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The Functions of Visual Representational Meaning in Supporting the Ideational Meaning in Cambridge *Guess What Pupil's Book*

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Article Info	Abstract
	In a learning context, students are usually faced with images and texts, especially in textbooks they carry around with them. Nowadays, meaning-making rarely depends on language alone. Sometimes, the combination between image, color, sound, and action symbol have been considered as paralanguage no longer play a subordinate role in modern communication. This research aims to explain 1) the existence of visual representational meaning and the text ideational meaning in Cambridge Guess What Pupil's Book 6, 2) the function of visual representational meaning and the text ideational meaning in the Cambridge Guess What Pupil's Book 6, and 3) the function of visual representational meaning and the purposes of the texts in Cambridge Guess What Pupil's Book 6. The findings showed the existences of the visual representational meaning and the ideational meaning of the texts. They had the same participants and processes. However, not all clauses on the texts had the same participants. There were only several clauses that had the same participants with the figures. It meant visual representational meaning only could visualize the description of the same participants or visualize the narration of the same processes.

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INTRODUCTION

A language is a tool of human communication in delivering ideas, feelings, and statements. In other words, every human being cannot be separated from language because they will need language as an important thing in their activities and the process of life. Language is not only verbal language but also non-verbal languages such as motion, sound, objects, colors, and so forth. In such communications, these two types of languages play an almost balanced role to avoid limited understanding of something. This assumption also implied that language is a medium of communication.

In discussions of language and education, language is usually defined as a shared set of verbal codes, such as English, Spanish, Mandarin, French, and Swahili. On the other hand, language can also be defined as a generic, communicative phenomenon, especially in descriptions of instruction. Teachers and students use spoken and written language to communicate with each other–to present tasks, engage in learning processes, present academic content, assess learning, display knowledge and skill, and build classroom life. Besides, much of what students learn is language. They learn to read and write (academic written language), and they learn the discourse of academic disciplines (sometimes called academic languages and literacies). Both definitions of language are important to understanding the relationship between language and education.

English as a foreign language has a major position in the Indonesian educational system. It is one of the compulsory subjects studied in junior and senior high school in the Indonesian curriculum. The large numbers of the public and private universities, realize the demand of producing graduates mastering English. They make regulations such as they make English be subject that is taught in schools. English is not a compulsory foreign language subject that is taught in every primary school but it has been a great point to a primary school that adopts English as their subject. Based on this case, primary school which makes English be one of the foreign language subjects that must be learned should adopt another curriculum or have their curriculum. The Indonesian government always makes efforts to improve English teaching. They try to improve the quality of the teacher and other components that are involved in educational processes. Besides, in the teaching-learning process, the teachers and students also need additional information from many sources to increase knowledge, such as textbooks.

The use of textbooks in English classrooms is important in achieving the goal of teaching and learning. Formal institution enhances the acquisition of the target language and stimulates the learners to achieve a higher level of proficiency. Teaching children is not the same as teaching adults because they have different characteristics and motivations. To make English teaching successful, an English teacher has to consider some factors such as the quality of the teacher, students' interest and motivation, the book used, and the others. All of them are involved in the teaching and learning process.

In any learning context, students are usually faced with images and texts, especially in textbooks they carry around with them. As we know that in a textbook, an image is also accompanied by text which can be used to explain the content of the image or text itself to make it understandable for the reader. The illustrations of the image and words are combined to narrate a story or describe the content. With great imagination and skill, illustrators can take the place of missing words; by doing so, they expand the text visually. Then the audience will see the whole story of the text. Even if the readers can imagine the scene based on the text alone, the story becomes more lively and captivating for them when the artist uses his or her imagination to round out the story. Ultimately, the interaction of images and words gives the audience a wonderful experience of reading. Jewitt et al., (2001) cited in Widodo (2007) also stated that for teachers, textbooks or coursebooks either required or supplementary provide content and teaching-learning activities, which shape much of what happens in the classroom. Sometimes we find that images also contain more information

than text and this information can be more easily processed and understood by the observer (Amelsvoort, 2012). Read and Barnsley (1977) cited in Amelsvoort (2012) also found that images only were recalled better than text, but the combination of images and text were recalled the best of all. The combinations between texts which are accompanied by images can develop in meaning-making processes. Nowadays, meaning-making rarely depends on language alone. Sometimes, the combination between image, color, sound, and action symbol have been considered as paralanguage no longer play a subordinate role in modern communication. The combination can be to or more modes (Kress, 2009).

