



## Love as Portrayed in the *Satellite* Music Video by Harry Styles: A Multimodal Analysis

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### ABSTRACT

This study aims to investigate the love portrayal through the use of multimodality in *Satellite* music video by Harry Styles. The data were taken from *Satellite* music video by Harry Styles, which was published on YouTube. The study used a descriptive-qualitative method to analyze the data. Several theories were used in analyzing the data, including the multimodality theory by Anstey and Bull (2010) and the visual grammar theory by Kress and Leeuwen (2006) to identify the modes used in the music video. The triangular theory of love by Sternberg (1986, 1997) was also used to identify the kinds of love portrayed in the music video. Based on the analysis, it was found that the *Satellite* music video uses only four of the five modes, such as Linguistic, Visual, Gestural, and Spatial. Despite the audio mode being excluded, these four modes effectively communicate and convey the key message, which is the love portrayal. The *Satellite* music video portrayed the stages of unrequited love, employing three kinds of love, namely Nonlove, Liking, and Empty Love. Meanwhile, other kinds of love that are not portrayed are Infatuated Love, Romantic Love, Companionate Love, Fatuous Love, and Consummate Love. Therefore, it suggested for further study to analyze the additional layers of meaning which can be achieved by using the complete five modes and looking into personal life background.

**Keywords:** Harry Styles; love; multimodality; music video; satellite

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### INTRODUCTION

Love holds a special place in humans' life. There is a certain satisfaction in being loved and finding someone to love (Hoffmann, 2014). To truly love someone means going through the three stages: intimacy, passion, and commitment (Sternberg, 1986, 1997). It involves feeling deeply concerned for their well-being and saddened by their lack of reciprocation (Gottschall, 2008). Sternberg (1986, 1997) believes that all three stages are an essential part of a loving relationship, but the significance of each may vary over time due to the experiences that couples share. These experiences can be interpreted through different kinds of love that can give a special meaning to every relationship. There are eight kinds of love derived from the three components proposed by Sternberg (1986,

1997): *Nonlove, Liking, Infatuated Love, Empty Love, Romantic Love, Companionate Love, Fatuous Love, and Consummate Love*. However, it is undeniable that no matter how beautiful the feeling of love is, challenges must come with it. The issue of love and its challenges has gained widespread attention and is often explored in various literary works, including novels, movies, poems, and even songs.

Song, as accompaniment in a music video, serves as a staple in people's everyday lives. It provides entertainment that people turn to for a quick escape or to enhance their daily routines, providing endless joy and inspiration. In general, a music video can be defined as the relationship between sound and image to convey meaning (Vernallis, 2013). It also presents a diverse range of

styles, with some focusing on abstract visuals that highlight color and movement; in contrast, others have a more narrative-driven approach to conveying a message (Vernallis, 2004). Singers tend to choose different music video styles based on their preferences.

One of the singers who mostly uses a more narrative-driven approach to conveying a message through his work is Harry Styles. In one of his newest music videos for the song *Satellite* from the album *Harry's House*, he created an engaging storyline. The song portrays the heart-wrenching story of being invisible to the love of life, even though the person may not have the same feeling. This love song describes the pain of loving someone who is out of reach and the confusion and loss that come with it. While *Satellite* is a song that explores the theme of love, the music video adds an extra layer of complexity to the story of love depicted in the song. It raises questions about whose love story is being told and what type of love is being portrayed. Some think it is Harry's love story, but some think it is Harry's story with Harries or his fans. Therefore, the aim of the present study is to discover the modes used to convey the kind of love portrayed in the music video.

For a more in-depth analysis to achieve the results, using the multimodality theory is a suitable approach. Multimodality is a fascinating concept encompassing various modes of communication, including linguistics, visuals, audio, gestures, and spaces (Anstey & Bull, 2010). By incorporating various modes of communication, people can express themselves more comprehensively and creatively, as well as gain a better understanding of different points of view. Nowadays, comprehending different points of view is essential to creating and understanding meaning. Meaning can be conveyed through words and non-verbal or visual forms through images, gestures, and colors (Kress & Leeuwen, 2006). Moreover, multimodality is also increasingly becoming a necessary approach in various fields, such as advertising, education, and entertainment. For instance, combining verbal and visual modes in a media can provide a more comprehensive understanding of the intended meaning to the audience.

