Visually Communicating a Parody: A Visual Social Semiotic Analysis of the Parody Film Superfast!

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The Panel of Examiners declare that the thesis entitled “Visually Communicating A Parody: A Visual Social Semiotic Analysis of the Parody Film Superfast!” that was submitted by Liu Yuhang majoring in Communications concentration in Public Relations from the Faculty of Humanities was assessed and approved to have passed the Oral Examinations on May 2018.

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DECLARATION OF ORIGINALITY

I declare that this thesis, “Visually Communicating A Parody: A Visual Social Semiotic Analysis of the Parody Film Superfast!” is, to the best of my knowledge and belief, an original piece of work that has not been submitted, either in whole or in part, to another university to obtain a degree.

Cikarang, Indonesia
May, 2018

Liu Yuhang
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“Stay hungry, stay foolish.”

(Steve Jobs)

It almost comes to the end, and it is also a brand-new start. Hereby I would like to deliver my gratitude and thanks to:

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At the end, I realized that this thesis still has many mistakes, therefore I really welcome a constructive criticisms and suggestions for improvement for the future research. I present this thesis, hope it could be useful for developing the reader’s knowledge.

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Liu Yuhang
ABSTRACT

Studying the images from social semiotic perspective has become a trend in recent years, numbers of studies have been conducted on magazine covers, film posters, advertisements, etc. The present study aims at deconstructing the meaning-making process of the images in a parody film named Superfast! (2015) which is a parody of the famous Fast and Furious franchise. Utilizing the visual analysis method, the framework by Kress and Van Leeuwen’s book Reading Images: The Grammar of Visual Design (1996, 2006), the author is able to deconstruct the meaning-making process in the images selected. From the definition of parody and the main features of its original film Fast and Furious franchise, a categorization is made for the data to be selected, namely images of imitation, exaggeration and comic effect. The author found that the parody film not only highly imitates Fast and Furious franchise in appearance but also delivers the same messages conveyed by the characters and scene settings via sets of semiotic resources in the images. Exaggeration is made based on the original film’s feature and specific semiotic resource is applied to exaggerate the feature. Comic effects are added by creating strong interactions with the audience to entertain the viewers.

Keywords: parody, parody film, semiotics, social semiotics, visual social semiotic analysis
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CHAPTER I
INTRODUCTION

1.1 Background of Study

Visual communication is transmission of information by means of visual language (images, signs, etc.) (Kemertelidze, 2016). It conveys information and ideas visually by visual means. It has been studied from various perspectives, such as: content content analysis (Bell, 2001); cultural dimensions (Stoian, 2015); social semiotics (Jewitt & Oyama, 2001) and so on. To analyze the visuals from social semiotics perspective, the most important model and theories of Kress and van Leeuwen’s (1996, 2006) grammar of visual design has great significances. It provides a grammar to analyze images and insight into how images and its meanings are constructed. Utilizing this framework, numbers of studies have been conducted on magazine cover, advertisement, campaign images, political cartoons, films, to mention just a few. Moreover, film, as the moving picture, is well-studied, however, there are lacks of visual social semiotic analysis on film, especially on a specific film genre, for example, parody. This study deals with a famous parody film Superfast! (2015) and studies how some specific scenes and meanings are constructed.

As for the notion of parody, parody is an exaggerated imitation of an author, literary work, style, genre, etc. For comic effect, Abrams (1993) defined that a parody “imitates the serious manner and characteristic of a particular work” and the imitation is applied to “a lowly or comically inappropriate subject” (p. 18). Moreover, parody is also termed as “humorously exaggerated imitation of an author, literary work, style, etc. (McKean, p. 402)”. Lulat (2006) stated that parody may contain aggression and it certainly includes playfulness and laughter in the work with the absence of judgment. Accordingly, for the present study, the study focuses on the major characteristics of the parody film namely imitation, exaggeration and the comic effect.

When it comes to comic effect, we consistently refer it to comedy, as a mass noun, it is defined as professional entertainment consisting of jokes and sketches produced to make its audience laugh. What’s more, it also commonly referred to comedy film, a genre of film industry which emphasizes on performing humor in the film story. Thus, as a sub-genre of comedy, parody film acts as a special genre which is performed in the form of a parody with the story that criticizes or mocks other film productions, or style, features, etc. of other productions. Besides, it has drew the attention of the public in recent decades with profitable
box office despite their medium or low ratings by the public. The first widely acknowledged production of parody film is *The Little Train Robbery* made in 1905. It was a parody of *The Great Train Robbery* made in 1903. In modern era, there were a number of famous parody films such as the *Men in Tights* (1993) by Robin Hood, the *Scary Movie 3* (2003) by David Zucker and the *Shaun of the Dead* (2004) directed by Edgar Wright, to mention just a few. The parody film *Superfast!*, as the research object in this study, is also one of them in this film category.

The *Superfast!* is a 2015 American parody film of the famous movie franchise which is remembered and commonly named by the public as Fast and Furious. The parody film is directed by Jason Friedberg and Aaron Seltzer and released on April 3, 2015. To know more details about the *Superfast!* the parody movie, it is necessary to have brief knowledge of its original work the film parodies. The Fast and Furious franchise, started from its first production named The Fast and the Furious in 2001, has so far developed 8 franchises and gained huge and phenomenal popularity across the globe.

The Fast and Furious franchise features a set of its iconic combination of themes including racing, crime (heist, espionage and gang conflicts), multi-race characters, and other themes successfully presented by certain visual settings and techniques. In addition, The Fast and Furious franchise also runs in similar plot that all these characters eventually will team up and undertake a final mission. Therefore, the *Superfast!*, as a parody film, is not missing any iconic themes featured in the its original movie. The *Superfast!*, similarly has the settings of racing, crime, multi-race characters of its own by arranging the visual elements in the film in order to present the same visual effect. Furthermore, to make this film as a parody, the visual presentations of exaggeration, comic effect are created in this film. Despite some negative reception and reviews by critics, the *Superfast!* is a decent parody work in visual presentation both showing the high resemblance to the original work and adding special comic effects visually via a set of visual techniques.

Via creating the same visual effects as the original film, the *Superfast!* has visually arranged combinations of objects for scene creation in order to resemble the Fast and Furious franchise, for example, racing, crime and the multi-race characters. The combination objects here, consist of film stills/images, or sets of signs which combine and carry specific meanings in it. A sign can be defined basically, as any entity (words, images, objects etc.) that refers to something else (Eco, 1976). To study signs, therefore, the author applies Semiotics as the theory to support the study. Kress (2003) saw semiotics as the “science of the sign, a fusion
of form/signifier and meaning/signified” (p. 41). There are many combinations of signs in this parody film, for example, the images showing sports cars and guns with gangsters. Therefore, they must mean something and contribute to the creation of the scenes. Even every sign in the scenes has meaning, as the French semiotician Roland Barthes stated in his book *Mythologies* (1972) that small aspects of life may be full of meanings. Thus, it is interesting to see how a parody film arranges and applies those combinations of signs and its meanings to create some certain scenes. Moreover, it is interesting to see how the *Superfast!* visually presents itself as a parody via the perspective of visual communication. Visual communication has been analyzed through several perspectives, for instance, content analysis (Bell 2001); cultural dimensions (Stoian 2015); social semiotics (Jewitt & Oyama 2001), etc. (Stoian, 2015). In van Leeuwen’s (2005) book *Introducing Social Semiotics*, film stills/the images, explained how meanings are constructed through social practices.

This parody film *Superfast!* also receives 83% likes on its Google search result page. Moreover, a single video of *Superfast!* on YouTube received 16,584,369 views over 34,000 likes and 6,400 dislikes. Besides, driven by the huge popularity of its parodied work, the *Fast and Furious* franchise which won a total box office of over $3.9 billion, this parody film is viewed and shared by the audience worldwide and it has nearly $2.5 million box office, which also draws the writer’s attention. Furthermore, Metz (1968) claimed that films are like language, they are well-constructed like language, and film, the moving pictures, therefore, it is possible and meanwhile interesting to deconstruct the film stills (containing sets of signs) in this parody film via social semiotic perspective in order to know how the meanings are constructed and the meanings are applied in this parody film.

