

## CHAPTER II

### REVIEW OF RELATED LITERATURE

In previous chapter, the researcher has discussed about the research problems and its objectives. This chapter discusses about the theoretical frameworks underpinning this research.

#### A. The Definition of EFL Textbook

Buckingham in Tarigan stated, "Textbook is a learning media which is used in schools and colleges to support a teaching program." According to Tarigan, textbook is a lesson book in specific field of study, which is a standard book written by the experts in that field according to the instructional purpose, completed by suitable teaching media which is easy to be understand by the users in schools or college.<sup>1</sup> Therefore, textbooks are also commodities political object, and cultural representations.

On the other hand, textbook are the site and result of struggles and compromise in order to determine how and by whom they will be produced, how and by whom the contents will be selected, how and by whom they will be distributed and how the teachers and the students use them. According Sitepu, textbook is all book used in the teaching and learning process, including working book, modules, and reference book. Textbook is also the main source of cultural knowledge in language teaching and learning.<sup>2</sup>

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<sup>1</sup>Henry Guntur Tarigan, *Membaca Sebagai Suatu Keterampilan Berbahasa* (Bandung: Angkasa, 1990), 13.

<sup>2</sup>B.P Sitepu, *Penulisan Buku Teks Pelajaran*, (Bandung:PT. Remaja Rosdakarya, 2012), 20.

Whereas according to Sitepu, textbook has functions for student as manual instructor in studying, and for teacher as direction to teach a lesson.<sup>3</sup>

The student uses textbook as the main source for:

1. Preparing the student as individual or group before the teaching and learning process in the class.
2. Interacting in the class teaching and learning process.
3. Doing the assignments given by the teacher
4. Preparing the student for the test or formative and summative examination

Whereas for the teacher, textbook used as the source for:

1. Making teaching design
2. Preparing the other learning source
3. Developing contextual learning source
4. Giving the assignments
5. Arranging evaluation materials

## **B. The Definition of Procedure Text**

Usually we found many kinds of the text used on the textbooks, like as: narrative text, recount text description text and procedure text. Procedure text is an instructional text that describes how to make something or how a series of sequenced steps or phases. According Mark and Kathy Anderson procedure text as a piece of text that tells the readers how to do something. It

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<sup>3</sup> B.P Sitepu, *Penulisan Buku Teks Pelajaran*, (Bandung:PT. Remaja Rosdakarya, 2012), 21.

is to provide instructions for making something, doing something or getting somewhere.<sup>4</sup>

As the explanation above, procedure text is defined as an explanation text, tells or shows someone to do something, to make something and to get some places that following the steps or instruction.

### **C. Multimodal Discourse Analysis**

Multimodal discourse analysis is to analyze how several or all of the different semiotic modes intertwine together to create a unified text or communicative event. The premise of multimodal discourse analysis is that in many domains of contemporary writing, textual structure is realized, not by linguistic means, but visually, through layout, color, and typography both at the level of the clause and at the level of discourse. Actually multimodal discourse analysis has become a new trend in the studies of discourse analysis, for it focuses upon the complete communicative aspects of discourse that emerge within interaction. There are many ways to do multimodal discourses analysis, such as content analysis, conversation analysis and social semiotic analysis.<sup>5</sup> Different perspectives can be taken to analyze them, for example, layout, modality, typography, color, genre, discourse, style and so on are the angles we can choose to do multimodal discourse analysis.

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<sup>4</sup> Mark Anderson and Kathy Anderson, *Text types in English 3*, (South Yarra: Mcmillan Education Ltd, 1998), 28.

<sup>5</sup> Van Leeuwen & Carey Jewitt, *The Handbook of Visual Analysis*, (SAGE 2001), 113.

## **D. Visual Grammar**

Visual grammar is the theory that the role of the placement of image. How the image display in cover, advertisement, brochure, and so on to attract the people. In 1996, Gunther Kress and Theo van Leeuwen introduce the visual grammar framework on their books (*Reading Images the Grammar of Visual Design*). Kress and van Leeuwen develop the theory about visual grammar from Halliday's theory (systemic functional linguistics).

