

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Discourse Analysis

Discourse is defined as a stretch of language that is meaningful, unified, and purposive (Cook, 1989). *Discourse analysis* is a research method for studying written or spoken language and its relation to social context, which aims to understand how language is used in real-life situations (Luo, 2020). Moreover, it can be applied to any instance of written or oral language and non-verbal aspects of communication such as tone and gestures (Luo, 2020). Discourses always involve more than language; they usually include coordinating language with acting, interacting, valuing, believing, feeling, and with our bodies, clothes, non-linguistic symbols, objects, tools, technologies, times, and places (Gee, 1999).

According to Goatly and Hiradhar (2016), there are at least three things that one has to do to understand and interpret a discourse fully, which are: 1) recognize propositions that are assumed rather than expressed; 2) decide what attitude the writer has towards the propositions; 3) guess what inferences the writer intended the reader to make based on the propositions.

2.1.1 Presuppositions

Presuppositions are simply assumptions not explicitly stated in a discourse (Goatly & Hiradhar, 2016). For example, the sentence ‘Your food will get cold’ presupposes ‘the food is warm’. However, as this area is large and complex, the writer will focus on some linguistic devices, such as:

a. Possessive presupposition

These occur when one uses 's to indicate possession, or the pronominal “adjectives” *hers/his, their, my, our, your* (Goatly & Hiradhar, 2016). For example, the sentence ‘I looked under your car for my wallet’ presupposes ‘You have a car’ and ‘I have a wallet’.

b. Change of state presupposition

According to Goatly and Hiradhar (2016), there are frequent instances of another kind of presupposition, change of state presupposition, which construct the readers as unfulfilled somehow. For example, the sentence ‘Your coffee will get cold’ presupposes that the coffee is not cold; ‘the coffee is warm’. Another example is that the sentence, ‘It’ll make you feel safe and comfortable’ presupposes that the readers are not feeling safe or comfortable.

c. Subordinate clause

A subordinate clause, also known as an embedded or dependent clause, is a clause that is embedded within a complex sentence. It does not describe a complete thought and thus cannot stand alone as a complete sentence. According to Goatly and Hiradhar (2016), applying the negation test to diagnose presupposition only works on the main clause, meaning subordinate clauses or non-finite clauses usually convey presuppositions. Below is the example Goatly and Hiradhar (2016) provide in their book:

Subordinate clause

John, coming in,

Main clause

noticed the dead dog

After one applied negation:

Subordinate clause

Main clause

John, coming in,

did not notice the dead dog

The negation test preserves the presupposition 'John came in'.

d. Wh- question

Questions that begin with *why*, *when*, *where*, or *how*, are further triggers for presuppositions that assume the truth of a sentence (Goatly & Hiradhar, 2016). For instance, the sentence 'Where did you buy this car?' presupposes 'You bought the car'.

e. Comparison

Comparisons often automatically carry presuppositions (Goatly & Hiradhar, 2016). The sentence 'I could not eat any more food' presupposes 'I have eaten some food'.

f. If-clause

Goatly and Hiradhar (2016) formulate:

- 'If A had done X, Y would not have happened' presupposes >> 'A did not do X'
- 'If A had not done X, Y would have happened' >> 'A did do X'
- 'If A had done X, Y would not have happened' >> 'Y happened'
- 'If A had not done X, Y would have happened' >> 'Y did not happen'

2.1.2 Propositional Attitude

Some sentences often express the same underlying proposition; therefore, one needs to look at the writer's attitude to the propositions expressed (Goatly & Hiradhar, 2016). Below are some ways to encode propositional attitude:

a. Imperatives (command)

As an imperative sentence carries the speaker or writer's command, it cannot be separated from modal constructions. Modal constructions are adjectives inserted before the verb referring to the action the speaker or writer wants to be done (Goatly & Hiradhar, 2016). According to Goatly and Hiradhar (2016), below are the ascending order of strength of obligation:

Table 2. 1

Goatly and Hiradhar's Order of Strength of Obligation

Strength	Modals	Examples	Equivalent phrases
1	Can	You can use a condom for casual sex	You are allowed/ permitted to
2	May	You may use a condom for casual sex	
3	Might	You might use a condom for casual sex	It is suggested that you...
4	Need	You need to use a condom for casual sex	It is necessary for you to..
5	Will	You will use a condom for casual sex	You are required to..
6	Should	You should use a condom for casual sex	
7	Are to	You are to use a condom for casual sex	You are obliged to...