There have been various studies on multimodality in various media, including advertising videos, music videos, movies, and textbooks. Yanti and Pratama (2022), in their study *Multimodal Analysis on Sarimi Ads* using the multimodality theory by Anstey and Bull (2010), found that linguistic, visual, spatial, audio, and gestural modes were included in the ads to persuade audiences. Kasni, Asrofil, and Asfar (2022), in their study *Texts and Images in Aquaman Movie (A Multimodal Discourse Analysis)* using the visual grammar theory by Kress and Leeuwen (2006), found that the Aquaman movie used text and image components to convey and clarify the intended message of the film, ensuring that they are easily comprehensible to the public. Suhardjo and Perdana (2022), in their study *BTS's Affirmation during COVID-19 Pandemic: A Multimodal Discourse Analysis of 'Life Goes On' Music Video* using the visual grammar theory by Kress and Leeuwen (2006), found that the music video's key message is effectively conveyed through the relationship between its visuals and text-images. Rafelina and Hermawan (2022), in their study *The Ideational Meanings of Multimodal Texts Presented in an EFL Textbook* using the visual grammar theory by Kress and Leeuwen (2006), found that multimodal texts in the EFL textbook effectively conveyed relevant information about the teaching and learning process for Junior high school students. Moreover, studies on love portrayal also have been conducted by researchers. Maharani (2022), in her study *Love as Portrayed by the Main Character Elizabeth Bennet in Movie Adaptation Pride and Prejudice* using the triangular theory of love by Sternberg (1986), found that the types of love portrayed by the main character, Elizabeth Bennet, are Liking, Romantic Love, Companionate Love, and Consummate Love. Santoso and Pramesti (2023), in their study *Robert Stenberg's Theory of Triangular Love in Colleen Hoover's All Your Perfects* using the triangular theory of love by Sternberg (1986), found that Quinn and Graham, the two characters in the novel, have shown their relationship as a consummate love type with three components of a relationship: intimacy, passion, and commitment.

It can be seen that the previous studies only use either the visual grammar theory by

Kress and Leeuwen (2006) or the multimodality theory by Anstey and Bull (2010) to identify the modes of conveying meaning, and some of them did not bring up any issues. In addition, this present study selected *Satellite* by Harry Styles music video because no one has yet analyzed it using the visual grammar theory by Kress and Leeuwen (2006) and the multimodality theory by Anstey and Bull (2010). Therefore, to contribute to the multimodality study, this study uses the visual grammar theory by Kress and Leeuwen (2006) and the multimodality theory by Anstey and Bull (2010) to discover the modes used to convey the intended meaning in the music video. Moreover, the triangular theory of love by Sternberg (1986, 1997) is used to determine what kinds of love are portrayed in the music video.

## METHOD

### Research Design

This present study used a descriptive qualitative method to analyze the data. The data of this study were the *Satellite* Music Video that were in the form of visual and verbal. As described by Creswell and Creswell (2018), analyzing data that consists of text and images can be achieved through the use of qualitative methods. In addition, the descriptive qualitative method has the goal of resulting in a description of a phenomenon (Kim et al., 2017). As the researcher also focused on describing the phenomenon of love from the *Satellite* Music Video to enhance the analysis, the descriptive qualitative method was considered the most suitable approach for this study.

### Data Source

The data of this study were taken from the *Satellite* Music Video by Harry Styles from the Harry Styles Channel on YouTube. *Satellite* is one of the songs of *Harry's House* album that the music video was published on May 3, 2023. As stated by Vernallis (2013), a music video can be defined as the connection between sound and image to convey meaning. The use of music video indicates that the data of this study were in the form of visual and verbal. Throughout the 4:15 minutes of the music video, Harry Styles uses various modes in the music video to illustrate

a love relationship portrayal. Therefore, the collected data and the issues were well-suited to align with the research design's objectives and addressed the research questions described.