### 1.2 Statement of Problem

There are lacks of images researches on parody films. The major analysis on images are studied mainly, for example, on news photographs, politic cartoons, advertisements and so on. The film, *Superfast!* contains a number of iconic scene settings of the *Fast and Furious* franchise, for example, racing, crime and multi-race characters, creating its identity as a parody film. It has applied sets of signs to present that this film is a parody film to its original work. What’s more, it visually performs the resemblance to the *Fast and Furious* franchise movie, added with comic effects. But what are the signs or scenes showing the resemblance, exaggeration and comic effects to its original film? And how does the *Superfast!* construct and apply these meanings of signs to visually present, for example, crime, racing,
exaggeration and comic effect? To identify the parody signs in the *Superfast!* and how this film visually communicates a parody, the writer applies a visual social semiotic approach to dig insight into the meaning-making process and how the meanings are applied to perform the elements of a parody film. This study puts analytical emphasis on the images/sets of signs in the *Superfast!* specifically adopting three visual matefunctions (1996, 2006) by Gunther Kress and Theo van Leeuwen.

### 1.2.1 Research Questions

1. What are the main film stills in the *Superfast!* showing its identity of parody?
2. How does these film visually construct the meanings of these film stills in order to communicate a parody?

### 1.3 Objective

The objective of this study is to identify the main parody film stills showing the identity of a parody in *Superfast!* (2015). Moreover, the study also attempts to reveal how the meaning of these film stills in this parody film are constructed in order to convey and communicate this film as a parody.

### 1.4 Significance of Study

#### 1.4.1 Academic Significance

This study contributes to the field of social semiotics on analyzing visual texts and the findings of this study also provide a useful example of how signs and its meanings are applied to some certain context to achieve some kind of visual communication effect. Besides, this study also enriches the current study on parody film analysis. In addition, due to the fact that satire and parody are often related, this study functions as a reference to the studies of analyzing satire film or other visual productions.

#### 1.4.2 Practical Significance
The present study analyzes and reveals how signs of this parody movie and its meanings are applied to achieve some certain effect, thus contributing to the techniques on how a video maker or editor can present the works. Besides, the finding of this study provides a useful guide on the creation of a parody work, which can be a film, video, or just picture. The findings also benefit the visual production maker to create some certain visual effects, for example, comic effect.

1.5 Scope and Limitation
This study mainly examines the visual grammar of the parody film the *Superfast!* and this fact limits this study into Kress and van Leeuwen’s visual grammar (2006). Meanwhile there remain plenty of contents in this film which can also be analyzed, for example, the discourses of the actors can be analyzed by Critical Discourse Analysis, Content Analysis and Textual analysis theories, etc. Furthermore, this study can also be done via analyzing multi-modes on this film to achieve better understandings via social semiotic analysis on this parody film.

Different from the previously conducted studies which focuses on advertisements images and news photographs, etc., the research data, the images/sets of signs, collected by the author, can be probably over interpreted due to the uncertainty that not every picture of the film may not be well-constructed as the images in advertisements or news photographs. As for the research methodology, the author, even though applying the three visual metafunctions, still has the possibility to be in the level of being subjective when interpreting the data.

1.6 Terms and Definition

**Parody**: an exaggerated imitation of an author, literary work, style, genre, etc, for comic effect.

**Comedy**: professional entertainment consisting of jokes and sketches.

**Parody film**: a comedy that criticizes or mocks other film productions, or style, features, etc. of other productions.
Superfast!: a 2015 American parody film of the famous movie franchise which is remembered and commonly named by the public as Fast and Furious. The parody film is directed by Jason Friedberg and Aaron Seltzer and released on April 3, 2015.

Fast the Furious Franchise: an American film franchise. It is a series of action films that features street racing, gangbang, crime, multi-race characters and so on. The franchise has made 8 productions with great success and popularity worldwide with a total box office of over $3.9 billion.

Semiotics: One of the founders of Semiotic theory, Ferdinand de Saussure (1974) originally defines it as “a science that studies the life of signs within society”. Semiotics is also termed by Kress (2003) as the “science of the sign, a fusion of form/signifier and meaning/signified”.

Social Semiotics: A branch of Semiotic study, it is “a practice, oriented to observation and analysis” to sense for “richness and complexity of semiotic production and interpretation, to social convention (van Leeuwen, 2005)”. Social semiotics focuses on meaning-making process and tries to reveal how meanings are constructed in social practices.

Visual grammar: the analysis technique used in this study, also one of the most established theory framework of visual social semiotics, is from the book Reading Images: The Grammar of Visual Design, by Gunther Kress and Theo van Leeuwen, first published in 1996. The visual grammar is the major contribution of the book, that is, the three matefunctions to deconstruct and analyze the “semiotic source” behind visual productions.
CHAPTER II
THEORETICAL FRAMEWORK

2.1 Parody, Comedy and Parody film

When it comes to parody film, the notion of a ‘parody’ is important. Parody is originally a form in linguistic. To trace the source, the formal term of ‘parody’ is ‘paroidia’, a Greek word. ‘Paroidia’ means burlesque or playful poem. It also means a playful imitation which mock the original. Margaret Rose (1979) stated that a parody is “the quotation of preformed literary language with comic effect” (p. 59). Moreover, parody is also defined as “humorously exaggerated imitation of an author, literary work, style etc. (Oxford University Press, p. 402)”. Abrams (1993) claimed that a parody “imitates the serious manner and characteristic of a particular work” and the imitation is applied to “a lowly or comically inappropriate subject” (p. 18). The imitation here, is mainly “through exaggeration” which “evokes amusement” (Scott, 1994, p. 176), the comic effect.

Thus, it is not difficult to conclude that a parody is the exaggerated imitation of an author, literary work, style, genre, etc., for comic effect. The term parody, consistently has a confusion with the term “satire”, which consists of aggression, playfulness, laughter and judgment (Test, 1991). To define parody more specifically, Lulat (2006) stated that parody may contain aggression and it certainly includes playfulness and laughter in the work with the absence of judgement. Here the playfulness and laughter can be generalized as ‘comic effect’. Accordingly, the author concludes that the characteristics of parody consists of imitation, exaggeration and comic effect (any degree of amusement).

Imitation is a thing intended to simulate, a thing to copy something else. Piaget (1962) indicated that an imitation can be sensory products, which means that the visuals from the original work can be the imitation. As for the term ‘exaggeration’, Aristotle (1976) termed it as an excessive representation of something, for example, being bigger, better, deeper…to be easily noticed. Furthermore, as stated by Lulat (2006), parody certainly contains playfulness and laughter, it can be concluded into comic effect from the definition of ‘parody’. According to him, laughter refers to “any degree of amusement” (ibid), and playfulness are to temper or to avoid direct offense aggression in a satire. However, parody may contain aggression (ibid), therefore, for parody analysis in this study, aggression is not taken into account due to the uncertainty of existence. Thus, the comic effect here in the present study refers to any degree of amusement in this parody film.
Comedy, as a mass noun, it is defined as “professional entertainment consisting of jokes and sketches” produced to make its audience laugh. What’s more, it also commonly referred to comedy film, a genre of film industry which emphasizes on performing humor in the film story. As a major genre of movie, the emphasis of comedy film is humor. The main purpose of this genre is to make the audience laugh. The laughter here is often realized by “exaggerating characteristics for humorous effect”.

Thus, as a sub-genre of comedy, parody film acts as a special genre which is performed in the form of a parody with the story that criticizes or mocks other film productions, or style, features, etc. of other productions. Besides, it has drew the attention of the public in recent decades with profitable box office despite their medium or low ratings by the public. The first widely acknowledged production of parody film is _The Little Train Robbery_ made in 1905. It was a parody of _The Great Train Robbery_ made in 1903. In modern era, there were a number of famous parody films such as the _Men in Tights_ (1993) by Robin Hood, the _Scary Movie 3_ (2003) by David Zucker and the _Shaun of the Dead_ (2004) directed by Edgar Wright, to mention just a few. The parody film _Superfast!_, as the research object in this study, is also one of them in this film category.

### 2.2 _Superfast!_ and _Fast and Furious_ franchise

This section explains about the parody film _Superfast!_ and its parody original film _Fast and Furious_ franchise. The _Superfast!_ is a 2015 American parody film of the famous movie franchise which is remembered and commonly named by the public as _Fast and Furious_. The parody film is directed by Jason Friedberg and Aaron Seltzer and released on April 3, 2015. The film highly resembles the features of _Fast and Furious_ and parodies the main features of it. It tells a story that an undercover police officer developed friendship with street gangsters by racing and conducting missions together and finally joined the gang. To know more details about the _Superfast!_, the parody movie, it is necessary to have brief knowledge of its original work the film parodies. The _Fast and Furious_ franchise, started from its first production named _The Fast and the Furious_ in 2001, has so far developed 8 franchises and gained huge and phenomenal popularity across the globe.

