CHAPTER II

REVIEW RELATED LITERATURE

This chapter presents the review of the related literature which includes the concept of visual grammar, cover of textbook, and previous study.

A. Visual Grammar

In 1996, Gunther Kress and Theo van Leeuwen introduced the framework of visual grammar on their book (Reading Images: the Grammar of Visual Design). Kress and van Leeuwen developed the theory visual grammar from Halliday's theory (systemic functional linguistics). Halliday saw language as a semiotic mode which represents three metafunctions: ideational metafunction, interpersonal metafunction, and textual metafunction. Based on halliday's theory, Kress and van Leeuwen used different term for the same subjects: representational meaning instead of ideational metafunction, interactional meaning instead of interpersonal metafunction, and compositional meaning instead of textual metafunction[8].

1. Representational meaning

According to Kress & van Leeuwen, the representational meaning refers to how semiotic systems exhibit objects and relations between them outside the representational system or in the context of a culture. In addition, representational meaning is the process which connects between signs,

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[8] Chunyu Hu and Mengxi Luo., "A Multimodal Discourse Analysis of Tmall's Double Eleven Advertisement", *English Language Teaching*, Vol. 9 (8), (2016), 156- 169.

concepts, and things[9]. It is related to the internal relations between the represented participants, things, the action they perform as well as the setting of the circumstance[10].

In addition, participants mentioned in the representational meaning are divided into two kinds. These are represented participants (places, things, and people depicted in an image) and interactive participants (people who communicate with each other through images including image producers and viewers)[11].

The representational meaning of visual grammar can be divided into two patterns: narrative process and conceptual process. The most important signal for distinguishing the two processes is whether there exists a vector. In the narrative process structure used vector, however in the conceptual meaning have no structure of vector[12].

a. Narrative process

When participants are connected by a vector is narrative process. They are represented as doing something to or for each other. They focus on illustrating unfolding actions and events, processes of change, transitory spatial arrangements[13].

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[9] Budi Hermawan and Elka Zenereshyanta Nuvra Ardhernas, "A Visual and Verbal Analysis of Children Representation in Television Advertisement", *English Review*: *Journal of English Education* vol.3 (1), (2014), 59-69.

[10] Kress and Leeuwen, *Reading Images. . .*,47.

[11] Yunru Chen and Xiaofang Gao, "Interpretation of the Representational Meaning of Movie Posters from the Perspective of Multimodal Discourse Analysis", *International Conference on Education, Language, Art and Intercultural Communication,* (2014), 346-350.

[12] Kress and Leeuwen, *Reading Images. . .,*, 59.

[13] Yunru Chen and Xiaofang Gao, *Interpretation of the Representational Meaning,* 347.

Take the following figure 2.1 as an example: the man in orange cloth pushes the cart with his hands, the other man pulls the cart. Their outstretched arms and hands form a vector. Actually, vectors can be reflected by various ways, such as human bodies or tools in action[14].

(Figure 2.1: two men are pushing the cart)

Different kinds of narrative processes could be distinguished based on the kind of vectors: the number and the kind of participants included in visual images. It is mainly concerned with action, experience and events, those are action process, reactional process and speech and mental process. Some minor represented participants, which are not related to the main participants (vector). These participants are termed as circumstance of setting, circumstance of means, and circumstance of accompaniment[15].

1) Action process

In narrative process there are two participants. One participant from which vector, it is called as "Actor". Another participant at whom or which the vector directed it is called "Goal". If

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[14] Jing Yang and Yi Zhang, "Representation Meaning of Multimodal Discourse—A Case Study of English Editorials in The Economist", *Theory and Practice in Language Studies*, Vol. 4 (12), (2014), 2564-2575.

[15] Yunru Chen and Xiaofang Gao, "Interpretation of the Representational Meaning. . .", 346-350.

visual images only include one participant, it is usually an actor. The process is non-transactional in which action has no goal and it is not 'done to' or 'aimed at' anyone or anything. However, the transactional structure consists of both actor and goal[16].

At the following figure 2.2, the gesture of the old man is formed by vector, so he is an actor. He did not gesture to anyone. But, his gesture liked to communicate to anyone.

(Figure 2.2: Robert Frank, 1955 (New York))

2) Reaction process

When the vector is formed by an eyeline, it is called reactional process. The reactional is looking by the direction of the glance of one or more of the represented participants[17]. It contains two components: reactor and phenomena. Reactor is one who conducts the looking behaviour. Phenomenon is the participant at whom or which the reactor is looking[18].

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[16] Kress and van Leeuwen, *Reading Images*, 63-64.
[17] Ibid., 67.
[18] Ibid., 67.