8	Must	You must a condom for casual sex
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However, according to Goatly and Hiradhar (2016), even the sentence ‘You must a condom for casual sex’ is less forceful than the imperative sentence ‘Use a condom for casual sex’.

b. Interrogatives (question)

By questioning, a speaker or writer ask for information from their listener or reader. Written questions can often be ice-breaking or a social lubricant as they extend the communication and engage the reader (Goatly & Hiradhar, 2016). Below are some types of questions that are used in texts:

- Expository questions

Expository questions are used to inform or give information to the reader. It is a type of question in which the writer will answer themselves (Goatly & Hiradhar, 2016).

- Rhetorical questions

Unlike expository questions, the rhetorical question does not demand an answer as its answer usually is common knowledge for the reader (Goatly & Hiradhar, 2016). Sometimes, it is also used to make an indirect statement. For instance, ‘Doesn’t Universitas Ma Chung realize that we need new chairs?’ is an indirect way to say ‘We need new chairs’.

- Synthetic personalisation

It refers to the way writers use personalized language to build a relationship between their readers and them (Fairclough, 1995). It makes the readers feel as if they are personally addressed in public or mass media discourse. For instance, ‘Have a lovely day’ which is written on a billboard. It also uses pronouns *we*, *you*, or *us* and informal tone to build more intimacy with the readers.

c. Declaratives (statements)

Most of the time, writers make statements, rather than commanding or asking questions, using what is technically known as declarative mood. Furthermore, English grammar provides plenty of resources to make writers' statements less powerful or dogmatic, such as modals of probability, frequency, and universality (Goatly & Hiradhar, 2016). Goatly and Hiradhar (2016) also provide examples of several words demonstrating the different degrees of the modals of probability, frequency, and universality. Below are the examples:

Table 2. 2

Goatly and Hiradhar’s Scale of Probability

This ten-year-old car doesn’t have a smoky exhaust.	Doesn’t have	Extreme Negative
This ten-year-old car is unlikely to have a smoky exhaust.	Probably doesn't have	Increasing degrees of probability
This ten-year-old car may have a smoky exhaust.	Possibly has	
This ten-year-old car will have a smoky exhaust.	Is likely to have	

This ten-year-old car must have a smoky exhaust.	Certainly has	
This ten-year-old car has a smoky exhaust.	Has	Extreme Positive

Table 2.3

Goatly and Hiradhar's Scale of Frequency

This ten-year-old car never has a smoky exhaust.	Never	Never
This ten-year-old car is occasionally has a smoky exhaust.	Probably doesn't have	Increasing degrees of frequency
This ten-year-old car sometimes has a smoky exhaust.	Possibly has	
This ten-year-old car often has a smoky exhaust.	Is likely to have	
This ten-year-old car frequently has a smoky exhaust.	Certainly has	
This ten-year-old car always has a smoky exhaust.	Always	Always

Table 2.4

Goatly and Hiradhar's Scale of Universality

Ten-year-old cars don't have smoky exhausts.	Don't have
No ten-year-old cars have smoky exhausts.	Increasing degrees of quantity
A few ten-year-old cars have smoky exhausts.	
Some ten-year-old cars have smoky exhausts.	
Many ten-year-old cars have smoky exhausts.	

Most ten-year-old cars have smoky exhausts.	
All ten-year-old cars have smoky exhausts.	
Ten-year-old cars have smoky exhausts.	Have

Each table's first and last sentences are dogmatic sentences, but the last sentence of Table 2.3 and Table 2.4 are more dogmatic than the ones in Table 2.2. In contrast, the other sentences express the increasing degree of probability, frequency, and universality.

Overall, one's power can be seen through their behaviour in commanding, questioning, and making statements. One can also vary their level of authority, assertiveness and dogmatism in their texts by employing the scales of modal probability, frequency, and universality (Goatly & Hiradhar, 2016). Texts which sound less dogmatic can create closer contact between the writer and the readers.