The _Fast and Furious_ franchise features a set of its iconic combination of themes including racing, crime, multi-race characters, and other themes successfully presented by certain visual settings and techniques. In addition, the _Fast and Furious_ franchise also runs in similar plot that all these characters eventually will team up and undertake a final mission. Therefore, the
Superfast!, as a parody film, is not missing any iconic themes featured in the original movie. The Superfast!, similarly has the settings of racing, crime, multi-race characters of its own by arranging the visual elements in the film in order to present the same visual effect. Furthermore, to make this film as a parody, the visual presentations of exaggeration, comic effect are created in this film. Despite some negative reception and reviews by critics, the Superfast! is a decent parody work in visual presentation both showing the high resemblance to the original work and adding special comic effects visually via a set of visual techniques.

This parody film Superfast! also receives 83% likes on its Google search result page. Moreover, a single video of Superfast! on YouTube received 16,584,369 views over 34,000 likes and 6,400 dislikes. Besides, driven by the huge popularity of its original work, the Fast and Furious franchise which won a total box office of over $3.9 billion, this parody film is viewed and shared by the audience worldwide and it has nearly $2.5 million box office. Following are the imitated characters in Superfast! created according to the Fast and Furious franchise (photos are captured in the Superfast! and Fast and Furious franchise).
<table>
<thead>
<tr>
<th>Parodied cast in <em>Superfast!</em></th>
<th>The original character in <em>Fast and Furious</em> franchise</th>
<th>Parodied cast in <em>Superfast!</em></th>
<th>The original character in <em>Fast and Furious</em> franchise</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alex Ashbrook as Officer Lucas White</td>
<td>Brian O’Connor</td>
<td>Andrea Navedo as Michelle Tomlin</td>
<td>Letty Ortiz</td>
</tr>
<tr>
<td>Dalia Pavon as Vin Serento</td>
<td>Dominic Toretto</td>
<td>Daniel Booko as Curtis</td>
<td>Vince</td>
</tr>
<tr>
<td>Libi Maromnik as Jordana Serento</td>
<td>Mia Toretto</td>
<td>Diz Johnson as Detective Rock Johnson</td>
<td>Luke Hobbs</td>
</tr>
<tr>
<td>Chanel Celov as Model Turned Actress</td>
<td>Giselle Yathar</td>
<td>Alessandro Bones as Rapper Cannoo</td>
<td>Tej Parker and Rommel ‘Romel’ Ponce</td>
</tr>
<tr>
<td>Chris Pang as Cool Asian Guy</td>
<td>Him Law</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2.1 Parodied characters and the original ones

2.3 Semiotics in Brief

The present study involves semiotics, adopted to visual production, to analyze the parody film using semiotics in order to put intended meanings. In this study, film, the moving pictures, is visually presented. The way sets of signs function in this film can relate to semiotics. Kress (2003) defined semiotics as the “science of the sign, a fusion of form/signifier and meaning/signified” (p. 41). A sign can be an image, object, sound or action. They stand for something else, including objects and concepts (Chandler, 2007). To know its origin, according to Umberto Eco’s book, *A Theory of Semiotics* (1976) pointed out that
Ferdinand de Saussure Peirce and Charles Sanders were the very first two founders created a
definition of the discipline in the nineteenth century. For Saussure, “the life of signs within
society (which he termed as ‘Semiology’)” was generally studied, and meanwhile the
signifier and the signified are the major concepts. The signifier, is a “sound-image” and the
vehicle of sign, and the signified is a “concept”, a kind of sense (Saussure, 1915,1974).
What’s more, Saussure introduced the notion of arbitrary and conventional nature of a sign as
the fundamental principle of his semiology, stating that the relation between the signifier and
the signified is described by Berger (2004) as “arbitrary, unmotivated and unnatural” (P. 8).

As for Peirce, sign is defined as something that stands to someone for something or some
purpose. Peirce (1940) considered the sign vehicle as “representamen”; the referent as “object”
and the sense/concept as “interpretant” (P. 78). Accordingly, Peirce described a sign as an
*icon* (the sign that has high resemblance to its physical form), an *index* (the sign that has
connection to its physical form which can be figured out) and a *symbol* (the sign that has a
convention behind its physical form, to know the meaning the interpreter must learn the
convention first). Additionally, Eco (1976) added that a sign can stand for something in
which the “standing-for” relation is driven by the sense/ concept, namely the interpretant.

One of the leading theorist in Semiotic filed, Roland Barthes, was the first one who took
Saussure’s signification into the fields of visual analysis and cultural context (Berger, 2005).
He followed Saussure’s notion of the signifier and the signified, and signification which he
(1964) explained as “a process” and also the “act” which “binds the signifier and the signified”
(p. 64) and the result of this process is a sign. From the book *Elements of Semiology*, Barthes
suggested two layers of signification, the first-order of signification is Saussure’s relationship
of the signifier to the signified, and the second-order of signification is that the first level
signification as a whole, taken as a sign, is regarded as the signifier of the second-order
signification. Furthermore, he also introduced the notions of connotation and denotation.
When seeing a sign, the image in our mind in its most basic descriptive and “object” level is
what he calls denotation. However, taking tree as the example, it can mean something totally
different from what it is, for instance, being environmental-friendly. Thus, an object can
mean something entirely different to what the object is in its physical form, and the meaning
is what Barthes names connotation meaning (Aiello, 2006). The connotation meanings
depend on its context and they are “ideological” (Fiske, 1990).

There are also other great contributors, such as Umberto Eco, Barthesy, Morris, J. Derrida,
etc. enriched the extended the study filed of semiotics or semiology, especially under cultural
context. Together with other semioticians, they formed structuralism and also post-structuralism which explores within the systematic study of the systems of signs. There is another field of semiotics termed “social semiotics” apart from focusing on exploring meanings of signs and structuralism (discussed in the following section). Since this thesis focuses on the perspective of visual social semiotics study on images, the writer only explains the fundamental basics of semiotics/semiology in brief.

2.4 Social semiotics

To gain more insight into visual social semiotic analysis, the study of Social Semiotics is crucial and necessary. Social semiotics, according to Thibault (2004), is largely concerned with the “act of meaning making” (p. 68). According to Lemke (1990), semiotics involves the “formal” semiotics of Saussure and Peirce, however, does not focus on the traditional semiotics (p. 183), which mainly consistently focuses on the systematic study of the systems of signs. Thus, social semiotics put emphasis on the meaning-making in widest sense, especially related to the large social context (van Leeuwen, 2005). By knowing the “act of meaning making” in this parody film, obtaining the knowledge of how the signs are used and arranged to visually communicate the themes (for example, crime, racing) is conceivable.

The term “semiotic resource” is essential in the study of social semiotics, Van Leeuwen (2005) gave an explanation that semiotic resource is “the actions and artefacts we use to communicate.” (p. 3). What’s more, according to Kress (2010), semiotic resource is material result of the meaning-making process. Thus, it can be seen as the materialization or realization of meanings using different semiotic modes. Similarly, the notion of mode and multi-modal is also crucial. A mode, defined by Kress (2010), is “a socially shaped and culturally given semiotic resource for making meaning” (p. 79). Thus, modes can be, for example, music, gesture, speech, image, writing, layout, moving image, etc. which are applied in representation and communication. When modes are mixed, or combined to make meaning, for example, the magazine cover, it communicates not only with image, but also with texts in different fonts accompanying it. This kind of social semiotic representation, is multimodal.

A certain semiotic resource has limited ability to create meaning. The meaning of any semiotic resource is always inherently partial (Kress, 2003). Thus, we can say that, to fully communicate a meaning, we need assists of using other semiotics resources. For example, frowning only predict negative sentiment by human’s acknowledged convention, and by
using language saying “I am disappointed”. Similarly, to visually present the themes in this film, for example, for the theme crime, a gun is not enough, it will be when with the action of killing in illegal contexts. Meanwhile, the meaning of a semiotic resource is not definite either. A semiotic resource has the possibility, or the potentials to indicated various meanings. This characteristic of semiotic resource is termed by Kress (2010) as “meaning potential” (p. 90). Thus, for example, a gun has the meaning potential representing violence, military, authorities, etc. When a gun is used to kill the innocent, one of the potential meaning of the gun, the semiotic resource, is shown. Therefore, the meaning of a given semiotic resource depends on under what context the semiotics resource is used.