In this case, multimodal language learning media can be in a combination of several modes used in learning the language. Multimodal studies can be a source of creativity for both teachers and students. Cubillo and Garrido (2010), point out that multimodality refers to the combination of various communicative modes (sound, images such as graphs or pictures, video, written text, transcribed speech, etc. within one text. When talking about multimodal text, it is not only talking about the process in understanding the text but also understanding the interaction among all its components in different formats. The challenge faced by the linguistic researcher and English teacher, in the field of Language teaching is the need to conduct theoretical research on both the multimodal texts into the design of pedagogical.

The grammar of Visual Design (GVD) draws on Systemic Functional Linguistics (SFL) as theoretical and methodological background for the study of language resources, directly related to the communicative function of language and to the context of communication in which meaning-making processes are constructed (Heberle, n.d.). Both theories construct three metafunctions which almost the same: ideational, interpersonal, and textual, while Grammar of Visual Design has representational, interactive, and compositional metafunctions. In general lines, representational/ideational refers to nature, objects, and participants, and circumstances, then interactive/interpersonal includes the relationship between the viewer and the represented participants and compositional/textual concerned with the information value emphasis among elements of the images (Heberle, n.d.).

As stated by Kress and Van Leeuwen (2006) representational meaning refers to any semiotic mode that has to be able to describe features of the world as it is experienced by humans. That means the objects or elements and their relations in the world can be represented outside the representational system by any semiotic mode. According to Kress and Van Leeuwen (2006), representational meaning classified into two categories: narrative representation and conceptual representation. Narrative representation refers that when participants are connected by a vector, they are represented as doing something to or for each other. Vector focuses on illustrating unfolding actions and events, processes of change, transitory special arrangement. On the other hand, conceptual representation involves a non-narrative process. It is representing participants in terms of their more generalized and less stable and timeless essence, in terms of class, or structure, or meaning. Based on those views, this study will intend to analyze the functions of representational meaning in supporting ideational meaning in Cambridge Guess What Pupil's Book 6!.

Multimodality Approach

In this new media age, it is possible to convey meaning by combining and providing many modes. For example, in a written text, the writer does not solely present the writing but also provides images or illustrations of the text to ease readers to get the meaning or even widen their perspectives about the text. It also happens in language as well; since language is a process of exchanging information by the semiotic process, it is possible to use more than semiotic resources to make meaning (Kress, 2010). According to Jewitt et al., (2001) learning does not merely focus on the process of language, but learning happens by the meaning-making process which is

facilitated by all modes used in a learning activity (Jewitt et al., 2001; Kress & Van Leeuwen, 2006). That is why the study of how modes are used in the meaning-making process is introduced by Gunther Kress through the multimodality approach.

The multimodality approach focuses on which modes are chosen to represent the meanings, and how are modes used to represent the meanings. According to Kress, in learning there is communication, then he postulates three fundamental assumptions; Communication happens as a response to a prompt; communication has happened when there has been an interpretation; communication is always multimodal (Kress, 2010).

In creating communication, there are two stages. In the first stage, the initial maker disseminates the sign complex as a message which is taken to be prompt. Next, his/her interest and attention lead him/her to choose the most appropriate interpreter to bring the message to frame the selected aspects of the message as a prompt, and then it is interpreted. Hence, in multimodality approach focuses on how all modes are interrelated and used and what the most proportional and suitable modes placed in learning to the learners to construe meaningful learning (Jewitt et al., 2001).

Fundamentally, multimodality can make the meanings of text more potentially understood rather than as fixed since meaning does not stand alone in language or visuals but through the combination of the sequence of modes which are 'visual grammar' which gives the verbal text potentially understood and also the systemic functional grammar which is constructed in the verbal text. Thus, in multimodal discourse analysis, visual images can also be read as text in the multimodal text which accompanies and support the meaning-making process of the whole text realized by the existence of linguistic metafunctions in the verbal text (Kahari, 2013).

