

MULTIMODALITY IN THE “THINK GLOBALLY ACT LOCALLY” ENGLISH TEXTBOOK

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ABSTRACT

The objectives of this study were: (1) to identify the components of multimodality that are applied in the textbook entitled "Think Globally Act Locally" (2) to describe how the components of multimodality create meaning. This study used descriptive qualitative design. The data in this study are in the form of verbal mode (caption text and instruction text) and image and visual mode (the illustration and the arrangement). The data were collected by analyzing the textbook directly and written down in a notebook. The findings of this study revealed that: (1) there were three components of multimodality in the textbook, namely verbal, image, and visual mode. (2) Each component that appears has a different type but has its own role in creating the same meaning. These components appear simultaneously so that they are in sync with each other. This study found that 76% of the verbal mode is a statement and 24% of the verbal mode is a command. Thus, Statement is the dominant Speech Function. This study also found that the dominant representation is narrative representation with human participants. The dominant interactions in this study are offer in gaze, close shot in size of frame, frontal angle in horizontal angle, and high level in vertical angle. And the dominant compositions in this study are top, center, bottom, and right in information value, placement, color, and sharpness in salience, and framed in framing.

Keywords: *English textbook, multimodality, verbal mode, image mode, and visual mode.*

*Graduate Status

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A. INTRODUCTION

According to Ajayi (2012), English language textbook producers integrate language and multimodal resources (e.g. image, color, layout, typography, and font) to communicate messages. In other words, this fact has a relation with Multimodality. (Kress and van Leeuwen, 1996, stated that) Multimodality is a term used to refer to how to communicate using different modes at the same time. Meanwhile, Chen (2010) defines multimodality as "understanding how verbal and visual semiotic sources can be used to realize the types and levels of dialogic engagement, dialogical involvement in a textbook".

Based on the preliminary data, the textbooks used in several schools look so monotonous and prioritize very dense material exposure. The textbook also looks as it is as if every element used is considered only as a compliment. However, as the times went by, producers began to use their creativity in pouring out ideas that would become a change in textbooks. In various ways, textbooks that had previously looked so monotonous and seemed to be just perfunctory turned into textbooks that were very interesting and simple in presenting teaching materials. However, the textbooks still considered ordinary and seems a little confusing to the readers.

Thus, the researcher assumes that these elements are often seen as merely attracting students' attention because of the various kinds of neatly arranged signs. If it seen closer, the elements used in each textbook have the same important role, namely communicating information. With a unique image, supporting writing, and the arrangement used, the actual information can be conveyed well and must be

easily seen even though it is implied. In fact, not everyone is easily aware of the role of these elements. Sometimes it doesn't really grab the reader's attention and even the reader doesn't realize that these are the elements of multimodality. So, this study focus on what multimodal components are contained in students' English textbooks and how these components work in realizing these messages.

B. MULTIMODALITY

Multimodality in translation was first implemented by Kress & Van Leeuwen (1996) which states that the idea of "multimodality" is closely linked to multimodal communication, i.e. that all forms of meaning generated would be affected by modes in the communication process. In addition, Kress and Van Leeuwen have claimed that language, whether spoken or written, would still exist even if there is only one mode of generating spoken and written text in both forms.

Mode

Nowadays, the use of various modes is constantly being used to communicate messages. The transmission of messages are not just speech from the speaker to the receiver, but also attempts to give context from the manufacturer to the listener, including customers, such as in the advertising for a product. Meanwhile, according to Bezemer and Kress (2008), mode is a socially and culturally shaped resource for making meaning" mode is understood as a socially and culturally shaped source for communicating meaning. This source is not limited to language alone as a familiar and widely used source, but can also be found in pictures, sounds, spaces where people express messages and give meaning. Verbal, image, and visual will be combined among the various forms that people use

simultaneously in a text to convey their message. Like the arguments presented by Kress and van Leeuwen (2006), and Machin and Myer (2012), who believe that messages conveyed in different semiotic modes simultaneously (verbal, image, and visual) in a text cannot be analyzed only through only linguistic analysis, but requires two different analytical tools, namely linguistics, and image analysis tools such as reading images that support each other towards a more comprehensive understanding of meaning.

