

## An Analysis of Visual Social Semiotics in English Textbook

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### Abstract

The objectives of the study were (1) to analyze the embedded meanings of visual images, and (2) to analyze the suitability between visual and written messages in an English textbook entitled “Pathway to English for SMA/MA Grade X”. The approach of this study was a qualitative one by using grounded theory method. The visual images and written text were analyzed by using the descriptive framework proposed by Kress and Leeuwen (2006). This study revealed that (1) the visual images embedded three visual meanings, namely representation, interactive and composition meaning, and (2) the analysis of the visual messages, then, compared to the written messages in the texts. As the result, some messages (between visual and written messages) were suitable and others were not.

**Keywords:** English textbook, theoretical coding, visual social semiotics

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### Introduction

In developing countries, including in Indonesia, English textbook becomes one of the most crucial materials. It is because the textbook can be more accessed by the students in the classroom (Erlina et al., 2018; Roohani & Sharifi, 2015). Today, most textbooks make much more use of images. The use of images influences English learning process. Kasmaienezhadford, Pourrajah, and Robbani (2015) state that the images can enhance the power of imagination or creativity of students while they are learning English. Besides, images also help students to focus on experience as a part of their life because they represent part of reality (Dimopoulus, Koulaidis & Sklaveniti, 2003). Next, the images also increase attention or encourage more detailed processing of textual data, explain and make clear content that is not easy to understand (Shabiralyani, Hasan, Hamad, & Iqbal, 2015). Thus, most English textbooks use many images due to the important effects of the images in learning process.

However, appropriateness between images and texts is also important. They can be related by the use of visual images with written texts. According to Ametller and Pinto (2002), a text with visual images is far better comprehended rather than a text that devoid visual images. It will be effective when it is used appropriately with written text. In contrast, inappropriate use can lead to students' cognitive overload (Allen, 2011). Therefore, designing how images and texts are related is important to reach the effectiveness of using them.

The forms of communication employing images are needed to treat as seriously as the form of communication employing texts (Kress & Leeuwen, 2006). It is because the large amount of images in English textbooks does not give much attention to the meanings of regularities in the way image elements are used and their suitability (Kress & Leeuwen, 2006). There are not enough studies which were done in order to know the embedded meaning of the images. Besides, there are also rare studies of how images and texts in English textbook are suitable. Most studies of English textbooks simply focused on the contents as the verbal

communication (Annisa, 2016; Ekowati, 2017). The fact shows that there is a gap between the studies of the verbal communication and the visual communication in the English textbooks.

In order to cover the gap, there is an approach in semiotics that called as visual social semiotics. Visual social semiotic is defined as involving the description of semiotic resources, what can be said and done with images and how the represented participants say and do with images can be interpreted. The use of visual social semiotics as an approach that used to analyze the visual images in this study because of some reasons. Firstly, there is interesting since images as visual language is not transparent and universally understood (Kress & Leeuwen, 2006). It means that visual social semiotics can be used to analyze the visual images interestingly in new perspective. Secondly, the visual, as well as language in the fact is embedding meanings of visual representations. As we know that English is a kind of foreign language in Indonesia, so it will be useful information when the analysis relate to the social term.

Kress and Leeuwen (2006) proposed a descriptive framework, which they refer to the grammar of visual design. In grammar of visual design, the images embed three meanings; representation, interactive and composition meaning. Representation meaning refers to the represented participants and how they are related to one another in meaningful ways. Then, interactive meaning refers to the relation between people who communicate and the object in images. The last one is composition meaning that refers to the way in which representational and interactive are made to relate to each other or the way they are integrated into a meaningful whole (Kress & Leeuwen 2006). Based on the elements, the meaning of how the composition of the images (and texts) will be represented.

