

CHAPTER I

INTRODUCTION

A. Background of the Study

In the field of linguistics and communication, discourse is not merely understood as a sequence of words, but rather as a complex form of social practice that fundamentally reflects and helps shape social reality (Gee, 2025). Norman Fairclough is one of the key figures who asserts that language is never neutral, but is always closely tied to power relations and ideological content (Fauzan, 2014). Discourse Analysis (DA), an interdisciplinary approach, fundamentally seeks to uncover how language is used in social contexts to construct meaning, shape identity, and manipulate perception (Fairclough, 1995). Therefore, this study views discourse as a strategic social practice in which language functions not only as a means of communication but also as a powerful instrument for constructing meaning, negotiating identity, and exercising ideological influence within society. In the realm of media, Discourse Analysis (DA) serves as a highly relevant tool for understanding how messages are strategically constructed and how audiences engage with those messages, ranging from news and advertisements to entertainment content, all of which are forms of discourse rich in meaning and purpose.

However, with the rapid advancement of technology and the dominance of visual media in contemporary life, communication is no

longer confined to verbal dimensions alone. Images, sound, music, movement, and other visual elements now play equally important roles in conveying complete meaning. This reality has led to the emergence of Multimodal Discourse Analysis (MDA), an essential extension of Discourse Analysis (DA), which explicitly recognizes that meaning is constructed through the complex interaction of various semiotic modes. Kress & van Leeuwen (2006) formulated a comprehensive framework for analyzing how meaning is produced in multimodal communication. They argue that each mode whether visual, textual, or aural possesses its own “grammar” or system of conventions for meaning-making, and that these modes combine synergistically to convey coherent messages.

The decision-making process employed by communicators, involving both conscious and unconscious efforts, is a concept highlighted by Constantinou (2005) in his review of Norris’s (2004) methodological framework, specifically regarding the necessity of human consciousness in identifying intentional communicative actions during spontaneous, real-time interaction. For instance, the decision to use a specific color palette, an asymmetrical image composition, or a certain type of striking music can significantly shape the audience’s interpretation of a message. In the highly competitive world of marketing and the entertainment industry, MDA serves as a powerful analytical tool to understand how media producers successfully generate appeal, build high expectations, and guide audience emotional responses through the orchestration of visual and aural

elements. Specifically in teaser analysis a form of promotion that heavily relies on the synergy between modes to create a strong initial impression MDA becomes an indispensable approach.

In the entertainment industry, particularly in music and film a teaser is a crucial marketing tool. A teaser is a promotional video intentionally made very short, carefully crafted to build anticipation and intense curiosity among audiences long before the release of the main product, whether it be an album, a film, or a music video (MV). Unlike trailers, which tend to be longer and offer a more detailed preview of the content, teasers usually last only a few seconds to a minute and are deliberately designed to be ambiguous, provocative, and mysterious (Revanthy et al., 2023). Its primary goal is to quickly capture attention, generate buzz, and effectively encourage the audience to seek further information or eagerly await the full release. This teaser strategy has proven to be highly effective in today's digital era, where audience attention spans are increasingly short and visually engaging content is highly valued. By strategically revealing fragments of information, teasers cleverly ignite the audience's imagination and create an incomplete narrative that, in turn, spurs widespread speculation and discussion across various social media platforms. The success of a teaser lies not only in its brevity but also in how its visual, aural, and temporal elements interact harmoniously to create a certain atmosphere and evoke specific emotions.

Therefore, analyzing a teaser requires special attention to the complex and dynamic multimodal interactions it contains.

This phenomenon becomes even more relevant in the context of the Korean Wave (*Hallyu*), particularly K-Pop (Korean Pop), which has transformed from a local trend into a significant global cultural force over the past few decades (Glodev et al., 2023). With its distinctive characteristics such as highly polished music production, precise and innovative choreography, stunning visuals, and a meticulously structured and adaptive marketing strategy K-Pop has succeeded in capturing the hearts of millions of fans across the globe (Tanudjaja, 2024). The K-Pop industry is widely known for its highly systematized and intensive idol system, in which trainees undergo years of rigorous training before debuting, and each group or solo artist is tightly managed by entertainment agencies (Lee, 2023). One of the key factors that has enabled K-Pop to build such a massive global fanbase is the optimal use of social media and a wide range of promotional content, including teasers.