According to Jewitt and Oyama (2001), for them, studying “who made the rules and how and why they might be changed” is the objective for social semiotics. As for this study, it put emphasis on social semiotic analysis on visual text, thus the intention and the construction process using the images in the parody film can be revealed from social semiotic perspective. To support this study, they (also stated that the creators of a certain text has the ability, the power to control what ideology they intend to delivery to the viewers. What’s more, to support this study which focuses on visual social semiotics, Jewitt & Oyama (2001) stated that social semiotics includes

> the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted. (p. 134)

Moreover, the meanings of semiotic source are “not pre-given” (Leeuwen, 2005), accordingly, the creator of a certain semiotic resource plays an essential role in the process of meaning-making, and the creator also determines what convention, in what way and for what reasons the semiotic resource is produced, as well as in what way it can be interpreted. To related to this study, the author will move forward and focus more in the following session which demonstrates the meaning making in visual aspects from social semiotic perspective. The first social semiotics framework for the analysis of visual image, is the Visual Grammar by Kress and van Leeuwen (2006). It explained that a visual text produces meanings via three semiotic metafunctions, as the grammar to possibly destruct a visual text.

### 2.5 Visual Grammar

Van Leeuwen and Jewitt (2001) wrote in the *Handbook of visual analysis* that images have the possibility to be analyzed alone without any resource accompanying them, for example,
words. Thus, it indicates that an image alone can carry certain meaning and can be deconstructed. As the main study objects of this study, the film stills/images, the author in this study demonstrates the images of the parody film Superfast!. As mentioned above, Kress and Leeuwen’s book Reading Images: The Grammar of Visual Design provides the visual grammar for the present study to analyze the study objects. Kress and Van Leeuwen (1996) described “visual grammar” in a way that “depicted/describe people, places and things combine in visual “statements” of more or less complexity and extension” (p. 1). Therefore, they regard the visuals as “statement” like language, and the image is the description of people, places and things. Metz (1968) claimed that films are like language, they are well-constructed like language. What’s more, Kress and Van Leeuwen (1996) said that “Visual structures realize meanings as linguistic structures do also, and thereby point to different interpretations of experience and different forms of social interactions” (p. 2). Thus, constructing a grammar for visuals is convincible.

Considering this study is to analyze the film stills/ images, the author chooses the Kress and Van Leeuwen’s (2006) metafunctional approach, which is also the most appropriate one. It examines the grammar of how visual making meanings. Stoian (2015) said this book provided a grammar of visuals. The theories are also presented to read images. Following Halliday’s (1994) theories of three metafunctions that language has to fulfil, Kress and van Leeuwen (1996) extended the three metafunctions to analysis of visual semiotic resources. Halliday’s three metafunctions of language are ideational-where the semiotic modes combine and work together to create representation, interpersonal-where these semiotic modes create interactions, and textual-which combine the previous representation and interaction into a form of communication (Jewitt & Oyama, 2001). Similarly, Kress and Van Leeuwen (2006) introduced the three metafunctions as the grammar of how visuals make meanings. They are representational, interactional and compositional, they are created, like other forms of semiotics modes, has to “serve several communicational (and representational) requirements in order to function as a full system of communication” (p. 41). Therefore, this section explains the three metafunctions for better deconstructing and understanding film stills/image analysis.

2.5.1 Representational Metafunction

In representational metafunction, there are two components of a visual, namely the represented participant and the interactive participant. The former is the people or things
described in the visual, and the latter is the producer and consumers of the visual (Leena, 2015, as cited in Kress and Leeuwen, 2006). There are two categories/structures of in this metafunction, namely the narrative structure and conceptual structure. The narrative images show the represented participants (the people, objects shown in the image, henceforth RP) in the condition of the ongoing state describing what is happening in the image. As for the conceptual images, there is a vital notion of vector, and according to Kress and van Leeuwen (2006), the vector in the narrative structure can be defined as “a depicted element which forms an oblique line and indicates directionality” (p. 59)

<table>
<thead>
<tr>
<th>Structures</th>
<th>Processes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Narrative</strong>: Narrative images allow viewers to create a story about the RP's because the images include vectors of motion.</td>
<td>♦ <strong>Action</strong>: The narrative is created by vectors that can be bodies, limbs, tools, weapons, roads, and so forth.</td>
</tr>
<tr>
<td><strong>Conceptual</strong>: Conceptual images do not include vectors. Rather, RP's tend to be grouped together to present viewers with the “concept” of who or what they represent.</td>
<td>♦ <strong>Recon-ceptional</strong>: The narrative is created by cyclines (acting as vectors) between RP's.</td>
</tr>
<tr>
<td></td>
<td>♦ <strong>Classificatory</strong>: RP's as “kind of” something or some group (that is, they are members of the same class). Advertisements for beauty products often have classificatory images such as a group of models (for instance, Revlon models).</td>
</tr>
<tr>
<td></td>
<td>♦ <strong>Analytical</strong>: RP's are displayed in terms of a “part-whole” structure. The “whole” is a Carrier who possesses “parts” called Attributes. The Supreme Court building in Figure 2 is a Carrier, and its architectural components are its Attributes. A pie chart is an analytical image in which the chart is the Carrier and its segments are Attributes. Diagrams are also analytical processes.</td>
</tr>
<tr>
<td></td>
<td>♦ <strong>Symbolic</strong>: RP's are important for what they “mean.” A motorcycle in an advertisement can, for example, be analytical (that is, asking the viewer to check out its attributes), but it is also symbolic of virility. Abstract shapes such as triangles, squares, and circles also fall in this category.</td>
</tr>
</tbody>
</table>

Table 2.2: table of the demonstrations on the representational metafunction. (Harrison, 2002) ¹

To be clear about the types of vectors used in representational matefunction and its realizations, the book provides the explanation as follow:

¹ The tables taken are the summarized ideas of Kress and van Leeuwen’s book Reading Images: The Grammar of Visual Design (1996, 2006).
2.5.2 Interactional Metafunction

The interactive metafunction is showing the way the participants interact with each other. Image act, social distance and point of view are as the three aspects of the interactional metafunction. The following table demonstrates the details of these 3 aspects.

<table>
<thead>
<tr>
<th>Type of vector</th>
<th>Its Realization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unidirectional transactional action</td>
<td>‘A vector, formed by a (usually diagonal) depicted element, or an arrow, connects two participants, an Actor and a Goal, according to Kress and van Leeuwen, (2006:74).</td>
</tr>
<tr>
<td>Bidirectional transactional action</td>
<td>‘A vector, formed by a (usually diagonal) depicted element, or a double-headed arrow, connects two Interactors’ (ibid.), for example, two human beings looking at each other.</td>
</tr>
<tr>
<td>Non-Transactional action</td>
<td>‘A vector, formed by a (usually diagonal) depicted element, or an arrow, emanates from a participant, the Actor, but does not point at any other participant’ (ibid.). In other words, the action in a non-transactional process has no ‘Goal’, is not ‘done to’ or ‘aimed at’ anyone or anything (2006:63).</td>
</tr>
</tbody>
</table>

Table 2.3: the basic vector and realizations
Table 2.4: Table of the demonstrations on the interactional metafunction.

### Compositional Metafunction

The compositional metafunction concerns on “the way in which representations and communicative acts cohere into the kind of meaningful whole we call “text”. The compositional metafunction consists of three dimensions, namely information value, salience and framing. Following is the table that illustrates the three dimensions of compositional metafunction:
<table>
<thead>
<tr>
<th>System</th>
<th>Elements</th>
</tr>
</thead>
</table>
| **Information Value**: The placement of RPs allows them to take on different information roles. | ✦ Left/Right: RPs on the left side of an image have the value of being “given” knowledge while RPs on the right are “new.”  
✦ Given = familiar, commonsense  
✦ New = an issue, a problem, a solution  
(Note: This value is based on how we read in Western cultures, that is, from left to right. This does not necessarily apply to cultures in which reading occurs from right to left or in columns.)  
✦ Top/Bottom: RPs at the top of an image have the value of being “ideal” while RPs below represent the “real.”  
✦ Ideal = emotive, imaginary, what might be, often the pictorial elements of an image  
✦ Real = factual, informative, down to earth, practical, often textual elements in an image  
✦ Center/Margin: RPs in the center provide the nucleus of information to which surrounding elements are subservient. |
| **Salience**: Salience refers to the ability of an RP to capture the viewer’s attention. | ✦ Size: The larger the RP, the greater the salience.  
✦ Sharpness of focus: Out-of-focus RPs have less salience.  
✦ Tonal contrast: Areas of high tonal contrast have greater salience.  
✦ Color contrast: Strongly saturated colors have greater salience than “soft” colors.  
✦ Foreground/Background: An RP in the foreground has greater salience than an RP in the background. |
| **Framing**: How RPs are framed affects whether they are seen as connected or separate. | ✦ Framelines: The lines within the image that divide RPs or hold them together.  
✦ Pictorial framing devices: The stronger the lines around the image, the greater the connection. |
| **Modality**: Modality refers to how we feel about the visual message's validity and reliability. Images with higher modality appear more real than those with a lesser modality. However, the “realness” of imagery can be problematic. For example, although Figure 6 has very low modality according to the framework (that is, the figures are not real, but abstracted), the message behind the image may hold great validity for viewers. | Modality markers: The visual cues that indicate “realness” generally run along a spectrum of possibilities.  
✦ Color saturation, differentiation, and modulation:  
✦ Full color = high modality  
✦ Black-and-white = low modality  
✦ Contextualization:  
✦ Fully conceived background = high modality |

Table 2.5: Table of the demonstrations on the compositional metafunction.

