsible to conduct the action are mostly the woman objects of the two photo caption articles which occur 15 times or 68,18%. 3 or 13,6% are items related to fashion, 2 or 9% are items related to Oscar event, 1 or 4,6% is the name of a fashion designer, and the last 1 or 4,6% is elliptical actor *[you]* which stands for the readers.

1. The 'woman objects' as the Actor:

In line with the analysis of the participants in the relational process, the woman object actors are represented in several roles.

The woman object as her self:

[A8.2] *<u>She</u> shows off her killer body in a…*

In A8.2 the actor *She* stands for one of the woman objects, Marisa Tomei.

The woman object as a popular actress:

[B3.1] *<u>The Ugly Betty star</u> channels film noir glamour in a trench...*

And in B3.1 *The Ugly Betty star* also stands for one of the woman objects, America Ferrera.

The woman objects as known by the writers:

[B4.1] *<u>Wild child Osbourne</u> gives the Midas' touch to a...*
[B5.2] *As <u>the fabulous fembot</u> belts in industrial silver.*

These representations of the woman objects show that the writers want the readers to know about the woman objects. In B4.1, the writers tell the readers that the woman actor is one of the children of Osbourne, the name of a celebrity, and she is known as a wild child. In B5.2 is what the writers know about the woman object. That is, the writers know that the woman object is a fabulous fembot.

This phenomenon shows the writers' ambition of making the reader's focus on the woman objects and the function of their actions. From these explanations, it can be assumed that the writers' tendency of representing the woman objects in several positive ways is to inform the readers the advantages of the woman objects.

4.1.1.1.3 Mental Processes

The last process occurs is Mental Process. Halliday (1994 and 2004) asserts that the Mental Process is the process of sensing. Those are the process of feeling (emotive), thinking (cognitive), wanting (desiderative), and seeing (perceptive). The analysis of the Mental Process points out that this process occurred 3 times (6%). As mentioned earlier, that the participant of the Mental Process is Senser. In relevance with the Sensers appearing in the articles, the objects are largely positioned as the Sensers who are the good and popular figures. As mentioned in these clauses:

> **[A3.3]**   *As <u>seen</u> in the Clint Eastwood-directed Changeling.*
> **[A9.1]**   *She <u>captured</u> our hearts on Vicky Christina Barcelona.*

The construction of the Mental Processes above implies that the writers assume that the objects are popular because they are seen by people and are likeable because they captured, or in other word 'pleased', other people hearts in their famous films.

4.1.1.1.1.4 Other Processes

The three other processes, Verbal, Behavioural, and Existential Processes are absent. The absent of the Verbal process could indicate that the photo caption articles' writers tend to not represent their fair statement toward the objects. The absent of the Behavioural process indicate that there is no physiological and psychological activities being talked here.

Based on the elaboration above, it can be interpreted that the two photo caption articles employs the processes to depict openly the right-doing of the objects on the effort of making their 'looks' good.

4.1.1.2 Circumstances

Category	Frequency	(%)
Place	13	32,5%
Manner	12	30%
Purpose	5	12,5%
Accompaniment	4	10%
Role	3	7,5%

Extend	3	7,5%
TOTAL	**40**	**100**

Table 4.7 The Category of the Circumstances

From the analysis, there found 40 circumstances. Circumstantial of place dominate with 13 occurrences (32,5%), closely followed by Circumstantial of manner with 12 occurrences (30%), Circumstantial of purpose 5 (12,5%), Circumstantial of accompaniment 4 (10%), and Circumstantial of Role and Extend together with 3 times occurrences or (7,5%).

The high frequency of circumstantial of place indicates that the writers seem to assist the readers by making a reference to information about the events which has been previously shared. The circumstantial of manner indicates that the writers want to give information to the readers about the ways in which the woman objects do in changing their 'look'.

4.1.1.3 Nominal Groups

The nominal group is "typically a group with a noun (or pronoun) as its head, and that noun may be modified but it does not have to be modified in order to constitute a group in this technical sense" (Bloor & Bloor 2004: 31). The nominal group can function as subject and complement in a clause and can also function as the complement of a preposition in a prepositional phrase.

The examination of noun/nominal groups' function is to identify the purpose of these two photo caption articles. It is through the way in which the

writers modify the participants in the photo captions. This examination can also identify the contact frequency of writers, the readers, and the familiarity of the topics.

