

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents the review of some related literature. There are visual grammar, leaflet, and compositional meaning.

A. Visual Grammar

Visual grammar theory is one of the multimodal discourse analyses. This theory is proposed by Kress and van Leeuwen in 1996. It is based on Halliday's social semiotics and systemic functional grammar. Visual grammar focuses on the study of visual images. In addition, Kress and van Leeuwen believe images can represent meaning and it also gives a concept to describe the elements of images and analyse how these elements used to create a representational meaning, an interactive meaning, and a compositional meaning.⁸

1. Representational meaning

Representational meaning relates to the relationship between images. Kress and van Leeuwen have distinguished it into two kinds, narrative images and conceptual images. Narrative process includes four processes: action process, reactional process, speech and mental process, and conversational process. On the other hand, conceptual process contains three processes: classificational process, analytical process, and symbolic process. Narrative process described the speech mode from the actions and

⁸ Kress, *Reading*, 41.

things. Besides, conceptual process represents participants in terms of types, structure and meaning.⁹

2. Interactive meaning

According to Kress and van Leeuwen, the interactive meaning refers to the language as the action of people doing. It includes three aspects: contact, social distance, and attitudes. Contact is divided into direct contact and indirect contact. Direct contact means telling information to the audience by eye contact. While indirect contact refers to tell information by other ways. The social distance means to the position of taking photos of the represented participants. It distinguishes into far and nearly. In attitude, there are three features: participant, picture, and colour.¹⁰

3. Compositional meaning

According to Kress and van Leeuwen, compositional meaning is related to the representational meaning and interactive meaning. It uses to deliver the whole meaning on multimodal text through three interrelated systems. Those are information value, framing, and salience. Information value relates to the placement of the image. It can be left-right, top-bottom, and centre-margins. Framing refers to the connection or separation of the different

⁹ Ibid., 45.

¹⁰ Ibid., 116.

components on the page. The last is salience means as the most eye catching element in the page.¹¹

B. International Conference Leaflet

Leaflets (or flyers or handbills) according to Fort are single sheet print materials. The usual size for leaflets intended for posting is 8.5" x 11". Leaflets are a relatively easiest way to reach a localized group of people. As they are only single sheet prints, they can be printed or attach on the website. There are some of the used of leaflets such us international conference announcements.¹²

An international conference leaflet is a piece of paper which is informing about the international conference event. An international conference is defined as a platform to share recent and innovative ideas with a group of people from all around the world using a PowerPoint presentation or foster presentation. Usually an international conference takes several days which is having different session a day. On an international conference people with same background of knowledge discuss particular topic. On the other hand, some conference might be organized as multidisciplinary.¹³

C. Compositional Meaning

Compositional meaning in visual grammar is related to the representational meaning and interactive meaning of the image to each

¹¹ Ibid., 175.

¹² Guo, "A Multimodal., 60.

¹³ "What is an International Conference all about and its impacts", *Conference Alerts*, <https://www.conferencealerts.in/blog/what-is-an-international-conference-all-about-and-its-impacts/>, accessed on 31st March 2018.

other through three interrelated systems.¹⁴ Those three systems are information value, salience and framing. Kress and van Leeuwen believe that different compositional arrangement of those visual components realise different meaning. Simply we can say, changing the layout would completely change the relation between written text and image and the meaning of whole. It can be concluding that compositional meaning analysis is used to represents the meaning of the composition on the multimodal text.

1. Information value

Kress and van Leeuwen state the concept of information value refers to the meaning on individual element based on its position and relation to others in visual compositions. The placement of the image can be specified into left and right, top and bottom, centre and margin, and triptych as examples below¹⁵:

a. Left and right

Figure 2.1. Left-right



Figure 2.1 is example of left-right arrangement. The pages are from Australian Women Magazine in 1987. Based on Kress and

¹⁴ Kress, *Reading.*, 177.

¹⁵ Ibid.

van Leeuwen analysis (2006), the right pages are emphasized by big and stand out photograph. While the left pages generally contain verbal text and a photograph on the right.

In addition, Kress and van Leeuwen state that the left side is called as given while the right side is called as new. Given refers to something the viewer already knows, as a familiar point of the message. New means as something which is not yet known, or perhaps not yet agreed by the viewer, or as something to which the viewer must pay special attention. In this case, the given is gold mining while the new is women who interested in it.

b. Top and bottom

Figure 2.2 Top-bottom



Figure 2.2 is example of the combination of top and bottom structuring. It is from cover of Intermon Oxfam magazine in 2012. It is about coffee bean produced by a fair trade on NGO. Following Kress and van Leeuwen compositional analysis, Lirola and Castejon describe the top image as ideal information while the bottom is real information.¹⁶

¹⁶ Lirola, "Multimodal.", 101.

For something ideal means that it is presented as the idealized or generalized point of the information. The Real is presents more specific information.¹⁷ The top side shows the image of two women who is smiling with shining faces. Meanwhile, the bottom information in this case is the beans coffee.

c. Centre and margin

Figure 2.3 Centre-margin



The next pattern from information value is centre and margin. Figure 2.3 is the example of it. It from a tourism studies textbook by Prosser. Kress and van Leeuwen explain a man who is walking while bring a bag is placed as the centre of the page. Meanwhile, the text boxes around him as the margin.¹⁸

Kress and van Leewuen state, if a visual composition placed as the centre and others placing around it, it refer to the central element as centre and to the elements around it as margins. For something to be presented as centre refers as the main part of the information to which all the other elements are in some sense subservient.

