CHAPTER II

REVIEW OF LITERATURE

This section considers literature relevant to the objective of research and describes how multimodality is used as a tool to expose and reveal multimodality in infographics. To understand the principles and methodology of Critical Multimodality Discourse and review the previous studies related to Critical Multimodality Discourse and Infographics discourse.

2.1. Theoretical Framework

2.1.1. Multimodality

The multimodal talk approach embraces the idea that the different semiotic modes of dialect, pictures, music, sound, and movement are combined to increase or include meaning in multimodal content. Multimodality includes creating hypothetical and down-to-earth approaches for analyzing composed, printed, and electronic content, three-dimensional locales, and other domains of action where semiotic assets combine to create meaning. The integration of those modes is, in any case, supposed to be taken under consideration at the same time as the energetic content unfurls in time. Multimodal discourse is considered a practical genre that has its own character. This type of text has been widely used in the scope of education, work, and others.

Multimodality and discourse analysis are features of modern society, so multimodal discourse analysis is of great concern today. Lim (2004) contends that "we live in a multimodal society, which makes meaning through the co-employment of semiotic resources" (p.52). Because of this, it is critical to apply this "visual grammar" as a frame of visual communication. Multimodal content utilizing pictures and text may carry one set of implications while the pictures carry another. Examples include photographs and their captions; diagrams and their verbal glosses; and stories and their illustrations that are not just an illustration of text alone, but become part of a text that is understood as multimodal (Kress and van Leeuwen, 2006).

According to Kaindl (2004:176), "nonverbal" components in multimodal content not only outline the etymological portion of the content but also play a fundamental role within the structure of meaning, whether through interaction with phonetic components or as an autonomous semiotic framework. Kress and van Leeuwen (2001:20) accept that multimodality is the use of a few semiotic modes and their combination inside a social space that comes about in a semiotic item or occasion. In a multimodal content investigation, since it is realized through more than one semiotic code, the parts of it are seen as affecting each other.

A multimodal text considers how information is exchanged in the ways the writer addresses their readers. They may be making articulations, inquiring questions, making offers, or requiring them to carry out a few activities, and this may relate inter-semiotically in a few ways to the ways that the visual address their watchers. The non-verbal (visual) and verbal modes in multimodality tend to the group of onlookers in the same way. They both make offers of data by making explanations that can be concurred with or opposed to this idea, recognized, or negated. The reader, viewer, and audience are not unequivocally alluded to and are expected in numerous ways by the collectors of these multimodal explanations.

2.1.2. Visual Grammar

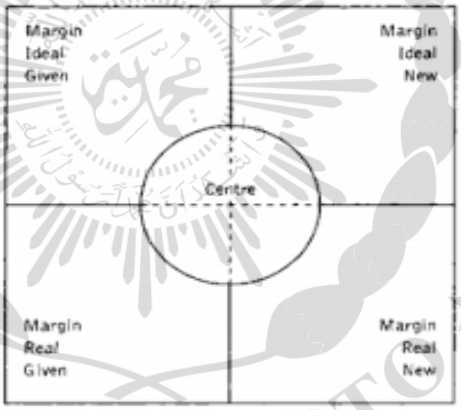
Kress and van Leeuwen (2006)'s language structure of visual plans provides a useful category for dialect investigation in verbal and visual writing. The visual mode must be recognized not as a picture within the content, but as a perspective that functions as a compositional component, which is an essential component of shaping content.In line with Rahmah, Sinar, Mbete, and Setia (2015, p.22), the grammar of visual images is an element that, together with other elements, builds a coherent message in the text. Kress and Van Leeuwen's Grammar of Visual Plan (2006) starts from Halliday's Systemic Useful Language Structure (1985), a hypothesis from which the creators created categories for visual investigation, in case there's a coordinate connection between multimodality and phonetic study.