Gunther Kress and Theo van Leeuwen adopted the theory of visual grammar from Michael Halliday of the theoretical notion of 'metafunction'. There are three 'metafunction' based on Michael Halliday: ideational, the interpersonal and the textual. From that theory, Kress and van Leeuwen used different term in the same subjects. They divided the theory of visual grammar into three: representational instead of ideational, interactive instead of interpersonal, and compositional instead of textual.<sup>6</sup>

### **1. Representational meaning**

Kress & Van Leeuwen point of view, the representational significant refers to how semiotic systems display physical object and relations between them outside the representational system or in the context of a culture. It is related to the internal relations between the represented players, things, the natural action they perform as well as the setting of the circumstance.<sup>7</sup>

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<sup>6</sup> Gunther Kress and Theo van Leeuwen, *Reading Image "the grammar of visual design"*, second edition (London and New York: Routledge Taylor and Francis group, 2006), 41.

<sup>7</sup> *Ibid.*, 47.

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).<sup>8</sup>

The representational meaning of visual grammar can be divided into two types: 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.<sup>9</sup>

a. Narrative process

Narrative process refers that when participants are connected by a vector, they are represented as doing something to or for each other". Such kind of vector patterns focus on illustrating "unfolding actions and events, processes of change, transitory spatial arrangements". Vectors are usually created by an oblique line which is formed by the represented elements.<sup>10</sup>

As the example; figure 2.1 show the man in green cloth pushes the cart with his hands the other man pulls the cart. His outstretched

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<sup>8</sup> 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.

<sup>9</sup> Ibid., 350.

<sup>10</sup> Gunther Kress and Theo van Leeuwen, *Reading Image "the grammar of visual design"*, First edition (London and New York: Routledge Taylor and Francis group, 1996), 57.

arms and hands form a vector. Actually, vectors can be reflected by various ways, such as human bodies or tools in action.



**Figure 2.1 Narrative process**

Many kinds of vectors, number and kind of participants included in visual images, different kinds of narrative processes could be distinguished. It is mainly concerned with action, experience and events, mainly including 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.<sup>11</sup> Based on the types of vector and the number and kind of participants involved, narrative process can be classified into three sub-processes: action process, reaction process, as well as speech, mental process and circumstances.

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<sup>11</sup> Yunru Chen and Xiaofang Gao, Interpretation of the Representational Meaning of Movie Posters from the Perspective of Multimodal Discourse Analysis, *ICELAIC*, (2014), 346-350.

### 1) Action process

In narrative process, one participant from which vector departs is named "Actor". If visual images only include one participant, it is usually an Actor. The process is non-transactional in which action has no Goal and "is not 'done to' or 'direct at' anyone or anything".<sup>12</sup> However, the transactional structure consists of both Actor and Goal. Goal is "The participant at whom or which the vector is directed".<sup>13</sup>



**Figure 2.2 Action process**

Figure 2.2 shows clearly that both of them are talking something, and the woman on the left talking while she make some gesture (action/do something). The gesture of the woman on the left is formed vector so he is an actor. She does gesture to her friend while they are talking.

### 2) Reactional process

The process is reactional in which "The vector is formed by an eye line (Eye contact), by the direction of the view of one

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<sup>12</sup> Gunther Kress and Theo van Leeuwen, *Reading Image "the grammar of visual design"*, First edition (London and New York: Routledge Taylor and Francis group, 1996), 63.

<sup>13</sup> Ibid., 64.

or more of the represented participants". It contains two components: reactor and phenomena. Reactor is one who conducts the looking behavior. It could be human or a human-like animal. Phenomenon is “the participant at whom or which the reactor is looking”.<sup>14</sup>



**Figure 2.3 Reactional process**

When the vector is formed by the eye line of the represented participants, the process is named reactional Look at the figure 2.3 and the way they look each other (eyeline) it calls as reactional process. On the figure 2.3 there are two represented participants, a man and a woman, standing away from each other with no body contact but at the same time, looking at each other intently. Their eye line forms a vector which creates a reactional process, in which the two represented participants both serve as the reactors and the phenomena interchangeably.<sup>15</sup>

<sup>14</sup> Ibid., 67.

