

THE METAFUNCTION OF VISUAL TEXTS OF INDONESIAN TRADITIONAL COSMETIC ADVERTISEMENTS

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Abstract— This study aims to explain the importance of visual texts in conveying meaning in advertisements in addition to verbal texts. Just as verbal / linguistic expressions that can be adapted in terms of different word classes and sentence structures, visual structures can also be communicated through different choices and uses of colors, participant interactions and other composition structures that will ultimately affect the meaning in the text. The method used in analyzing data is qualitative descriptive by using multimodal analysis. The results show that the metafunction of visual markers in Indonesian cosmetic advertisements becomes infrasrtuktur that can bridge the success or acceptance of these ads by viewers.

Keywords— *metafunction; visual markers; Indonesian Cosmetic Ads; Multimodal Analysis*

I. INTRODUCTION

One of the texts with complexity of meaning is advertisement, both printed and electronic. The meaning is complex because it is used to convey the message, not only in the forms of elements of language but also nonverbal and other visual means. Gombrich (1982) expressed his opinion entitled *The Visual* about the importance of visual texts in conveying meanings in addition to verbal texts¹. Just as verbal/linguistic expressions that can be adapted in terms of different word classes and sentence structures, visual elements can also be communicated through different choices and uses of colors, participant interactions and other composition structures that will ultimately affect the meaning in the text. Kress & Van Leeuwen mentioned that grammar in the language explains words, clauses, phrases, sentences, and texts. While visual grammar shows people, places, and objects combined with the complexity and extension of visual explanations of an object.²

Visual language is not universally understood because it is culturally specific, for example: visual communication in the

western world is different from one in the eastern. An interesting case example is traditional Indonesian cosmetics advertisements published on the internet through social media. Through verbal/linguistic and visual signs in the advertisements, beauty images are shown, such as fairy skin, slim body, straight hair, and other images accompanied by persuasive sentences or phrases. This image is developed just like a project, to be constantly and continuously reconstructed by beauty products producers. Companies seek to create relationships between cosmetic products and the media through advertising to attract consumers for the product through the creation of social symbols of middle or upper class that are attached with the necessity to always look beautiful as part of the lifestyle³. The significant influence of cosmetic advertising on beauty construction that eventually becomes viewers' understanding on it can be known from how the ad maintains the standard of beauty. It can be argued that the 'visual language of beauty' is produced through the incorporation of the use of linguistic/verbal and visual semiotics that serves to maintain the standard of beauty.

The focus of visual grammar is on the aesthetic descriptions of images and, the way imaginary compositions are used to attract the attention of the viewers or readers². This is in line with the statement of who states that:

Grammar goes beyond the formal rules of correctness. It is a means of representing patterns of experience It enables human beings to build a mental picture of reality, to make sense of their experience of what goes on them and inside them⁴.

The analogy is that the visual structures realize the meanings as the linguistic structures do, hence it results in different interpretations of experience and different forms of social interaction. Meanings can be realized in language, while visual communication is expressed both in verbal and visual. Although both are different, language is through the choice of

word classes and semantics for instance, in visual communication however, expression is done through system selection, in some ways such as: the use of color and structure of the prominent composition. It's interesting to explore how visual marker metafunctions are depicted in Indonesian cosmetic advertisements on the internet.

II. LITERATURE REVIEW

The main theory used in this research is Multimodal, especially Sinar's theory⁵ which adopts the theory of semiotics combination analysis by O'Halloran⁶. To analyze the structure of advertising, the theory used is the theory of Generic Structure Potential of a Print Advertisement by Cheong which states that print ads consist of verbal text, visual text and a combination of both⁷. The visual marks in Indonesian cosmetic advertisements were analyzed using the visual sign metaphysics by Kress and Van Leeuwen²

A. The Generic Structure of Printed Advertisements

The Theory of *Generic Structure of a Printed Advertisement* by Cheong mentions that print ads consist of verbal text, visual texts and a combination of the two⁷. He produced an advertising model consisting of (1) verbal/linguistic components, namely Announcement, Enhancer, Emblem, Tag and Call, and Visit Information, (2) visual components: Lead, Display and Emblem. Visual component *Lead* describes the size, position and or color that should have the potential to store the impression and meaning for the user⁷. Cheong classified the *Lead component* into *Locus of Attention (LoA)* and *Complement to the Locus of Attention*. Display serves to describe the product in real and explicitly. Visual component of *display* *Congruent* functions to realize the product without going through symbolization and *display* *Incongruent* realizes the product through symbolization. On the other hand, the emblem is divided into visual emblems that are realized through the logo of the advertised product, and linguistic emblem through *brandname* or trademark. The *Emblem* functions to assigns an identity or status to a product that has a position on either side adjusting the proportion of ad text⁷. Here is *The Generic Structure of a Printed Advertisement* by Cheong, Y.Y