At the following figure 2.3, between woman and man the vector formed by an eyeline. They gazed to each other.

(Figure 2.3: Poster of Forever Enthralled)

3) Speech and mental process

Speech and mental process is a special vector appears in comic strips, quotes in school textbooks, on the screens of automatic bank tellers, etc. In comic strip, it can be seen by the oblique protrusions of the dialogue balloons and thought balloons that connect drawings of speakers or thinkers to their speech or thought[19].

At the below figure 2.4, the speech and mental process by presenting various opinions between people in the café. They chat to each other. It can be seen by the dialogue balloons that appeared at the above them.

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[19] Ibid., 68.

(Figure 2.4: Back To the Coffee House (The Economist, Jul 7th 2011))

4) Circumstances

Narrative process may present some participants not in the form of vectors but in other means. They are not the main participants but without them, narrative processes may lose some information. It is called as circumtances. Circumstances can be classified into setting (locative circumstance), tools (circumstance of means), and circumstance of accompaniment.

At the figure below (fig. 4.5), the background has softer focus, because the background is setting. Then, this woman extends her arm to an unknown participant. She delivers her attitude to the unknown participants with her hand. It means that her hand is a circumstance of means.

(Figure 4.5: Time for A Change (The Economist, May 26th 2011))

Other figure below (fig. 2.6), two women and two men stand in one line and look towards the viewers with big smiles. No vector connects these four participants. So, their relations can be interpreted as accompaniment.

(Figure 2.6: A Green Revolution (The Economist, Mar 31st 2011))

b. Conceptual process

Conceptual process is a non-narrative process. It represents participant in terms of their more generalized and more less stable and timeless essence, in term class, or structure of meaning. Conceptual

meaning can be categorized into classificational process, analytical process, and symbolic process[20].

1) Classificational process

Classificational process represents participants are related to each other in terms of taxonomy, among which several participants play the part of subordinates while at least one other acts as the superordinate.

Taxonomy is categorized into two kinds: overt taxonomy and covert taxonomy. In an overt taxonomy, the superordinate is represented in the image overtly. This kind of classification process usually takes the form of diagram or tree structure. However, in a covert taxonomy the superordinate is either only hidden in the accompanying text, or indicated in the resemblance between the subordinates. In the realization of covert taxonomy, a symmetrical composition is crucial in visually realizing the proposed equivalence between the subordinates. Generally, the subordinates are the same size and placed at equal distance from each other[21].

The following figure (Fig. 7) The Poster of Sen7en movie is the example of covert taxonomy. Against the dark background, the subordinates of seven white-framed pictures have the same size. It is positioned at symmetrical composition with equal distance from each

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[20] Chunyu Hu and Mengxi Luo, "A Multimodal Discourse Analysis . . .", 156-159.
[21] Yunru Chen and Xiaofang Gao, "Interpretation of the Representational Meaning. . .", 346-350.

other. Therefore, the proposed equivalence between the subordinates is visually realized. The most conspicuous elements are seven scarlet words on the seven pictures respectively: Greed, Pride, Sloth, Gluttony, Envy, Lust and Wrath. These words stand for the crimes which are known as the Seven Deadly Sins.


(Figure 2.7: Poster A of Se7en movie)

In addition, beside taxonomy classification, there are two kinds that included in the classificational process, namely network and flowcharts.

a) Networks

The network is a model to show the multiple connections between elements or participants[22]. The following figure (fig. 2.8) is the example of network.

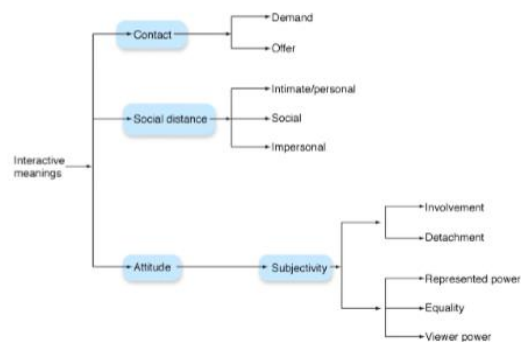[22] Kress and van Leeuwen, *Reading Images. . ., 84.*
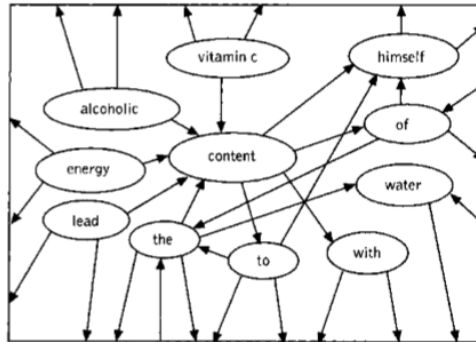
(Figure 2.8: Network)

b) Flowcharts

The flowcharts are model to show the terms of an actively pursued process with a clear the beginning to the end of process[23]. The following figure (fig. 2.9) is the example of flowchart.