C. SYSTEMIC-FUNCTIONAL GRAMMAR

Halliday maintains that language is viewed as social semiotic in his Systemic-Functional Theory. In the 1960s, he introduced systemic-functional grammar, which is part of a large social semiotic approach to language in which language is perceived to be a social semiotic framework. He assumes the language has three metafunctions. Generally speaking, the three metafunctions are concepts that, at the same time, semiotic tools present a tool for establishing an idealistic context and for satisfying social relations. These concepts may structure discourse, which is a textual meta-function.

D. READING IMAGES

Kress and Van Leeuwen's *Reading Images: The Grammar of Visual Design* (2006) presents Visual Grammar, a simple multimodal approach to visual communication and a detailed and systematic illustration of the grammar of visual design. In correspondence with Halliday's ideal, interpersonal and textual metafunctions, they called representational meaning, interactive meaning, and compositional meaning.

Patterns of Representation

The first element that supports the representation are participants as representation itself refers to the represented participants in the images. The represented **participants** are people, places and things that are depicted in the images. Representation also includes how the participants are related to each other in the meaningful ways. This is where the second supportive element is involved. The element is vector. **Vector** is an oblique line formed by arrows, bodies, limbs or tools. The presence of vector creates a *narrative representation* whilst the absence of the vector creates a *conceptual representation*.

Patterns of Interaction

There are relations between the image-maker and image-viewer. This leads to the attitude the viewer should take against the representation that has been given by the image-maker. This attitude will have the image-viewer relate or agree to at least, the message or the most, the ideology of the image-maker. The elements of the images that supports the pattern of interaction are gaze, framing size, horizontal angle and vertical angle.

Patterns of Composition

Pattern of composition is related to arrangement of all the elements from the previous two patterns, the representation patterns' participants, with or without the vector and the gaze, size of frame, angle from the interaction patterns. Patterns of composition will see how these elements from the two patterns relate to each other, integrated into a meaningful whole. As Kress and van Leeuwen suggested,

there are three inter-related system that interpret the meaning of composition. They are information value, salience and framing.

E. RESEARCH METHODOLOGY

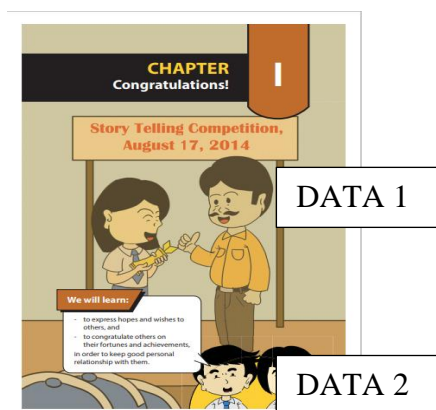
The researcher uses a qualitative descriptive method with a multimodal approach to collect the data. The multimodal approach according to Rapp and Kurby (2008) is about visualization to build representations of verbal and non-verbal objects. There are two types of visualization namely, internal visualization and external visualization. The internal visualization process occurs in a person's mind and cannot be witnessed directly or is called a mental representation, while the external visualization process occurs outside the human mind and can be witnessed directly or is called a physical representation.

F. DISCUSSION

In this research, 95 data were collected in which 62 data were verbal mode and 33 data were image and visual modes. For 62 verbal modes, 11 data are caption text and 51 data are instruction text. For 33 images and visual mode, 22 data are in the cover of the chapter and 11 are inside the chapter. Every data creates meaning well for the reader. Each data also supports each other in creating meaning that is easily understood by readers. Likewise, the components of multimodality work simultaneously to create meaning. In the research findings, the data have been identified and categorized individually. Based on the results found, each component works according to its respective roles. The role of each object in a component seems to support each other. This can be seen through the results of the

analysis where each component present plays a role in accordance with the purpose of the meaning itself.

The following is an explanation of how these components create meaning.

