

## CHAPTER II

### REVIEW OF THE RELATED LITERATURE

This chapter presents the literature review that is related to the research. It includes definition of multimodal, compositional meaning, and website.

#### **A. Multimodal**

The term of Multimodal refers to the use of more than one mode of communication at the same time. Multimodal is all interaction, multimodal meaning not all means of communication plays an important role both verbal and visual because it contains meaning, content or informative content. According to O'Halloran and Smith states multimodal including the analysis of any kind of communication that has the text of interaction and interaction of two or more semiotic sources or means of communication to achieve the communicative functions of the text.<sup>10</sup>

Multimodality is introduced to emphasize the importance of semiotics other than language-in-use, such as image, music, gesture, and so on.<sup>11</sup> Theo Van Leeuwen's book, *Introducing Social Semiotics*, defines multimodal as the combination of different semiotic modes, for example, language and music in a communicative artefact or event.<sup>12</sup> Similarly, Kress states multimodality to the many material resources beyond speech and writing that societies have made and that cultures provide as means for making

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<sup>10</sup> O'Halloran, K. L., Tan, S., Smith B. A, "Multimodal Discourse: Critical Analysis within an Interactive Software Environment", in *Critical Discourse Studies*, (2009), 32

<sup>11</sup> Iedema, Rick, "Multimodality, Resemiotization: Extending The Analysis of Discourse as Multi-Semiotic Practice", *Visual Communication*, 2, (2003), 29–57.

<sup>12</sup> Theo Van Leeuwen, *Introducing Social Semiotics*. (New York: Routledge, 2005), 169.

meaning.<sup>13</sup> Baldry & Thibault add that multimodal can be refers to the diverse ways in which a number of distinct semiotic resource systems are both co-deployed and co-contextualized in the making of a text-specific meaning.<sup>14</sup>

Furthermore, in 2009, O'Halloran, Tan, Smith, and Podlasov see multimodal discourse as a form of communication involving multiple semiotic resources such as language (spoken and written), gesture, dress, architecture, gaze, camera angle, etc.<sup>15</sup> Kress and van Leeuwen say that multimodality has a purpose to make a way of examining, for example, how language and image work together. Simply it can be conclude, as Machin says multimodality focuses on the study of the relationships between different communicative modes, visual or auditory, words or image.

### 1. Multimodal Text

Multimodal text analysis is important to know the meaning of the text. The reason is because multimodal text is very complex. If without any special analysis, then the meaning will not be known in the multimodal text. Multimodal text based on Kress perspective is any text that uses several modes. These modes can be in the form of text, colour, image, gaze, gesture, layout, etc.<sup>16</sup>

Similarly, Baldry and Thibault in 2006, say that multimodal text as

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<sup>13</sup> Jing Liu, "Visual Images Interpretive Strategies in Multimodal Texts", *Journal of Language Teaching and Research*, Vol. 4, (2013), 1259-1263.

<sup>14</sup> Anthony Baldry & Paul J. Thibault, *Multimodal transcription and text analysis*, (UK: Equinox Publishing Ltd, 2006), 55

<sup>15</sup> Kay L O'Halloran, *Multimodal Discourse Analysis Systemic-Functional Perspectives*. (London: Continuum, 2004). 76

<sup>16</sup> *Ibid.*, 84.

a unit which integrates linguistic, visual, actional and other resources on different scalar levels of organisation. Multimodal text might be found everywhere. It can be on television, printed book, websites, etc. It might be in the form of advertisement, music, video, 3D space, etc. Multimodal text is also the same as other text, which has meaning.<sup>17</sup> The meaning of multimodal text is made through that mode by Kress in 1996. In addition, in multimodal text also using images and writing text may carry a set of meanings and images carrying the others. Information from multimodal text means from various modes such as visual images, written language, design elements and other semiotic resources, more complex than written text.<sup>18</sup>

## 2. Multimodal Discourse Analysis

Multimodal discourse analysis has become a new trend in discourse analysis studies, as it focuses on the complete communicative aspects of the discourse that arise in interaction. The analysis of multimodal discourse is to analyze some or all of the different semiotic modes that are interwoven together. The idea of multimodal discourse analysis is that in many areas of contemporary writing, the textual structure is realized, not by linguistic, but visually, through layout, color, and typography both at the clause level and at the discourse level. There are many ways

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<sup>17</sup> Anthony Baldry, "*Multimodal transcription...*", 23.