(figure 2.9: Navigational flow chart, showing navigation through the 'Interpersonal' section of the Reading the Visual website, derived from Kress and van Leeuwen)

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[23] Ibid., 84.

2) Analytical process

Analytical process represents participants in terms of a part-whole structure. There are two kinds of participants: carrier (the whole) and possessive attribute (the parts)[24].

The figure below (fig. 2.10) is the example of analytical process. It is a map of Australian continent. The Australian continent is the carrier, while the part of Australian continent such as Western Australia, South Australia, and new South Wales are the possessive attributes of the "Australian continent".

(Figure 2.10: The map of Australian continent)

3) Symbolic process

Symbolic process focuses on what a participant means or symbolizes. If two participants are included in this structure, the carrier achieves its meaning or fulfil of its identity in this process

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[24] Ibid., 87

while the symbolic attribute represents the meaning or identity itself. This type of structure is called symbolic attributive. If only one participant exists in this structure, it is the carrier. This kind of process is named symbolic suggestive.

The figure below (fig. 2.11) is an example of symbolic attributive process including the carrier and the symbolic attributes. There is one euro is put on the edge of a black cliff. It seems that the minor part of the cliff (the carrier) could not stand the weight of one euro. It would collapse at anytime and one euro would roll down. The shape of the minor part of the cliff is identical to the shape of Italy. So Italy is the symbolic attribute.

(figure 2.11: On The Edge (The Economist, Jul 14th 2011))

2. **Interactive meaning**

Interactive meaning is how the people who produce and give meaning in the context of social communication in which for different degree and different ways. Here, it regulated what may be said with images, how it should be said, and how it should be interpreted[25].

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[25] Ibid., 114.

The interaction between the producer and the viewer in the communication is direct and immediate. The producer and the viewer know each other and are involved face-to-face interaction. In the contrary, in some cases there is no direct and immediate involvement. The producer is absent for the viewer and the viewer is absent for the producer[26].

Interaction meaning has four elements: contact, social distance, and attitude.

a. Contact

Contact is the term relation between represented participant and viewer in direct and indirectly gaze. The visual configuration of contact has two related functions: demand and offers. When the image may create a visual form of direct address in which contact, it is established by direct eye gaze or gestures of represented participants. It is called 'demand'. When the image may also address the viewer indirectly, in this case, it is called 'offers' the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case[27].

b. Social distance

Social distance represents social relations between the producer, the viewer and the represented participant. The choice of distance can suggest different relations between represented participants and viewers, the

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[26] Ibid., 114.

[27] Chunyu Hu and Mengxi Luo, "A Multimodal Discourse Analysis. . .",160.

construction of image itself can make the viewer feel close or far away from the represented participant[28]. The social distance can be realized by size of frame. Size of frame can be divided into close shot, medium shot, and long shot.

1) Close shot

Close shot is divided into two: close shot (shows head and shoulders of the subject) and very close shot ((extreme close-up, big close-up) anything less than close shot).
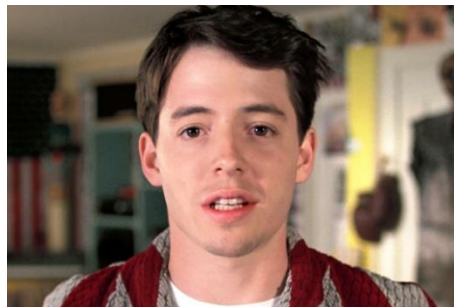
(figure 2.12: Close Shot)
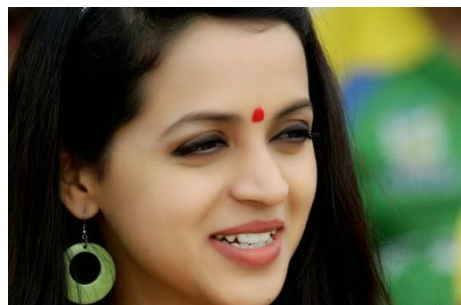
(figure 2.13: Very Close Shot)

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[28] Ibid., 160.

2) Medium close shot

Medium close shot is divided into three: medium close shot (cuts off the subject approximately at the waist), medium shot (cuts approximately at the knees) and medium long shot (shows the full figure).