<sup>15</sup> 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), 347.



### 3) Speech and mental process

Speech process and mental process typically refers to oblique protrusions of thought balloons or dialogue balloons used to connect a human being (or an animal) with his or her inner mental process or speech in comic strips. The participant who emanates the balloons is called sensor (in the case of a thought balloon) or speaker (in the case of the dialogue balloon).<sup>16</sup>



**Figure 2.4 Speech process and mental process**

On the figure 2.4 shows clearly that the speech and mental process by presenting various opinions between people. It can be seen by the dialogue balloons that appeared at the above them.

### 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. They are circumstances which are calssified into

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<sup>16</sup> Yunru Chen & 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 (ICELAIC 2014)*, 347-348.

setting (locative circumstance), tools (circumstance of means), and circumstance of accompaniment.<sup>17</sup>



**Figure 2.5 Circumstance**

On the picture above, we can see that the picture clearly focus on the man who wear suit, and the background is setting soft. He deliver attitude to the audience with his hand and eyes. It means his hand and eyes are circumstance of means.

b. Conceptual process

Conceptual process represents participant in terms of their more generalized and less stable and timeless essence, in term class, or structure of meaning. Conceptual meaning can be categorized into classification process, analytical process, and symbolic process.<sup>18</sup>

1) Classification process

Classificational process represents participants are related to each other in terms of taxonomy, among which several

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<sup>17</sup> Jing Yang & Yi Zhang, *Representation Meaning of Multimodal Discourse a Case Study of English Editorials in the Economist*, Theory and Practice in Language Studies, ISSN 1799-2591 Vol. 4, No. 12, December 2014, 2568.

<sup>18</sup> Chunyu Hu & Mengxi Luo, *A Multimodal Discourse Analysis of Tmall's Double Eleven Advertisement*, English Language Teaching; Vol. 9, No. 8 ISSN 1916-4742 E-ISSN 1916-4750 (Cina: Canadian Center of Science and Education, 2016), 156-159.

participants play the part of subordinates while at least one other acts as the superordinate.

It categorized into two kinds: covert taxonomy and overt taxonomy. As viewers could figure out the superordinate from the similar features visually existing between subordinates or only verbally in the accompanying text, this structure is covert taxonomy.

- a) Networks: The network is modeled on a form of social organization which is a vast labyrinth of intersecting local relations in which each node is related in many different ways to other nodes in its immediate environment, but in which it is difficult, if not impossible, to form a coherent view of the whole.
- b) Flowcharts are modeled on the principle of authoritatively prescribed, structured, goal-oriented activity.
- c) Taxonomy is modeled on a static, hierarchical organization in which everything has its pre-ordained place in a grand scheme unified by a single source of authority.
  - Covert taxonomy is when structure connects participants with each other by equal distance when these participants are in same size and the same direction towards the horizontal and vertical axe.

➤ Overt taxonomy is one participant would be superordinate for some of other participants while it also would be subordinate with respect to others.

## 2) Analytical process

A number of analytical processes in which each child is Carrier in relation to a number of (prototypical, 'essential') Possessive Attributes (skin colour, colour and kind of hair, colour of eyes, items of clothing) attributes which create visual concepts of their different ethnicities.<sup>19</sup>

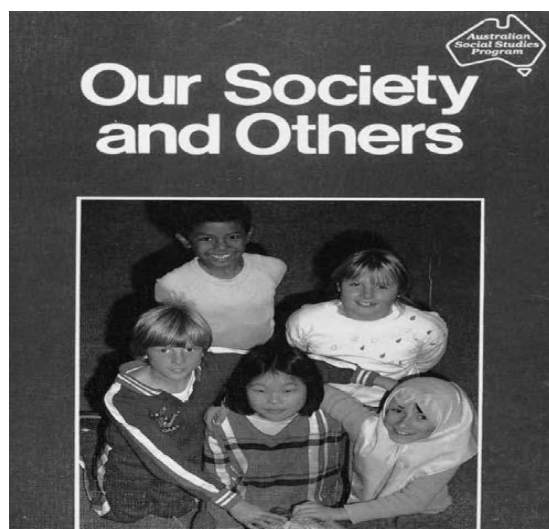
## 3) Symbolic process

Symbolic attribute process in which the globe is a conventional symbol with strong associations. It is placed in the foreground of the picture, and two of the children touch it with a gesture which cannot easily be interpreted as an action other than one that draws the viewer's attention to the globe. The children are thus shown to be part of the world, a microcosm of the world in Australia.<sup>20</sup>