2.6 Related work

There exists the lack of visual social semiotic analysis about parody film, however, as a social text, film, the moving pictures which is also one of the modes to communicate in social
semiotics, can be analyzed from visual social semiotic perspective. From reviewing how other scholars apply visual social semiotic perspective in their studies, the knowledge of the theoretical practice will be gained. Thus, similarly, the author will look into how different authors applies visual social semiotics under picture-based content. Subsequently, the insight gained will be beneficial to make further analysis in the present study.

Adham (2012) has conducted a research on the iconic representation of women in the Middle East media via a visual social semiotic perspective. In her work, she examines how various semiotic resource have been applied or used, in order to deliver some certain messages to the audience. The visuals she selected are from the Arabian media which play dominating role in Arabian media world. Utilizing the work of Kress and Van Leeuwen’s (2006) theory of reading image, she identifies how the advertisements (visual texts) selected positions the audience. Specifically, by examining the main semiotic resources used, she was able to find out that the main messages implemented into the visuals. Following is part of her result of analysis:

<table>
<thead>
<tr>
<th>Is Text of Arab or Western Origin:</th>
<th>Appendix No.</th>
<th>What were the main Semiotic Resources used in the text:</th>
<th>Main message(s) being emitted in the text:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arab</td>
<td>1</td>
<td>(1) Gaze, (2) Low vertical angle, (3) Close-up shot, (4) Black is the most salient color in the text, (5) Model’s lips also made salient through use of the color purple</td>
<td>Aspirational; the model invites the viewer to emulate her. The sexual nature of the original image has been censored</td>
</tr>
<tr>
<td>Arab</td>
<td>2</td>
<td>(1) Gaze, (2) Vertical angle creates sense of equality between participants, (3) White background connotes Truthfulness/Trust/Purity, (4) Colorful masthead, colorful sub-headings</td>
<td>Social; exudes warmth, social affinity</td>
</tr>
<tr>
<td>Arab</td>
<td>3</td>
<td>(1) Gaze, (2) Low vertical angle, (3) Close-up shot, (4) Soft, pastel colors used</td>
<td>Social; exudes warmth, social affinity, message of ‘Mother knows best...’ is emitted</td>
</tr>
<tr>
<td>Arab</td>
<td>4</td>
<td>(1) Body posture of represented participant significant, (2) Significant use of vectors to create dramatic effect, vectors point from the knees and feet of the represented participant towards the channel’s name and frequency at bottom of page, (3) Use of Framing lines</td>
<td>Socio-political; emits a message of freedom, revolution</td>
</tr>
</tbody>
</table>

Table 2.6: Part of Adham’s (2012) analysis result.

She concluded that the Arabian media is mainly dominated by two major agendas: one the one hand, the agenda from the western advertisements in Arab is ‘Aspirational/Sexual’
agenda. On the other hand, the Arab advertisements conveys a ‘Social/Socio-Aspirational’ agenda.

Different from Adham’s research, Karas (2015) has conducted a research analyzing the visuals on Instagram of the Canadian federal politicians (Stephen Harper and Justin Trudeau) via social semiotics perspective. She applied a qualitative method to examine what values from the visuals do the audience of these politicians prefer the most and the least. Besides, what these values are presented in these two politicians are also examined. The results show that the value in the images posed are important considerations for these two politicians.

Furthermore, Leena (2016) conducted a visual social semiotic analysis of the advertising of the LGBT representation. She selected six commercials and applied the same framework as the author, but more focuses on the representational and compositional meanings. She found that heteronormativity is intended into most of the advertisements. The dialogues and the appearance of the characters showed the heteronormativity the most. Additionally, Leena also found that gay and lesbian are also represented in the selected commercials.

Moreover, similarly, using the visual social semiotic framework of Kress and Van Leeuwen, Bevins (2014) examined how the famous retailing brand, Target Corporation engages with its audience on Instagram. Qualitative content analysis was applied in order to identify if Target Corporation manages its brand on the new media Instagram. From the dimensions of a brand’s awareness, loyalty, quality and brand associations, she found that visual social semiotics is beneficial in creating a brand personality. The points, meanings and messages Target intended to convey is realized by the constructed images. John (2013) has also conducted a research to deconstruct the meanings in visuals of the “TELL” magazine (Nigeria) from social semiotic perspective. He applied multimodal discourse analysis to the magazine covers selected. The result indicated that the pictorials, color, signs, posture, etc. of a visual play an essential part in delivering meaning, especially on printed media which lacks salience.

Based on the researches and how the visuals are analyzed from the study above, the author is able to have general knowledge about how Kress and Van Leeuwen’s (2006) visual social semiotic framework to make further analysis in the present study.
CHAPTER III
METHODOLOGY

3.1 Research Methodology

Clifford Woody (cited in Kothari, 2004) pointed out that research dedicates to defining and redefining problems, formulating hypothesis or suggested solution to reaching the conclusion to a problem. In Kothari’s (2004) view that research methodology refers to a systematic way to solve a problem. The problem is either solved in a form of solution towards the research problem, or in certain generalization for some theoretical formulation. Moreover, the steps and procedures that researcher take, such as describing, explaining, and predicting phenomena are also defined as research methodology (Rajasekar, Philominathan, & Chinnathambi, 2013)

Qualitative research and quantitative research are the major fundamental research methodology for researches. There are several major differences between qualitative research and quantitative research: Qualitative research is concerned with qualitative phenomenon involving quality of the entity of the study object. Characteristically, to distinguish from the quantitative research, it is described as a non-numerical data, descriptive, applies reason, and uses descriptions. Gaining the meaning, feeling, and describing the situation are the major focus of the research. Through observation and investigation, the ‘why’ and ‘how’, or the reason of phenomena and how things make sense will be revealed under such research methodology. In contrast, quantitative research, however, is based on the measurement of amount, highly concerning about the numbers. To obtain the result, quantitative research involves a numerical data, non-descriptive, and statistics or mathematics applied to achieve the result. Unlike the qualitative methodology which utilizes descriptions, the quantitative research works by utilizing tables and graphs. The elements, effect, ‘what’, ‘how many’, are often discussed under quantitative design.

By displaying the major differences between qualitative research and quantitative research, the author utilizes the qualitative methodology for this study. To support this statement, Ernest Ditcher (2001) indicated some situations this methodology can be applied: a) Traditional preliminary exploration; b) Sorting and screening ideas; c) Exploring complex behavior; d) Developing explanatory models of behavior; e) Enabling the decision maker to experience the world as consumer see it; f) Define unfilled needs and means of satisfying them.
As for the advantages using qualitative methodology, Denscombe (2010) has stated that the advantage of such methodology are: the richness and detail to the data-thick description enriches the complicity of a phenomena, tolerance of ambiguity and contradiction-social reality involves uncertainty and ambiguity and contradiction is unavoidable, prospect of alternative explanation- results are drew from interpretations and it has possibility for multiple answers, that data and analysis are usually grounded-descriptions and theories generate in the research are based on reality. (Denscombe, 2010) also points out some major disadvantage of qualitative research methodology that the data might be less representative-the lack of ability to generalize; the interpretation is made by the researcher(s)-operating on the assumption from the research; there exists the possibility of decontextualizing the meaning- contexts of the informants may change; there is the danger of oversimplifying the explanation- generalizing a social phenomenon are complex; last but not least, it is time-consuming compared to quantitative design.