Systemic Functional Linguistics

Communication is an important demand of human beings as social creatures, hence human beings are not able to avoid communicating with others. Kinds of communication among human beings are varied; it can be talking to each other directly, listening to the spoken texts or videos, and even reading printed texts, e-books, or multimedia texts. Communication happens whenever there is an exchange of meanings among interlocutors (Rukmini, 2009b). Therefore, this concept is explained in systemic functional linguistics (SFL). The concept of Systemic Functional Linguistics occurs because claims that language use is functional which is to make meanings, which the meanings are influenced by the social and cultural context in which they are exchanged and the process of using language is a semiotic process (a process of making meaning by choosing). Hence, the messages are the construction of signs which are interacted with the receiver and produce meanings (Halliday & Matthiessen, 2013; Rukmini, 2009a, 2009b).

The discourse-semantic complexity allows us to make meanings in the context. According to systemic functional linguistics, meanings are represented in three metafunctions; they are ideational meaning, interpersonal meaning, and textual meaning. Those three meanings are related to each other in the context of culture and situation. When people share meaning, it means that they also share those three meanings as a whole. The ideational meaning is meaning about how someone represents experience in language. Interpersonal meaning is meaning about someone's role of relationship with other people and his/her attitude to others. The last one, textual meaning, is about how what someone is saying hangs together and relates to what is said before and to the context around him/her (Eggins, 2004; Halliday & Matthiessen, 2013; Rukmini, 2009a).

Language is seen to involve three expressions: two levels of content (semantics and lexico-grammar), encoded in phonology/graphology. Two levels of semiotic systems cannot follow us to make more meanings because it is bi-unique-one content for one meaning (Eggins, 2004). Furthermore, if we would like to extend meaning we can do; they are adding new content for new meanings or creating

simultaneous meanings: introduce a new a complex sign, introduce a sequence of signs (Eggins, 2004; Halliday & Matthiessen, 2013; Kress, 2003, 2010b).

Eggins (2004) explained in her book that the amazing demand we make of language is that we want to mean anything at all; and language meets the demands. It has unlimited creative potential because language allows us to mean new things and language allows us to mean anything. Language is not a bi-unique semiotic system, (not bi-unique because it does not mean that in 1 content for meaning nor 1 word for 1 meaning). It means that we do not always need to make a new word to make a new meaning. Language is a semiotic system because it contains meaning and realization, whereas language contains three levels of the semiotic system. Lexico-grammar allows us to take several kinds of expression units (sounds) to realize numerous kinds of contents (meanings) by providing us with the means to combine sounds into words, which can then be arranged in different grammatical structures to make different meanings.

When we produce a sequence of meaningful words, actually we produce text. We can simply define 'text' as a sequence of clause/s that conveys meanings coherently and cohesively. Furthermore, text can be in spoken and written form. The clause/s in the text contains phrases that are made by a sequence of words that hangs together because they contain meanings (Eggins, 2004). While we are talking about text, we can't take aside talking about the genre in the text. Genre is the context of culture. Genre is a structured way in which people go about achieving goals using language (Halliday & Matthiessen, 2013). The scopes of the genre are as follows:

- The field is what the language is being used to be talked about. It is very important to be highlighted to make contextual communication.
- The tenor is the role of language is playing in the interaction/relationship between participants, including power relations, formality, the closeness between interactants.
- The mode is the role relationship between interactants, including the role, channel, directionality, media, and preparation.

Simply that we find of the implementation of Mood and Modality in the clause can reveal the speaker's meanings about the interpersonal relationship, such as the power/solidarity of their relationship, the extent of their intimacy, their level of familiarity, and their attitudes and judgments. Furthermore, the Mood analysis can bring us to the tenor relationship between interactants in the conversation, such as who is doing the talking situation, the most striking indication of power, and for how long. The systems of Mood and Modality are the keys to understand the interpersonal relationships between interactants; by looking at the grammatical choices speakers make, the role they play in discourse.

In Systemic Functional Linguistics, transitivity choices relate to the dimensions of the field, with the choice of process types and participant roles seen as realizing interactants' encoding of their experiential reality: meanings about the world, about the experience, about how we perceive and experience what is going on. The experiential metafunction represents the grammar of the clause as a representation. By examining the transitivity we can explain how the field of the situation is being constructed, e.g. what is being talked about and how shifts in the field are achieved (Kristiani, Sutopo, & Warsono, 2018). There are major systems (process type) and minor systems (Circumstantial) involved. In analyzing the transitivity structure in the clause, we must concern with three aspects of the clauses; they are the selection of process, the selection of participants, and the selection of circumstances. In making text which more than one clause, we need to show the relationship between each clause. Clause complex is the term used for the grammatical and semantic unit formed when two or more clauses are linked together in certain systemic and meaningful ways.