Moreover, I decided to analyze an English textbook entitled *Pathway to English* for SMA/MA grade X by Erlangga. The textbook was chosen based on two reasons. Firstly, it was used widely by most students in Pangkalan Balai. I did an observation to the English textbook used in Pangkalan Balai. I found that the textbook used as the major material resources in English language teaching in Pangkalan Balai. Secondly, I made preview to the textbook. Then, I assumed that the textbook was appropriate to the study of visual social semiotic since there were some visual images that were appropriate to the problems of the study and the used framework. Thus, I inquired the existence of visual social semiotic aspects in the English textbook, yet the assumption should be proved and a deeper analysis should be conducted. In addition, Torres (2015) in his research entitled “‘Reading’ World Link: A Visual Social Semiotic of an English Textbook” has used visual grammar in order to analyze the object of study. As the result of the study, in representation meaning, there were two images used the narrative pattern while three images used conceptual pattern. In narrative pattern, both images used the transactional action process. On other hand, in conceptual pattern, two images used analytical process and the rest used the classification process.

In the interactive meaning, the result was divided into three factors such as gaze, social distance and perspective. In gaze factor, there were two images were called as demand images and three images were called as offer images. In social distance, there were three kinds of social distance that used in the textbook; close social distance, public distance and far social distance. The last, in perspective, the images used both of perspective; vertical and horizontal angles. It was because the textbook used the kind of subjective images not objective images. In the suitability of written and the visual messages, the researcher found that there were contradictions between visual of written messages in the textbook. Moreover, Adhem (2012) did a research entitled “A Semiotic Analysis of the Iconic Representation of Woman in the Middle Eastern Media” in order to analyze the advertisement. In the result of the study, in representation meanings, she found both of patterns used (narrative and conceptual pattern). Next, in interactive pattern, most visual images looked directly to the viewers. It caused the images used

the demand gaze. In another element, the social distances used were various. The different kinds of the used social distance caused the different created relations between the represented participant and viewers. In perspective, most images used low level angle. The angle used in order to make the represented participant looked powerful and strong over the viewer. In the last meaning, there were three features that analyzed such as information value, salience and framing. In information value, it was found that there were two kinds of information value that used, right and left, and top and bottom information value. Then, the salience was created by the color, fonts and the foreground of the visual images. The frame lines are used in some visual images in order to frame the elements in the visual images. Taking into consideration what I have documented above, I am interested in conducting the study about analyzing the English textbook focusing on visual images with the research problems: (1) What are the embedded meanings of visual images in “Pathway to English for SMA/MA Grade X” textbook? (2) How is the suitability between visual and written messages in “Pathway to English for SMA/MA Grade X” textbook?

## Literature Review

### *Textbook*

There are some definitions that explain about what textbook is. Textbook can be defined as a printed and bound object for each year or course of study. Undoubtedly, it is the most popular teaching materials used in foreign language class (Bojanic & Topalov, 2016). Then, Graves (2000) argues that textbook refers to a book used as a standard source of information for formal study of a subject and an instrument for teaching and learning. In specific subject, the textbook also has important roles in English subject. Richards (2015) argues that textbook is used as key component in most language programs, including English program. Besides, Bojanic and Topalov (2006) argue that it is also used as the most popular teaching materials used in English class as a foreign language class. In brief, the textbook can be defined as a source that using in the learning process that standardized in specific subject that supporting in learning the subject.

### *The importance of visual images*

In developing English materials, visual images play crucial roles in teaching and learning the language. According to Tomlinson (2011), visual images can be used as novelty to illustrate the texts. Besides, it is also can be useful as an attractive presentation that can give impact in learners' interest and attention. Besides, the students can also feel at ease with the text and visual images. The material can help the students to feel at ease by providing visual images rather those only texts. The proper use of the visual image in English textbook can be a tool to facilitate the learning foreign language. In this case, English as the foreign language for students. Individual can record images and words in their memories and recall them in image and/ word forms (Yaman, 2010).

### *Visual social semiotics*

Visual social semiotic is a new field of study. It origins in the 1990s and has been defined by Jewitt and Oyama (2001) as involving the descriptions of semiotic resources, what can be said and done with images (As cited in Harrison, 2003). Besides, it is also about how the things people say and do with images can be interpreted (Jewitt & Oyama, 2001). Harrison (2003) adds that images can be used for rhetorical purposes. In this sense, a new field of study called as visual social semiotic gains increasing attention to understand the rhetorical, meaning-making of still images in relationship with texts.