STRUCTURE	FREQUENCY	%
Thing	39	30%
Deictic + Epithet + Thing	21	16%
Deictic + Thing	15	11,5%
Deictic + Classifier + Thing	12	9,2%
Epithet + Thing	12	9,2%
Deictic + Epithet + Classifier + Thing	5	3,87%
Deictic + Epithet + Thing + Qualifier	5	3,87%
Thing + Qualifier	3	2,3%
Epithet + Epithet + Thing	3	2,3%
Classifier + Thing + Qualifier	2	1,54%
Deictic + Thing + Qualifier	2	1,54%
Epithet + Classifier + Thing	2	1,54%
Deictic + Numerative + Thing	1	1,54%
Epithet + Epithet +Thing + Qualifier	1	1,54%
Deictic + Classifier + Thing + Qualifier	1	1,54%
Numerative + Epithet + Thing + Qualifier	1	1,54%
Deictic + Epithet + Classifier + Thing + Qualifier	1	1,54%
Epithet + Epithet + Classifier + Thing	1	1,54%
Numerative + Thing + Qualifier	1	1,54%
Epithet + Thing + Qualifier	1	1,54%
Classifier + Thing	1	1,54%
TOTAL	**130**	**100**

Table 4.8 Experiential structure of the Nominal Groups

The complexity of nominal group can measure the contact, or the familiarity of the participants involved in the photo captions. The dominant structure is the *Thing* only structure, with 39 occurrences (30%) of the whole 130 noun/nominal groups of participants. The 2nd place is the *Deictic+Epithet+Thing* structure with 21 occurrences (16%), the 3rd is the *Deictic+Thing* structure with 15 occurrences (11,5%), the 4th is the *Deictic+Classifier+Thing* with 12 occurrences (9,2%), the 5th is *Epithet+Thing* with 12 occurrences (9,2%), and the other structures are under 10 occurrences.

Deictic	Epithet	Classifier	Qualifier	Numerative
59	54	41	27	4
45,38%	41,54%	31,54%	20,77%	3%

Table 4.9 The category and frequency of nominal groups

Though, the things talked might be familiar, the writers still give some qualities to the things or *Heads.* It is proved by the less dominant of the Epithet, which occurs 41 times or 31,54%.

The Epithet may be an expression of the writers' subjective attitude towards the Things. It is also can be an objective property of the Things, such as, *red* and *feathered* (Morley, 1985: 89). The subjective attitude is "what the writers think about the things being described", and the objective property is "what the things being described are like," Thompson (2000:183).

1. **The Epithet as the writers' subjective attitudes:**

   In qualifying the woman objects:

   - A <u>phenomenal</u> actress
   - A <u>carefree</u> teacher

   In qualifying the fashion and beauty items:

   - On-trend nude
   - Elegant minaudiere
   - Chic ankle boots

   In qualifying their movies:

   - Popcorn musical *Mama Mia!*
   - Heavy musical *Doubt*

   The words like *elegant, chic, phenomenal, carefree, popcorn, heavy* are showing the positive subjective attitude of the writers. These positive words chosen indicate that the writers appreciate the *Things.* The use of the appreciative qualities in describing the fashion items, woman objects, and film industry items can be assumed as the effort of a promotion. So it can be said that besides describing, the two photo caption articles are promoting the objects and their 'look' by telling the readers the advantages that they have.

2. **The Epithet as the things' objective property:**

   - Feathered frock
   - A red carpet
   - Nude heels

The words *feathered, red,* and, *nude* are the objective properties of the *Things* they modify. This indicates the writers attempt in making the articles easy to understand by the readers. The readers can get the image of the *Thing* being described.

4.2 Tenor

Tenor refers to the negotiation of social relationship among the participants (Martin, 1992:523). Tenor is represented by the interpersonal function.

4.2.1 Interpersonal Function

4.1.2.1 Mood

From 51 clauses, 10 of them are non finite so there are 41 clauses that will be broken down to find the Mood structure of the photo caption articles. The table below shows the percentage of Mood.

Types of Mood	Frequency	%
Declarative	40	97,6%
Imperative	1	2,4%
Total	**41 clauses**	**100%**

Table 4.10 The Mood Types in The Two Photo Caption Articles

4.1.2.1.1 Declarative Mood

From the 41 clauses broken down, there are 40 clauses or 97,5% of them are in the form of Declarative Mood structure.

The high domination of the Declarative Mood structure indicates that the writers use the photo captions to inform something to the readers, which are in the form of description, identification, opinion, and figurative statements to exaggerate the advantage evidences of the objects. For instances;

> **[A5.1] *Mike Leigh's British muse is getting attention with her role as a carefree teacher in Happy-Go-Lucky***
> **[A9.3] *Her fringed Oscar de la Renta dress is no exception.***

From the statements above, the writers want the readers to know that the objects, woman objects, in the photo caption articles are popular actress [She is getting attention], and fashionable [her dress in no exception].