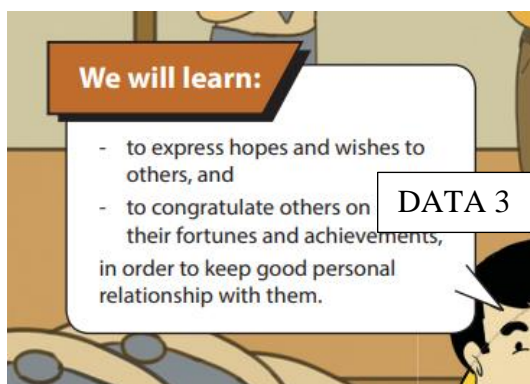


Picture 1. Data 1 / Chap. 1 / Img. Vsl.

The first data appears from the cover of Chapter I where this chapter discusses the material *Congratulations!*. In data 1, some components represent the material to be discussed in the chapter. The participants who appear in the picture consist of two people, namely a man who looks like a teacher and a girl who looks like a student. The image is placed with a large enough size and using a color that is quite contrasting. The participants in the picture also show that there is communication through the gaze given by the teacher to the students as if he is congratulating her on her victory which is made clear by the presence of body language in the form of a thumbs up. The atmosphere in the picture also describes the situation on stage.

Then data 2 is an image that acts as a newsreader as if conveying information to readers. This can be seen through the participants' gaze as if communicating with the reader.

Then there is data 3 which is located in the lower-left corner of the image. Below is a picture that can be seen clearly.



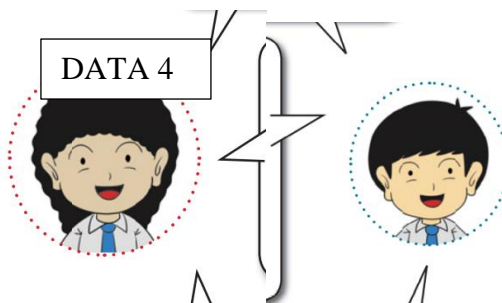
Picture 2. Data 3 / Chap. 1 / Verbal

Data 3 is a caption text where the text is a speech balloon from data 2. Inside the conversation balloon, it contains information about what things will be learned in the chapter. The text is a statement that aims to provide readers with clearer information.

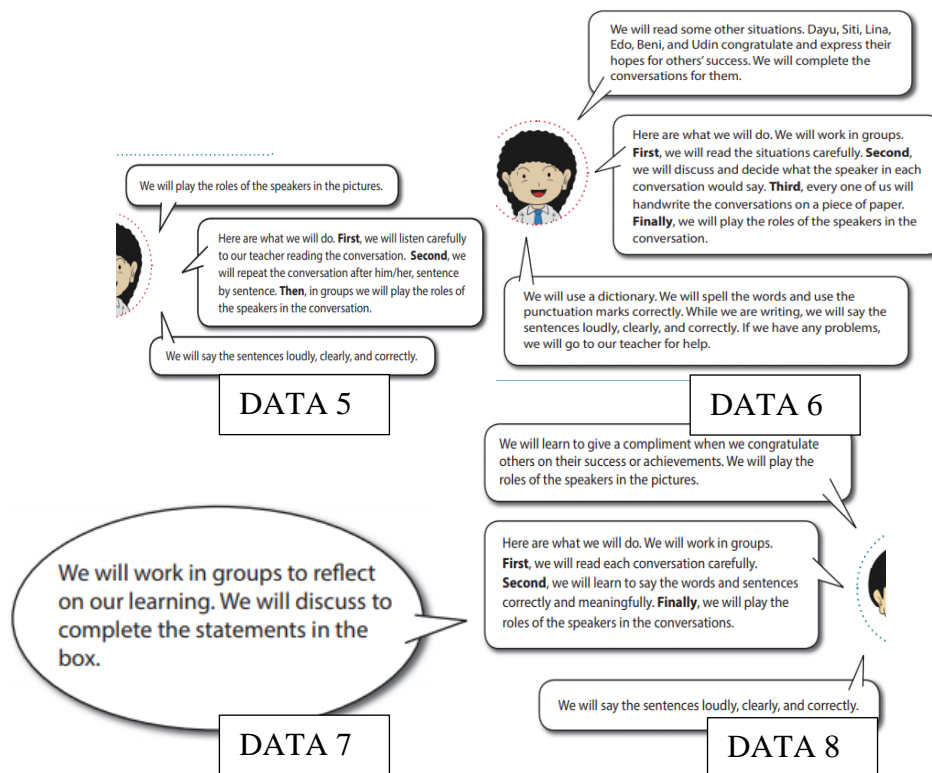
Data 1 serves as an illustration of the title shown in the image. Data 1 is also a core illustration because the size, position, and sharpness of the image are clearly highlighted. Data 1 also dominates pages with large frame sizes. The frame in data 1 is not a line or anything like that, but with a border on the color of the object that makes it a frame. Then Data 2 and 3 help to explain more deeply what the data 1 wants to convey. This can be seen from the representation of data 2, namely data 3 in the form of caption text, which contains statements that explain what data 1 is actually talking about. The caption provides information about two things that will be studied in this chapter, namely expressing hopes and wishes and congratulating others for the achievements obtained.