3.2 Visual Analysis, A Social Semiotic Perspective

To complete this study, visual analysis is quite helpful to answer the research questions. The data that will be analyzed are a set of pictures, and the research questions aim in analyzing how the meanings of the pictures are constructed using the signs contained in the pictures. Applying visual analysis method, specifically, Kress and van Leeuwen’s visual grammar (1996, 2006) is beneficial to find the answers. The visual analysis has been discussed for long: Van Leeuwen and Jewitt (2001) indicated that “images may be analyzed without any recourse to the verbal or written information which may accompany them” (p. 6-7). Thus, it indicates that an image alone can carry certain meaning and can be deconstructed. As the main study objects of this study, the film stills/images, the author in this study demonstrates the images of the parody film Superfast!. As mentioned above, Kress and Leeuwen’s book Reading Images: The Grammar of Visual Design provides the visual grammar for the present study to analyze the study objects. Kress and Van Leeuwen (1996) described “visual grammar” in a way that “depicted/describe people, places and things combine in visual “statements” of more or less complexity and extension” (p. 1). Therefore, they regard the visuals as “statement” like language, and the image is the description of people, places and things. Metz (1968) claimed that films are like language, they are well-constructed like language. What’s more, Kress and Van Leeuwen (1996) said that “Visual structures realize meanings as linguistic structures do also, and thereby point to different interpretations of experience and different forms of social interactions” (p. 2).
Following Halliday’s (1994) theories of three metafunctions that language has to fulfil, Kress and van Leeuwen (1996) extended the three metafunctions to analysis of visual semiotic resources. Halliday’s three metafunctions of language are ideational—where the semiotic modes combine and work together to create representation, interpersonal—where these semiotic modes create interactions, and textual—which combine the previous representation and interaction into a form of communication (Jewitt & Oyama, 2001). Similarly, Kress and Van Leeuwen (2006) introduced the three metafunctions as the grammar of how visuals make meanings. They are representational, interactional and compositional, they are created, like other forms of semiotics modes, has to “serve several communicational (and representational) requirements in order to function as a full system of communication” (p. 41).

Images and films are all serving as a sort of semiotic modes with a set of semiotic resource that help constructs the meaning. This film consists of plenty of signs. Each moving picture might contain several meanings and several photos can just convey one kind of meaning. Moreover, Social semiotics will explain more on social practice, social activities and meanings which come from the signs especially images (Harrison, 2002). Harrison further explained that to gain the knowledge of the spoken picture, visual social semiotic guides the interpreter to get better understanding. Kress and Leeuwen (2005) pointed out that social semiotics is the term of visual grammar that serves as the rules to make meaning from the pictures.

Therefore, visual analysis from the theoretical framework, the visual grammar by Kress and Van Leeuwen (2006) is the most appropriate method to deconstruct and reveal how meaning is made and implemented in the construction of this film. Below is the flow of this study.

![Picture 3.1 Research flow of this study](image)

- **STEP 1**: Making categorization of the data to be collected
- **STEP 2**: Combining the categorization and the typical film stills in the original film, find the parodied and amusement film stills in *Superfast!*
- **STEP 3**: Draw conclusions
- **STEP 4**: Finding the typical film still in the *Fast and Furious* franchise for the data photo collection of imitation and exaggeration according to its semantic resources used.
- **STEP 5**: Use the visual grammar to analyze the data found
- **STEP 6**: Knowing the notion and the characteristics of parody and having the knowledge of the features of the *Fast and Furious* franchise
3.3 Data Collection

Data will be collected through qualitative research. The data is collected through public document. The *Fast and Furious* franchise and the parody film *Superfast!* are all available on the internet, which is served as public document. Public document is the public documents issued for public knowledge. The public document approach, especially on the internet, is convenient and low cost, or even free cost. This decreases the difficulty in searching and sampling the data. Therefore, the convenience of public document serves the interpreter, the author to search the most relevant images.

In present study, the author will search the required data in the 99-minute film *Superfast!*, which is a huge text containing numbers of pictures. As stated above in the first chapter, it is concluded that a parody consists of three major factors: the imitation, the exaggeration and the comic effect. Even though exaggeration can be taken into the account of comic effect, but it is comparable to the original work-the exaggeration is made from the original work. As for the comic effect, it is added on purpose by delivering humor in it. The original work of the parody does not contain the comic effect, which the author explained as “any degree of amusement”. Therefore, the author made categories the parody content into three parts. The contents, the images that will be analyzed, they are: images of imitation, images of exaggeration and images of comic effect. Moreover, the original work of the parody film, the *Fast and Furious* franchise features its illegal street racing, crime and multi-race characters. Therefore, for the images of imitation, the author will focus on these three themes-the images of street racing, the images of crime and the images of multi-race characters-to conduct the analysis of the images of imitation. Moreover, the *Fast and Furious* franchise features illegal street racing, multi-race characters, heist, espionage and gang conflicts. However, not all series of this franchise features heist, espionage and gang conflicts, meanwhile, generally, they belong to crime as crime is defined as “an action or omission which constitutes an offence and is punishable by law”. Therefore, the crime in the present study refers to either heist, espionage or gang conflicts except street racing because this feature is one of the most obvious one and such is performed in every franchise of this film series.

Thus, to collect data, the author is able to produce the categories for collecting data.
<table>
<thead>
<tr>
<th>Categorization of data</th>
<th>Parody perspective</th>
<th>Film features Perspective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parody film Superfast!</td>
<td>Imitation</td>
<td>Street racing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Multi-race characters</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Crime (either heist, gang conflicts or espionage…)</td>
</tr>
<tr>
<td>Exaggeration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comic Effect-the amusement</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 3.1: The Categorization of analysis

Thus, according to this table, the author is able to capture/ screenshot the film stills required.

3.4 Data Analysis and Interpretation

The data, in present study, categorized into as the representative images of street racing, crime, multi-race character, exaggeration, comic effect will be collected. Before the data analysis, the author will illustrate a categorization of analysis as stated above. Therefore, there are 5 grand categories, following the description the chapter 2, each of the term appeared in the table is explained. Via visual semiotic analysis perspective as the theoretical framework stated in chapter 2, every picture in each category will be analyzed through three metafunctions of visual text. Despite the fact that there might be numbers of images for each category, to analyzed the ones which are representative, the author only selected 1 to 2 pictures to analyze.

The final interpretation will be analyzed under the guidance of the theoretical framework, the visual grammar by Kress and Van Leeuwen (2006) explaining three metafunctions of visual as a semiotic resource and how meanings are constructed in visuals. This can be the most appropriate technique in order to answer the research question.
3.5 Reliability and Authenticity

To evaluate the quality of the research, the process of examining the reliability and authenticity is crucial. In the opinion of Creswell, (2009), this step is the process of “checking, confirming, making sure and being certain” (p. 9). Verifying the reliability and the authenticity benefits the study in a way that strengthens the study as well as the findings of the study. Reliability, is to test the approach that the research uses, and to test whether the approach is conductible. As for reliability, Creswell (2009), indicated that “the researcher’s approach is consistent across different researchers” (p. 190). In the process of the present study, the author captures a still image in the parody film, also the public document, which is convenient for all researchers. As for the theoretical framework, the visual grammar by Kress and Leeuwen (1996, 2006), it is widely acknowledged and regarded as the ground-breaking theory for all researchers who wants to dig insight into how meaning is made and constructed in a visual from social semiotic perspective. The work is cited 11095 times according to Google scholar website. Authenticity, according to Gibbs (2007), refers to the” is a concept in psychology as well as existentialist philosophy and aesthetics” (p. 152). The author will use rich, thick description and clarify the bias-the writer himself has personal like towards this film, might overlooking the negative aspect of this film- to strengthen the authenticity. Rich, thick description and clarifying bias are two of the eight authenticity strategies stated by Creswell (2009).

3.6 Ethical Issues

To answer the research question, a researcher is not supposed to use any means to achieve the result. Instead, rights and their sensitive issue, should be noticed when undertaking a research (Winter, cited in Denscombe, 2010). Researchers also should consider the problems deemed from the nature of qualitative research (Daymon & Holloway, 2003). also need to consider the inherent problems and dilemmas related to the holistic nature of qualitative research methodology. For the present study, the primary research instrument is the research himself and the research samples and data are public sources. Since the film is put on the internet and the Fast and Furious franchise can be watched by paying, and at the same time the parody film Superfast! is available on YouTube. Therefore, the author does not involve violation of ethic issue in the present study.
CHAPTER IV
ANALYSIS

4.1 Findings and Data Analysis

4.1.1 Answering Question 1

According to the explanations about the main characteristics of a parody, namely, imitation, exaggeration and comic effects, the answer to the first research question is categorized. Therefore, the characteristics of a parody provide a clue that instructs the author to find out these film stills/images. It is a parody film thus the author will search for the original work’s features. Moreover, as defined by Wikipedia,² the original work of the parody film Superfast!, the Fast and Furious franchise, features illegal street racing, multi-race characters, heist, espionage and gang conflicts. However, not all series of this franchise features heist, espionage and gang conflicts, meanwhile, generally, they belong to crime as crime is defined as “an action or omission which constitutes an offence and is punishable by law³”.

Accordingly, the features of the franchise are street racing, multi-race characters and crime. Therefore, knowing the features of the franchise, the author is provided with another clue to seek for the answer for the research question 1.