### Data Collection

The data of this study were collected through several steps. Firstly, the researcher watched and listened to the *Satellite* Music Video while paying attention to the song lyrics without any preconceived notions or specific aspects in mind in order to develop an initial attachment to the music video. Secondly, the researcher re-watched the music video while taking screenshots of scenes that could help the analysis process. Thirdly, the researcher re-watched the music video while note-taking the aspects such as modes and love portrayal depicted in the music video.

### Data Analysis

The data of this study were analyzed through identifying, classifying, describing, and concluding. The data were analyzed based on the multimodality theory by Anstey and Bull (2010), the visual grammar theory by Kress and Leeuwen (2006), and the triangular theory of love by Sternberg (1986, 1997). The multimodality theory by Anstey and Bull (2010) and the visual grammar theory by Kress and Leeuwen (2006) supported the researcher in identifying, classifying, describing, and concluding the modes used in the music video. On the other hand, the triangular theory of love by Sternberg (1986, 1997) supported the researcher in identifying, classifying, describing, and concluding the kinds of love portrayed in the music video.

## FINDINGS AND DISCUSSION

This study discovers the kinds of love in the *Satellite* music video by Harry Styles. Specifically, the kinds of love are portrayed through the four modes, namely linguistic, visual, gestural, and spatial, as proposed by Anstey and Bull (2010) and also analyzed by using theories from Kress and Leeuwen (2006) and Sternberg (1986, 1997).

### Linguistic Modes

The linguistic modes occurred in this music video are the utterances of the TV news

anchor and the song lyrics of *Satellite*. The utterances and the song lyrics in the music video appeared both as a spoken and written language. According to Leech (1981), there are five functions of language, including informational, expressive, directive, phatic, and aesthetic. The functions of the song lyrics in this music video are informational and expressive.

#### **A. Informational Function**

Language as an informational function means providing information to the listener or reader (Leech, 1981). In other words, informational function highlights the use of language for exchanging information among people. The informational function of language is found below.

***“Three, Two, One, and lift off the Atlas 5 and Curiosity. Launched on November 26, 2011 from the Kennedy Space Center, Curiosity was born on Mars. It has spent over ten lonely years, roaming the surface of the Red planet.”***

The utterances above show that the news anchor on TV gives information about Curiosity by mentioning its launch and other related details. It is described that Curiosity is a space thing that launched on November 26, 2011, from the Kennedy Space Center. Furthermore, the news also explained that Curiosity has been lonely for over ten years. In his music video, Harry Styles uses Curiosity to represent a feeling of loneliness. As stated by Sternberg (1986, 1997), loneliness is a sign of the absence of love-related interactions, also known as the Nonlove kind of love. Rini (2017) also states that Nonlove kind of love lacks a person’s romantic feelings. The information about Harry experiencing Nonlove also found in the lyrics below.

***“You got a new life  
Am I bothering you?  
Do you wanna talk?”***

The opening lyric, ***“You got a new life”***, gives the information that someone, that can be interpreted as Harry’s loved one, has moved on and started a new life. Moreover, the lyrics ***“Am I bothering you?”*** and ***“Do you wanna talk?”*** give the information that Harry

does not want to bother but offers a talk if allowed. These lyrics represent a Nonlove kind of love, implying a lack of communication and physical proximity. However, in line with Sternberg’s (1986, 1997) theory, it is also interpreted as the Liking kind of love, where one person has unrequited feelings for the other. In addition, Santoso and Pramesti (2023) argue that the Liking kind of love occurs when the person who is in love only feels a sense of closeness without receiving any indication of being loved in return. Other supporting information related to the kinds of love is also found in the lyrics below.

***“We share the last line  
Then we drink the wall  
‘Til we wanna talk”***

Through these lyrics, the use of ***“we”*** gives the information that Harry and his loved one have a desire to communicate with each other. However, the lyric ***“Then we drink the wall ‘til we wanna talk”*** gives the information that they may need to be drunk to have a conversation. These lyrics can signify that their relationship is in a difficult place, where their egos are preventing them from effectively communicating. As explained by Sternberg (1986, 1997), these signs may indicate the Nonlove kind of love as there is no love component between them. However, given the fact that they both show a desire to talk, it also signifies Empty Love, where the relationship they once had has experienced a breakdown in intimacy and passion. Syihab et al. (2021) also believe that the Empty Love kind of love is caused when the couple had a decreased relationship. It can be concluded that the information from the song lyrics helps to indicate that Harry experienced Nonlove, Liking, and Empty Love kinds of love.