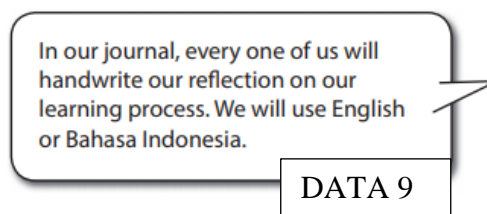
The same thing also happened in other chapters, where in one cover there are 3 data that work simultaneously. One data acts as core data and then assisted by two other data in conveying the intent of the core data.

The next data appears in Chapter I are as follows.



Picture 3. Data 4 / Img. Vsl / Subchapter I





Picture 4. Data 5-9 / Verbal / Subchapter I

Data 4 is a picture whose position is side by side with data 5, 6, 7, 8, and 9. The participant in data 4 is a boy or a girl who acts as a student. Data 4 is slightly smaller in size but still contrasted and framed. Representation of data 4 can be seen in the data adjacent to it, namely verbal data.

The verbal data that appears in this section is an instructional text that serves to inform students about what they will do in each exercise. The verbal data has a statement and command function where on the one hand the verbal data provides a statement and on the other hand, provides the steps that must be taken.

This type of data also appears in other chapters. Like the data above, data 4 is an image that acts as a figure which is conveying information while data 5, 6, 7, 8, and 9 are the information that data 4 wants to convey. Thus, these data work well in creating meaning. .

G. CONCLUSIONS

Based on discussion, it can be concluded that:

1. Verbal, image, and visual modes are found in the textbook "Think Globally Act Locally". The verbal mode is analyzed using SFG by Halliday regarding Speech Functions and Moods. The study found that 76% of the verbal mode is a statement and 24% of the verbal mode is a command. Thus, Statement is the dominant Speech Function. Image and Visual mode were analyzed based on three patterns by

Kress and Van Leeuwen, *Reading Images*. Research has found that the dominant representation is narrative representation with human participants. The dominant interactions in this study are offer in gaze, close shot in size of frame, frontal angle in horizontal angle, and high level in vertical angle. And the dominant compositions in this study are top, center, bottom, and right in information value, placement, color, and sharpness in salience, and framed in framing.

2. Verbal, image, and visual modes work well in creating meaning in each object. Each mode supports each other in creating meaning. Verbal mode, which has a role as a statement, represents what is in the image and visual mode properly. With human participants as the dominant intermediary in interacting with the viewer in narrative representation, viewers can easily capture the meaning of the interaction signal with the offer in the gaze. Participants also felt involved in the interaction with the presence of a frontal angle at a horizontal angle and the viewer being in a high angle position in a vertical angle. In the composition pattern, the mode gives more information value, placement, color, and sharpness in salience and framing which makes the mode more compact.

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