<sup>18</sup> *Ibid.*, 82.

to conduct multimodal discourse analysis, such as content analysis, conversational analysis, social semiotics analysis and so on.<sup>19</sup> And different perspectives can be taken to analyze them, for example, layout, modalities, typography, colors, genres, discourses, styles and so on are the angles we can choose to perform multimodal discourse analyzes. In addition to these fundamental reasons, visual design grammar is used in reading images. In describing the composition of images in three interrelated systems or principles, namely the information value, salience, and framing.<sup>20</sup>

## **B. Compositional Meaning**

Metafunction refers to the meaning of composition. *"The way in which representations and communicative actions blend into kind meaningful whole that we call 'text' "*.<sup>21</sup> The construction of meaning is constructed by three interconnected systems: information value, salience and framing. It also relates the Compositions meaning, representational and interactive meanings of images with each other are also through the three systems. The three resources of compositional meaning are, information value, framing and salience.

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<sup>19</sup> Anthony Baldry, "Multimodal transcription...", 54.

<sup>20</sup> Gunther Kress & Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, (New York: Routledge, 2006), 177.

<sup>21</sup> *Ibid.*, 156.

## 1. Information value

Information value is the placement of elements in the image and the value that merges appropriately, so that the role of the element in the overall role is determined by its placement, whether it is placed on the left or right, center or edge.

Information value is associated to four main visual areas:

### a. Left and Right

Based on Kress and van Leeuwen analysis, this picture have left and right positions, the elements placed on the left are presented as Given, the elements placed on the right as New. The elements placed on the left associated the compositions are usually arranged horizontally in relation to the given information, which is considered familiar and accepted as the point of departure for the message by the viewer. And the elements placed on the right side associated with new information, for something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention.<sup>22</sup>

### b. Top and Bottom

The Information value on the top is presented as the Ideal, and what has been placed at the bottom is put forward as the Real. The top and bottom dimensions apply to structured compositions along the vertical axis. Kress and van Leeuwen argue, when a visual composition

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<sup>22</sup> Gunther Kress, "*Reading Images: The Grammar of...*", 179-181.

has “constituent elements” placed in the top half and “other different elements” in the bottom half. In such compositions, the top most elements represent what Kress and van Leeuwen call the Ideal, the “idealized or generalized essence of the information”.<sup>23</sup> Meanwhile the bottom elements symbolizes Real, something contrary to Ideal in terms of the information it conveys more specifically.

#### c. Centre and Margin

Centre and Margin positions in composition signifies the greater emphasis on the central part of images. The centre and margin composition provides important and less information. The dimensions of *centre* is the most crucial part of the image and *margin* is subordinated to the central one.

#### d. Triptych

Triptych position is one of the common modes that combine Given and New with Center and Margin. The structure of the triptych, can be either a simple and symmetrical Margin-Centre-Margin structure in which the Centre acts as a Mediator between Given and New or between Ideal and Real. The composition Vertical triptychs are also common in websites.<sup>24</sup>

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<sup>23</sup> Gunther Kress, “*Reading Images: The Grammar of ...*”, 256.

<sup>24</sup> *Ibid.*, 194-199.

## 2. Saliency

Saliency refers to different degrees to which elements attract the viewers' attention, which can be achieved through size, sharpness of focus, tonal contrast, color contrast, perspective and it is also affected by cultural difference. The elements (representational participants and syntagms) are made eye-catching or most appealing to audience attention in different terms, foreground or background placement, relative size, contrast in tonal values (or colors), sharpness differences, etc. As realized by such factors. The concept of Saliency, in which elements are made to draw the attention of viewers to different levels, as realized by factors that exist within a saliency such as Contextualization (a scale running from the absence of background to the most fully articulated and detailed background), Representation (scale running from maximum abstraction to the maximum representation of image detail), placement in foreground or background, contrast in tonal values or colors, use of real person images and or objects instead of analytical schematic drawings, depth in images and images, lighting, brightness and use of font are size, type and color.<sup>25</sup>

### a) Foreground

Foreground/Foregrounding is the part of view or image nearest to the reader. The woman placed can be as a foreground in this image.