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<sup>19</sup> Gunther Kress & Theo van Leeuwen, *Reading Image "the grammar of visual design"*, second edition (London and New York: Routledge Taylor and Francis group, 2006), 108.

<sup>20</sup> Ibid.



**Figure 2.6 Symbolic process**

## **2. Interactive meaning**

Interactive meaning is how the people who produce and make sense of images in the context of social communication in which to different degree and in different ways. Here, it regulated what may be said with images, how it should be said, and how it should be interpreted.

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.<sup>21</sup> As the example is the picture of the magazine.

Interaction meaning has four elements: contact, social distance, attitude, and modality. Contact, which discusses the demand or offer relation between represented participant and viewer, convey meaning

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<sup>21</sup> Ibid., 114.

through ‘demands’ and ‘offer’. Social distance represents social relations between the producer, the viewer and the represented participant, which is realized by size of frame. Attitude, which classifies images into subjective and objective ones, is deemed naturally neutral yet altered by angle. Modality, which comes from linguistics and refers to the truth value or credibility of (linguistically realized) statements about the world, explores the role of modality markers including colour saturations, colour differentiation, colour modulation, etc.<sup>22</sup>

a. Contact

Contact is order, even if it is only on an imaginary level. In addition there may be a further vector, formed by gesture in the same direction, as in figure. This creates a visual form of direct contact with the viewer.

1) Demand is the producer tries to do something to the viewer.

When the picture look directly to the viewer. Look at figure 2.7 as an example of demand.



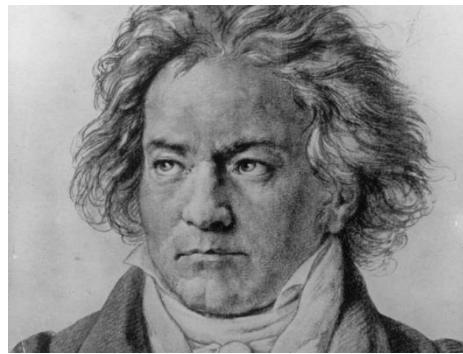
**Figure 2.7 Demand**

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<sup>22</sup> Chunyu Hu & Mengxi Luo, *A Multimodal Discourse Analysis of Tmall's Double Eleven Advertisement*, English Language Teaching; Vol. 9, No. 8 ISSN 1916-4742 E-ISSN 1916-4750 (Cina: Canadian Center of Science and Education, 2016), 156-159.

2) Offer is when the image may also address the viewer indirectly.

In this case, offer the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case.<sup>23</sup> If there is no direct eye contact between the represented participants and viewers, the image is referred to as an “offer”. Look at figure 2.8 as an example of demand.



**Figure 2.8 Offer**

b. Social distance

Social distance is based on the positions of the photography is taking photo of the represented participants.<sup>24</sup> ‘Far social distance’ is ‘the distance to which people move when somebody says “Stand away so I can look at you” ‘business and social interaction conducted at this distance has a more formal and impersonal character than in the close phase’. ‘Public distance’, finally, is anything further than that, ‘the distance between people who are and

<sup>23</sup> Gunther Kress & Theo van Leeuwen, *Reading Image “the grammar of visual design”*, second edition (London and New York: Routledge Taylor and Francis group, 2006), 119.

<sup>24</sup> Fang Guo & Xiaowen Feng, “A Multimodal Discourse Analysis of Advertisements-Based on Visual Grammar”, *Journal of Arts & Humanities*, Vol. 6 ISSN: 2167-9045 (2017), 64.

are to remain strangers?. These judgments apply, of course, inside a particular culture, and Hall cites many examples of the misunderstandings which can arise from intercultural differences in the interpretation of distance.