Visual Components	Lead : Locus of attention, Component Locus of Attention
Verbal/Linguistic Components	Display : Explicit, Implicit, Congruent (prevalent), Incongruent (Metaphorical)
	Emblem (Verbal)
Components	Announcement : Primer, Secondary

Emblem (Nonverbal)
Tag
Enhancer
Call and Visit Information

Table 1: Generic Structure of Advertisement⁷

B. Metafunction of Visual Signs

The concept of metafunction was originally introduced by Halliday then developed by some experts for other semiotic sources in addition to verbal texts³. As stated by O'Halloran (2009: 3), Halliday's theory has been developed for visual semiotic sources by O'Toole 10 Krees and Van Leeuwen (1996); symbols and mathematical signs by O'Halloran (2005); music and sound by Van Leeuwen (1999); motion and gesture by Martinec 12 space and architects by O'Toole 10 Pang (2004), Stenglin (2004); and multimodal analysis of printed texts by Baldry and Thibault (2006), Krees and van Leeuwen (2006).

In multimodal analysis, the hierarchical structure among the important elements shown by image visually are size, color, and focus. Kress and van Leeuwen emphasized "how color is very important in creating meaning²" The metafunction realized by the image is interpersonal. When analyzing an image, we look critically at how relationships are created and owned between the maker, the viewer, and the objects present in the image. In the image, this is realized through gazes (gaze, and direction of gaze), frame and shot size, as well as perspective/angle. These three realizations represent "demands", or "bids", social distance, (intimate, near, far, or public), the power and attitudes possessed by the object against the viewer and vice versa. The third metafunction realized by image is textual. That is, we must see how the image is organized and presented. As in the sentence in the verbal language, how the elements in sentences are composed will affect the meaning of the sentence as a whole. Different composition in the image allows textual meaning as well as different information values. Some possible composition arrangements in the image include Given-New (right-left), Ideal-Real, Center-Margins, Polarized, and Triptych. This composition also affects, though not always, the reading path of those who see the image.

In addition to the above mentioned points, when analyzing the images, we should also consider the framing and colors used. Unsworth defined framing as "an element or set of elements in a layout (that) can be disconnected and distinguished from one another or linked, connected together"⁸. In line with framing, Goffman provides the basic idea that "the context and organization of messages influence the mind and subsequent actions of the audience on the message⁹." In this paper, framing is interpreted as how the elements in the image are displayed with which, the views, attitudes, and actions of the audience on what they appear can be influenced. Meanwhile, color is also considered to have a particular meaning which is generally influenced by the situation and culture in which the color is used. Kress and van Leeuwen argued that color is a semiotic mode, because color has and can be used to convey meaning³

III. METHODOLOGY

A. Method

This research applies multimodal analysis by analyzing visual and verbal signs on cosmetic advertisement from 3 big companies in Indonesia that used English in their advertisements and published on the internet. However, this research is focused on visual text metaphysics analysis on Indonesian cosmetic advertisement.

Multimodal analysis reveals a visual and verbal representation of the language and explains the different types of images that exist within the sociocultural context.

Multimodal analysis is as a result of the rise of modern texts that not only contain verbal texts but also visual texts caused by technological advances in the printing industry¹. According to Sinar in multimodal analysis, the texts are analyzed and interpreted not only from the physical language of verbal or verbally written, but also the expressed and interpreted from the visual appearance as in print media advertisements⁵. In other words, in the classification of semiological perspectives, the tendency of multimodal analysis is that all aspects of semiotics that appear in the text are analyzed entirely in an integrated, both aspects and elements of language semiotics as well as aspects and elements of nonlinguistic semiotics. The latter is commonly referred to as aspects and elements categorized as visual representation².