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<sup>25</sup> Larissa D'Angelo, "Creating a Framework for the Analysis of Academic Poster", *Language Studies Working Papers*, 2, (2010), 38-50.

b) Background

Background relates to the picture which is setting for the main figure.

c) Tonal contrast

Tonal contrast relates to the picture which is general effect of colour or of light shade on the picture. For instance, the image have color between black and white.<sup>26</sup>

d) Color contrast

Color contrast relates to the picture, refers to the contrast between strongly saturated and soft colour. Example in purple and yellow in the image is example of color contrast.

e) Representation

Representation relates to the mark or image or character to represents something. For example, the logo of University represent of the name of University.

f) Font

Font relates to a set of letters in a particular type, size, and colour. For example, the name of University appears in red mark or image or character to represents something.<sup>27</sup>

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<sup>26</sup> Gunther Kress, "*Multimodal Discourse: The Modes...*", 202-203.

<sup>27</sup> Gunther Kress, "*Reading Images: The Grammar of ...*", 41.



### 3. Framing

Framing refers to connecting or disconnecting devices within the image. The presence or absence of a framing device (noticed by the elements that create the dividing line, or with the actual frame line) disconnects or links the image elements, indicating that they belong to or not belong together in a sense. The more elements of the spatial composition are connected, the more they are presented as the common property, as a single piece of information. There are six ways to represent the framing. Those can be realised through the differences of shape, differences of colour, similarities of shape, similarities of colour, empty spaces between elements, and vector.<sup>28</sup>

#### a) Differences of shape

Differences of shape relates to a image that have different shape. For example, In the image there are triangle shape and rectangle shape.

#### b) Differences of colour

Differences of color relates to a image that have different color. For example, In the image there are red, blue, green, pink, yellow, and white color.

#### c) Similarities of shape

Similarities of shape relates to a image that have similarities shape. For example, In the image there are similarities oval shape.

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<sup>28</sup> Gunther Kress, “*Reading Images: The Grammar of ...*”, 203.

d) Similarities of color

Similarities of color relates to a image that have similarities of color. For example, In the image there are similarities of blue color.

e) Empty spaces between elements

Empty spaces between elements relates to a image that have space between elements in the image.

f) Vector

Vector relates to a image that have line in the image. For example, in the image the vector is represented by vertical gold color, blue, and white line.

### C. Website

Website is one of the examples of advertisement. Advertisement is one of mass media. It can be on the form of text, audio, video, photography, and design graphics. Advertising can be placed on television, radio, newspaper, magazine, leaflet, websites, etc. The content the form of a webpage is used to convey or even to induce emotional aspects. Individuals and organizations attach much importance to the image that is created by their presence on the web.

In the website there is a web browser, web browser is a program to access content on the web. Usually people need a program that can read an HTML (Hyper Text Markup Language) file, it's named as a browser. Which have a function is to translate the code HTML into a web page. As we know

there are many browser programs but often used include Mozilla Firefox, Chrome, Opera and Internet Explorer.<sup>29</sup>

In general, there are billions of websites on the internet, one of them is school website. School website is a site created to represent a school or college. Usually the school site will have an overview of school and other school related information. The website is displayed in the form of Hyper Text Markup Language (HTML) which can display the form of text, image, sound, video using the concept of a link on the front of the website or usually called home / homepage that contains about the menus on the school website, there are home menu's, profile, student, education, learning, etc.

The Internet and websites have two major consequences for admissions in colleges and universities as well as recruitment practices. Prospective students can quickly search for official information on agency websites while also quickly accessing other informal sources of information about the institution. In the website is the result of many combinations of features, there can be a variety of features. Of course, there are also in many aspects of the website, such as visual, textual, design elements such as templates etc.<sup>30</sup>

#### **D. Theoretical Framework**

There was study which relevant with this study. The researcher found Gunther Kress and Theo van Leeuwen's book about Reading Images: The

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<sup>29</sup> Zhou, "Web technologies...", 24.