1) Size of frame

a) Close-up there two types:

- Close shot: shows head and shoulders of the subject.

Look at figure 2.9 as an example of close shot.



**Figure 2.9 Close shot**

- Very Close shot (Extreme/Big): less than that. Look at figure 2.10 as an example of very close shot.



**Figure 2.10 Very close shot**

b) Medium Shot: cut of the subject approximately at the knees.



- Medium Close shot: cut of the subject approximately at the waist up. Look at figure 2.11 as an example of medium close shot.



**Figure 2.11 Medium close shot**

- Medium Long Shot: full features. Look at figure 2.12 as an example of medium long shot.



**Figure 2.12 Medium long shot**

- c) Long Shot: half of the height of the frame.
- Very Long Shot: wider than half of the height of the frame.<sup>25</sup> Look at figure 2.13 as an example of very long shot.

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<sup>25</sup> Larissa D'Angelo, "Creating a Framework for the Analysis of Academic Posters", ISSN 2040-346 Vol. 2 (2010) 43.



**Figure 2.13 Very long shot**

c. Attitude

Attitude discusses the relationship between represented participants and viewers, and the perspective system is aware of the "attitude," which is often socially determined, usually acknowledged by the selection of angles. The selection of angles, 'points of view', implies the possibility of expressing subjective attitudes toward represented, human or others.<sup>26</sup>

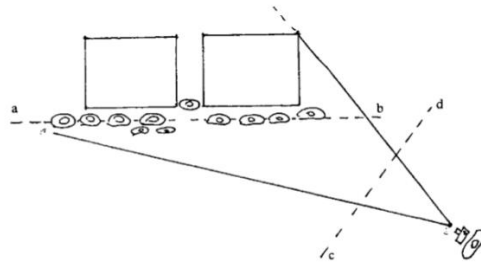
1) Perspective:

a) Horizontal: forms either a frontal or an oblique point of view, which respectively signifies different degree of involvement or detachment.

- Frontal: when the photographer has situated himself or herself in front of the objects. Look at figure 2.15 shows how the position of the photographer from which the photo was taken form front of angle on the line. Look at figure 2.14 as an example of frontal.

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<sup>26</sup> Gunther Kress & Theo van Leeuwen, *Reading Image "the grammar of visual design"*, second edition (London and New York: Routledge Taylor and Francis group, 2006), 140-143.

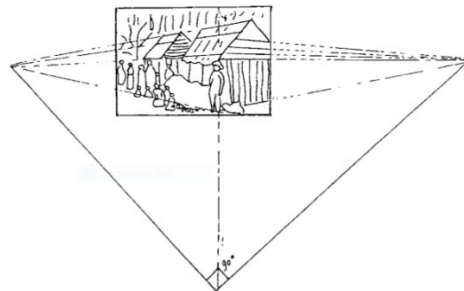


**Figure 2.14 Photographer's position taken frontal angle**



**Figure 2.15 Frontal**

- Oblique: when the photographer has not situated himself or herself in front of the objects, but the photographer photographed them from the side. Look at figure 2.17 shows how the position of the photographer from which the photo was taken form a  $90^\circ$  angle on the line drawn through the closest corner of the house. Look at figure 2.16 as an example of oblique.



**Figure 2.16 Photographer's position taken an oblique angle**



**Figure 2.17 Oblique**

b) Vertical: realized by camera height and signifies different degree of power.<sup>27</sup>

## 2) Colour

So far we have discussed the role of color as a marker of naturalistic modality, in terms of three scales:

- a) Colour saturation, a scale running from full colour saturation to the absence of colour that is, to black and white.
- b) Colour differentiation, a scale running from a maximally diversified range of colours to monochrome.
- c) Colour modulation, a scale running from fully modulated colour, with, for example, the use of many different shades of red, to plain, unmodulated colour.<sup>28</sup>

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<sup>27</sup> Ibid., 133-143.

<sup>28</sup> Ibid., 160.