### ***The importance of visual social semiotics***

Nowadays, most educationalists become aware of the increasing of visual communication. It causes question about what kind of images that will be most effective for learning English. In order to answer the question, it needs a language for speaking about the forms and the meanings of these visual learning materials. Therefore, Kress and Leeuwen (2006) proposed a framework that can be used in order to analyze the visual communication including images in English textbook. Visual social semiotic gives significance in English textbook. It is caused by the use of the visual social semiotic in order to know the forms and the meanings of visual images in English textbook. The example is by using the visual social semiotic, the material developer will know the way of composition in English textbook can attract student's attention to read the textbook. Besides, it can give some information about how both written and visual images work together (Callow, 2011).

### ***Kress and Leeuwen's framework***

Kress and Leeuwen introduce the term of grammar in the visual design. The term of grammar used to indicate the way of objects in the visual images are combined coherently and meaningfully. It can show the interpretations of experience and forms of social (inter)action. Hence, both of culture and ideology are important in verbal and visual grammars. There were three levels of meaning that analyzed the framework, namely representation, interactive and composition meaning.

### ***Representation meaning***

Representation meaning refers to what the image represents to the viewer. It is about people, place and objects within an image, and what it is saying to the viewer (Harrison, 2003). It also shows how they relate to one another in meaningful ways representationally. In other words, it is about who or what the represented participants and how they are related each other. In the representation meaning, the image can be analyzed by choosing the pattern of the presented participants are designed. The process is divided as the narrative pattern and conceptual pattern (Yang & Zhang, 2014), so the first thing that has to be done knows how they are represented in the image.

In narrative pattern, it always has one vector. In the image, the vector is formed by arrows, bodies, tools or limbs. Narrative pattern serves to present unfolding actions and events, process of change, transitory spatial arrangement (Kress & Leeuwen, 2006). In order to know how the represented participants do something, it can be understood by knowing how the action is processed. There is process of the action in the pattern. The process is divided into five processes; action, reactional, speech and mental, conversation and geometrical process. Action process refers to physical actions links the represented participants in the visual images. Reactional process refers to the process of the represented participants which is categorized by a reaction (Stoian, 2015). The pattern of speech and mental process can be found in comic strips. In speech process, a vector is formed by the arrow like protrusion of a dialogue balloon or similar device that connects two participants, a sayer and an utterance (Stoian, 2015). Meanwhile, in mental process, a vector is formed by a thought bubble or a similar conventional device of two participants, sener and phenomenon. The last one, process of conversion refers to process in which a participant becomes the goal of an action and the actor of another. In conceptual pattern, the vector is absent. It represents participants in terms of their class, structure or meaning. Conceptual pattern divided into classificational process, analytical process and symbolic process (Liu, 2013; Tran, 2017). In classificational process, the represented participants are related in the kind of relation among (between) represented participants. Classificational

process relates the participants in term of kind of relation. Meanwhile, in analytical process in conceptual pattern relates the represented participants in the kinds of relation. It links the participants in terms of part or whole structure (Stoian, 2015). In the analytical process, there is neither a vector like in narrative pattern nor compositional symmetry and tree structure like in the classificational process. Symbolic process can be defined as the process of how the image itself is used as the specific use for. Symbolic process is about what a participant means or is.

### ***Interactive meaning***

Interactive meaning is represented by the patterns of interactive. There are three dimensions in interactive meaning of image. The dimensions are image act, social distance and perspective (Camiciottoli, 2007). The image act is related with gaze direction of the represented participants. It can be directed at the viewer or not. Demand is considered to establish an imaginary relation with the viewer since they address the viewers directly. In offer, the presented participant may be shown as addressing viewer directly. The presented participant looks at the camera to show as directly addressing (Manca, 2016). It conveys a sense of interaction between the presented participant in image and viewers. On the other hand, the subject in the picture can also be shown as turned away from the viewers. It shows demand. This brings the absence of a sense of interaction. It allows the viewers to scrutinize the represented subject in the image as though they are specimens in imaginary level. Social distance is defined as the distance between the participant and the viewer in the visual image. It is influenced by different sizes of frames, close-up, medium or long social distance. It is not only applying to human, but also objects, buildings and landscapes. It leads different relations between represented participants and viewer (Krees & Leeuwen, 2006). Like gaze, there is also choice in social distance. The choice suggests different relations between the represented participants and viewers. The distance is divided into three social distances. They are intimate or personal, social and impersonal distance. Kress and Leeuwen classified the social distance as below (Torres, 2015):