<sup>30</sup> Luc Pauwels, "A Multimodal Framework for Analyzing Websites as Cultural Expressions", *Journal of Computer-Mediated Communication* 17, 250, (2012). 247-265.

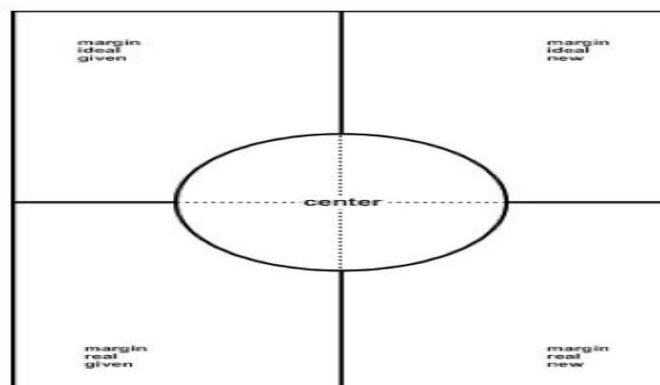
Grammar of Visual Design in 2006, have been conducted in to matter, in which they present their model of the meaning of image in visual communication.

One of the meaning of image in visual communication by Kress and Van Leeuwen is the compositional meaning that instead of textual in image. The compositional meaning of images is realized through three interrelated systems: information value (given or new, ideal or real, important or less), salience (achieved through size, colour, tone, focus, perspective, overlap, repetition, etc.) and framing. From Kress and Van Leeuwen's visual grammar, we can see that images are made up of elements that can be decomposed when we analysed the meaning of them. Just as language, images have meanings only when they are integrated together. That is, the meaning of visual images comes from the arrangement of different visual elements.

Meanwhile, this study only focuses on the analysis of the compositional meaning of image that is represented through three interrelated systems:

#### 1. Information value

Information value the place in which the different elements of information appears. The information can be distributed from left to right that means given or new, from top to bottom means ideal or real, or from the centre to the margin means important or less.



**Figure 2.1** The dimensions of visual space (Kress & van Leeuwen, 1998)

Information value is associated to four main visual areas:

a. Left and Right



Figure 2.2 Left-Right

Figure 2.2 is an example of left-right arrangement. The pages are from Australian Women Magazine in 1987. Based on Kress and van Leeuwen analysis, this picture have left and right positions, the elements placed on the left are presented as Given, the elements placed on the right as New. The elements placed on the left associated the compositions are usually arranged horizontally in relation to the given information, which is considered familiar and accepted as the point of departure for the message by the viewer. And the elements placed on the left side associated associated with new information, for something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention.<sup>31</sup>

<sup>31</sup> Gunther Kress, “Reading Images: The Grammar of...”, 179-181.

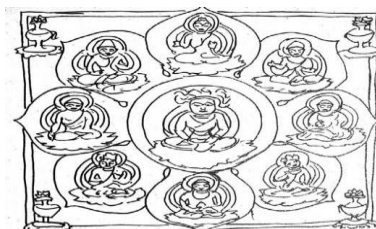
## b. Top and Bottom



**Figure 2.3** Top and Bottom

In figure 2.3, is an example of top-bottom arrangement. The photo which may have been taken from Indian. The Information value on the top is presented as the Ideal, and what has been placed at the bottom is put forward as the Real. The top and bottom dimensions apply to structured compositions along the vertical axis. Kress and van Leeuwen argue, when a visual composition has “constituent elements” placed in the top half and “other different elements” in the bottom half. In such compositions, the top most elements represent what Kress and van Leeuwen call the Ideal, the “idealized or generalized essence of the information”.<sup>32</sup> Meanwhile the bottom elements symbolizes Real, something contrary to Ideal in terms of the information it conveys more specifically.

## c. Centre and Margin



**Figure 2.4** Centre and Margin

<sup>32</sup> Gunther Kress, “*Reading Images: The Grammar of...*”, 256.