(figure 2.14: Medium Close Shot)

(figure 2.15: Medium Shot)

(figure 2.16: Medium Long Shot)

3) Long shot

Long shot is divided into two: long shot (the human figure fills about half the height of the frame) and very long shot (anything wider than "long shot")[29].

(figure 2.17: Long Shot)

(figure 2.18: Very Long Shot)

c. Attitude

Attitude discusses the term of relations between represented participants and the viewer, and the system of perspective realizes "attitude", which is often socially determined, is usually realized by the selection of the angle (perspective), colour (colour saturations, colour differentiation, colour modulation, etc). The selection of an angle, a point

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[29] Kress and van Leeuwen, *Reading Images . . .,* 124.

of view, implies the possibility of expressing subjective attitudes towards represented participants, human or otherwise[30].

1) Angle (Perspective)

Based on Kress and van Leeuwen, perspective is the position of photograper to take the photo. The perspective is classified into three kinds: vertical, oblique, and frontal angle.

a)   Vertical angle

The vertical angle related to high and low angle. A high angle makes the subject look small and insignificant and low angle makes it look imposing and awesome. The following figure is the example of vertical angle. It shows a guard in the 'death row' section of a prison in Texas. The angle is low to make him look powerful. But what makes this picture extraordinary is that not the guard, but the horse is closest to the viewer, and that it is not the guard, but the horse whose every movement is commanded by this guard, who is looking at the viewer.
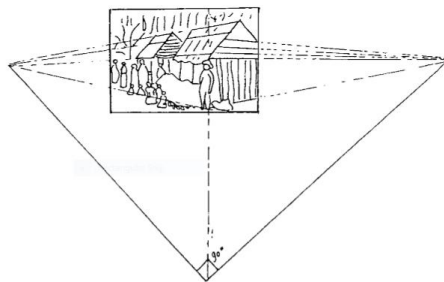
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[30] Ibid., 129

(Figure 2.19: Vertical Angle (Prison guard (Danny Lyon, 1969))

b) Oblique angle

The oblique angle when the photographer has not situated himself or herself in front of the objects, but the photographer photographed them from the side. Figure 2.20 shows how the position of the photographer from which the photo was taken form a 90° angle on the line drawn through the closest corner of the house[31].


(figure 2.20: Schematic drawing: vanishing points of 'building')

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[31] Ibid., 134.

c) Frontal angle

The oblique angle when the photographer has situated himself or herself in front of the objects. In the figure 2.21, the line (ab) represents the frontal plane of the subject of the photograph: the line formed by the front of the subjects of photo. The line (cd) represents the frontal plane of the photographer. These two lines been parallel to one another, the horizontal angle would have been frontal – in other words, the photographer would have been positioned himself/herself in front of the building[32].
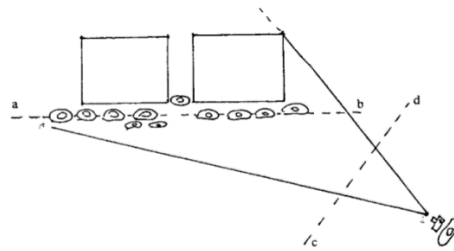
(*figure 2.21: Schematic drawing: top view of 'Building'*)

2) Colour

Based on Kress and van Leeuwen's theory, colour is classified into four: hue, value, colour saturation, and colour modulation.

a) Hue

Hue colour is the basic terms of colour. It is generally meant by the word colour in everyday speech. The scale of this colour ranges from blue through violet, green, yellow, and orange to red, Hue is simply can be called "the scale from blue to red". Whether

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[32] Ibid., 134.

the colour is dark or light, rich or pale, it is described by other scales[33].

b) Value

The term of value colour refers to the grey scale, which ranges from white to black or "maximally light" to "maximally dark", it applies to elements that are white, black, or grey. It describes how light or dark a given colour is without notice of its hue[34].

c) Colour saturation

Saturation refers to the richness of a colour, and this scale ranges from "intensely saturated" to "pale" or "pastel". In its extremes, complete desaturation of any given colour results in grey, black, or white depending on its value or brightness[35].

d) Colour modulation

The modulation scale is related to the value scale. While value describes the lightness or darkness of a colour, modulation describes the colour's variation in value. The scale ranges from colours that are evenly light or dark, termed flat, to colours with "different tints and shades," termed textured such as colour gradients

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[33] Thomas Lamberth Sandbjerg, *The Meaning of Composition in Multimodal Documents,* "Thesis", Aalborg University, 2015, 25.
[34] Ibid., 25-26.
[35] Ibid., 26

in graphic design would be captured in distinctive feature description by the modulation scale and described as textured[36].