Added by Kress and van Leeuwen multimodal texts are "any text whose meanings are realized through more than one semiotic code"³. Multimodal analysis can be integrated with the analysis of language semiotics code, for example with the language metafunction aspect to explain how grammar can explain the expression of visual effects of images or symbols, colors, symbols with verbal aspects in multimodal text. In the writing tools, multimodal aspect lies in the visual design of punctuation, spaces, colors, fonts or styles, images and other means of representation and communication. All these aspects of multimodal potentials become semiotic resources decorating a communication to show the potential for reinforcement of discourse as a social semiotics.

B. Data Sources

The growth of the use of the internet as a media campaign continues to experience developments to date, including in Indonesia. This is also supported by the increasing number of internet users in Indonesia. Various types of industries have also been utilizing internet as one of the important advertising media. Among them is cosmetics industry including Indonesian cosmetics companies. Various cosmetics companies in Indonesia use internet marketing strategies, including four major cosmetics companies in Indonesia, including PT Martha Tilaar Group which produces Sariayu cosmetics; PT Moeryati Soedibyo Tbk with cosmetics brand of Mustika Ratu; PT Vitafarm with brand Viva utilizing the internet to get loyal consumers on the internet that can be categorized as a community that is likely to buy products or disseminate information from the cosmetic account. The source of the data is online cosmetic advertising. Data was

taken from the official Facebook accounts of Indonesian cosmetic products. Due to the limitation of space, there are only 3 data would be discussed thoroughly in this paper.

Data 1 Mustika Ratu Cosmetic : Simply Stay Series



Source: <https://www.facebook.com/mustikaratuIND/photos/p.621948967950448/621948967950448/?type=1>

Data 2 Sariayu Cosmetic : Glamour Color Series



Source: <https://www.facebook.com/SariayuMarthaTilaarmalaysia5740059157842/?type=3&theater> downloaded on June 14, 2016 02:24 AM)

Data 3 Viva Cosmetic : Natural Glamour Seres



Source: <https://www.facebook.com/VivaCosmetics/photos/a.27/photos/a.308501762548339.71163.308500715881777/371575622927737.65068.124533907631910/870067256411901/?type=1&theater>

C. Data analysis technique

The initial stage of the data of traditional Indonesian cosmetic advertisements is analyzed by using the theory of Generic Structure of a Printed Advertisement by Cheong to identify visual components in traditional Indonesian cosmetic advertising. After visual components that make up the advertisement are identified, the data are analyzed using visual metaphysical theory by Kress and Van Leeuwen². Kress and van Leeuwen did not explicitly sort one by one in the analysis steps using his theory, but they elaborated in great detail the important points to consider when doing visual text analysis using Reading Images.

IV. RESEARCH RESULTS AND DISCUSSION

A. Research Results



The results of the structure analysis of Indonesian traditional cosmetic advertisement are as follows:

Data 1.

Based on the theory of Generic Structure of a Printed Advertisement by Cheong (2004), this ad does not have complete visual elements.

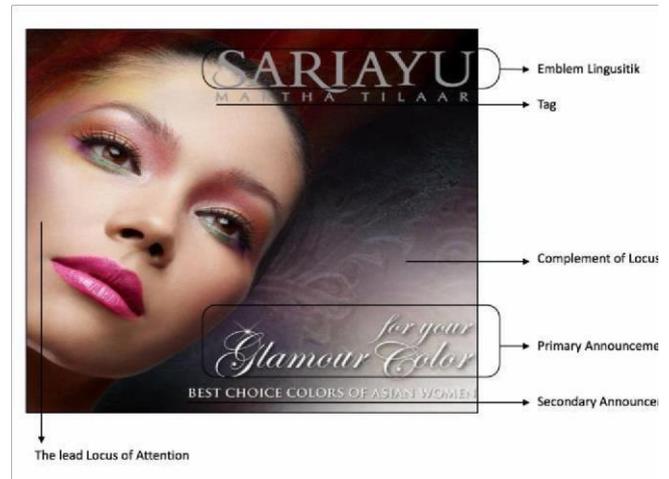
The visual elements contained in this ad are only Lead consisting of Locus of Attention and complement of locus of attention in addition to the Display element. Locus of Attention in this ad is a female visual by using a crown that reveals face and other body parts (only upper body part). The woman's face is shown to wear earrings, with eyeliner on the eyes, redder cheeks than the natural state should be, and glossy lip gloss. The series of product packaging on this ad is a visual display element. The packaging of the cosmetics product that becomes the display element above is a congruent display because, as stated by Cheong, display element in advertisement explicitly serves to describe the product in real, implicitly it functions to realize the form of product or service

that is not real through other medium. Another visual element in this advertisement is that the advertised product brand logo is placed on the top left corner of the ad frame, where Mustika Ratu logo is equipped with the owner's name as well as the founder of Mustika Ratu cosmetic company, BRA Moeryati Soedibyo.