Visual design elements such as pictures, photos, or even caricatures and other visual forms are used as a tool to transmit information. According to Halliday (1985), dialect has three metafunctions, specifically, ideational, interpersonal, and printed. In the interim, agreeing with Kress and Van Leeuwen called representational, intelligent and compositional within The Visual Grammar Structure (1996), which is the visual language structure of pictures. The structure of verbal and visual representations builds on the nature of occasions, objects, and members, and circumstances. The visual interactive structure establishes the relationship between the address and the recipient, the viewer and what is seen. Meanwhile, compositional meaning concerns the dispersion of data esteem or relative accentuation between content and picture components.

Visual grammar combines and represents something related and what should be in the language, which is then expressed differently. Because visual grammar is a form of social semiotics, the combination of language and other modes makes the discourse meaningful to the reader. Regardless of the meaning behind it, it is certain that culture can influence the application of visual grammar. As expressed by Kress and van Leeuwen (2006, p.3), visual linguistic use may be a decently common linguistic use of the modern visual plan in "Western" culture.

2.1.3. Compositional Metafunction

The compositional metafunction is the answer to how the representational and interpersonal metafunctions relate to each other and form an overall meaning. The role of composition in an image is equivalent to syntax in a language, namely a set of rules that allow signs in a language to be grammatically arranged to form meaning and make sense to the reader. Broadly speaking, the basic system of this metafunction element can be seen in Figure 1. Compositional meaning consists of three principles: value, salience, and framing.



Source: Kress and van Leeuwen (2006)

1. Information value

The spatial positioning of elements as a whole and their being placed on the left or right, in the middle or at the edges, denotes the different information structures of different elements. The setting of these edges is additionally examined in connection to the social setting. This development, moreover, alludes to Halliday's point of seeing that the combination of unused and known data is the most common data structure. Data esteem can be dispersed from clear out and right, beat and foot, center, and edge.

2. Salience

Related to the visual weight of elements in a layout since it is inferred from a complex interaction between variables, such as a relative measure of components, center sharpness, differentiation of tones, differentiation of color, and area of components within the piece, viewpoint, and social variables, such as the use of a socially important image (Van Leeuwen,2006). Salience is the arrangement of elements in the drawn participants or the representative participants, made to guide the attention of viewers to a different degree. This includes the placement in the foreground or background, the relative sizes of the participants, contrast tonal value (or color), and the differences in sharpness. There are five ways of focusing attention on the main object of interest.

The first is a perspective: in works that make extensive use of central perspective, the central figure is frequently placed directly in front of the vanishing point to emphasize their significance. The relative size of a participant is determined by how close to the viewer the participant appears to occupy on the picture plane. Second, lavishing attention on specific details is another way of drawing attention to a particular element in an image. Conversely, less important details can be blurred in a way that mimics the blurring of our peripheral vision. Third, balance refers to how compositional elements are organized to offer a sense of stability and equilibrium. Balance can be attained by symmetry, with equal elements on either side of a central point.

Forth, rhythm is a form of salience designed to give a sense of movement, excitement, or tension, which would otherwise be difficult to achieve in a purely static visual image. Fifth, color can attract attention to particular elements of an image. The ways they have applied color effects have changed significantly over time.

3. Framing

According to Kress and van Leeuwen (2006), framing relates to the presence of dividing lines, literally or figuratively, that connect or disconnect elements of the image between data. The degree of space between the elements in an image can be

used to measure space as an imaginary frame. The actual frames can increase the degree of segregation by thickening the frame line and reduce it by using a thin frame line.

The outline contributes to property esteem to data, such as components organized by outlines vary from others, and a unit can be set up between assembled components, highlighting to a more noteworthy or lesser degree other components, depending on the striking nature (Kress and Van Leeuwen, 2006).

2.1.4. Infographic

Over about two decades, current inquiry has reported the dominance of the picture as the explanatory locus of 'trade' and course readings in science (Bateman, 2008; Bezemer & Kress, 2010; Danielsson & Selander, 2016; Kress, 2005; Peterson, 2016) to the degree that, in a few cases, conventional 'running text' has been omitted in favor of image-based depictions which will incorporate comments, added content pieces, and a caption (Danielsson & Selander, 2016; Martin & Rose, 2012).