2.1.3 Inferences with Existing Knowledge

When using metaphor and irony, one does not believe the proposition they utter, but they make the reader infer their intended meaning, often necessitating supplying information from outside the text (Goatly & Hiradhar, 2016). "The background information or assumptions one brings to texts to draw inferences are generally organised in their long-term memory in structures known as *schemas*" add Goatly and Hiradhar (2016). Schemas are structures for storing stereotypical knowledge about objects and sequences of behavior (Hunt et al., 1979).

For example, the sentence 'Mas Aris from *Layangan Putus* is very cruel to Kinan' cannot be understood by readers who have not watched *Layangan Putus*.

Therefore, a writer needs to state the text's topic or issue adequately early so that the readers can supply the relevant schematic background information to make sense of it (Goatly & Hiradhar, 2016).

2.2 Critical Discourse Analysis

Critical Discourse Analysis (CDA) is a contemporary approach to studying language and discourses in social institutions which focuses on how social relations, identity, knowledge, and power are constructed through written and spoken texts in communities, schools and classrooms (Luke, 1997). CDA emphasizes the role of language as a power resource (Willig, 2014).

2.2.1 Ideology, Grammar, and Transitivity

The conceptual aspects of ideology are often reflected in the grammar. Transitivity is traditionally understood as a global property of an entire clause, such that an activity is 'carried-over' or 'transferred' from an agent to a patient (Hopper & Thompson, 1980). According to Goatly and Hiradhar (2016), it is the part of the grammar of the clause which is relevant to conceptualization. To see how transitivity works, one can divide lexical verbs and the processes they represent into five basic categories (Goatly & Hiradhar, 2016), such as:

Table 2. 5

Process Types in Hallidayan Grammar

Process	Meanings	Participants	Example
Existential	Existence	Existent	There are <u>six moons of Uranus</u> (Ext)

		Token, value Carrier / attribute	<u>Peter</u> (T/C) remained <u>a teacher</u> (V/A)
Relational	States, relationships	Identified/identifier	<u>Boris</u> (T/Id) is the Prime Minister (V/Id)
		Possessor/possession	Paula (T/Possr) has a cat (T/Possn)
Material	Actions, events	Actor, affected, recipient	<u>Snow</u> (Act) blocked <u>the road</u> (Aff)
Mental	Perception, emotion, thought	Experiencer, experience	He (Excer) decided to go home (Exce) The cat (Excer) saw the bird (Exce) He (Excer) decided to go home (Exce)
Verbal	Speaking, writing, communicating	Sayer, receiver, verbiage	Paul (s) told Mindy (r) he would go home (V) Deirdre (s) whistled
			(Goatly & Hiradhar, 2016)

On the other hand, **material process** verbs describe an action or event. By analyzing material processes, one can find the main patterns of who/acts on whom/what and uncover the participant who is represented as the most influential participant in the text (Goatly & Hiradhar, 2016). Then, **mental process** verbs are of three types, perception, cognition, and emotion. Mental processes show internal or perceptual processes in which only accessible to the experiencer (Goatly & Hiradhar, 2016). Lastly, **verbal process** verbs are verbs of saying or writing. Goatly and Hiradhar (2016)

believe that one of the reasons for analyzing verbal processes is to see what kinds of impact the sayers or writers might have on their audience, whether they dominate, for example, or what speech acts they perform.

2.3 Visual Texts and Conceptual Meaning

Visual mode draws upon the same semantic system as language (Kress & Van Leeuwen, 1996).

2.3.1 Conceptual Processes

Conceptual processes represent a static concept rather than engaging their participants in action (Goatly & Hiradhar, 2016). It can be divided into several types, such as:

a. Classificational Processes

Classificational processes assign parts of visual images to classes, somewhat like carrier-attribute relational clauses (Goatly & Hiradhar, 2016). For example, when there is a picture of the symmetrical arrangement of the visual images of catalogue covers, one can categorize them as the class of catalogues.

b. Analytical Processes

Images can also display their possessive attributes, establishing a part-whole relationship (Goatly & Hiradhar, 2016). “They create a part-whole relation through two participants: the carrier (whole) and its possessive attributes (parts), similar to possessive relational processes”, add Goatly and Hiradhar (2016).