#### **B. Expressive Function**

The expressive function of language is used to convey the emotions of the speaker or writer (Leech, 1981). It is also indicated that the speaker or the writer emphasises them as a focus. The expressive function of language is found in the lyrics below.

***“I go ‘round and ‘round  
Satellite”***

In these lyrics, the term 'satellite' is used as a metaphor for a loved one. The lyrics express that Harry "go 'round and 'round" or revolves around his 'satellite' or his 'world' or his loved one. However, at the same time, Harry maintains a certain distance from his loved ones, just like a satellite maintains a distance from the celestial body it revolves around. It signifies that Harry wants to be close to his loved one but understands that he should give her space instead. As stated by Sternberg (1986, 1997), this kind of love is called Nonlove, which is characterized by a lack of all components of love. Syihab et al. (2017) also state that the Nonlove kind of love occurs when one is only has ordinary or no interactions. The Nonlove kind of love also expressed in the lyrics below.

*"Spinning out, waiting for ya to pull me in  
I can see you're lonely down there  
Don't you know that I am right here?"*

These lyrics begin with Harry expressing that he can only wait for their loved one. The lyric "I can see you're lonely down there" signifies that Harry always observes his loved one and knows she is lonely. Then, the lyrics "Don't you know that I am right here?" express a feeling of sadness, hopelessness, and frustration. Harry feels like he is always paying attention to his loved one, but it seems his loved one is unaware of his existence. This is in accordance with Sternberg's (1986, 1997) statement that when one does not even have the chance to interact with the person they love, it is a sign of the Nonlove kind of love. The expressions that indicate the other kind of love are found in the lyrics below.

*"I'm in an L.A. mood  
I don't wanna talk to you  
She said, "Give me a day or two""*

These lyrics express a different sentiment compared to the first verse. While Harry was previously enthusiastic about interacting with his loved one, in these lyrics, he expresses that "I don't wanna talk to you." This change in emotion could imply that Harry is in a bad mood, as described by the term "L.A. mood." Mukoro (2023) believe that if someone starts to feel that their faith in love is crumbling, it can be a sign that they are going through

Empty Love. In the same vein, Sternberg (1986, 1997) also defines Empty Love as the kind of love one finds in a relationship that has lost the emotional involvement. However, the lyric "She said, "Give me a day or two"" then indicates that Harry's feelings towards his loved one are complex and inevitable, that no matter how much he tries to reject his feelings, it is likely that he will resurface sooner or later. Despite it mentioning "she," indicating the loved one, the fact that the loved one is unaware of Harry's presence indicates she did not actually say that, but rather signifies that she also believes Harry would quickly reciprocate his feelings and return to her. Other kind of love is found in the lyrics below.

*"Right here, right here  
Spinning out, waiting for ya  
I'm here, right here  
Wishing I could be there for ya  
Be there for ya"*

In these lyrics, it is restated that the person Harry love is unaware of his existence. Harry expresses his desire to be recognized by his loved ones by repeating, "Right here, right here." Then, Harry continued with the lyric "Spinning out, waiting for ya," which again expresses his willingness to fight for his loved one and patiently waits for her. Moreover, the use of "here" before and "there" in the following lyric "Wishing I could be there for ya," signifies that Harry and his loved one are not close, and he really wishes to be physically and emotionally close to his loved one. As indicated by Sternberg (1986, 1997), it can lead to the Nonlove kind of love due to the lack of all components of love, as Harry's loved one is not even aware of his existence, which means he has not had the opportunity to form a relationship with her yet. It can be concluded that the song, using the expressive function, expresses the emotions associated with the Nonlove and Empty Love kinds of love.

#### Visual Mode

The visual mode in the music video *Satellite* is discovered in the appearance of the singer Harry Styles and the two representing characters, Curiosity and Stomper. As explained by Kress and Leeuwen (2006), conveying meaning through the visual mode

requires identifying specific references in the expression using the metafunctional pattern Representational. Therefore, the Representational metafunction is extensively shown through the Narrative representation of the figures below that show the key characters in the *Satellite* music video.