Using the categories stated above, the images of imitation has three divisions: the images of street racing, images of crime and images of multi-races characters. Following are some film stills about the Fast and Furious franchise:

![Street racing captured in The Fate of the Furious (2017)](image)

² https://en.wikipedia.org/wiki/The_Fast_and_the_Furious, accessed on 16th April, 2018
³ https://en.oxforddictionaries.com/definition/crime, accessed on 16th April 2018
Therefore, according to main features of the film franchise and the characteristics of parody, the author was able to find out the answer to the question: What are the main sets of signs (film stills) in the Superfast! showing its identity of parody? According to table 3.1, the categorization of the data, the author found several pictures for each category showing its identity of parody.
4.1.1.1 The Findings: The film stills/images of imitation:

This film still contains all the main and typical signs that also appear in the Fast and Furious franchise, showing this is a street racing. The semiotic resource contained: lined up cars, street crowds, suburban warehouse, night setting, well-shaped lady in the front which resembles the Fast and Furious series, together they are communicating the theme street racing.

Similarly, this film still also contains the typical signs that also appear in the Fast and Furious franchise, showing this is a scene of street racing. The semiotic resource contained: sports car in detail, street crowds, a man with bald head and muscles, night setting that resembles the Fast and Furious series, together conveying the theme street racing.
The reason why the author chose this film still as the finding is because that this film still contains the typical signs showing the element of crime, which also appear in the *Fast and Furious* franchise. The semiotic resource contained: police cars, escaping bald man, police officers, night setting, together they are constructing the theme of crime.

This film still is chosen as the finding is because that this film still contains the typical signs showing the element of crime. The semiotic resource contained: a brief case used to trade, a warehouse setting, characters with serious expression and casual cloth, together they are also constructing the theme of crime.
Picture 4.8 Finding: The image of the imitation on multi-race characters, captured in *Superfast!* (2015)

This film still contains typical signs that also appear in the *Fast and Furious* franchise, showing this a multi-race character film. The semiotic resource contained: lined up people, a garage setting, characters with obvious race differences, which highly resemble the *Fast and Furious* series, together they are communicating the theme multi-race characters.

### 4.1.1.2 The Findings: The film stills/images of exaggeration

To find out the exaggerated images in *Superfast!*, the author must have the answer the question: according to what object the meaning is exaggerated? Therefore, there are original images and exaggerated images, and they are in the form of pairs. The author managed to find 2 pairs of exaggerated images in *Superfast!* based on the *Fast and Furious* franchise.

Picture 4.9 Finding: The image of the exaggeration 1: the character being rude and over angry to his crew when provided with data, captured in *Superfast!* (2015)
This film still is the exaggeration of 4.10, which contains the parodied characters, the strong policeman who slaps away the papers and ignores his crew, and the action of ignoring is also appeared in the *Fast and Furious* franchise (comparing to 4.10). The character on the right seems angry about being provided the paperwork. Comparing to the scene appeared in the *Fast and Furious* franchise, this is an exaggeration made to strengthen the ignorance of the muscled policeman, therefore exaggerating his personality.

![Image of comparison to picture 4.9: the character ignoring his crew when given advice, captured in *Fast Five* (2011)](image)

This film still is the exaggeration of 4.10 which contains the parodied plot, the main characters used two cars to drag a house, and the same plot is also appeared in the *Fast and Furious* franchise (comparing to 4.12). Comparing to the scene appeared in the *Fast and Furious* franchise, this is an exaggeration made by making a bigger size of the object they drag.

![Image of exaggeration 2: the characters using cars to drag a house, captured in *Superfast!* (2015)](image)
4.1.1.3 The Findings: The film stills/images of comic effect

This film still shows the settings of the Fast and Furious franchise to make imitations and serious atmospheres. However, what the characters do is dancing with serious facial expressions. This high contract brings a sense of amusement. The semiotic resource contained: racing cars, street gangsters, suburban factory, which resembles the Fast and Furious series. By using the action of dancing, the amusement is therefore created.
This film still shows a man is eating and enjoying a super-sized roll in his hand. However, in the original film, there is no such scene, and the original *Fast and Furious* franchise features a serious setting. Again, by creating the high contract, this film still brings a sense of amusement. By adding the scene that a man is eating and enjoying a super-sized roll to parody a film with serious setting, the high contrast is made to create amusement.

4.1.2 Answering Question 2

To answer the second question, the findings above will be analyzed via the technique, the visual grammar of Kress and Van Leeuwen (2006). This part makes explanations about how meaning is made and constructed in the film stills. The answers to question one, the pictures 4.3-4.9,4.11,4.13 and 4.14 are the semiotic resources to be analyzed. Combining the characteristics of parody, the categorization of the pictures is:
Table 4.2: The categorization of the pictures.

<table>
<thead>
<tr>
<th>Parody perspective</th>
<th>Film features Perspective</th>
<th>Pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imitation</td>
<td>Street racing</td>
<td>4.4</td>
</tr>
<tr>
<td></td>
<td>multi-race characters</td>
<td>4.5</td>
</tr>
<tr>
<td></td>
<td>Crime</td>
<td>4.6</td>
</tr>
<tr>
<td>Exaggeration</td>
<td></td>
<td>4.7</td>
</tr>
<tr>
<td>Comic Effect-the amusement</td>
<td></td>
<td>4.8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4.9</td>
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<td></td>
<td></td>
<td>4.14</td>
</tr>
</tbody>
</table>

According to this categorization, the visual grammar of each film still is analyzed as below:

**Picture 4.4:**

Representational metafunction: The shot consists of 4 racing cars which are lined up in a suburban street with a brunch of people cheering in the back and a well-shaped lady hands up to tell the drivers "get ready".

Interactional metafunction: The shot used public distance to capture the whole Represented Participants (henceforth RP), showing less intimacy. The front angle shows strong involvement to imply that the RP is "one of us". The camera angle is a bit high showing the viewer has power on the RPs.

Compositional metafunction: As the common knowledge, the racing cars are far more expensive than the ordinary cars, and an attractive model with exposing cloth, always are related to the wealthy and the wild. They are delivering the message that they are wealthy and wild without fear. The woman in the middle, resembles the iconic scene of the Fast and
Furious franchise. As for racing, racing is a dangerous sport competing speed but they put it on the street, showing they are risking their lives without fear. The strong involvement made by the front angle put the viewer into the scene implying "this is so intense and we are ready to roll". The meaning and atmosphere of the theme ‘street racing’ is well communicated and constructed. The set of objects and the environment and the message conveyed high resemble what is presented in Fast and Furious franchise.

Picture 4.5:

Representational metafunction: This shot shows a man stretching his strong arms to a group of people beside a fancy sport car which is opened showing the identity of the fancy car. The man looks at the crowd as if he had the crowd cheering for him.

Interactional metafunction: Less engagement is made in this picture for the RPs are not looking at the viewers. Far social distance is applied using a long shot showing the man and the circumstance. The eye-level angle and frontal camera creates quality of power as well as strong engagement between the viewer and the RPs.

Compositional metafunction: The car which is in the central of the photo, shows the car is the main information. It is in the foreground and has big frame, therefore it has high salience, catching the viewer’s attention. This shot tries to tell the audience that the character presented has the respect of the crowd. Owning a super sports car also shows he has enough wealth, as a sport car like that type is expensive for ordinary people. Therefore, this shot conveys that this character presented has respect or “owning the street”. This message also resembles the characteristic of “Dominic Toretto” who has respect and wealth in the street race.

Picture 4.6:

Representational metafunction: The photo captured shows the main character “Serento” stays in his car and seems to think what’s going on behind him where a group of police cars and policemen are making investigation on crime.

Interactional metafunction: The shot focuses on the background with the blur character, showing a far social distance. The frontal angle indicates the involvement with the audience and the eye-level angel suggests a quality of power between the audience and the RPs.
Compositional metafunction: The show-up of the police is often related to crime. As a street racer, the character always engages with the police. Sitting in the car and having a distance with the police shows that he can manage to escape, which shows the theme of crime and the same characteristic of “Dominic Toretto” who can always manage to escape from police.

**Picture 4.7:**

Representational metafunction: The shot captures the motion that the main characters are making a deal by delivering a box, with their dealer in a warehouse. They are staring at the dealer with the super sport car behind them.

Interactional metafunction: This shot presents a close social distance capturing the whole figures in the image. By applying the low angel, the RPs in the images has more power over the audience, thus showing the impersonal relationship between the RPs and the viewers.