3) Contextualization

Contextualization is a scale which running from the absence of background to the most fully articulated and detailed background[37].

4) Representation

Representation is a scale from maximum abstraction to maximum representation of pictorial detail. In photography, it is not only sharpness of focus, but also illumination which can reduce the detail. In artwork, a variety of techniques could be ranked on a scale from maximum to minimum detail. The texture can become stylized, rendered by lines which trace the folds in the clothes (example), , and these lines may be many and fine, as in detailed engravings, or few and coarse, as in quick and ready styles of drawing[38].

4) Brightness

The brightness is a radiance from a maximum number of different degrees of brightness to just two degrees. It is black and white, or dark grey and lighter grey, or two brightness values of the same colour.[39]

Brightness values can also contrast to a greater or lesser degree, for example in one picture the difference between the darkest

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[36] Ibid., 26.
[37] Kress and van Leeuwen, *Reading Images. . .,* 161.
[38] Ibid., 161.
[39] Ibid., 162.

and the lightest area (deep blacks, bright whites). In another the difference may be minimal, so that a misty, hazy effect is created[40].

5) Depth in Picture

The Depth in Picture is from absence in depth and to maximally the depth perspective[41]. By the criteria of standard naturalism, the central perspective has highest modality, it is followed by angular-isometric perspective, frontal-isometric perspective, depth created by overlapping only. Again, the perspective can become more than real, as when strong convergence of vertical lines is shown, or a fish-eye perspective is used.[42]

3. Compositional meaning

Compositional meaning is the distribution of information value or the relative emphasis among elements of the image. The principles of composition meaning apply not just to single figures, but also to composite visuals. Visuals which combine text and image, and other graphic elements it on a television or computer screen or on a page, etc[43]. The composition meaning of visual grammar that relates the representational and interactive meanings of the image there are three interrelated systems:

a. Information value

Information value describes the meanings that can be ascribed to individual elements in visual compositions based on their alignment in

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[40] Ibid., 162.
[41] Ibid., 162.
[42] Ibid., 162.
[43] Ibid., 175-177

relation to other elements. It is also for placing of elements (participants and syntagms that relate them to each other and to the viewer) with the specific informational values attached to the various 'zones' of the image, such as: left and right, top and bottom, centre and margin, and triptych.

1) Left and right

Sometimes, we find double-page spreads in magazines, brochure, pamphlet, etc. Particular kinds of meaning are ascribed to elements based on their alignment in relation to the horizontal centre of the composition. Looking at what information is placed on the left and what is placed on the right. Based on the Kress and van Leeuwen, the information on the left side is giving the common information or something that familiar for us. It is called Given. The information which placed on the right side is the detail of information or something new message for us. It is called New[44].

Here, the following figure (fig.2.22), it is the double-page spreads magazine. The left pages contain mostly verbal text, with graphically salient photographs on the right. There is photograph on the left also, but this photo is smaller and it contrast to the photo on the right page. It is a 'fly on the wall' photograph, which does not acknowledge the presence of the photographer, nor therefore that of the viewer.

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[44] Ibid., 181.

The gold mining is Given, and the fact that women can engage in it, and that you (the reader) should identify with such 'tough' women, it is New issue of the message.

*(figure 2.22: Gold-diggers (Australian Women's Meekly, November 1987))*

2) Top and bottom

Beside horizontal composition, top and bottom dimension applies to compositions that are structured along the vertical axis. The composition top is represented Ideal. The bottom composition is represented Real information. Ideal means that information "idealized or generalized essence". The Real means that information is presented more specific or detail information, more 'down-to-earth' information (e.g. photographs as documentary evidence, or maps or charts), or more practical information (e.g. practical consequences, directions for action).[45]

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[45] Gunther Kress & Theo van Leeuwen, *Reading Image. . .,*186-187.

As with the Given and New, the Ideal–Real structure can be used in the composition both of single images and of composite texts such as layouts. In the figure below (fig. 2.23) a photo which may have been taken in India. The left of the figure, as its Given (a map of India). A young mother, carrying a baby, occupies, by herself, the top section of the vertically composed photo, as a 'Third World' Madonna with child. The bottom section showed a group of women and children, they were sitting on the ground who tightly packed together. The young mother looked at this group with a worried expression on her face. In this way, the figure as a whole expresses a contradiction between the deep-rooted Ideal of motherhood and the Real of overpopulation.