**Table 1.** Framing and social distance in grammar visual design

Halliday' Social Distance (1966: 110-120)	Field of Vision Kress and Leeuwen (2006: 125)	Size of Frame Kress and van Leeuwen (2006: 124)
'Intimate Distance'	Face or Head Only	Very close shoot
'Close Personal Distance'	Head and Shoulders	Close shoot
'Far Personal Distance'	Waist up	Medium close shoot
'Close Social Distance'	Whole figure	Medium long shoot
'Far Social Distance'	Whole figure with space around it	Long shot
'Public Distance'	Torso of at least 4-5 people	Very long shot

Source: Torres (2015)

Perspective refers to way of image relates represented participants and the viewer. It is also about the selection of an angle (point of view). As the effect of the perspective, there are two kinds of image. They are subjective image and objective image. Subjective image is a kind of image which presents any perspective for the viewer of the image. It means image which presents everything from a particular perspective, dictated by producer of the image (Kress & Leeuwen, 2006). It will require most attention of the viewers. Besides, it shows the frame or physical space in the image. As the result, there are divisions between the visual and the visual'

environments. Subjective is selected as the point of view for the viewer. Thus, there is relationship of the designer and the viewer.

### ***Composition meaning***

In composition meaning, the meaning will be interpreted from the relation of representation and interactive meaning is combined in order to make the whole of meanings. The meaning was analyzed through information value. Information value points out to relative position of different elements to each other (Moerdisuroso, 2014). There are three main visual areas in information values; left and right, top and bottom, and center and margin (Manca, 2016). In left and right of information value, there are two kinds of side that will show different role of the elements. The left as the given information, and the right as the new information. In most pages, the right side seems to be the side of key information. On the other hand, the opposition between top and bottom takes on somewhat different values. Actually, the information value of top and bottom can be summarized if in a visual composition of the constituent elements are placed in the upper part, and other different elements in the lower part of the picture space or the page, the top one is presented as the ideal and the bottom one is real (Holsanova, Rahm & Holmqvist, 2006). The ideal thing means that it is presented as the idealized and generalized essence of the information. The last one, actually, composition of visual can also be structured along dimensions of center and margin. If a visual composition makes significant use of the center, it will place one element in the middle and others around it (Danica, 2015).

## **Methods**

### ***Research design***

This research study employed a qualitative, grounded theory design. I analyzed the object of the study via thematic analysis informed by the use of grounded theory. My methodology was based on the theory about visual social semiotics proposed by Kress and Leeuwen (2006). The analysis focused on the three embedded meanings in the theory and how the messages from these visual meanings suitable with the messages of the written texts.

### ***Research site, sampling, and participants***

This research was conducted on an English textbook entitled “Pathway to English for SMA/MA Grade X”. To choose the sample, I used purposive sampling. According to Sugiyono (2013), purposive sampling is a technique to pick sample as a data resource with specific considerations. Therefore, in the textbook, I used eight visual images with texts as the sample of analysis.

### ***Data collection***

In collecting the data, I used documentation. Documentation was used to know the embedded meanings of visual images and suitability between visual and written messages in the textbook. Documentation was used in this study since qualitative research is in natural setting. Cohen, Manion and Morrison (2007) state documentation consists of public and private records that qualitative researchers obtained about a site or participants in a study. These sources provided valuable information in helping researchers understood central phenomena in qualitative studies. Documentation in this research was the visual images with the written texts in the textbook entitled “Pathway to English for SMA/MA Grade X”.