**Figure 1**  
*The Visual of Harry Styles*



Figure 1 shows Harry Styles, the singer of the song *Satellite*, whose appearance can lead the audience to imagine that the story behind the song revolves around him. As specified by Kress and Leeuwen (2006), Narrative Representation appears when a vector linking participants engaged in an action involving each other to portray dynamic events, evolving processes, and temporary spatial arrangements. In other words, Narrative Representation has the role of designing social actions (Suhardjo & Perdana, 2022). In line with Narrative Representation, Figure 1 shows that Harry acts as a participant who links the Vector 'audience' in the process of 'imagining the person behind this song.' Therefore, it can be argued that Figure 1 has a role in designing the audience's imagination that the song tells a story about Harry. However, the story is represented through Curiosity and Stomper, as seen in the figures below.

**Figure 2**  
*The Visual of Curiosity*



**Figure 3**  
*The Visual of Stomper*



Figure 2 shows Curiosity appearing on TV. After that, Figure 3 shows Stomper raising its 'head' upwards. These figures are more of the kind of Reactional processes of Narrative Representation where the eye line and gazes of the participants create vectors (Kress & Leeuwen, 2006). In this instance, 'Stomper' serves as the Reactor, 'its gaze and posture' serves as the Vector, and 'Curiosity appearing on TV' serves as the Phenomena. Consequently, Figure 2 and Figure 3 drive the audience's imagination that even though the song's storyline revolves around Harry, its portrayal in the music video will be conveyed through Curiosity and Stomper's story. It is similar to Suhardjo and Perdana (2022), who classify that the Reactional processes can provide subtle hints that can guide the viewers' imagination.

### Gestural Mode

The gestural mode in the music video *Satellite* is defined by the movements, facial expression, and eye contact. As indicated by Kress and Leeuwen (2006), movements, facial expression, and eye contact in images can be explored through Interactive metafunction. It allows the identification of engagement within images as well as the interactions between the depicted participants and the audience through the portrayal of physical interactions. The Interactive metafunction in the figures below facilitates the intended meaning communicated through gestural mode.

**Figure 4**  
*Scene 1 of Stomper's Gesture*



Figure 4 shows Stomper's upward-facing head gesture while simultaneously blinking its 'eyes'. It can also be seen in Figure 2 and Figure 3 that Stomper is raising its head towards the TV, showing Curiosity. Hence, the gesture in Figure 4 signifies Stomper's amazement at Curiosity. From the perspective of Kress and Leeuwen (2006), Figure 4 shows an 'offer contact' as it lacks direct interaction between the participants. Kasni et al. (2022) classify a visual image like this as an interactive participant, indicating that participants communicate in a manner that "offers" information to the audience, creating the illusion of the audience being able to empathize with the emotions or situations experienced by the participants. Therefore, the audience can perceive that there is a distinct absence of interaction between Stomper and Curiosity, with Stomper merely expressing admiration. Aligned with Sternberg (1986, 1997), the gesture signifies a kind of love called Liking.

**Figure 5**  
*Scene 2 of Stomper's Gesture*



Figure 5 shows Stomper positioned over a water puddle, bowing its head to make its reflection visible. The gesture of Stomper bowing down can be interpreted as a sign of its sadness, since it perceives its own reflection as a gloomy representation of itself. In accordance with Kress and Leeuwen

(2006), Figure 5 indicates there is an absence of eye contact both within the image itself and between the represented participant and the audience. It is subsequently seen as an indication of providing information or messages to the audience. Suhardjo and Perdana (2022) also state that such gesture creates no eye contact that considered as offering messages to the audience. Therefore, the gesture indicates that Figure 5 offers a message regarding Stomper's feelings of sadness and gloominess. In the context of love, the feelings experienced by Stomper are categorized as Nonlove kind of love (Sternberg, 1986, 1997).