Furthermore, thematic choices realize meanings about the organization of the communicative event (how the text hangs together) and the experiential and the interpersonal distance involved (how the text

relates to its context). The theme contributes to the realization of the meanings by offering us choices about what meanings to prioritize in a text, what to pack as familiar/new, what to make contrastive, etc. After we choose the ideational and the experiential meanings, without the textual systems those meanings can't be expressed in a coherent manner (Halliday, 2014).

The grammar of Visual Design

The grammar of visual design is an approach to how images create meanings for the viewers. This approach was introduced by Kress and van Leeuwen firstly in 1996 inspired by Halliday's concept of language metafunction. Kress and van Leeuwen have started their interests in multimodality and images in these past decades. Their research on multimodality and visual images was based on their perspectives of semiotics in linguistics to see how language and visual communication work (Kress, 2003; Kress & Leeuwen, 2006a; Thuy, 2017).

Communication itself can be held in many ways; it can be verbally or visually conveyed as far as there are participants of communication and messages conveyed through signs (Kress, 2010; Rukmini, 2009a, 2009b). As Halliday has discovered the linguistic metafunction in communication, Kress and Leeuwen also realize that images as kinds of signs used for communication in society also have metafunction to make the images are meant for the readers. In sum, images also used in communication represent the world as experience, the relationship between the producers and readers (viewers), and the coherence of the images to convey meanings as a whole. In their approach, they use the terms representational meaning, interactive meaning, and compositional meaning.

As in linguistic metafunctions, there are three kinds of visual metafunctions introduced by the grammar of visual design; they are as followed:

- Representational meaning in the grammar of visual design is in line with ideational meaning which represents the world as the human experience. Representational meanings are presented in images by the presence of participants in the images which describes the process of the activity, taxonomies of the participants, and/or the attributes of the participants, and also the circumstances of the process (Kress & Leeuwen, 2006a; Moya Guijarro & Pinar Sanz, 2008; Royce, 2007). The representational meanings are divided into four kinds. First is the narrative process which shows the participants are doing something through the presence of vectors of motion. The second one is the classification process which means that the images represent the taxonomy or the relation among the participants in the images. The classification processes are represented by the placement of each participant in the images and the visual composition. Next is the analytical process; this kind of representational meaning gives the viewer the whole-part of the participants in the image. The analytical process can be seen in the outfit of the participants in the image which represents the carrier (the whole) and the possessive attributes (the parts). The last one is the symbolic process which represents what the participants mean or is. The symbolic process is depicted by the salience of among the participants in the image, gesture which cannot be represented as an action, association with certain symbolic values, or the placement which is in the whole image (Jewitt & Oyama, 2004; Kress & Leeuwen, 2006a).

- The interactive meaning shows that visual images can represent the relation between the producer of the images and the receivers of the images; this meaning is in line with the interpersonal meaning. In the visual images, the producer uses visual techniques, such as gaze, gesture, or facial expressions, to clarify the relationship between the producer and the viewers (Kress & Leeuwen, 2006a; Moya Guijarro & Pinar Sanz, 2008; Thuy, 2017). Anyway, the interactive meanings do not need the viewers' reaction to anything nor the adoption of a particular behavior. This meaning only gives the information of acknowledge or contradiction (Guijarro, 2010; Jewitt & Oyama, 2004; Kress & Leeuwen, 2006a; Moya Guijarro & Pinar Sanz, 2008; Royce, 2007). Furthermore, the interactive meaning also gives information toward the viewers' involvement, the power relations between the viewer and the participants in the image, and lastly the

degrees of social distance and intimacy. (Kress & van Leeuwen, 2006)

- The compositional meaning represents how visual images cohere with the context in and for which they are produced internally and externally. In line with thematic choices in Systemic Functional Grammar that in the text there should be the continuity of information which is represented by the choices of placement of the coherent information among the clauses. The coherence in visual images is also important to give a make-sense image. The coherence of the image is analyzed by the visual concerning the verbal elements, distribution of the information value, visual salience (size, color, brightness, focus, etc.), and visual framing (Kress & Leeuwen, 2006a; Moya Guijarro & Pinar Sanz, 2008; Roberts & Philip, 2006; Royce, 2007; Unsworth, 2008).