### 3) Contextualization

Contextualization, a scale running from the absence of background to the most fully articulated and detailed background.<sup>29</sup>

### 4) Representation

Representation is from maximum abstraction to maximum representation of pictorial detail.<sup>30</sup> An image may show every detail of the represented participants: the individual strands of hair, the pores in the skin, the creases in the clothes, the individual leaves of the tree, and so on, or it may abstract from detail to a greater or lesser degree. Again, there is a point beyond which a further increase of detail becomes ‘hyper-real’ and hence lower in modality from the point of view of ‘photographic’ naturalism. Similarly, in discussing decontextualization, above, we have pointed out that reduced representation of detail may form one of the ways in which the modality of backgrounds, of what is ‘distant’, is lower than the modality of the foreground (there is a parallel here with the lower modality of the past tense in language).<sup>31</sup>

### 5) Brightness

Brightness is radiance from a maximum number of different degrees of brightness to just two degrees: black and

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<sup>29</sup> Ibid., 161.

<sup>30</sup> Ibid., 161.

<sup>31</sup> Ibid.

white, or dark grey and lighter grey, or two brightness values of the same color.<sup>32</sup> Brightness values can also contrast to a greater or lesser degree: in one picture the difference between the darkest and the lightest area may be very great (deep blacks, bright whites), in another the difference may be minimal, so that a misty, hazy effect is created. The paintings of Rembrandt are interesting from this point of view, in part because his use of illumination and brightness is often invoked as a paradigm example of naturalism, and in part because of the way his subtle divergences from naturalism often acquire ideational functions, in a broadly allegorical sense.<sup>33</sup>

#### 6) Depth in Picture

Depth in Picture is from absence in depth and to maximally depth perspective.<sup>34</sup> By the criteria of standard naturalism, central perspective has highest modality, followed by angular-isometric perspective, followed by frontal-isometric perspective, followed by depth created by overlapping only. Again, perspective can become 'more than real', as when strong convergence of vertical lines is shown, or a 'fish-eye' perspective is used.<sup>35</sup>

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<sup>32</sup> Ibid., 162.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

### 3. Compositional meaning

Compositional meaning is the distribution of information value or the relative emphasis among elements of the image<sup>36</sup>. The principles of composition apply not just single pictures, but also to composite visuals, visuals which combine text and image, and other graphic elements, be it on a page or on a television or computer screen. The composition of visual grammar that relates the representational and interactive meanings of the image there are three interrelated systems:

#### a. Information value

Information value describes meanings that can be ascribed to individual elements in visual compositions based on their alignment in 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, center and margin, and triptych.

#### 1) Left and right

“Given” is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message. For “New” is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, therefore as something to which the viewer must pay special attention.

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<sup>36</sup> Susan Roberts and Robyn Philip, The grammar of visual design, *Australasian Journal of Educational Technology*, 22(2), (2006), 209-228.

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, is New, the message, the ‘issue’. Look at figure 2.18 as an example of left and right.



Figure 2.18 Left and right

## 2) Top and bottom

“Ideal” means that it is presented as the idealized or generalized essence of the information, therefore also as it’s, ostensibly, most salient part. The “Real” is then opposed to this in that it presents more specific information (e.g. details), 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).

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 picture. Look at figure 2.19 as an example of top and bottom.



Figure 2.19 Top and Bottom

### 3) 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”.

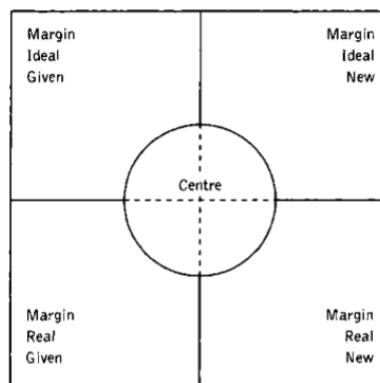
For something to be presented as Centre means that it is presented as the nucleus of the information to which all the other elements are in some sense subservient. The Margins are these ancillary, dependent elements. In many cases the Margins are identical or at least very similar to each other. The following picture a Buddhist painting in which the central figure is

surrounded by a circle of subordinates.<sup>37</sup> Look at figure 2.20 as an example of center and margin.