4.1.2.1.2 Imperative

The only 1 Imperative clause from in these two photo caption articles.

> ***See these girls-about-town inject a little personality.***

This Imperative clause means the writers' ask the readers to see *these girls-about-town* which represents the woman objects captured in the photo caption articles. The small amount of the use of the Imperative mood may indicate that the writers try to dominate the relationship between them and the readers.

4.1.2.2 Modality

Within the Interpersonal function the social character and relationship of functional constituents within the articles can be discerned through examination of articles' Modality. Halliday argues that:

> Modalities in language—expressions of probability, obligation and the like—are the grammar's way of expressing the speaker's or writer's judgment, without making the first person 'I' explicit…Modalities never express the judgment of some third party (2001: 182).

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 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.

NO	MODALIZATION	MODAL OPERATORS	VALUE	DEGREE
1	Probability	may	positive	low
		can not	negative	low
		will	positive	median

Table 4.11 The Value and Degree of the Probability

The analysis of the *probability* can be seen in these followings:

This	may just be	Winslet's year	With two worthy films, *The Revolutionary Road* and *The Reader.*
Subject	Modal adjunct + Finite	Adjunct	Complement
MOOD		RESIDU	

Additionally, it would seem that the inclusion of the modal operator *may* is as an address by the writer to represent the low possibility that happen to Winslet. That is, with her two worthy films, *The Revolutionary Road* and *The Reader,* it is possible for *This* (which represents the 'year' when the photo had been taken) to become Winslet's year.

There is one Modality that represents both the probability of inability and ability. As mentioned in caption [A3.4] below:

Even	a minimalist Versace gown and swept back hair	**can't** hide	her natural beauty
Conj.	Subject	Modal adjunct + Finite	Adjunct
RESIDU	MOOD		RESIDU

The modal operator *can't* in this caption implies the inability of the Subject (*a minimalist Versace gown and swept back hair)* in hiding the object's natural beauty and it is strengthen by the usage of the Conjunction (*Even)*. So, this

clause means that *a minimalist Versace gown and swept back hair* are unable to hide *her* (the object)'s *natural beauty*. Or, interestingly, this clause can also represents the ability of *her* (the object), which means she (the object) is so beautiful that even *a minimalist Versace gown and swept back hair* are unable to hide it.

Have trench coat	[You] or [They]	**will** travel
Complement	Elliptical Subject	Modal adjunct + Finite
RESIDU	MOOD	RESIDU

[Title] *[…] Have trench coat will travel.*

This clause is actually the If-clause, which has the same meaning with:

The pattern of If-clause: **If….will…**

If […] have trench coat will travel.

This if-clause is a material process clause with an elliptical actor. There are two possible elliptical actors, *You* (stands for the readers) and *They* (stands for the woman objects). The modal operator *will* represents the median possibility of the Elliptical Subject *You* (represents the readers) or *They* (represents the objects) to *Travel.* But there is a requirement to reach the probability for *You* or *They* to travel, that is, if *You* or *They* are having trench coat.

The second kind of Modality that represents *usuality* can be seen in these followings:

NO	MODALIZATION	FREQUENCY	VALUE	DEGREE
	Usuality	always	positive	high

Table 4.12 The Value and Degree of the Usuality

She	has **always** been	a front-runner	in the fashion stakes
she	is **always**	a vision	on the red carpet
Subject	Modal operator + Finite	Adjunct	Complement
MOOD		RESIDU	

According to Halliday and Matthiessen (2004:147) the *usuality* expresses the writer's judgement to the frequency of something happening or being. The modal operators *always* in two clauses represent the highest level of *usuality*. Both show the highest frequency of the two *she* (the pronoun of the objects of the photo captions) of being, one as *a front-runner* in the fashion stakes and the other as *a vision* on the red carpet.

From the inclusion of Modality within the two articles, it is likely that the modal operators, both *probability* and *usuality*, used by the writers' are a covert means to align their opinion of the objects of the photo captions. In line with the Ideational function analysis, the Modality analysis also depicts that the writers' are carrying positive values to the objects of the photo captions.

4.3 Mode

Malmkjaer (2002:170) says "the mode of discourse, the part the text is playing, will tend to determine choices in the pattern, information structures, and in choices of theme". It is useful to know how information is constructed in the two photo caption articles. It reveals who or what is the message. This function is realized by Theme.