### ***Data analysis***

In conducting this research, I identified and coded themes from the documentation manually based on the used framework. In the coding stage, I used the kind of theoretical coding. The function of theoretical coding like an umbrella that covers and accounts for all other codes formulated thus far in grounded theory analysis (Saldana, 2009). The approach in coding process was top-down approach, not bottom-up approach. The data was coded in relation to a pre-determined analytical framework proposed by Kress and Leeuwen (2006). Throughout this process of analysis, I discussed and shared details about the data, analysis and process with my advisers as “critical friend”. It was analyzed through three levels of meaning; representation, interactive and composition meaning. The representation meaning was analyzed by deciding the pattern of the images. In this meaning, there were two choices of pattern, namely narrative and conceptual pattern. After I know the pattern, I decided the way of each action and the kinds of relation among represented participants were processed. In narrative process, there were five processes such as action, reactional, speech and mental process, conversion process and geometrical symbolism. In other hand, the processes in conceptual pattern were divided into three kinds processes such as classificational, analytical and symbolic process. Next, in order to know interactive meaning, the images were analyzed through three factors; image act, social distance and perspective. Firstly, image act was analyzed to know the kinds of image act of the visual images. There were two choices of image act in visual images, demand and offer. I decided by looking at how the represented participants address the viewer. Then, the next factor, social distance was analyzed by looking at the size of frame in each image. There were six kinds of social distances. The last one, the perspective was analyzed by looking at two kinds of angle in each image. Those angles were horizontal and vertical angle.

At last, the composition meaning will be analyzed through two features such as information value and salience. In information value, I will decide the information value by looking at how the elements (image and text) are placed. There are three kinds of information values such as left and right, top and bottom and center and margin. If the elements are placed in the top and others in bottom, it is called as top and bottom information value. The next feature is salience. The salience will be analyzed by looking at which element become more salient than others. It can be analyzed through size and placement of each element. From the result of the findings about embedded meanings in the first problem of the study, the visual messages were found as the answer of the first problem of the study. It was found by the interpretation of the findings in embedded meaning of the visual images. Then, I read the written texts in order to know the written messages that contained in the texts. Then, the last one, I compared the visual messages and the written messages of the findings to know the suitability.

### ***Establishment of Trustworthiness***

To build the trustworthiness of the data (Mukminin, 2012; Mukminin et al., 2015), I used three techniques establishments; experts’ judgement, peer debriefing and rich, thick description (Erlina et al., 2019; Mukminin et al., 2019; Nazurty et al., 2019). The experts’ judgement was used to check quality of the study. The experts were two lecturers of linguistics in Gadjah Mada university, Yogyakarta. Then, the ultimate purpose of peer debriefing was to enhance the credibility, or truth value, of a qualitative study by providing an external check on the inquiry process (Lincoln & Guba, 1985). It was particularly advisable because of a distinctive characteristic of qualitative research which was placed the researcher as the instrument.

Individual researchers are the primary means for data collection and analysis. Each investigator brings a different combination of subjective knowledge, skills and values to the

research endeavor (Spillet, 2003). Meanwhile, the rich, thick description has been used in the interpretation and description of the result in the study. The findings of the research have been conveyed by the description. It might transport the readers to the setting and gave the discussion an element of shared experiences (Abrar et al., 2018; Creswell, 2009; Mukminin, 2019; Sulistiyo et al., 2017). The detail description made the result became more realistic and richer. This procedure could add to build the trustworthiness of the findings.

## Findings

### *Embedded Meanings of Visual Images in the English Textbook*

I identified the embedded meanings of visual images in an English textbook entitled “Pathway to English for SMA/MA Grade X” based a framework proposed by Kress and Leeuwen (2006). There were three levels of analysis of the embedded meanings in the visual images namely representation, interactive and composition meaning. In representation of meaning level, from eight visual images as the samples, most images used narrative pattern (five images) and other images (three images) used conceptual pattern. Those five visual images with narrative pattern and those three visual images with conceptual pattern were processed by different type of processes in each pattern. It can be concluded in the following table.

**Table 2.** Different type of processes

Narrative pattern				Conceptual pattern			
Action process	Reactional process	Speech and mental process	Conversion process	Geometrical symbolism	Classification process	Analytical process	Symbolism process
Image 1	Image 1	-	-	-	-	Image 2	-
Image 3	Image 3					Image 6	
Image 4	Image 4					Image 8	
Image 5							
Image 7							

In interactive meaning, most images were a kind of offer act. There were five images which used a kind of offer image act. Those images were image 1, 3, 4, 5 and 6. On the other hand, image 2, 7 and 8 were kind of demand act of image act. Then, from six kinds of social distance that proposed by Kress and Leeuwen (2006), it was found that there were four kinds of social distances found in the analyzed visual images; intimate distance, close personal distance, far personal distance and far social distance. Then, in perspective factor, in horizontal angle, most images used frontal angle, while in vertical angle, most images used eye-level angle. In the composition meaning, from three kinds of information value, there were found two of them; left and right, and top and bottom information value. The visual images that used left and right ones were image 2, 3, 5, 7 and 8. In opposite, the images were used the top and bottom information value was images 1, 4 and 6.