**Figure 2.20 Center and margin**

4) Triptych: combination between given and new with center and margin.<sup>38</sup> Look at figure 2.21 as an example of triptych.



**Figure 2.21 Triptych**

<sup>37</sup> Gunther Kress & Theo van Leeuwen, *Reading Image "the grammar of visual design"*, second edition (London and New York: Routledge Taylor and Francis group, 2006), 190-209.

<sup>38</sup> *Ibid.*, 209.

## b. Framing

Framing discusses the relationship between the degree of connectedness and the significance of individuality or differentiation.<sup>39</sup> 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.<sup>40</sup> Framing has some types, there are:

### 1) Frame line

Frame line is the unused space that separates two adjacent images, or [film frames](#), on the [release print](#) of a [motion picture](#).

### 2) The differentness of color

The differentness of color is the used different color on the picture.

### 3) The differentness of shape

The differentness of shape is the used different shape on the picture.

## c. Saliency

The elements (participants as well as representational and interactive syntagms) are made by the most attract or eye-catching for the viewer's attention to different term, as realized by such factors as

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<sup>39</sup> Chunyu Hu and Mengxi Luo, *A Multimodal Discourse Analysis of Tmall's Double Eleven Advertisement*, English Language Teaching; Vol. 9 (8), (2016), 156-169.

<sup>40</sup> Gunther Kress & Theo van Leeuwen, *Reading Image "the grammar of visual design"*, second edition (London and New York: Routledge Taylor and Francis group, 2006), 177.

placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, and many more.<sup>41</sup>

#### 1) Foreground and background

Background is left out or only sketched in lightly. Foreground is the main object. Figure 2.22 is the example of using salience in the foreground and background. The woman (Karin) at the foreground is the most eye-catching in the composition and the sketched back of her as background.<sup>42</sup>



**Figure 2.22 Foreground and background**

*(Picture Harriet Andersson and Lars Passgard in Through a Glass Darkly (Bergman, 1960))*

#### 2) Contrasts in tonal value (color contrast)

Contrasts in tonal value (color contrast) is the salience made different color, it will be look contrast or different with the other color in the text and in the picture.

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<sup>41</sup> Ibid., 201.