Such multimodal gatherings are increasingly characterizing science communication on websites and in the popular press, as well as in brochures and other publications by government and semi-government specialists (Polman & Gebre, 2015), prompting science educators to embrace the creation of infographics

as a learning involvement for students (Gebre & Polman, 2016; Ozdamli & Ozdal, 2018; Walsh & McGowan, 2017).

Nowadays, there are numerous semiotic ponders that have analyzed infographics that exist and show up around us, extending from those related to the world of financial matters and legislative issues to instruction. There are different components in infographics, such as photographs, pictures, graphs, charts, or indeed a combination of different pictures. Infographics are an important component of realistic and visual publicizing, and their investigation will be critical to comprehending the work of dialect in this extremely important class of computerized media. According to Teixeira, the infographic is now and then seen as a classy resource, a substitute for photographs or written works, a substance that rises for journalistic purposes but spreads through various zones "whenever it is anticipated to clarify something clearly, essentially when the substance alone isn't adequate to do it in an objective way" (2007, p. 112).

As Modolo (2007, p. 5) pointed out, the term "infographic" started from illuminating outlines. The union of substance and image results in a "visually engaging [message] to the peruser, but with information forcefulness." However, for the creator, the verbal content subsidizes the picture, not the other way around. " According to Paiva (2009), in this mode of composition, the various semiotic

modalities are facilitated in a contrasting way, i.e., they act concurrently in the generation of suggestions, implying that images or verbal compositions are not complementary to each other but essential resources to meaning. Photographs, lines, images, and maps are among the graphic-textual resources that employ components of reasonable lingo and a sociocultural setting (Teixeira & Rinaldi, 2008).

An infographic, according to the dictionary definition, is a "graphic creation that combines visual resources (drawings, photographs, tables, and so on) with brief works to show information" (Rabaça & Barbosa, 2002, p. 238). Dionsio (2006, p. 139, our interpretation) recognized that this is often one of the fastest-growing realistic manifestations in news coverage and its perusing "can be worn out a few ways", beginning from the verbal text, the symbolism content, or the content as an entire. Since it may be, on a very basic level, instructive content, the infographic must be independent, that's, give information undoubtedly without the support of any other substance, especially in electronic or hypertextual media, since they can act freely (Teixeira & Rinaldi, 2008).

According to Bazerman (2005), infographics are of this type because they depict recognizable social realities. This implies that the peruser recognizes these compositions as infographics as a result of both rehashes in their composition,

which characterizes similitudes between specific models and their mode of operation and reason, and the infographic, which basically joins together verbal substance and pictures to teach, clarify, or outline something. As Kress (2008, p. 106) expressed, class isn't as if it were an etymological concept. Even though it was coined by etymologists, it refers to "all forms of representation and communication," which includes writings made up of pictures or a combination of phonetic signs and pictures.

Given that types exemplify not just writings but also social and intelligently hones, the circumstances or hones in which infographics can be constituted are additionally well known to readers: infographics appear in daily papers and magazines (as a supplement to other classes, for example, news and reports), reading material, airplane terminal signs, instruction manuals, and, more recently, on social organizing websites. the last-mentioned case, its utilization has been extended by the dispersal of data and communication innovations (ICT), since "this dialect, which benefits pictures, appears to fit more suitably into the way of life of the population" (Modolo, 2007, p. 4).

The format of infographics According to Lankow (2002:30–31), there are three kinds of infographics. First, the static infographic is an infographic that displays the info through the picture and is usually applied on printed media and websites.

Then a moving or animated infographic is an infographic in the form of an animated video, either 2-dimensional or 3-dimensional, and can be used on online media or television. This kind of infographic is more interesting because, apart from using elements visually, it also uses motion and audio. Last, interactive infographics have the same form of application as an animated infographic but, in the application, infographics are displayed on the website so that users can interact with the information displayed in the form of a user interface.