Data 2.

This ad does not have a complete Visual Element based on the Cheong's ad structure (2004). In this ad, there is only Lead consisting of Locus of Attention and Complement Locus of Attention, and Emblem element. No Display element is found in the product image in this ad

Data 2.



Lead in this ad is shown in the form of image of a woman with Asian facial characteristics of brownish brown eyes, medium size and not too pointed nose, thick lip and black hair. This image becomes Locus of Attention because of its large size that almost fills the ad frame. Abstract images resemble batik (a traditional Indonesian pattern) is a complement of Locus of Attention with a position behind the Locus of Attention and was displayed with gradation of gray and tend to blur. The visual emblem in this ad is a logo and brand name of the product placed at the top right of the ad. No Display of product is found in this ad.

Data 3.

Based on the advertisement structure by Cheong this ad has a complete visual element, including lead, display and visual emblem⁷.



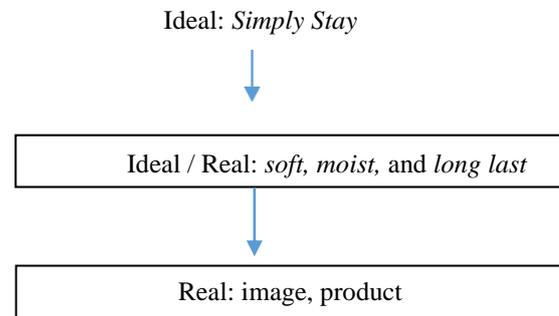
The lead in this ad is a typical Indonesian woman image with black hair and brownish skin. This image becomes Locus of Attention because its large size almost fills the ad frame with close up shooting techniques. There are no additional visuals that become Complement of Locus of attention. In addition to Lead, other visual elements include visual display of a series of cosmetic products offered consisting of powder, foundation, compact powder, lipstick, rouge and makeup for the eyes. The above cosmetics product range is shown without symbolization, and according to Cheong the element of Display visualized in real is called congruent displays. Other visual element contained in this ad is emblem⁷. Cheong states that the emblem elements in the ads consist of two types: visual and verbal emblem⁷. The visual emblem in this advertisement is Viva's flower- shaped cosmetic logo and Linguistical Emblem crown with verbal texts in the form of Viva cosmetic brand inside

4.2 Discussion

Data 1. Mustika Ratu Simply Stay Series Advertisement

From the layout side, the elements of the advertisements are generally placed on the left and right positions. On the left, there is a female image as model, and on the right side there are three sequential elements from top to bottom: The text of the product named as the *primary announcement*, the slogan text as the *secondary announcement*, the product image as the *complement of locus of attention*, and the halal logo of MUI (Indonesian Ulama Council) as the *tag*. With the position of the female model on the left, then based on the theory of Kress & Van Leeuwen, the woman is a given or something that can already be understood as it is. The woman has a number of things to be shown, ranging from the crown, earrings, and also her fairy skin. But the framing look as "not dressed" invites viewers to better look into the faces of women who are completed with various accessories in the context of certain symbols. The crown accessory is accepted in such a way as a symbol in a kingdom for people who have strength, glory, legitimacy, honor, and also immortality. In the modern world, the crown is also used in contests and competitions as prizes that are pinned to the winner. The crown used by women in this case has two links: in the context of the kingdom, giving a meaningful queen symbol in line with a visual linguistic emblem that reads "Mustika Ratu"; and the modern context that indicates that the woman is the winner of a contest. The tag below in the form of text that says "Puteri Indonesia 2014: Elvira Devinamira" reinforces the symbol of the crown. The woman's face is displayed with earrings, eyeliner on the eyes, a redder cheek than the natural state should be, and a shiny lip gloss, indicating that the woman is in "preening" state. Thus, it is graciously accepted that the woman who modeled on the left side of the ad is "the queen of contest winners who is preening and personally performing persuasion through direct eye gaze." The right side of the ad is a new part which means newly produced meanings and requires additional meanings of a special nature. From start of the top, there is the word "Simply Stay". The sentence has almost no meaning at all in