The interrelated meanings among the representational meanings, the interactive meanings, and the compositional meanings can construct the whole meaning of the visual images toward the viewers. How the producer presents the visual images to images affects the viewers' interpretation of the visual images and is also related to the verbal text if any (Kress, 2010).

Textbook

In this study, the researcher focuses on analyzing students' textbooks. In the teaching-learning process, the teachers usually need some media to make it easier in explaining the teaching materials. One media that can be used to help the teachers is a textbook. The textbook is also the major source in school, even though there are many kinds of media rivaling the printed materials of communication.

According to Cunningsworth (1995) textbook is a resource that consists of supporting materials and activities for learner practice and communicative interaction. The textbook is a stimulus or instrument for teaching and learning (Graves, 2000). It means that textbook also plays as an important media to help the teachers to conduct teaching and learning activities as well as to reach educational process. Cortazzi and Jin (1999) cited in (Hardy, 2003) stated that there are three basic types of materials that can be used in language textbooks, such as culture materials,

target culture materials, and international materials. Source culture material is on the learners' own culture as content and it is the primary emphasis on many existing English textbooks. Then, the target culture is on the culture of a country in which English is spoken as an L1. And the last is international target culture defines that it uses a wide range of materials from a variety of cultures in English- and non-English-speaking countries around the world.

Theoretical Framework

The multimodality approach is the basis of this study. It is firstly introduced by Kress in 1990. This approach states that in conveying meaning people can use more than one mode to make the recipients understand the meaning (Kress, 2003). In presenting texts, the producer can use not only linguistic modes (written or spoken texts) but also can attach visual images to empower the materials to be understandable by the recipients. Visual images provided in learning media can enhance students' ability in meaning-making and constructing meaning to understand the texts/materials (Plastina, 2013; Wu, 2014). Thus, for analyzing the representation of representational meaning in supporting ideational meaning in students' textbook will apply the theory of Kress and Van Leeuwen for the term of images while the term of the texts uses the theory of Halliday to make a good interpretation of text meanings in the text.

According to Kress and Leeuwen, the representational meaning is also referred to as the ideational meaning of a visual matter. This meaning consists of the narrative process, classification process, analytical process, topographical and topological processes, and symbolic process. On the other hand, Halliday's ideational meaning model consists of material, mental, verbal, relational, behavioral, and existential processes. Halliday's ideational meaning can be studied by using mood-residue or looking at the finite while the ideational meaning of visual matter could be seen on the vector. Therefore, it could be concluded that both approaches to study are the same but they have special features to make it clear, the vector and

finite. However, it is important to note that there are also some processed in visual ideational meaning that does not need a vector.

For ideational meaning in the textbook, the research assumes that the sentences written in the book should represent the representational meaning in the figures. Thus, theoretically, the features of each process in both visual and written modes can be connected.

From the previous studies, no studies specifically investigate the function of representational meaning. It became the opportunity for this research to investigate one of the components of representational meaning. Thus, the finding would contribute and provide insight for future readers, researchers, scholars, and teachers

This research aims 1) to explain the existence of visual representational meaning and the text ideational meaning in Cambridge Guess What Pupil's Book 6, 2) to explain the function of visual representational meaning and the text ideational meaning in the Cambridge Guess What Pupil's Book 6, and 3) to explain the function of visual representational meaning and the purposes of the texts in Cambridge Guess What Pupil's Book 6.

METHODS

This study applied a descriptive qualitative method. It had the purpose to analyze, describe and interpret the data. It is a Multimodal Discourse Analysis that focuses on the visual metafunctions in supporting linguistics metafunctions in students' textbook *Cambridge Guess What Pupil's Book 6!*. According to Jones (2012), Multimodal Discourse Analysis is concerned with theory and analysis of semiotic resources and the semantic expansions which occur as semiotic choices combine in the multimodal phenomenon. It is also an example of a paradigm shift of language, and it has a key contribution to make concerning multimodal analysis, search, and retrieval of information. O'Halloran (2011) argued that Multimodal Discourse Analysis is an emerging paradigm in discourse studies that extends the study of

language per se to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music, and sound. In line with the statement above, the textbook belongs to an example of discourse study which extends the study of language in combination with other resources. It contains a combination of images and texts.

Hence, the present study applied representational as one of the metafunctions in the images which is presented by Gunther Kress and Van Leeuwen. Then, in analyzing the texts, the study used the ideational meaning as one of linguistic metafunction theory derived from Halliday. The data source of this research was from students' textbook *Cambridge Guess What Pupil's Book 6!*. The unit of analysis consisted of the texts and figures in unit 1 until unit 8. In this study, the researcher played the role of the data collector and analyst.