K-Pop agencies are highly skilled at constructing compelling narratives and generating anticipation through a series of pre-release materials, such as visual teasers, audio teasers, highlight medleys, and strategically curated tracklists. Teasers in K-Pop are often crafted with high artistic sophistication, rich in deep symbolism, and deliberately designed to trigger various theories and speculations among fan communities, which then become an integral part of an effective viral

marketing strategy. The richness and complexity of this phenomenon make K-Pop teasers a highly compelling subject of study for understanding how meaning is constructed multimodally and how these interactions directly affect audience responses and engagement. Although the fields of Discourse Analysis and Multimodal Discourse Analysis have been extensively explored, and research on the K-Pop phenomenon and its marketing strategies is also well developed, there remains a significant research gap in studies that specifically integrate all three areas to analyze K-Pop teasers from a deep multimodal perspective.

Many studies on K-Pop tend to focus on lyric analysis or the verbal aspects of communication for example, Yuliana et al (2024) analyzed K-Pop lyrics as reflections of South Korean social trends, and Manninen (2021) explored identity narratives in idol group lyrics but in-depth analysis of how meaning is constructed through the complex interplay of visual, aural, and verbal elements in K-Pop teasers remains limited. Most existing studies have yet to fully adopt the MDA lens to unpack the dominant visual and aural semiotics. Most existing studies on teasers within the entertainment industry often focus predominantly on marketing effectiveness, audience engagement, or quantitative metrics, yet to fully adopt the MDA lens to unpack dominant visual and aural semiotics. While Ruiz (2012) utilizes Peircean semiotics to evaluate the persuasive effectiveness and audience expectations of movie trailers from a macro-structural level, the study offers limited insight into the detailed

multimodal semiotic analysis of how specific teaser elements themselves—such as visual and aural structures—interact to construct internal meaning. Therefore, an in-depth analysis of how K-Pop teasers specifically utilize multimodality to create layered meanings and evoke certain emotional responses remains largely unexplored.

Furthermore, although Kress & van Leeuwen (2006) have provided a comprehensive theoretical foundation for Multimodal Discourse Analysis (MDA), existing academic literature on K-Pop still largely generalizes its cultural impacts without diving deeply into specific, nuanced media dynamics (Kim, 2024). Therefore, its application to the complex dynamics of visual and aural elements in short yet densely packed teasers requires more detailed investigation. Research that explicitly applies this theoretical framework to analyze K-Pop teasers remains scarce. Moreover, K-Pop teasers, particularly those labeled “Coming Soon,” are often highly minimalistic yet rich in complex symbolism and non-linear visual narratives, designed to trigger speculation among fans, such as teasers from groups like EXO with their supernatural concepts, or BTS with their universe storyline that employs abstract visuals and ambiguous music. However, systematic analysis of how such visual symbolism and implicit narratives are constructed multimodally within the highly compressed teaser format to build audience expectation and engagement remains limited. On the other hand, while visual elements often receive primary attention, the role of aural

modes such as background music, sound effects, or even silence in K-Pop teasers is frequently overlooked in scholarly analysis.

More specifically, an analysis of the “Coming Soon” teaser by Rosé of Blackpink offers valuable and underexplored insights. As one of the most influential and globally recognized K-Pop idols, any content released by Rosé whether as a solo artist or as part of Blackpink consistently garners significant public and fan attention. This “Coming Soon” teaser presents itself as a compelling object of study due to its minimalist yet meaningful nature, fundamentally relying on the power of visual and aural modes to build massive anticipation among her fans.

To date, no research has specifically analyzed this teaser using a Multimodal Discourse Analysis (MDA) framework that integrates Kress and van Leeuwen’s theory, while simultaneously drawing on Fairclough’s model to explore the potential social and ideological implication embedded in its production. Therefore, this study aims to fill that research gap by conducting a multimodal discourse analysis of Rosé’s “Coming Soon” teaser. conducting a multimodal discourse analysis of Rosé’s “Coming Soon” teaser. This study employs a multimodal discourse analysis framework to examine five key elements in the “Coming Soon” teaser by Rosé BLACKPINK, namely linguistic, visual, spatial, aural, and gestural elements. As stated by Herman et al. (2023), linguistic elements are analyzed based on Halliday’s Systemic Functional Linguistics (SFL), focusing on the three metafunctions: ideational, interpersonal, and textual.

Through this framework, language is understood as a semiotic resource for constructing meaning, establishing relationships with the audience, and organizing coherent messages. Furthermore, visual elements, including image, color, and camera techniques, are examined using the Visual Grammar framework proposed by Kress & van Leeuwen (2006), which emphasizes representational, interactive, and compositional meanings. Analytical aspects such as gaze (contact), social distance, angle, color, framing, salience, and information value are employed to explore how visual representations construct social relations and convey ideological meanings. In addition, spatial elements, particularly layout and composition, are also analyzed within the framework of Visual Grammar, specifically focusing on compositional meaning, including information value, salience, and framing Kress & van Leeuwen (2006). This analysis aims to understand how the arrangement of elements within the frame directs viewers' attention and creates a hierarchy of meaning (Kayani et al., 2022).