In figure 2.4, is an example of Centre and Margin arrangement. This photo is a Buddhist painting in 1982, which the central figure is surrounded by a circle of subordinates. In the Centre and Margin positions, composition signifies the greater emphasis on the central part of images. The centre and margin composition provides important and less information. The dimensions of *centre* is the most crucial part of the image and *margin* is subordinated to the central one.<sup>33</sup>

#### d. Triptych



**Figure 2.5** Triptych

In figure 2.5, is an example of Triptych arrangement. This image from the University of Oxford website. In the Triptych position, is one of the common modes that combine Given and New with Center and Margin. The structure of the triptych, can be either a simple and symmetrical Margin-Centre-Margin structure in which the Centre acts as a Mediator between Given and New or between Ideal and Real. The composition Vertical triptychs are also common in websites.<sup>34</sup>

<sup>33</sup> Gunther Kress, “*Reading Images: The Grammar of...*”, 197-199.

<sup>34</sup> *Ibid.*, 194-196.

## 2. Salience

Salience is the most outstanding elements in the page, used to catch the reader's attention. This saliency is achieved through foreground, background, tonal contrast, color contrast, representation and font.

### a) Foreground



**Figure 2.6** Foreground

In figure 2.6, is an example of Foreground. This image of woman as a foreground. Foreground/Foregrounding is the part of view or image nearest to the reader. The woman placed can be as a foreground in this image.

### b) Background



**Figure 2.7** Background

In figure 2.7, is an example of Background arrangement. Background relates to the picture which is setting for the main figure. In this Image, the background is image of lake and mountain.<sup>35</sup>

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<sup>35</sup> Gunther Kress, Gunther Kress, "Reading Images: The Grammar of...", 176-177.



## c) Tonal contrast



**Figure 2.8** Tonal contrast

In figure 2.8, is an example of Tonal contrast arrangement. Tonal contrast relates to the picture which is general effect of colour or of light shade on the picture. For instance, the image have color between black and white.<sup>36</sup>

## d) Color contrast



**Figure 2.9** Color contrast

In figure 2.9, is an example of Color contrast arrangement. Color contrast relates to the picture, refers to the contrast between strongly saturated and soft colour. Purple and yellow in this image is example of color contrast.

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<sup>36</sup> Gunther Kress, “*Reading Images: The Grammar of...*”, 202-203.

## e) Representation



**Figure 2.10** Representation

In figure 2.10, is an example of Representation. Representation relates to the mark or image or character to represents something. For example, the logo of University represent of *Politeknik Negeri Semarang*.

## f) Font



**Figure 2.11** Font

In figure 2.11, is an example of Font. Font relates to a set of letters in a particular type, size, and colour. The most salient element is the acronym “polines”. The acronym “polines” appears in blue mark or image or character to represents something.<sup>37</sup>

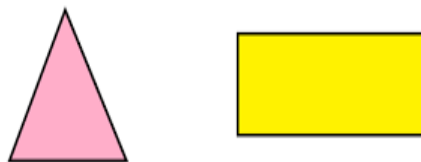
<sup>37</sup> Gunther Kress, “*Reading Images: The Grammar of...*”, 41.

### 3. Framing

Framing is used to connect or separate the different elements on the page. It can join elements inside the visual composition and inside the verbal element.<sup>38</sup>

There are six ways to represent the framing. Those can be realized through the differences of shape, differences of colour, similarities of shape, similarities of colour, empty spaces between elements, and vector.<sup>39</sup>

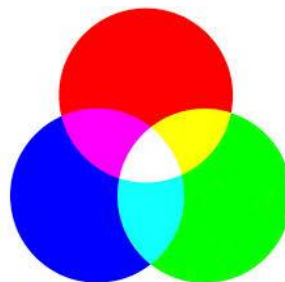
#### a) Differences of shape



**Figure 2.12** Differences of shape

In figure 2.12, is an example of Differences of shape. Differences of shape relates to a image that have different shape. In this image there are triangle shape and rectangle shape.

#### b) Differences of colour



**Figure 2.13** Differences of colour

<sup>38</sup> Gunther Kress, "*Reading Images: The Grammar of...*", 177.