Immediately below the photo it can be found a collage of newspaper headlines ('India struggles against overpopulation', 'Unemployment nightmare in India') as Real (the newspaper as source of hard facts, of evidence) with respect to the more symbolic, idealized and emotive representation of the problem in the figure.
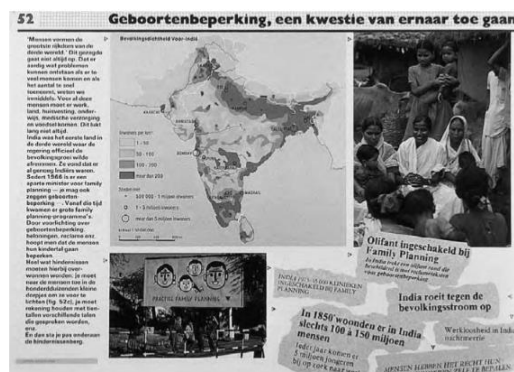
(figure 2.23: Overpopulation (Bols et al, 1986))

3) Centre and margin

Visual composition can be structured along the dimensions of centre and margin. It is placing one element in the middle and the other elements around it. It referred to the central element as "Centre" and to the elements around it as "Margins"[46].

For something to be presented as Centre means that it is presented as the nucleus of the information. The Margins are identical or at least very similar to each other which is in the surrounding of the Centre. Marginal elements are represented the Given-New or Ideal-Real information depend on their placement in relation to the central element, which itself functions as Mediator.

The following figure (fig. 2.24), a Buddhist painting in which the central figure is surrounded by a circle of subordinates.


(figure 2.24: Buddhist Painting (Arnheim, 1982))

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[46] Thomas Lamberth Sandbjerg, "*The Meaning of Composition. . .*". 22.

4) Triptych

Triptych is the combination between Given and New with Centre and Margin. The triptychs in modern magazines and newspaper layouts are generally polarized, with a 'Given' left, a 'New' right, and a centre which bridges the two.

The figure below is presented a visual representation of Kress and van Leeuwen's dimensions of information value in visual compositions.

Margin Ideal Given		Margin Ideal New
	Centre	
Margin Real Given		Margin Real New
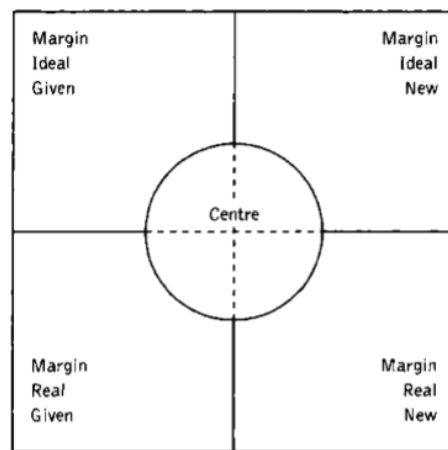
(Figure 2.25: The dimension of visual grammar)

b. Salience

The elements are in the image may be represented more salience than other images. The most salience is made by the most attract or eye-catching for the viewer's attention to different degree. It is realized by such as factors as placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, etc.

1) Foreground or background

The salience in the figure below (fig. 2.26) is the woman (Karin). The salience is placed on the foreground. Because the most eye-catching in the composition is Karin than her brother (Minus) who lying behind her.

(Figure 2.26: Harriet Andersson and Lars Passgard in Through a Glass Darkly (Bergman, 1960))

2) Differences in sharpness

Differences in sharpness is the salience made of different sharp. It can be sharpness than other visual element. Look at the figure above (fig.2.26) Karin is the most salience because she has different sharp. She is sharpness than her brother (Minus) who lying behind Karin.

3) Contrasts in tonal value (or colour)

Contrasts in colour is when the salience is made of the colour with contrast to the background or the other elements. In the figure 2.11, the salience is made of the euro with white colour. It contrasts with the red background and other visual elements.

4) Uses of Pictures

Uses of Pictures is when the salience is made of the picture not text. In the figure 2.26 there is only picture, however the salience is the picture itself by represented Karin.

c. Framing

Framing discusses the relationship between the degree of connectedness and the significance of individuality or differentiation[47]. The presence or absence of framing devices disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense[48].

The figure below (fig. 2.27) is cut into two parts featured by the discontinuous colour of the double door and the empty space in between. In the scene, although the lady is at the centre of the image, the focal point is on the closing door, heightening the diminishing chance[49].

(figure 2.27: Woman running through a door at Tmall's Double Eleven Advertisement)

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[47] Chunyu Hu and Mengxi Luo, "A Multimodal Discourse Analysis . . .", 156-169.
[48] Kress and van Leeuwen, *Reading Images*, 177.
[49] Chunyu Hu and Mengxi Luo, "A Multimodal Discourse Analysis. . .", 156-169.