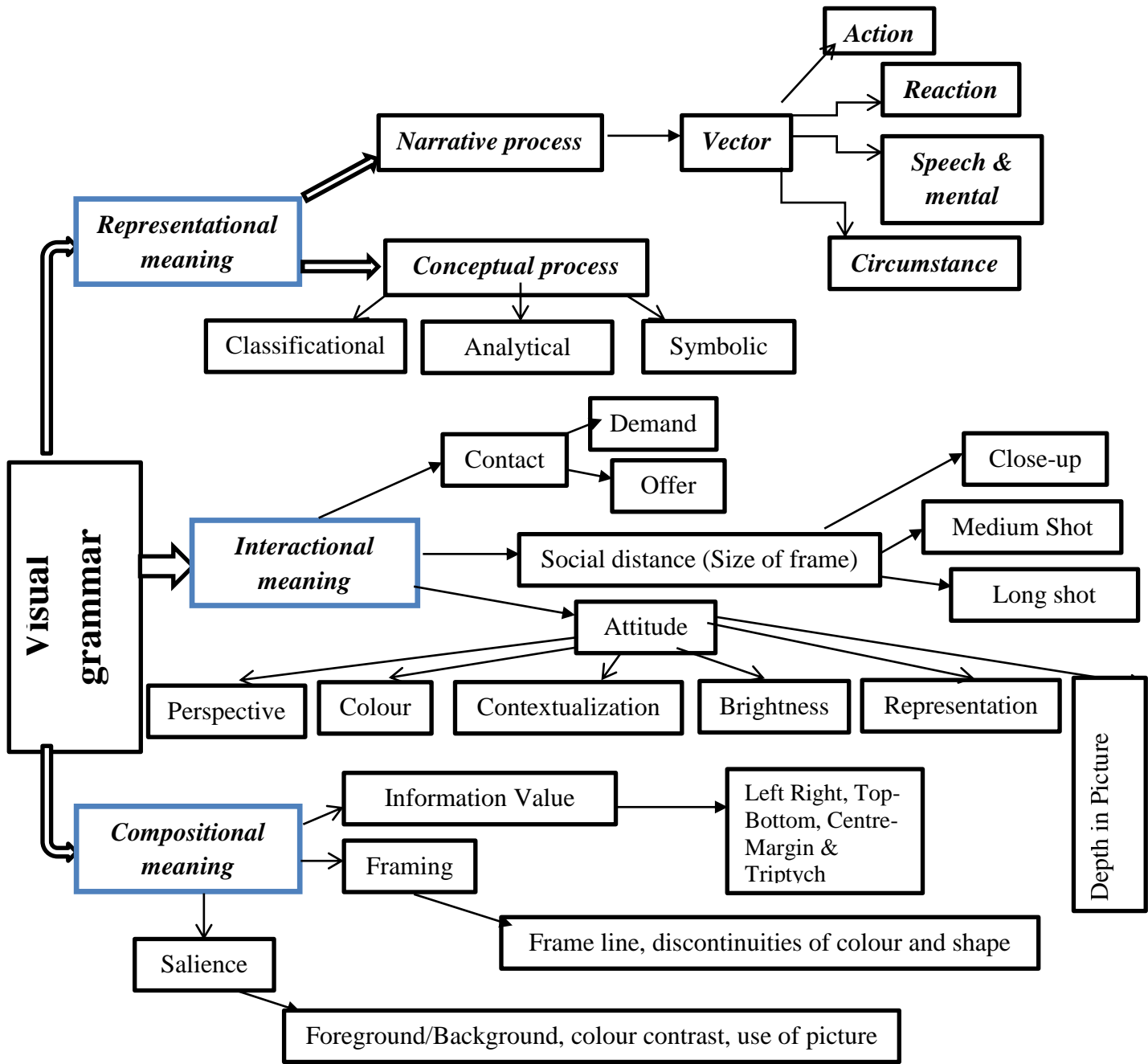
<sup>42</sup> Ibid., 175.

### 3) Use of picture

Use of picture is the picture used on the text or on the some references to help the reader explain about the text.

### 4) Font

Font is a set of letters in particular type, size and color. Font is graphic design which applied to a set of number, symbols, text and characters. Font defined qualities like size, color and type. Font also has font styles like italic, bold and italic tilts. See the flowchart (page 35).



## E. Previous Studies

The researchers find out some researchers which have a similarity with this study when they analyzed the visual grammar. One of them is Yunru Chen & Xiaofang Gao.<sup>43</sup> They analyze Interpretation of the representational meaning of movie posters from the Perspective of Multimodal Discourse Analysis. In analyzing, they use Kress and Van Leeuwen's theory and Halliday's theory. The result of the study shows that every dimension of representational meaning is illustrated adequately by examples of six movie posters with distinctive features.

On the other hand, Dongyan Li<sup>44</sup> also analyze visual grammar especially interactional meaning. He analyzes Multimodal Discourse Analysis of the Interpersonal Meaning of TV Advertisements. The result of the study is the concomitant multiple semiotic modes in the dynamic unfolding of the digitalized text are co-working to generate and communicate the interpersonal meaning that is enacted between the depicted participants and the viewer or audience.

Thesis by Thomas Lamberth Sandbjerg<sup>45</sup> investigate the Meaning of Composition in Multimodal Documents "A comparative multimodal discourse analysis of mission statements in corporate annual reports". The result shows

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<sup>43</sup> 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).

<sup>44</sup> Dongyan Li, Multimodal Discourse Analysis of the Interpersonal Meaning of TV Advertisements, *International Journal of Social Science and Humanity*, Vol. 6, No. 12, (December 2016).

<sup>45</sup> Thomas Lamberth Sandbjerg, A comparative multimodal discourse analysis of mission statements in corporate annual reports (Thesis), 2015.

that in terms of compositional meaning, contrary to the Valero mission statement, the analysis found that the Halliburton mission statement is not structured along any particular axis. For this reason, it would be too ambitious an interpretation to conclude that any elements represent Given-New or Ideal-Real information.