¹⁷ Kress, *Reading.*, 186.

¹⁸ *Ibid.*, 196.

d. Triptych

Figure 2.4 Triptych

The fourth arrangement of information value is triptych. In Kress and van Leeuwen book, *Reading Image*, triptych is the combination of given-new with centre-margin. Figure 2.4 is the example of triptych.

Figure 2.4 is example of vertical triptychs. The triptych is from the University of Oxford website. It can be interpreted as a simple Margin–Centre–Margin structure. There is some polarization in that the top image is a ‘long shot’ and the bottom image a close up.¹⁹

2. Saliency

The concept of saliency based on Kress and van Leeuwen refers to the most eye catching element. There are six ways to represent the saliency. There is foreground, background, tonal contrast, colour contrast, representation, and font.²⁰

¹⁹ Ibid., 199.

²⁰ Ibid., 202.

a. Foreground

Figure 2.5 Foreground

Foregrounding is the part of view or image nearest to the reader. On the figure 2.5, image of the woman is placed as the foreground.²¹

b. Background

Figure 2.6 Background

Background relates to the picture which is setting for the main figure. In the figure 2.6, the background is the image of a mountain and a lake.²²

c. Tonal contrast

Figure 2.7 Tonal contrast

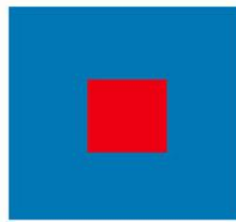
²¹ Ibid., 176.

²² Lirola, "Multimodal.", 94.

Tonal contrast relates to the general effect of colour or of light shade on the picture. For instance, borders between black and white on the figure 2.7.²³

d. Colour contrast

Figure 2.8 Colour contrast



Colour contrast refers to the contrast between strongly saturated and soft colour, for example red and blue in figure 2.8.²⁴

e. Representation

Figure 2.9 Representation



Representation refers to the mark or character or image to represents something. Figure 2.9 is example of representation. The acronym “IO” represents Intermon Oxfam magazine.²⁵

f. Font

Figure 2.10 Font



²³ Kress, *Reading.*, 202.

²⁴ Ibid.

²⁵ Lirola, “Multimodal.”, 94.

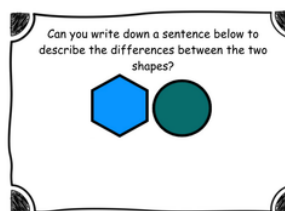
Font refers to a set of letters in a particular type, size, and colour. The most salient element is the acronym “IO”. The acronym “IO” appears in green.²⁶

3. Framing

Kress and van Leeuwen state framing is used describe the relationship between each element to others. It can be connected or disconnected. Elements that are connected, they suggest, are likely to be interpreted as expressing some meaning as a collective. Elements that are disconnected, on the other hand, are less likely to be interpreted as belonging together and appear rather as separate carriers 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.²⁷

a. Differences of shape

Figure 2.11 Differences of shape



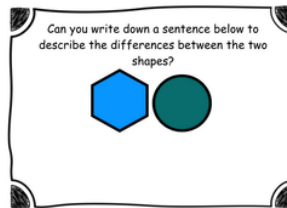
²⁶ Ibid.

²⁷ Kress, *Reading.*, 203.

A difference of shape refers to the differences of forms on the multimodal document. On the figure 2.11 there are two shapes, hexagon and circle.²⁸

b. Differences of colour

Figure 2.12 Differences of colour



A difference of shape refers to the different colour on the multimodal document. On the figure 2.12, there are two different colours: blue and dark grey.²⁹

c. Similarities of shape

Figure 2.13 Similarities of shape



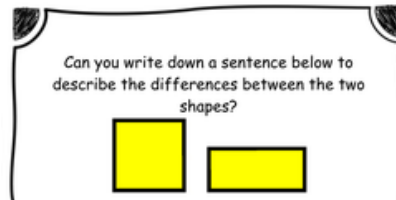
A similarity of shape refers to the similarity of forms on the multimodal document. Figure 2.13 show every country flag in this picture has the same size and same square shape.³⁰

²⁸ Ibid., 209.

²⁹ Ibid.

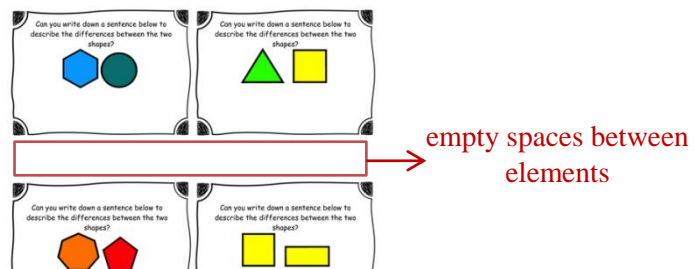
³⁰ Guo, "A Multimodal., 67.

d. Similarities of colour

Figure 2.14 Similarities of colour

A similarity of shape refers to the similarity of colour on the multimodal document. On the figure 2.14, both shapes use yellow colour.³¹

e. Empty spaces between elements

Figure 2.15 Empty spaces between elements

f. Vector

Figure 2.16 Vector

On the figure 2.16, vector is represented by the vertical line.³²

³¹ Kress, *Reading.*, 209.

³² Ibid.