**Figure 6**  
*Scene 1 of Harry Styles and Stomper's Gestures*



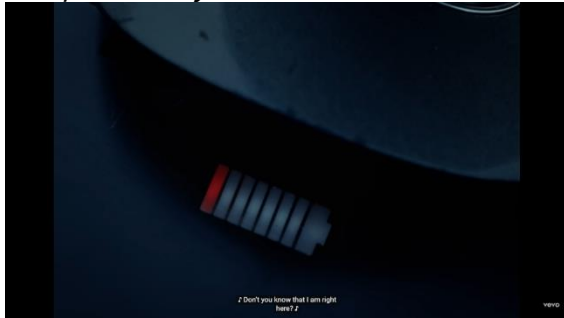
**Figure 7**  
*Scene 2 of Harry Styles and Stomper's Gestures*



Figure 6 and Figure 7 show Harry Styles and Stomper lying on a grassy field. In Figure 6, Harry and Stomper are seen looking at each other. As explained by Kress and Leeuwen (2006), their gesture is categorized as a 'demand contact' as it contains interaction between participants and also establishes an imaginary personal or intimate connection among the represented individuals. It indicates a potential parallelism between Harry and Stomper, which may make the audience imagine that Stomper's story is Harry's. Furthermore, in Figure 7, there is a simultaneous upward shift in their gazes. This is in line with Suhardjo and Perdana (2022)

that their gazes in Figure 7 are considered to be offering information or messages to the audience. Harry's upward gaze, accompanied by a smiling expression, indicates a sense of satisfaction, potentially alluding to the presence of Curiosity above. Thus, despite not having yet met Curiosity, they are happy with simply looking at it. Sternberg (1986, 1997) classify it as the Liking kind of love.

**Figure 8**  
*Stomper's Battery*



**Figure 9**  
*Scene 3 of Stomper's Gesture*

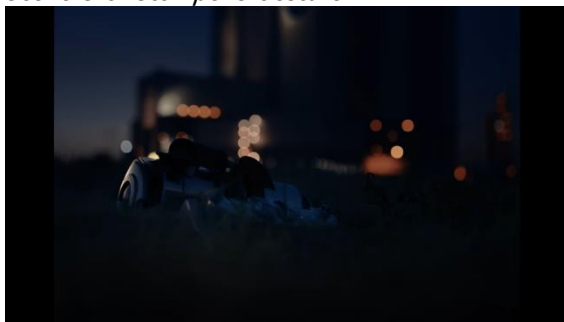


Figure 8 shows Stomper's battery running low, while Figure 9 portrays Stomper's head resting on the grass. As determined by Kress and Leeuwen (2006), Figure 8 and Figure 9 "offer" information to the audience because they do not demonstrate eye contact. Kasni et al. (2022) also mention that the gesture of offering information was indicated by the lack of interaction among the participants. Therefore, Figure 8 and Figure 9 offer information that Stomper had run out of life before even meeting Curiosity. It can be classified as the Nonlove kind of love, as it is indicated by the absence of any interaction, even until Stomper's life ends (Sternberg, 1986, 1997).

### Spatial Mode

The spatial mode in the music video *Satellite* is defined by the three interrelated systems, including setting, camera angle, and position.

As specified by Kress and Leeuwen (2006), the three interrelated systems, that can be also called as informative value, salience, and framing, are the principles of Compositional metafunction. It is the composition of the Representational and Interactive metafunctions that made to relate to each other and integrated into a meaningful whole of the image. The Compositional metafunction found in the figures below.

**Figure 10**  
*Harry Styles and Stomper in a Room*



**Figure 11**  
*Stomper in a Room*



Figure 10 and Figure 11 show Harry and Stomper in the same room that looks like a dining room, as indicated by the presence of food and a dining table. In Figure 10, it can be seen that Harry is positioned on the left of the frame, while Stomper is positioned towards the back on the right side. Kress and Leeuwen (2006) believe that when elements are positioned on the left, like Harry, they are presented as 'Given', indicating that they are familiar to the audience; on the other hand, when elements are placed on the right, like Stomper, they are presented as 'New', suggesting that they are not yet known and require the audience's special attention. In addition, Figure 10 clearly shows Harry becoming blurred. It indicates that, despite the audience's prior knowledge of the singer Harry and their assumption that the song will revolve around Harry's story, they should



instead focus their attention on Stomper. As Harry exits the frame, Figure 11 shows that Stomper is foregrounded, indicating that Stomper is represented as salient, serving as the main character.