Figure 2. 1

Analytical attributive process in ad for business clothes



For instance, Figure 2.1 shows a man (carrier)s wearing business or formal clothes (possessive attribute). The visual also takes the reader’s attention to the outfit, as the background and other text are minimized.

c. Symbolic Processes

Symbolic processes represent what a participant ‘means or is’. There are two forms of symbolic processes, symbolic attributive and symbolic suggestive.

Figure 2. 2

Devil Tempting Eve



According to Goatly and Hiradhar (2016), when parts of visual images are made prominent by, for example, being placed in the foreground, exaggerated in size, or intense colours, they become symbolic attributes. Figure 2.2 shows man and woman in black and white, while the apple is shown in bright red colour (though reproduced in greyscale here). In contrast with greyscale, the highlighted red apple then becomes a symbolic attribute that defines the identity of the participants.

On the other hand, symbolic suggestive processes usually only have one participant, the carrier, whose meaning is shown in another way, such as the atmosphere within the image (Goatly & Hiradhar, 2016). For instance, Figure 2.3 symbolically suggest a “dark atmosphere” or “scary mood”.

Figure 2. 3

A Candlelit Face



2.3.2 Narrative Processes

Narrative Processes represent conceptual relations and visuals' interactions (Goatly & Hiradhar, 2016). It emphasizes the actors and movement or direction.

a. Actional Processes

According to Goatly and Hiradhar (2016), actional processes involve physical activity in which they can be ‘transactional’ (where there are two or more participants) or ‘non-transactional’ (only one participant). In transactional processes, the vector extends towards the other participant(s), the affected (Goatly & Hiradhar, 2016).

Transactional processes can be seen in Figure 2.4 and analyzed as follow:

<i>The boy</i>	<i>is kicking</i>	<i>the ball</i>
Actor	Actional process	Affected

Figure 2. 4

Boy Kicking a Ball



On the other hand, as non-transactional processes only have one participant, the vector is not directed towards anyone or anything; for example, an image of Barack Obama walking across an empty White House lawn (Goatly & Hiradhar, 2016).

b. Reactional Processes

Reactional processes are similar to mental processes in which the reactor indicates that they are reacting to another process by the direction of their gaze (Goatly & Hiradhar, 2016).

Figure 2. 5

Woman Observing



They also can be transactional and non-transactional. For instance, Figure 2.5 shows a reactional process of a woman who is looking at an unknown object or phenomenon. It then is non-transactional as the vector is formed solely by the gaze of the leading participant, and the object or phenomenon in which her gaze is directed is unknown.

2.4 Social Media and Police

Social media has become one of the most effective communication mechanisms in today's world (Kaya, 2020). Social media are interactive technologies that allow the creation or sharing/exchange of information, ideas, career interests, and other forms of expression via virtual communities and networks (Kietzmann et al.,

2011). Its primary function is to develop and maintain mutual relationships through effective online communication (Cheng et al., 2017). Social media can reach more popularity compared with traditional media (Hunt et al., 2012), since valuable information can spread rapidly through social media platforms (Cheng et al., 2016). As Qualman (2009) stated, "...Terrestrial TV took 13 years to reach 50 million users. The Internet took four years to get 50 million people. In less than nine months, Facebook added 100 million users".

As social media increasingly impacts everyday life, it becomes an effective and powerful communication tool, which then brings several benefits to police, such as:

a. Social Media as a Source of Criminal Information

The information available on social media provides police with a rich source of criminal information for their investigations (Denef et al., 2012). Social media can support primary functions such as criminal investigations and prevention and offer a faster, more direct communication path with the public (Denef et al., 2011). There are many cases where police found information about offenders and crimes online. For instance, the police could find a silver lining in the missing case of Gabrielle Petito as her last moment was captured by a YouTuber.

b. Having a Voice in Social Media

With the rapid increase of social media usage, police forces are often confronted with the real-world effects of social media. They are often framed for many pressing issues. For example, in 2021, the public pressed POLRI to explain many cases

related to violence against women. To tackle future confrontations, having a voice on social media is essential for every police force. Having a voice on social media has allowed police to tackle pressing issues and provide a credible information source (Denef et al., 2012).