4.3.1 Textual Function

Theme is the message or the topic being talked in the text. The researcher analyzes what are the topics talked the most in the photo caption articles.

Likewise the clauses in the Mood structures, the researcher also doesn't break the verbal groups functioning as the predicator of the dependent clauses and non-finite clauses. From 51 clauses, 10 of them are non-finite. So, there are just 41 clauses broken down.

The table below show the summary of the total occurrence of marked and unmarked themes in the two photo caption articles.

NO	CATEGORY	FREQUENCY	(%)
1	Unmarked	35	85,4%
2	Marked	6	14,6%
TOTAL		**41**	**100%**

Table 4.13 The Theme System

The table above shows a preponderance of unmarked themes in our data. While there are 35 occurrences (85,4%) of unmarked themes, there are only 6 occurrences (14,6%) of marked themes. Although, the occurrence of the marked themes features less than the unmarked themes, the appearance of the marked themes is significant for meaning in the articles.

By markedness is meant that the occurrence of some phenomenon is less typical or frequent. Examples of marked theme as found in caption [A7.3]:

In the fashion stakes	she	has always been	a front-runner
Topical THEME	RHEME		

This clause assumed as marked theme because there is circumstantial element functioning as topical theme. This markedness shows a conscious effort on the part of the caption to foreground circumstantial information in the articles. The information arrest and affect

The table below shows the summary of the total occurrence of the Theme categories of the 41 clauses.

NO	TYPE	CATEGORY	\FREQUENCY	(%)
		Subject	39	95,1
	Topical	Circumstance	6	14,6
		Process	1	0,24
	Textual	Structural	8	19,5

		Continuative	2	0,48
		Conjunction	2	0,48

Table 4.14 the Frequency of the Theme Structure

In the topical, 95,1% of them are subject, 14,6% are circumstance, and 0,24% is process. While in the textual theme, 19,5% of them are structure, 0,48% are continuative, and the rest 0,48% are conjunction. The domination of the subject topical theme indicates that the writers tend to talk about individuals who are the objects of the photos. This is represented by 95,1% of the occurrences of Topical themes which are people; the names, the alias, or the pronouns of the woman (objects) in the photos. However, there is no appearance of Topical themes used for pronoun 'I', 'we', or other objects referring to the writers of the photo caption articles individually. This indicates that the photo caption articles are object-oriented.

The process topical theme only occurs one times, but it still needs to be discussed. The process topical theme is mentioned in this following clause:

See	how	these-girls-about town	inject	a little personality
Process	Circ.	subject		
Topical			RHEME	
THEME				

Following Halliday (1985:49), the theme and rheme structure of an imperative statement can be approached from two perspectives. The first possible way of analyzing this according to Halliday (*op; cit)* is to analyze the structure at

the surface level, whereby the verbal element which appears at the initial position
of the clause, will be conferred the thematic role as shown below:

See   how this-girls-about town inject a little personality.

THEME   RHEME

The second perspective is through the creation or introduction of an
'imaginary theme', leaving the imperative statement as a rheme. The 'so-termed'
imaginary theme is actually what obtains at the deep structure, that is, the
introduction of 'We (the writers) want you (the readers) to'. Let us see this:

(We   want   you   to)   *see   how   these   girls-about-town   inject   a   little
                                personality into the wardrobe classic.*
THEME   RHEME

Although there is only one imperative clause, it might be assume that there
is an indication the writers are playing role. That is influencing the reader to see
the articles.

The continuative theme, 'case in point' in caption [A2] is interesting. After
describing the object of the photo (Amy Adams) as a fixture on Hollywood and
fashion radar in the first clause, the writer put the 'case in point' as the
continuative theme in the second clause. This depicts the importance of *this on-
trend nude and feathered frock* that is designed by J.Mendel in giving the quality
of Adams as a fixture in Hollywood and fashion radar.

From the analysis of the Theme and Rheme structure, the two photo
caption articles are likely to incorporate the subject topical theme, which are
objects of the photo captions, as their central Theme. Clearly by utilizing the

objects as the Theme and the first constituent of the clause the writers of the articles are able to position the objects' attributes, identities, actions, and the psychological and physiological processes as the Rheme of the clause.

In the 2nd and 3rd place there are structural textual theme 19,5 %, and circumstantial topical theme 14,6%. The photo caption articles' use of additional textual themes is implemented as a method of incorporating a less formal writing style. And the circumstantial topical themes are used as method of establishing atmosphere the type of clauses.