The advantage of interactive infographics is that the user can explore the information as they wish. If this research is related to the pictures of the infographic about COVID-19, then the type of infographic that is applied is a static infographic that will be applied to the website. The advantage is that it can load various contents in the form of information in the pictures.

2.1.5. Generic Structure Potential Analysis

Cheong (2004) initiated a concept to state the elements that occur in an advertisement in general, which are divided into two categories: verbal and visual elements. The visual elements consist of lead, display, and emblem, analyzed through color, placement, size, frame, and information. The Lead, an advertisement, there is a lead, and the model becomes the locus of attention (LoA). At the same time, the "product" is the complement of LoA (Comp.LoA). The leads consist of the

locus of attention (LoA) and the complement of the locus of attention (Comp.LoA). There are salient elements in the lead, and it is a unique quality that challenges reality or ideal size, color, and the rest of the attention.

The LoA holds the central idea of the advertisement (Cheong, 2004). The main focus is the model, so that the viewers see the‘model’ first, then go to the 'product', and eventually learn about the product when they see the advertisement. On display, this unit describes the characteristics of leadership in real terms with two matrixes: explicit and implicit. Explicit is if a tangible object is described in real terms, and implicitly is the realization of a product or service that is not real but made real through another medium.

In medium, there are two displays: congruent, a depiction of the realization of a product or service form without symbolization, and incongruent, a depiction of the realization of a product or service form through symbolization. An emblem is a product brand or logo on an advertisement. It is formed in the form of a linguistic or image called a brand name or trademark, whose position on whichever side adjusts the proportion of the advertisement text. The emblem serves as a commodity, a sense of identification as well as status. The emblem can be placed in any part of the advertisement.

While the verbal consists of the primary announcement, secondary announcement, enhancer, emblem, tag, and call and visit information, The primary announcement is the most important in the text, which is the only interpersonal aspect of the announcement in the advertising message contained in the text, and as the catchphrase aspect. Then, secondary announcements have a function as interpersonal support for primary announcements, but their function is not the main one.

Enhancer: a unit in constructing or modifying the meaning that comes from the interaction between the lead and the announcement, conveyed through paragraphs. Only linguistic objects, normally in paragraph form, are included in the enhancer. A tag is an item that contains additional phrases or clauses used as a recommendation for a product or service. Last, the call and visit information contains viewers', if necessary, contact the company on the advertisement. It is positioned in a certain part of the advertisement and written in a small font.

2.1.6 Public Service Advertisement

According to Syversten (2003), public service advertising is a special form of media governance, with a set of political inventions in the market to ensure that broadcasters produce programs that are beneficial and valuable to society as a whole. PSAs serve as visual arguments because they overtly make a claim and

provide reasons for that claim that can be consciously analyzed by an audience. In other words, PSAs seek to raise public awareness of social issues via mass media and encourage more people to get involved in the creation and interpretation of advertisements. PSA uses several modes, such as image, sound, gesture, and even the text itself. The meaning behind the PSAs will be delivered through the use of many resources, not only those recognized through the language.

In line with Pujiyanto (2014:12), the term "public service advertisement" is an advertisement that is used to convey information, invite or educate audiences where the ultimate goal is not for economic benefits but for social benefit. Understanding information for social gain is knowledge, awareness of attitudes, and changes in people's behavior. On the other hand, advertising also to get good images in the eyes of the public. PSAs appear based on environmental conditions and behaviors that have an impact on social problems.

At the beginning of their development, PSAs were not very good, tied to strict structuring, elaborate message planning, selection of appropriate media, the determination of the target audience, as well as choosing the right place and time (Liliweri, 1992:56). But, as time goes by, the world develops advertising and the increasing number of companies, institutions, or agencies that make PSAs is

accompanied by a change in paradigm in creating social messages. Then service advertising for the community is also made professionally.