The technique of analyzing the data was created based on the theoretical framework. The researcher used the guideline provided by Halliday (2013) and Kress and Van Leeuwen (2006). This research was started by reading the texts carefully, identifying the purposes of the text, identifying the idea of each paragraph, identifying the participants of the paragraph, identifying the participants on each text's figure, finding out the participant-process agreement visualized on the figures, and written in the texts, analyzing the process in the figures and the texts, analyzing the function of the visual representational meaning toward the text-ideational meaning, analyzing the visual representational meaning process toward the objectives of the texts, showing the findings, explaining the findings, and discussing the findings.

RESULTS AND DISCUSSION

This research was done by following the theoretical framework to answer the research questions. The texts and the figures of the book were taken from Unit 1 until Unit 8. Thus, there were two models to analyze the representational meaning of the figures and the ideational

meaning of the texts. The first was Kress and Leeuwen (2006b) and Halliday (2013). Both models include participants, the goals, and the processes but for visual narrativity process is unique. For the narrativity process of figures, it was important to determine the existence of the vectors. If a vector was found in the figure, the narrativity process could be categorized as an active process. If there was no vector but something connected to the eyeliners of participants existed, the process would be categorized as the reactional process. The different process of visual narrativity process consisted of mental and verbal processes. They were indicated by chat bubbles to represent the processes. When the figures showed the setting of place or time without vectors, the process could be categorized as a circumstance process of narrativity process.

On the other hand, ideational meaning proposed by Halliday had a transitivity system to determine the process, such as material, verbal, behavioral, relational, mental, and existential. Thus, it could be understood that the narrativity process in the figure should be supported by the ideational meaning of the text and vice versa.

The other visual processes do not include vectors. For example, the analytical process allows readers to scrutinize what the figures mean. When it is connected to a given text, it should facilitate readers to understand the descriptions of what being talked about. A similar matter should also occur in visual classification and symbolic processes. These visual processes should support the mental, relational, behavioral, and existential processes.

Based on the applied analysis, the results showed three visual representational meanings: the narrativity, the analytical, and the symbolic processes. On the other hand, the ideational meanings found in the given texts were material, mental, relational, and existential processes. The representational meaning and ideational meaning were found supporting each other but there were also found two representational meanings that did not support the ideational meaning of the texts. In this research, what was meant by

supporting dealt with the ways the figures described and narrated the points of the text.

The existence of visual representational meaning and the text ideational meaning

From the findings, there were three visual representational meanings found in all units. They were narrativity, analytical, and symbolic processes. In a single figure, it possibly had more than one visual process. The nature of visual representational meaning is different from the ideational meaning of a text. The ideational meaning of a text is seen from each clause of a whole text. Therefore, one clause only poses one process of ideational meaning.

The visual representational meaning could be identified from the participants on the figure. The participants' natures on the figure would be different from the participants' natures written on the texts. When it dealt with participants on the texts, they could be identified from the subjects of the clauses. However, when the participants were on the figure, they would deal with elements of a figure that carried certain attributes, possessed vectors or eye lines, described what they were, or showed a specific setting. This finding was in line with a study conducted by Feng and O'Halloran (2013). They attempted to identify the natures of the representational meaning of car advertisements that had figured. They found that visual representational meanings could support the advertisement texts as long as they had the same participants and processes.

Based on the findings, the existence of visual representations could be grouped into two. The first group consists of visual representational meaning that agreed with the ideational meaning of the text and the purpose of the text. The second group consists of visual representational meaning that did not agree with the ideational meaning of the text and the purpose of the text. This finding also supported the previous study by Yang and Zhang (2014). In their research, they found that some figures used to criticize the financial condition at that time had the same participants and processed as written on the text. They also found that the participants could be realized on a single phrase without any verbal group to show

the process. In this case, the figures were still considered to support the text. However, if the participants or the processes on both groups and texts were different, the figures did not support the texts.