In addition, beside discontinuous colour of the double door and the empty space between elements there is frame lines in framing. The following figure (fig.29) is the advertisements of 2014 *World Cup.* There are many countries that joined at the 2014 *World Cup.* Every country in the figure 2.28 has the same size with frame lines, which shows that every country in the world has equal statue. All of these flags connects together to show the big unity of the world

(Figure 2.28: Flags of Advertising in World Cup)

B. Cover of Textbook

The cover of textbook is a book's first communication to the reader, it also as a graphic representation of its content[50] and it provides the (potential) reader with a visual summary of the book's contents[51]. By the end of the first decade of the 20th century, the role of the book cover (book jacket) from being representative of its book's contents and began as a marketing tool, and its design

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[50] Ned Drew and Paul Sternberger, *By Its Cover,* (New York: Princeton Architectural, 2005), 8.

[51] Marco Sonzogni, *Re-Covered Rose: A case study in book cover design as intersemiotic translation*, (Amsterdam: John Benjamins B. V, 2011), 4.

received more attention (Lisa Lau and E. Dawson[52] and Ned Drew and Paul Sternberger[53]).

Furthermore, through the 20th century, the book cover has changed not just its role, but its method of production, purpose, and meaning. The primarily of the function of book cover is based on the needs of the industry and 21st century conditions of production and sales, as well as the changing culture of reading and book consumption (including the digital book or e-book)[54].

C. Previous Study

This study area is on the textbook's covers. There are some researchers that conducted the research in the book's covers. They are Yvonne Reed that conducted in the course book's covers and Anna Korepanova conducted research on the bibliography's covers.

Yvonne Reed identified to understand what meanings are offered to readers as entrants into or as established members of communities of practice in the teaching profession and the academy. The researcher used Halliday's systemic functional grammar, Kress and van Leeuwen's grammar of visual design and Berstein's work on pedagogic discourse are drawn on in order to analyse some of the ways in which meanings are made and some meanings privileged over others in the designing, both visual and discursive of the three

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[52] Lisa Lau and E. Dawson Varughese, *Indian Writing in English and Issues of Visual Representation: Judging More Than a Book by Its Cover, (*Basingstoke: Palgrave Macmillan, 2015), 2.
[53] Drew and Sternberger, *By Its* Cover. . ., 20.
[54] Lau and Varughese, *Indian Writing*. . ., 2.

course book prepared for teacher education programmes in South Africa. The subjects consisted of 3 courses books. Two of the course books are from programmes which have received national recognition for excellence in design (LILT and Umthamo I) and another one was designed and co-produced by South African Institute of Distance Education (SAIDE) (Learners and Learning). In general, while the course books designed for pre-service and in-service teacher education differ from policy documents, they also leave traces in the identities of readers as students in the academy and as teachers in classrooms. In south Africa, more pre-service and in-service teacher education students are enrolled in distance learning than in on campus programmes[55].

Anna Korepanova investigated the expressions of the bodily in autobiography through the lens of intermediality. The researcher used the term of gestalt proposed by Rodriguez and Dimitrova and *Practices of Looking by* Sturken and Cartwright to analyse four autobiographical. The researcher analysed four autobiographical texts featuring their authors' photographic images on the book covers. The result showed: (1) from its iconic nature, the photographic images verified the present visual appearances of the authors, thus anchoring the viewers' visual connotations with the celebrities from the public sphere. (2) The cultural meaning of photographs was derived from their indexical meaning as a trace of the real, the up-to-date photographs tie the photographed subjects to our time. (3) Both the narrating voice and the subject on the photograph, which visualises this voice, signify a cause-result connection

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[55] Yvonne Reed, "Making Meaning(s. . .", 45-62.

between the past and the present. The past presented verbally, the present presented visually are bounded in the consequent unity of one book, the intermedial features of which are to be decoded in the mind of the reader. In general, the combined analysis of the performances shows that the emotional status of the audience can be influenced by establishing intimacy. Ultimately, intimacy created by the two media together seems to enhance both the effect of autobiographical 'truth' and the effect of photographical 'truth'. The text and the image mutually reinforce each other[56].

In addition, this study area is on the visual grammar theory proposed by Kress and van Leeuwen. Visual grammar theory has been studied in many subjects. In the following studies are applied of visual grammar theory by other researcher. Fang Guo and Xiaowen Feng and Chunyu Hu and Mengxi Luo.