<sup>39</sup> *Ibid.*, 203.

In figure 2.13, is an example of Differences of color. Differences of color relates to a image that have different color. In this image there are red, blue, green, pink, yellow, and white color.

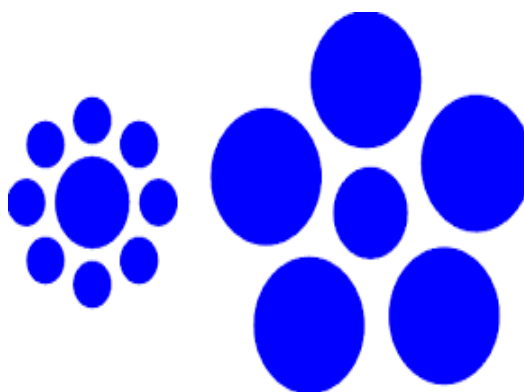
c) Similarities of shape



**Figure 2.14** Similarities of shape

In figure 2.14, is an example of Similarities of shape. Similarities of shape relates to a image that have similarities shape. In this image the similarities is oval shape.

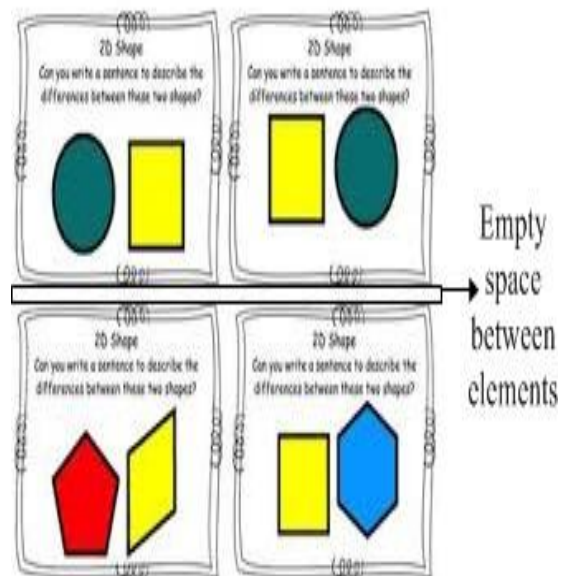
d) Similarities of color



**Figure 2.15** Similarities of colour

In figure 2.15, is an example of Similarities of color. Similarities of color relates to a image that have similarities of color. In this image the similarities of color is blue.

## e) Empty spaces between elements



**Figure 2.16** Empty spaces between elements

In figure 2.16, is an example of Empty spaces between elements.

Empty spaces between elements relates to a image that have space between elements in the image.

## f) Vector



**Figure 2.17** Vector

In figure 2.17, is an example of Vector. Vector relates to a image that have line in the image. In this image, the vector is represented by vertical gold color, blue, and white line.

## E. Previous Study

There was study which relevant with this study. The researcher found Gunther Kress and Theo van Leeuwen's book about Reading Images: The Grammar of Visual Design in 2006, have been conducted in to matter, in which they present their model of the meaning of image in visual communication.

Gunther Kress and Theo van Leeuwen performed a study on the meaning of image in visual communication, is compositional meaning that instead of textual in image. The compositional meaning of images is realized through three interrelated systems: information value (given or new, ideal or real, important or less), salience (achieved through size, colour, tone, focus, perspective, overlap, repetition, etc.) and framing.

Meanwhile, this study focuses on the analysis of the compositional meaning that is represented through three interrelated systems when analysing the composition of multimodal text:

- Information value: the place in which the different resources of information appears. The information can be distributed from left to right that means given or new, from top to bottom means ideal or real, or from the centre to the margin means important or less.
- Salience: the most outstanding resources in the page, used to catch the reader's attention. This salience achieved through size, colour, tone, focus, perspective, overlap, repetition, etc.

- Framing: the means used to connect or separate the different resources on the page. It can join resources inside the visual composition and inside the verbal resource.

The finding of the Gunther Kress and Theo van Leeuwen's has similar result with the finding of this study. It can be concluded that this study is supported by the previous study.