In this research, there were eight units of the book which were analyzed by the researcher. Each unit had its text and figure. Before analyzing the texts and the figures, the researcher assumed that the figures completely supported the texts however they did not. The reason was not all participants and processes found in the text agreed with the participants and the processes in the figures, for example, the symbolic and analytical processes on Unit 2's figure and each clause of the text (see Appendix 2). The participant on the figure is a young girl that is holding a microphone and singing. However, after being analyzed, the participant on the figure was not found in the text. The writer, I, in the text, that is also referred by you, called by her mum, is identified as a writer (see Appendix 2).

In unit 2 text, the attribute of the participant in the figure makes readers scrutinize the part-whole structure. Therefore, readers would realize that attribute of the participant, singing, was meant to be the part of the whole structure or the carrier. It was about talent. Semantically, singing is the hyponym of talent. However, in this case, the attribute singing or singer in the figure could not create a complete structure as expected with the ideal part-whole structure. This attribute also did not match with the identifier, the main character, I, in the text. It was because I was good at writing.

The function of visual representational meaning toward the text ideational meaning in Book 6.

The previous sub-chapter shows us that visual representational meaning supported the text-ideational meaning as long as participants and processes agreed with each other. For ideational meaning, the processes have functions to show whether a clause is intended to represent action, event, processes of consciousness, and relation (Halliday, 1985) or simply to tell or describe. The same functions also exist in visual

representational meaning although the applied terms are different. The narrativity, analytical, classification, and symbolic process of visual representational meaning also have functions to simply tell or describe.

In this research, the figures were used as the parts of the given texts. According to the findings and the explanation of sub-chapter 5.1, the figures did not only have a function to tell or describe independently. However, they functioned to visualize the action, event, processes, and relation; or simply to show what is told or described. It is in line with Poli and Seibt (2010). Therefore, the functions of visual representation meaning were to visualize the participants and the processes the participants took.

For example, the visual action process was to visualize the narration of two clauses. The first clause is *I had to make a film about emperor penguins in Antarctica;* while the second clause is *I filmed them for two hours.* As it has been known, the first clause is categorized as a relational process. In this clause, the visual action process functioned to visualize the identified participant and the identifier. Then, the second function is to visualize the narration of the actor, *I,* who recorded the goal, *the penguins.*

The function of visual representational meaning toward the purposes of the texts in the Book

Each text of the units has a different purpose. The first text in Unit 1 has a purpose to tell readers about the experience of the man filming the emperor penguins in Antarctica. The second text in Unit 2 is to describes the talent of every family member. The third is to tell the ideal of a girl named Talia. The fourth text is to report and describe the vegetable orchestra. The fifth text is to provide an argument for online learning. The sixth is to report a flip-flop safari. The seventh is to report the information about Mars after the curiosity rover landed there. Then, the eighth is to report the flower parade in Zundert, Netherland.

In the beginning, readers might think that the figures could completely support what was

meant by the text. However, the figure could not do so. The figures could only partially visualize the descriptions and narrations of clauses with the same participants and processes but they could not visualize the whole points or the objectives of the text. It was because the complete texts had specific structures in their paragraphs. It was the reason why the figures could only partially visualize several clauses in the texts. This finding also supported Gruber and Muntigl (2016). They found that structures of each text would lead each paragraph of the text to bring only an idea to delivery. Moreover, the idea had to be elaborated with a lot of information, such as place, time, etc. Therefore, if an individual were going to visualize the whole purpose of the text, he might have required many figures to visualize.

CONCLUSIONS

This research concluded that three visual representational meanings were found, such as narrativity, analytical, and symbolic processes. The narrativity process was mostly dominated by action, reactional, and circumstance processes. These processes on the figures had participants that could also be found in the texts.

It indicated that the existences of the visual representational meaning and the ideational meaning of the texts had the same participants and processes. However, not all clauses on the texts had the same participants. There were only several clauses that had the same participants with the figures. It meant visual representational meaning only could visualize the description of the same participants or visualize the narration of the same processes.

This research was limited to investigate the function of representational meaning toward the ideational meaning of the texts in Cambridge Guess What Pupil's Book 6. Moreover, this research only took eight units of the book to be investigated. Thus, the findings were very limited based on the numbers of the units in the book. Therefore, future researchers should take wider data sources to conduct the study on this topic.

From the findings, theoretically, this research could enrich the study of multimodality,

especially the functions of representational meaning toward the ideational meaning of the texts. Practically, the findings could be used for anyone to provide figures with the proper participant-process agreement with the text. Then, pedagogically, the findings could be used by English teachers to be aware of proper visualization especially in describing or narrating the certain process of clauses.

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