### *Suitability between visual messages and written messages in the English textbook*

In the next findings, the way how the images and texts are suitable or not based on the embedded meanings was also analyzed. Based on three embedded meanings, the messages of the meanings were then compared to the message in the texts. In representation meaning, it is important to make sure that the images have the messages which are suitable with the message in

the texts. For instance the visual images that show two people which were shaking hands will be appropriate used in the dialogue of conversation that the messages are also about introducing or congratulating. Next, in the interactive meaning, the suitability between the message of visual and written is also important. For example in the first factor in interactive meaning. In image act, the use of demand act is very suitable if it is used in the direction text. In composition meaning, there is a term of top and bottom. In top and bottom, the top is the idealized information and the bottom is the new information that shared in detail and specific.

## Discussions

This research showed that there was much to analyze from the material using image and text in the same time. The result of analysis of the embedded meanings of visual images that used the descriptive framework by Kress and Leeuwen (2006) motivates deeper analysis about how these meanings suitable with the written message in the written texts. The three themes identified in this first research problem painted a picture of interconnected relation with the second research problem in this study. I identified three themes from the visual meanings in the textbook. These themes were; representation meaning, interactive meaning and composition meaning. In representation meaning, images contain the meanings through pattern of the images and the kinds of process. Most images used narrative patterns. In the used pattern, it used two out of five kinds of process, action process and reactional process. Another pattern in representation meaning is conceptual pattern. In the study, there were three images which used conceptual pattern and processed by analytical process. In the next meaning, the interactive meaning of each image could be seen from three factors: image act, social distance and perspective. In the image act, there were three images that called as demand image and five images that called as offer images. Meanwhile, the offer shows that represented participants are not address the viewer directly. The next factor after image act was social distance. This factor was used to show an interpersonal relationship or closeness of relationships. The last factor was perspective. In perspective factor, there were two angles that analyzed; vertical and horizontal angle. In vertical angle, eight images used eye-level angle, ones used high angle and ones used low angle, while in horizontal angle, five images used frontal angle and three images used oblique angle. The next was composition meaning. In composition meaning, the findings of the study showed that there were two kinds of information values that were found, namely left and right and top and bottom information value.

After the visual meanings were identified, the suitability was analyzed. In this level of analysis, based on the embedded meanings of the visual images, the messages were compared to the messages in the written texts. In some parts, the messages were suitable, while in other parts, there were also the unsuitability. Firstly, in representation meanings, some messages were suitable. The example in image 1, the suitability between visual and written messages can be seen in the use of narrative pattern, especially action and reactional processes in both of image and text. On the other hand, in image 2, 5, 6 and 8, the messages were not suitable. Next, in representation meaning, first factor was image act. From eight images, five images used offer acts and three images used demand acts. In the relation of the suitability between visual and written messages in the use of image act, five image acts were used appropriately with the messages in visual and written. The unsuitable relations can be found in image 3, 7 and 8. Then, in social distance, most of visual and written messages were suitable, except in image 7 and 8. Next in perspective, there were two angle analyzed; horizontal and vertical angle. In horizontal angle, the visual and written messages were suitable in four images and not suitable in four other images. The instance of suitable messages was in image 2. The use of frontal angle caused the involvement between viewers and represented participants was illustrated both in visual and

written message. Then, in vertical angle, most images used eye-level and caused the equality between viewers and represented participants. At the last meaning, in composition meaning, there were five images used left and right, and three images used top and bottom. The suitability in this section analyzed by how the position that the image or text was placed was suitable with what the image and text itself used for as the unity.