the context of this ad, although it has been linked to the next words which are secondary announcements of soft, moist, and long last. However, these words become meaningful if viewed vertically in Van Der Leeuwen's theory. Van Der Leeuwen said that the position that is above the top is more ideal. That is, these words indicate something universal, general, abstract, and tend to be normative, while the position beneath is more concrete, grounded, and explanative. Under the writing of secondary announcement, there are pictures of products that can be classed as complement of locus of attention. These images are the real conditions of the ideal texts written on them. If described, then the arrangement looks like this:



That is, top to bottom, the most concrete manifestation of the phrase "Simply Stay" is a picture of beauty product and vice versa, in terms of bottom up, the most abstract embodiment of the image of beauty products is the phrase "Simply Stay". Sentence of *soft, moist, and long last* is the midpoint between the ideal and real poles. The background of this ad uses gradations from white to black, with dominance of gray color. Gradation itself shows the soft nature as written in the sentence in the *secondary announcement*. While gray, in the view of *branding design* expert, Jennifer Bourn, shows a cool, neutral, and balanced nature. In addition, there are also conservative and formal meanings, as well as something timeless. The properties in gray as the background have some conformity to other ad elements. For example, the nature of "survival" is indicated by the word "stay" and "long last", according to characteristics of gray color which are conservative, formal, and timeless. There is also a close connection with the word "soft" with a cold, neutral, and balanced attitude in a particular context. Cold, neutral, and balanced, in the study of Western philosophy is often associated with the thinking of Stoicism which relies on such attitudes in thinking. By relying only on reason in attitude, the Stoics tend to be "soft" in action. Not in a hurry and not impassioned for the exclusion of affective elements. Overall, it can be seen that this ad emphasizes the element of crowned women with facial makeup that is generally like a person out of preen, with additional image of the properties full of softness and durability. A gray background with an esthetic composition is also to give a contrast so that the woman on the left side of the ad looks more white and brighter. The woman is designed in such a way to make a direct look at the viewer which means giving the impression of personal and direct persuasion. The text and product images on the right are sorted vertically to give the impression that

there is an ideal idea of "*Simply Stay*" and a real, concrete realization in the form of a product image.

Data 2 .Sariayu Martha Tilaar Advertisement

Female image as LoA is featured in large size and uses close up shot. The large size of the *represented participant* possibly means that the viewer has no more power than the represented participant in the ad. Meanwhile, the *close up shot* capture can be interpreted that the viewer or ad reader has a very close social relationship with the *represented participant*. The *represented participant* is considered very close with the life of *Viewer*. The *represented participant's* eye gaze does not lead directly to the *viewer*, but to the other direction and leads slightly downward. This can be interpreted that there is no interactive process between represented participant and viewer³. Based on this fact, it can be interpreted that the represented participant does not demand the viewer, but offers. The viewer is only placed as an observer to notice what is in the face of the represented participant, that is makeup with many colors on each part of her face. From the point of view of the layout composition, the woman's position as the LoA is to the left of the picture.

According to Kress and Van Leeuwen, anything placed on the left of the picture is *given*, while what is placed on the right of the image is *new*³. In the ad above, the woman with all *makeup* on her face is *given*, while the logo of a brand name Sariayu product and announcement in the form of text on the right of the image is *new*. For literacy culture from left and right like Indonesia, this *given-new* composition can be used. The meaning obtained is that the image or ad elements placed on the left, in this case a typical Asian woman with all the makeup on her face, is something that has been normal, reasonable and should be known by the *viewer*. Meanwhile, something placed on the right of the image of the *Emblem* element in the form of logo/brand product name and *Announcement* element in the form of text *For your glamor skin; The best choice of Asian Women* placed on the right is more important to know and see by the *viewer*.

If linked between *Primary Announcement* element, which is *Best Choice Colors Of Asian Women*, and LoA element that is image of woman by using lot of color on her face, it can be interpreted that SARIAYU Martha Tilaar costmetics offer the best make up color for Asian women. Female image use pink color lipstick. According to the color theory, pink has a red base mixed with white that has the meaning of energy, strength, warmth, love, lust and aggression. Pink is also interpreted as something happy in oriental culture.