**Figure 12**  
*Stomper in a Field*



Figure 12 shows Stomper in a soil-based field, surrounded by poles. Stomper is positioned in the center of the frame and foregrounded. Referring to Kress and Leeuwen (2006), Figure 12 portrays Stomper as salient, and the setting is also clearly seen. It indicates that Stomper and the setting hold equal importance and that the audience needs to focus their attention on both. The setting in Figure 12 is similar to outer space, precisely the location of Curiosity. Given Stomper's departure from the room, as seen in both Figure 2 and Figure 12, it can be indicated that Stomper is currently in the act of searching for something, which is Curiosity.

**Figure 13**  
*Stomper in the Field of NASA's Building*



Figure 13 shows Stomper lying down in the field of NASA's building. NASA's building is placed in the center of the frame, while Stomper is positioned in the lower left corner of the frame. Conforming to Kress and Leeuwen (2006), both Stomper and NASA's buildings are represented salient as they can be seen clearly. It signifies that the audience needs to pay attention to both Stomper and

NASA's buildings. It subsequently tries to convey that Stomper has reached NASA's building field as a part of its journey. However, Stomper appeared to be lowering its head, and since Figure 8 shows that Stomper's battery is running low, it can be concluded that NASA's building field is the final destination for Stomper after its long journey to look for Curiosity. In addition, in Figure 7, Harry and Stomper look up with smiling faces, signifying Stomper's happiness with his long journey to look for Curiosity despite not being able to meet Curiosity until the end of its life. As demonstrated by Sternberg (1986, 1997), this indicates that Stomper only experienced Nonlove and Liking kinds of love.

The findings of the present study reveal that *Satellite* music video portrays several kinds of love through the use of modes. Among the five modes, only four assist the singer in revealing the love portrayal in the music video, namely linguistic, visual, gestural, and spatial modes. The mode which is not discovered in the music video is audio mode. From the data analysis, it is found that the four modes in the music video primarily portray the kinds of love known as Nonlove, Liking, and Empty Love. These three kinds of love imply stages of unrequited love. It begins with merely observing and gets worse with the possibility of losing the chance to fight for such feelings.

## CONCLUSION

The findings reveal that the *Satellite* music video employs four of the five modes, namely Linguistic, Visual, Gestural, and Spatial. Firstly, the linguistic modes are expressed through the utterances and song lyrics in the form of informational and expressive languages, which serve as a way to convey information and emotions to the audience. Secondly, the visual mode can be seen in the representation of key characters, such as the singer Harry Styles, as well as the supporting characters Curiosity and Stomper, through the Representational metafunction. Thirdly, the gestural mode is conveyed through the movements, facial expression, and eye contact of the characters using Interactive metafunction, which enables the intended meaning to be expressed through the participant's physical interactions. Lastly, the spatial mode is shown through the setting,

camera angle, and position, along with the principles of Compositional metafunction, which encompass the whole meaning of the music video. These four modes effectively communicate and convey the key message, which is the love portrayal. On the other hand, the audio mode was excluded as it does not enhance the love portrayal but rather serves just as a fundamental component of the music video.

In terms of the love portrayal, the music video predominantly represents three kinds of love, namely Nonlove, Liking, and Empty Love. Nonlove refers to a situation when a person is not involved in a romantic relationship that is founded on love. Moreover, Liking occurs when love exists in one person but is not reciprocated by the other. Furthermore, Empty Love signifies the absence of a love that was previously present. Overall, the music video portrays the stages of someone's unrequited love, starting from simply observing, turning into feelings, yet lacking the chance to make choices upon those feelings, and ending with the possibility of losing those feelings. Hence, these stages of love do not serve as indicators for other kinds of love known as Infatuated Love, Romantic Love, Companionate Love, Fatuous Love, and Consummate Love.

After conducting this study, it can be concluded that meaning can be conveyed through several modalities. In future studies on the same topic, the researcher hopes that other researchers will be able to complete the current research, for example, by using an audio mode to uncover additional layers of meaning that are not visually apparent. Therefore, in order to understand the deep meaning of a person's work, future researchers can look into the creator's life story, particularly when the work revolves around the creator's own storyline.

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