c. Social Media to Push Information

With the increased use of social media police can use social media as a tool to push information to the public. By doing so, the police can communicate to a large number of people with relatively little effort and financial investment (Denef et al., 2012). Social media could also increase public awareness during crises, while governments should apply integrated and well-planned communication to increase trust amongst citizens to trigger information sharing and seeking via social networks (Shah et al., 2019).

d. Social Media to Leverage the Wisdom of the Crowd

As social media can be used to push information, social media then provides police forces with the opportunity to get information from the general public (Denef et al., 2012). It can be used as a tool to ask the public for help in investigations.

e. Social Media to Interact with the Public

Social media helps police engage in a two-way, interactive dialogue with citizens (Denef et al., 2012). Social media also changed the traditional one-way communication between the citizens and decision-makers, enabling two-way dialogue between the stakeholders (Gokalp et al., 2020). Such open dialogue also provides a tool

to resolve conflicts and provide direct feedback to police work (Denef et al., 2012). According to Denef, Kaptein, Bayerl, and Ramirez (2012), social media communication offers citizens a new way of interaction with the police, which helps them ask questions and learn more about police work.

However, police also need to change and adapt the style and content of their messages to less formal or informal to show their human side to the public. Personal messages or contents that are not directly or immediately connected with current police operations receive more warm feedbacks from the public (Denef et al., 2012). For instance, personal messages about an officer finishing his shift or handing over to colleagues before going on vacation receive many encouraging feedbacks (Denef et al., 2012). Changing the tone of their messages to talk with the public is essential, especially when aiming for two-way communication.

f. Social Media for Community Policing

Denef, Kaptein, Bayerl, and Ramirez (2012) state, “Community policing is a concept that suggests a close collaboration between the police, the general public, and other organizations to increase safety in society”. Social media helps police build communication and develop a close connection to citizen groups.

g. Social Media for Efficient Policing

When faced with shrinking budgets, police forces can still increase the efficiency of their communication and develop a closer connection with the citizens by using social media (Denef et al., 2012).

2.5 Instagram and Instagram Engagement

Instagram is a mobile photo (and video) capturing and sharing service that provides users a quick way to capture and share their life moments with friends through a series of (filter manipulated) pictures and videos (Hu et al., 2014). It has many features, such as Instagram Story (to share photos and short videos that will only last for 24 hours), Instagram Live, IGTV (to share videos that have long duration), Reels (to share short videos), and more. Instagram also provides a business account for every business owner and content creator who wants to promote their business or build personal branding and create brand awareness through Instagram.

On the other hand, *engagement* on Instagram is about measuring your audience's interactions with your content (McLachlan, 2021). Engagement is measured by a range of metrics, such as comments, shares, likes, saves, followers and growth, mentions (tagged or untagged), branded hashtags, click-throughs, and DMs (McLachlan, 2021). The higher the engagement rate, the higher the chance for a user's Instagram post to be boosted by Instagram and reach more people. One could calculate a user's Instagram engagement rate by using the formula below:

Formula 2. 1

The Formula for Engagement Rate

$$\text{Engagement rate} = \frac{(\text{Likes+comments in the past 30 days})}{\text{followers}} \times 100\%$$

(Strong, 2019)

Strong (2019) highlighted that an engagement rate between 1% and 3% is considered good and is the average number. The higher the percentage, the higher the possibilities the audience is very engaged with the users and vice versa.

As engagement rate may be very crucial in reaching more people on Instagram, beneath are several ways to rise it:

a. Know the target audience

By looking at the audience's demographic on Insights (one of Instagram features), users can understand and know their audience better and thus create contents which are more likely to interest their audience. Insights allow Instagram business account users to see analytics related to their profile and posts (Zantal-Wiener, 2021), including the audience's likes and dislikes, online time, and preferences. The target audience's demographics will define the type of content Instagram users post, brand voice, and even what days and times to publish (McLachlan, 2021). Therefore, users should maximize the usage of Insights to produce better content and gain more engagement.

b. Post more carousels

According to McLachlan (2021), *carousels* or Instagram posts with multiple images are a great way to build engagement as carousel posts can get 3.1x more engagement, on average, than regular posts. Users need to create informative and educational carousels, making the audience feel the need to save them in their collection or share them with their friends.