Public service advertisements are not for profit and aim to change people's attitudes and behaviors. When PSAs become effective, they will benefit the public welfare. However, PSAs can frequently have effects that are counter to their intended goals. PSAs are a common form of advertising in a variety of settings, including television, billboards, the internet, and schools.

The design of public service advertisements can be done with various attractiveness strategies, such as using attractiveness to highlight certain sides that are directly related to the problems being raised in the public service advertisements. Data that is disseminated contains both positive and negative information due to the presence of factual information.In this case, the data contains positive and rational pull data because the information is in the form of factual information.

2.2. Relevant Research

In this study, the researcher uses several relevant references, including journal articles. There were five related articles and research reports. The first one is "An Analysis of Compositional Meaning in Maltina Advertisements in Nigeria by Babatunji Hezekiah Adepoju (2020) using the Kress and Van Leeuwen adaptation

and the Hallidayam trisata model." It was found that in the Maltese advertisements, the images have been arranged in a particular order to reflect the importance of the message, which is the same as Halliday's dichotomy of textual metafunctions.

Then the second reference is "The Interplay Between Interpersonal and Compositional Meaning in Multimodal Texts about Animals for Young Children" (2019) by Maria Koutsikou. In the analysis, the researcher found that in the two texts about Animals for Young Children, interpersonal meaning can be strengthened and weakened through placement elements of information value and salience.

Third, the "Multimodality of Humor Represented in 9Gag's Twitter Account" by Nasru Ilahiyati's (2019) thesis revealed how humor conveyed the message, emotional expressions, or sarcasm in 9GAG's account. The researcher used three metafunctions of multimodal discourse analysis by Kress and van Leeuwen (2006) as a tool for investigating the data through ideational, representational, and compositional analysis.

Fourth, Daniele Venturini Mundstock (2017) used "Multimodal Analysis of Infographics at Pinterest: Resources of Framing and Salience in the Organization of the Massage." Kress and van Leeuwen Compositional Metafunction: In this research, the researcher found that multimodal contributed to defining image functions that

serve as support for verbal texts and gather core information. especially concerning framing and salience in the image data used as data.

Fifth, "Exploring the Multimodality of EFL Textbooks for Chinese College Students: A Comparative Study" (2014) by Xiqin Liu, by comparing two books, namely Experiencing English and New Century College English, to explore the multimodality of the two books. In this study, it was found that the representative multimodal text, both visually and verbally, showed prominent features for semiotic semantic relationships.

Sixth, "Multimodality in Property Commercial: Linguistics Cityscape of Batu" (2018) by Anggeria, analyzes multimodal discourse analysis by adapting the theory of O'Halloran (2008) and Cheong (2004). This analysis represents the interaction between linguistic and visual elements analyzed using the Generic Structure Potential components, visual and linguistic.

Last, Ridwin Purba and Herman wrote "Multimodal Analysis on Ertiga Car Print Advertisement" (Purba et al., 2020).This study uses the theory of Cheong (2004) to explain in general the structure of print advertising, which is Capture Focus Justification. This structure includes advertising components, namely verbal and visual. For grammar visual design using Kress's (2009) theory. Descriptive qualitative research was conducted in this study. The data source is car advertisements from

Suzuki and Ertiga. The researcher found that the verbal components (announcement, enhancer, emblem, tag, and call-and-visit information) and visual components (lead, display, and emblem) were included in the Ertiga advertisement. This means that Ertiga ads are made in a good way where the purpose of advertising is to persuade the audience to buy the product.

Meanwhile, in this research, the researcher tries to find out how compositional metafunctions are formed in several infographics related to the current COVID-19 phenomenon. Some of the references mentioned above use data in the form of advertisements, stretch art, and narrative books for children. Using Kress and Van Leeuwen's theory of visual grammar (2006) combined with types of generic structure potential theory from Cheong (2004) in analyzing verbal and visual infographics, but in this analysis, the research would like to use the verbal aspect.