The color of the logo used is a gray color that has the meaning of intellect, and simplicity. This color is most easily seen by the eye. The white color of *Primary announcement* and *Enhancer* elements means holiness, cleanliness, accuracy and purity: the font used by *The Primary Announcement* is Egyptian which has the meaning of revealing the old memories, while the font used in the *Enhancer* element is *script* that gives meaning to personal and intimate traits. The sentence on the *Primary Announcement* element is written in

italics to attract the eyes as it contrasts with the text of the *Enhancer* element written in normal font.

Data 3. Viva Natural Glamor Series Advertisement

In this ad, the *Locus of Attention* is a female image on the left. The woman is highlighted with medium close up technique so that not only her face is visible but also some parts of her body like neck and shoulders. The eye gaze of the female image leads to the *viewer*, giving rise to both personal and persuasive impression.

This ad is made in landscape format so it is easy to read from left to right. According to Kress & Van Leeuwen, left-right composition shows the *given* and *new* positions. The left position, although there are some *tags*, can be ignored first because of its unappealing nature (due to its small size). The image of the woman on the left, who becomes the *Locus of Attention*, is *given* because such image is intentionally produced so as to be understood immediately by *viewer* as something embedded in her culture (female picture, in general, draws more attention from the male image)³.

Meanwhile, the right side shows "*new*" which means the reproduction of a new meaning resulting from a *given* female image on the left. The words "*natural glamor*" and the eight product pictures as *primary* and *secondary* announcements are actually less understandable if not given the initial information as shown by the left picture. That is, the words "*natural glamor*" and the image of the product is a construction of meaning that is "*new*" that is not given naturally as the image on the left. But on the right, there is also a vertical arrangement, which according to Van Leeuwen, also has meaning³. The top is the ideal meaning while below is the real meaning. This is indicated by the words "*natural glamor*" which shows a wish or a desired state. This "*natural glamor*" does not indicate a state that is happening but will happen. Concretely, "*natural glamor*" becomes achieved when it is associated with the concrete side under it which is the product image.

The product image is a real part that shows the current condition and understood by the viewer as the way it is. The real part also does not require deep insights and can be directly understood, especially when it is associated with the natural glamour statement above it. Hence, based on the layout, it can be read as follows: "This woman invites you to be 'natural glamor' by using these products." In terms of color, the dominant of this ad is purple and there is also little white. According to the theory of color, purple can be interpreted as sacred, spiritual, as well as passion and vitality. Even, it is very attached to wealth and generosity. That is, the purple color in this image is close to the association with the word "natural". However, what is sacred and spiritual is also spiritually natural. In religious ceremonies, sacredness and spirituality can only be derived from how the religious congregation experiences the natural. Then the purple that exists in the context of the purple-white gradation can be interpreted as richness and generosity so that it is attached to the word "glamor". This advertisement has sufficient implicit

elements. However, the image of a woman who appears in the medium close up is enough to give explicit information. The medium close up image is an ad builder so viewer can see more body parts. The body that looks dominant is of course the skin of the woman. The advertiser wants the skin to be massively expressed so that the viewer can know in a given about the meaning of being caught. Images of women want to be shown to have a tension between "*natural*" and "*glamor*". "*Natural*" in this case is shown through her makeup that tends to light but still looks exaggerated like the color of purple lips. Jewelry used by the woman also tends to be simple : a light necklace with less visible pendant. On the other hand, there is an attempt to show the "*glamor*" side with choppy, shiny, and brown hair. Such hair is a symbol of women who take care of themselves and spend time and money to go to the salon for the sake of beauty. Thus, such attitudes are closely related to the word "*glamor*".

V. CONCLUSION

The result of the visual element metafunction analysis on Indonesian cosmetics advertisements indicates that every visual marker in the cosmetic advertisement has the ability to represent the aspects of world experience out of the sign system either directly or indirectly. The visual marker metafunction system in the Indonesian cosmetics advertisements is also capable of projecting a social relationship between the text, text creator, and the viewers. In addition, the metafunction system represented by visual signs in Indonesian cosmetic advertisements has the ability to form text, complex marks that are attached to each other, both internally and with the context within.

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