Moreover, aural elements, which consist of music, sound effects, and silence, are examined through the perspective of social semiotics of sound and music. According to van Leeuwen (2026) sound functions as a semiotic mode that carries social, ideological, and emotional meanings. Elements such as rhythm, tempo, timbre, and harmony are analyzed to identify how sound contributes to meaning-making and emotional engagement in the multimodal ensemble. Finally, gestural elements,

including gaze, facial expression, and body movement, are analyzed as part of multimodal semiotic resources. Multimodality involves the integration of various modes such as language, images, and gestures in meaning-making (Norris, 2004). In this context, gestures contribute to representing actions and emotions, establishing interpersonal relationships, and supporting the organization of meaning within the multimodal text. By applying Fairclough's Discourse Analysis framework in tandem with Kress and van Leeuwen's theory of Multimodal Discourse Analysis, this research seeks to examine in depth how meaning is constructed through the complex interaction of visual elements (such as imagery, color usage, and composition), aural components (including music, sound effects, or even intentional silence), and verbal features (if any textual elements are present) within the teaser. Furthermore, this study also explores how the teaser strategically contributes to shaping Rosé's artistic identity, influencing audience perception, and ultimately reflecting broader social practices and power dynamics within the highly influential K-Pop industry.

B. Research Focus

This research focuses on the multimodal discourse analysis of the "Coming Soon" teaser by Rosé of BLACKPINK. Specifically, it aims to examine how meaning is constructed through the complex interaction of visual, aural, and verbal elements within the teaser, and how this construction of meaning contributes to shaping Rosé's artistic identity,

influencing audience perception, and reflecting broader social practices and power dynamics within the K-Pop industry.

C. Problems of the Study

The problems of this study are:

1. How are linguistic elements (spoken/written) constructed in the “Coming Soon” teaser by Rose Blackpink?
2. How are visual elements (images, color) constructed in the “Coming Soon” teaser by Rose Blackpink?
3. How are spatial (layout) elements constructed in the “Coming Soon” teaser by Rose Blackpink?
4. How are audio elements (music and sound effects) constructed in the “Coming Soon” teaser by Rose Blackpink?
5. How are gestural elements constructed in the “Coming Soon” teaser by Rose Blackpink?
6. How do these five elements interact to construct meaning in the teaser?

D. Purposes of the Study

The purposes of this study are:

1. To analyze the linguistic elements (spoken and written language) constructed in the “Coming Soon” teaser by Rosé of Blackpink.
2. To examine the visual elements, including images and color usage, constructed in the “Coming Soon” teaser by Rosé of Blackpink.

3. To analyze the spatial elements, particularly layout and visual composition, constructed in the “Coming Soon” teaser by Rosé of Blackpink.
4. To investigate the audio elements, such as music and sound effects, constructed in the “Coming Soon” teaser by Rosé of Blackpink.
5. To analyze the gestural elements, including facial expressions and body movements, constructed in the “Coming Soon” teaser by Rosé of Blackpink.
6. To examine how these five elements interact to construct meaning in the teaser.

E. Significance of the Study

This research aims to fill a significant gap in studies that specifically integrate Discourse Analysis, Multimodal Discourse Analysis (MDA), and the K-Pop phenomenon to analyze K-Pop teasers from a deep multimodal perspective. By combining Fairclough’s theory of Discourse Analysis with Kress and van Leeuwen’s framework of Multimodal Discourse Analysis, this study seeks to enrich existing literature through the application of an integrated theoretical framework to a specific object of study namely, the K-Pop teaser. Additionally, the study contributes to a more comprehensive understanding of how multimodality operates in highly condensed yet meaning-rich forms of communication such as teasers, particularly within the visually and aesthetically driven K-Pop genre.

F. Definition of Key Terms

1. Discourse Analysis (DA): An interdisciplinary field that seeks to uncover how language is used in social contexts to construct meaning, shape identity, and influence perception.
2. Multimodal Discourse Analysis (MDA): An essential extension of Discourse Analysis that emphasizes how meaning is constructed through the complex interaction of various semiotic modes such as images, sound, music, movement, and other visual elements not limited to verbal dimensions alone.
3. Multimodality: The simultaneous use of more than one semiotic mode (linguistic, visual, auditory, gestural, spatial) to convey meaning in a single communicative event, such as in an advertisement or a video teaser.
4. Teaser: A very short promotional video intentionally crafted to build anticipation and curiosity among audiences well before the release of the main product which typically designed to be ambiguous, provocative, and mysterious.
5. K-Pop (Korean Pop): A global cultural phenomenon characterized by high-quality music production, precise and innovative choreography, stunning visuals, and structured, adaptive marketing strategies.