The findings in the embedded meanings of the visual images is generally similar to Torres' findings (2015). In fact, in representation meaning, both patterns were found in his findings. The narrative pattern found in an image while most images were patterned in conceptual pattern. The difference was from the findings of my study which was the most pattern used was narrative pattern. In interactive meaning, the gaze that was used by most visual images was offered. In perspective, the findings were the same. All visual images were subjective images since the represented participants in the visual images were photographed by subjective angle. Moreover, Adhem (2012) found the different embedded meanings in his study. The study analyzed the woman in visual images in Middle Eastern media. The findings were different since we have the different object of the study. In her findings, she found that most women as the represented participants in visual images patterned in conceptual pattern. Meanwhile, in my findings, most visual images were patterned in narrative pattern. Next, in interactive meaning, most visual image in my study used offer image act, yet in Adhem's findings, woman in the visual images used the demand image act. In perspective, the findings were similar. All visual images were subjective images since they were photographed by angles. In composition meaning, the kinds of information value that used were similar, left and right, and top and bottom information value. Another difference, the analysis of Adhem's study was only the embedded meaning without trying to understand the suitability between visual and written messages based on those meanings.

### Conclusions and Recommendations

From this research, there are some important information that have been collected from the English textbook entitled *Pathway to English for SMA/MA Grade X* on visual social semiotics using grammar of visual design proposed by Kress and Leeuwen (2006). Based on the findings and discussion, it can be concluded that: Based on the researcher's analysis, there are three embedded meanings in *Pathway to English for SMA/MA Grade X*; representation, interactive and composition meanings. Firstly, in representation meaning, the most used pattern is narrative pattern. There are five images which use narrative pattern and they are formed by two kinds of process, the processes are action process and reactional process. In the meaning of interaction, there are three elements that have been analyzed, image act, social distance and perspective. In image act of interactive meaning, there are three images are demand images, and five images are offer images. Then, in social distance, an image used intimate social distance, an image used close personal distance, three images used for personal distance and three images used for social distance. The next is perspective. All images are kinds of subjective images. It is caused by the angles of images photographed. Those angles are horizontal angle and vertical angle. In horizontal angle, four images are photographed from frontal angle and four images are photographed from oblique angle. Meanwhile in vertical angle, most represented participants in images are seen in eye-level angle and because there is a relation of symbolic equality and the absence of power differences involved. In the last embedded is composition meaning that analyzed through information value. There are five images used left and right information value, while three images use top and bottom information value.

In the next findings, the way how the images and texts are suitable or not based on the embedded meanings is also analyzed. Based on three embedded meanings (representation,

interactive and composition meaning), the message of the meaning, then, compare with the message in the texts which go along with the images. In representation meaning, it is important to make sure that the images have the messages which are suitable with the message in the texts, for instance the visual images that show two people which are shaking hands will be appropriate used in the dialogue of conversation that the messages are also about introducing or congratulating. Another example, the use of conceptual pattern in image is suitable with the text that is used to introduce a famous or new figure to the viewers. Next, in the interactive meaning, the suitability between the message of visual and written is also important. For example, in the first factor in interactive meaning. In image act, the use of demand act is very suitable if it is used in the direction text. In another factor, in perspective factor, the choosing of low angle in images is suitable to the text which tells about a big or famous figure to make the imaginary relation of power to the viewers. In the last meaning, the way how to place the images and texts is also important. In composition meaning, there is a term of top and bottom. In top and bottom, the top is the idealized information and the bottom is the new information that shared in detail and specific. Therefore, in English material, the best placement of them is the image on the top and the text on the bottom. It is because, mostly, the image is only used as the illustration not the main information or only the way to attract the students' attention. In brief, the suitability between visual messages and written messages in this study which is based on the embedded meanings of visual images is very important.

Considering the conclusion above, I would like to propose some suggestions. Hopefully, publishers are hoped to think more about students' need. However, they can also make the published textbook become richer of images. For material developers, especially writer, it is very important to make everything in material that they develop become useful, not useless. Knowledge of semiotic modes can open new perspectives on learning English. Then, teachers are hoped to support the learning process of English by serving the effective materials. In teaching process, they can decide the materials that will be used due to the reason that they are who know more the needs of their students. In specific level, students are placed as the main target of this study. It becomes very important to have ability to read an image, not to only look without any purposes to support the written text. For further researchers, hopefully the next researchers will analyze deeper about visual social semiotics in the other English materials.

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