Firstly, Fang Guo and Xiaowen Feng identified and analysed how semiotics acts effectively to realize the real business purpose to reflect the unique significance of multimodal discourse analysis. They analyzed the 2014 Brazil World Cup advertisements used visual grammar proposed by Kress and Van Leeuwen from the perspective of representational meaning, interactive meaning and compositional meaning. The main findings of this research as follows: (1) for representational meaning, the relations of participants and objects can be reflected by analysing the figure. And the settings can be shown by the size, contrast, colour and distance. An advertisement can be expressed by the speech mode and text mode, which embodies the respective process to get the

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[56] Anna Korepanova, Judging a Book. . ., 1-60.

association of the representational meaning. (2) For interactive meaning, it included three parts to finish its whole meaning as follows: location, touch and feelings. According to the distance of far or near, they could easily judge the importance of the objects. When the listeners met the related objects, it would express the information by many ways. Thus, it could be expressed by the direct and indirect aspect. Thus, it could greatly improve the understanding of the classic advertisement. (3) For compositional meaning, they could easily found the important information by seeing the notable signs in the figure. The writer put the background, theme and symbol carefully into an advertisement in order to express the value of the business product. In conclusion, the research was meaningful and it was a new potential field to have a further explore and to make a systemic analysis for advertisements[57].

Second, Chunyu Hu and Mengxi Luo investigated how visual components serve as a huge attraction to the viewers and effectively justifies the consumption behaviour by appealing to the cultural and social state. Hu and Luo used visual grammar theory proposed by Kress and van Leeuwen by analysing representational, interactive and compositional meaning presented in the advertisement of T'mall's Double Eleven Advertisement. They used the T'mall Double Eleven advertisement launched in 2014. The findings of the research was: multimodal components played important roles in the justification of Double Eleven Shopping Carnival, the advertisement reflected the spirit and motivation of the carnival, as well as current social state. It also sheded some

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[57] Guo and Feng, "A Multimodal Discourse Analysis", 59-69.

light on raising the awareness of consumers by presenting how advertisement producers practice psychological manipulation on the viewers. In conclusion, the influence of culture affects the applicability and authenticity of visual grammar, the inherent insufficiencies of visual grammar also need improvement, and the advertisement produced by T'mall serves as a good example in terms of academic research[58].

In addition, there are several researches that conducted of visual grammar in representational meaning only. They are Yunru Chen and Xiaofang Gao which conducted research on movie posters and Jing Yang and Yi Zhang conduceted the research in English editrials in *The Economist*.

Firstly, Yunru Chen and Xiaofang Gao investigated semiotic tools function in realizing the representational meaning of movie posters. The research used grammar of visual design proposed by Kress and van Leeuwen to interpret visual composition from representational meaning. The research used seven movie posters. The findings of the research was: every dimension of representational meaning is illustrated adequately by examples of six movie posters with distinctive features, a systemic and comprehensive explanation is given on how semiotic tools function jointly in realizing representational meaning of a movie poster, and it was proved that the representational meaning reveals the internal relations of the represented visual elements of movie posters. In conclusion, it was proved that representational meaning was realized to reflect the internal relationship of represented participants in movie posters. Accurate

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[58] Chunyu Hu and Mengxi Luo, "A Multimodal Discourse Analysis . . .", 156-169.

interpretation of representational meaning of a poster was the prerequisite to appropriate prediction of the movie story, and was also indispensable to the sound understanding of the theme and keynote of a movie. The key to uncovering representational meaning was the recognition and analysis of every dimension of narrative process and conceptual process which may possibly exist in a poster[59].

Secondly, Jing Yang and Yi Zhang conducted a multimodal discourse analysis of English editorials in the Economist from ideational aspects (Halliday's theory). The study of ideational aspect focuses on factors such as participants, processes (action, reactional, etc.), circumstance, etc. The analysed focused on English Editorials in The *Economist*. The findings revealed that the pictures' functions in meaning interpretation and explained the relations between the pictures and the verbal texts. English editorial discourses usually possessed multimodal characteristics displayed by two semiotic modes (visual mode and verbal mode). English editorials give almost equal weight to both their pictures and verbal texts. Since English editorials are mainly to explain, to judge and to comment on hot issues, both their pictures and verbal texts coexist and integrate with each other to accomplish these tasks. Thin conclusion, pictures as an important component of English editorials, also can encourage and help readers to actively and effectively understand editorials' main ideas and attitudes[60].

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[59] Yunru Chen and Xiaofang Gao, "Interpretation of the Representational Meaning. . .", 346-350.
[60] Jing Yang and Yi Zhang, "Representation Meaning. . .", 2564-2575.