Compositional metafunction: A warehouse, gang-like characters and making a deal with a box which usually contains huge amount of cash inside altogether communicate the theme of crime. The low angle applied indicates that the characters presented are not intimate to the audience, instead the camera angel helps to create the “gang-like” characters, which strengthens its theme of crime. Such is often seen in *Fast and Furious* franchise where the characters are making a deal with the dealers. The sports car behind also indicates that they have association with some interest group which is often seen in action crime movie like the *Fast and Furious* franchise.

**Picture 4.8:**

Representational metafunction: A group of people consisting of an Asian, attractive model-like actress, black rapper-look guy, white and Latin-related race characters all looking at the main character “Sorento”. The background is a garage where this group is based.

Interactional metafunction: The gaze to “Sorento” shows “offer” to the audience with less engagement. Far social distance is shown by displaying all the figures and the environment. The frontal angle creates strong involvement with the audience and the “looking down” angle give the audience the power over the characters shown.
Compositional metafunction: The meaning shown in this picture is that all other characters are listening to the main character “Serento” who is the leader of this group. Their serious facial expressions tell the audience that they are creating a serious plan or getting ready for a battle. This is to resemble the plot of the *Fast and Furious* franchise that the characters always gather to make a final plan for the final battle.

A group consists of multi-race people, as a sign, shows that this group is international. Being international suggests that the film is more worldwide to match the label “blockbusters” which is also what the *Fast and Furious* franchise is positioned as this is an exact imitation that resembles the *Fast and Furious* franchise which involves characters worldwide, which is intended to get audience worldwide and show its identity of “blockbuster”.

**Picture 4.9:**

Representational metafunction: This image shows a sinewy officer getting angry at the officer who holds sheets of paper. And the paper is flipped away by the sinewy officer. The environment is a crime scene as the picket line is tied around the spot. The stare shows that there’s a conflict between the two.

Interactional metafunction: This shot shows a far social distance by taking the whole figure of the character into the scene.

The detachment is created by the oblique angle, and the low angle shot helps to show the impersonal relationship between the RPs and the viewers. To be specific, this help strengthens the arrogance of the one who’s angry in this image.

Compositional metafunction: Serious officers, in a common sense, are usually cautious and careful to all the data provided. However, this image itself is to show the arrogance of the sinewy officer who flips the paper data away in the hand of his crew. By applying the low angle, the sinewy officer has power over the audience to strengthen the degree of his arrogance. Comparing to the original scene, where the character, officer Hobbs, only ignores the advice of his crew. The meaning impediment is an exaggeration by making only ignoring become super angry and arrogant. This matches the definition of ‘exaggeration’ that presents “an excessive manner to make it more noticeable”.

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**Picture 4.11:**

Representational metafunction: The image describes two moving cars are using chains to drag a house on the road. This is the imitation scene of the Fast Five where the characters heist a cash vault by dragging it with two cars (Picture 4.12)

Interactional metafunction: The environment is captured by the long shot and the eye-level angle shot presents a equality of power between the RPs and the viewer. The long shot created a far social distance showing the whole scene and not interacting too much with the viewer.

Compositional metafunction: The scene that two cars are dragging a house with chains has great visual impact on the audience for this is nearly impossible in common sense. This shows the fantasy of the film and the spirit of adventure as well as the fearlessness of the characters. The fantasy and the spirit of the characters are the exact imitation of the original characters in terms of spirit. Comparing to the scene in original film, this image resembles the scene in picture 4.12, which shows two cars are dragging a vault, something that is much smaller than a house, but somehow in the parody film, they make this scene to make exaggeration.

**Picture 4.13:**

Representational metafunction: In the image there’s a group of people consisting of a black male, Mexican-look male and female, the character with sinewy muscle and the white male. They are dancing in the street racing theme set with the background of a factory/construction filed and racing cars.

Interactional metafunction: The gaze shows engagements to the audience. The eye-level angle presents an equality of power with the audience. The frontal camera gives the viewer a strong involvement in the image indicating the RPs are “part of us”. The long shot shows the whole environment.

Compositional metafunction: Lining up all characters in the middle, the images has a high salience. A sinewy male and the other gang characters are suddenly dancing in the film which has serious street racing and crime theme. The setting of is image is where the gang fight, street racing and dark trade happen, however, the characters are dancing, forming an incongruous yet hilarious scene. With the strong involvement and equality of power, the
audience has fair interaction with the RPs. This picture breaks the serious atmosphere of the original film and creates laughter in order to create comic effect by making a contrast with the serious atmosphere that the original have.

**Picture 4.14:**

Representational metafunction: There’s an Asian male chewing a super-sized roll with the food shoved almost coming out of his mouth.

Interactional metafunction: The gaze that directly points to the viewer, is showing a demand. Thus, the RP has strong engagement with the viewers. The close-up shot also presents an intimate distance between the audience and the RP. Moreover, the equality of power and the strong involvement is presented via eye-level shot and frontal shot.

Compositional metafunction: This shot shows that there’s a man eating a roll as if he never had it. With that satisfied look and food shoved in his mouth, this picture shows that this RP is exaggeratedly enjoying the food. The exaggeration also lies in the size of the food. Moreover, by presenting the strong interaction with the viewers, namely high engagement, intimacy and strong involvement, this image gives a personal relationship to the viewers with the RP. So, the viewer’s look at him like a common friend who is exaggeratedly enjoying a meal. The amusement is created using direct exaggeration including the size of the food and the expression from the RP. This also creates a contrast with the serious atmosphere that the original has.

To conclude, these images found are narrative with mostly action and reaction process. As for street racing, long shot and front angle as well as high salience are found, showing social distance but strong involvement. To create the images of crime, low angle and long shot are applied to make distance with the audience. In terms of exaggeration, it is managed by strengthening the characteristic of the features from the original film. A clear feature is found that the strong interaction with the audience is powerful when creating comic effect. This is achieved by intimacy, strong involvement and gaze to the audience. The author also found that the parody film not only highly resembles Fast and Furious franchise in appearance but also delivers the same messages conveyed by the characters and scene settings by using sets of semiotic resources. Exaggeration is made based on the original film’s feature and specific semiotic resource is applied to exaggerate the feature. Comic effects are added by creating strong interaction with the audience to entertain the viewers.
CHAPTER V
CONCLUSION AND RECOMMENDATION

5.1 Conclusion

According to the definition of the term ‘parody’, three characteristics are made namely imitation, exaggeration and comic effect. Combining the main features of the *Fast and Furious* franchise, which are street racing, crime and multi-race characters, the categorization of analyzing this film is able to make. Subsequently, according to the categorization, the images of imitation which consists of street racing, crime and multi-race characters, the images of exaggeration and the images of comic effect (the amusement) can be found respectively in the parody film *Superfast!* (2015).

Moreover, through deconstructing these film stills using Kress and Van Leeuwen’s (1996,2006) visual grammar, the author found that to create imitation to its original film, the RPs in the images found have high resemblance to the original movie, successfully representing the characteristic of the characters, the messages and the atmospheres that original film has. These images found are narrative with mostly action and reaction process. As for street racing, long shot and front angle as well as high salience are found, showing social distance but strong involvement. To create the images of crime, low angle and long shot are applied to make distance with the audience. In terms of exaggeration, it is managed by strengthening the characteristic of the features from the original film. A clear feature is found that the strong interaction with the audience is powerful when creating comic effect. This is achieved by intimacy, strong involvement and gaze to the audience.

All in all, the parody film not only highly resembles Fast and Furious franchise in appearance but also delivers the same messages conveyed by the characters and scene settings by using sets of semiotic resources. Exaggeration is made based on the original film’s feature and specific semiotic resource is applied to exaggerate the feature. Comic effects are added by creating strong interaction with the audience to entertain the viewers. This contributes to the techniques on how a video maker or editor can present the works. In this study, the theme of crime, street racing, exaggeration and comic effect are deconstructed and the techniques are analyzed, thus, through this visual production maker can benefit from this and construct the same themes or similar themes, for example, comedy. Besides, the finding of this study provides a useful guide on the creation of a parody work, which can be a film, video, or just
picture. The findings also benefits the visual production maker to create some certain visual effects, for example, comic effect.

5.2 Recommendations
This study utilized Kress and Van Leeuwen’s (1996, 2006) visual grammar to deconstruct how the meaning is made in the image of racing, crime, etc. Similarly, further studies can focus more one only one theme to have more generalized knowledge of how image communicate a certain theme by the use of certain semiotic resources. The author also recommends the future study can be conducted on how film poster convey meanings. Moreover, due to the fact that Kress and Van Leeuwen’s (1996, 2006) theoretical framework is often used to the field of advertisement, the images used as semiotic mode in branding filed is also recommended to analyze.
REFERENCES