c. Post more short videos on Reels

Reels is the newest Instagram feature that allows users to create an entertaining 15 to 60-second video easily. As it is a new feature, it also gets a boost in the algorithm. McLachlan (2021) states that it could receive about 38% more engagement than normal pictures.

d. Be active on Instagram Story

Newberry (2021) states that many people use Instagram Stories every day, and 62% of users say they become more interested in a brand or product after seeing it in Instagram Story. According to TechTarget (2018), *Instagram Story* or *Instastory* is an Instagram feature that allows users to capture and post related images and video content in a slideshow format which is only available for 24 hours. Instastory will help users attract and build exemplary communication with the target audience through some of its features, such as Questions, Polls, Stickers, Countdowns, and more. The feature can also be helpful to promote entertainment, allowing users to have a more intimate, direct connection with their followers, adds TechTarget (2018). It then makes the audience feel seen and heard, and excited to engage with the users again in the future (McLachlan, 2021). Moreover, it is also an excellent option for users who want to communicate or even promote their services while maintaining a clean Instagram page.

e. Get active on comments section

Similar to Instastory, by responding to the audience's comments in the comment section, the audience will feel seen and heard. Creative responds also trigger the audience to open Instagram and engage with the users again.

- f. Share visually appealing pictures

As Instagram is a visual medium, creating images that stand out from the news feeds is essential (McLachlan, 2021).

- g. Create engaging caption

Instagram captions can be up to 2,200 characters in length and up to 30 hashtags (McLachlan, 2021). Users can use the Instagram caption to attract the target audience. Writing an interesting story as a caption will make the audience feel close to the users. Creating an exciting or funny question or asking the audience's opinion on the caption will most likely make the audience write comments. A good caption will help in increasing the engagement rate.

2.6 Previous Study

The writer will use three previous studies with similar contexts to this study, which are the studies done by Wang and Feng (2021), KhosraviNik and Zia (2014), and Crump (2011).

The first discusses how Xi'an, a second-tier developing city in China, constructs its digitalized urban imaginary using the popular social media platform TikTok. Wang and Feng (2021) used the critical multimodal discourse analysis method to develop a semiotic framework to model Xi'an's digital image found in TikTok video clips as a set of evaluative attributes and to explain how they are constructed through verbal and visual resources. Wang and Feng (2021) found that Xi'an highlights its identity: a hybridization of a modern metropolis and a historic city. It also reveals an

indisputable orientation toward the symbolic economy (Wang & Feng, 2021). This study then gives some insights to the writer in finding and analyzing symbols in visual discourse, such as POLDA NTB's post.

Next, the second study uses a Critical Discourse Analytical approach to look at how a popular Facebook page named the Persian Gulf is used to (re)present and develop an Iranian national(ist) identity (KhosraviNik & Zia, 2014). KhosraviNik and Zia (2014) conclude that the emerging discourse on the nationalist identity of the Persian people is heavily preoccupied with fighting what it sees as an Arab Other's cultural invasion. However, in the meantime, it strives to set itself apart from the publicly promoted Islamic identity (KhosraviNik & Zia, 2014). KhosraviNik and Zia's analysis of how Iranians discursively construct a positive representation of themselves (Persians/Iranians and the Persian Gulf) while constructing a negative presentation of others (Arabs or any institution/country) helps the writer to understand how one could represent one participant with a particular definition or quality. This study then aids the writer in comprehending how to use CDA to approach the transcribed interview, together with texts and comments made on POLDA NTB's Instagram.

On the other hand, the third study addresses how UK police forces have become increasingly interested in using social media as a basis for engagement with the public since 2008. It examines the success of this effort and the extent to which the police force, a hierarchical organization, has been able to use social media's networked features and the possibility of user-generated material (Crump, 2011). It also discusses how the limitations imposed by police culture had impacted the police forces' social media use. Furthermore, Crump (2011) also presents the difficulties that need to be

resolved if the more ambitious goals for social media are to be realized. As the study material in this study is almost similar to the writer's, it gives the writer a broader view of the use of social media in a hierarchical organization like police forces.