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 b. Nomor ISSN : P-ISSN 2086-6003; E-ISSN 2580-1449
 c. Vol, No., Bln Thn : Volume 15, Nomor 1, Tahun 2022
 d. Penerbit : Prodi Pendidikan Bahasa Inggris UIN Raden Intan Lampung
 e. DOI artikel (jika ada) : <https://doi.org/10.24042/ee-jtbi.v15i1>
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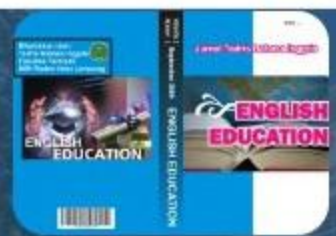
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PRODI PENDIDIKAN BAHASA INGGRIS FAKULTAS TARBIYAH DAN KEGURUAN UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG

P-ISSN : <> E-ISSN : 25801449

0.939394
Impact Factor

797
Google Citations

S4
Current Accreditation

Google Scholar Garuda Website Editor URL

History Accreditation

2018 2019 2020 2021 2022



Google Scholar Garuda

Latihan Membaca Bahasa Inggris: Analisis Kesulitan Siswa Kelas XI dalam Memahaminya

Authors : I Safitri, D Reftyawati, SA Pradana | Ensiklopedia: Jurnal Pendidikan dan Inovasi Pembelajaran Saburai 2 (01), 46-53, 2022

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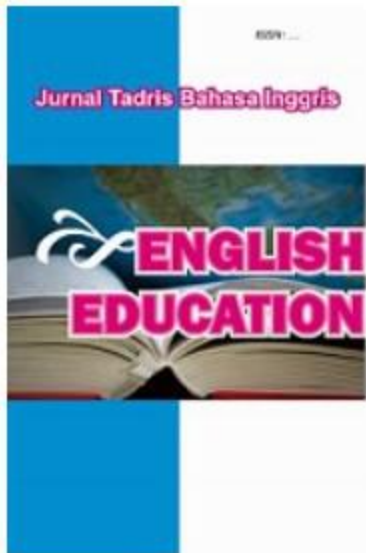


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English Education: Jurnal Tadris Bahasa Inggris

English Education: Jurnal Tadris Bahasa Inggris has been published since March 2010 in printed version (pISSN: 2086-6003), June and December 2018 in online version (eISSN: 2580-1449). It is a biannual journal concerning English Language Teaching, English Literature, English Linguistics, Current Issues on English Language Teaching and Trends in Language Teaching. It is published by English Education Department, N Building, Tarbiyah and Teacher Training Faculty, State Islamic University (UIN) Raden Intan Lampung

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A MULTIMODAL DISCOURSE ANALYSIS OF THE ENGLISH TEXTBOOKS' COVERS

Mohammad Muhassin^{1*}, Novi Putri¹, Dewi Ayu Hidayati², Satria Adi Pradana¹

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Abstract. *Multimodality has been studied in relation to a variety of text genres, but it has yet to be used to textbook covers. This paper is aimed at examining the representational meaning of visual resources in the covers of selected English textbooks and how the verbal and visual modes strengthen each other's meaning. This is a qualitative research that uses a multimodal discourse analysis paradigm. Visual and verbal data were gained from two covers of selected English textbooks. The analysis includes representational meaning (Kress & van Leeuwen, 2006), text generic structure (Cheong, 2004), and intersemiotic complementarity (Royce, 2007). The findings indicate that the representational meaning consists of narrative and conceptual representations within the structures of lead, display, announcement and emblem. Through the relationships of repetition, synonymy, and meronymy, verbal and visual modes help each other build cohesiveness. The cohesion signifies the relation between visual images and verbal texts to convey meaningful messages of the covers. Certain implications were also elaborated in this study.*

Key words: *english textbook covers; intersemiotic complementarity; multimodal discourse analysis; representational meaning*

A. INTRODUCTION

Language is used to deliver information. The development of technology and graphic design makes human more creatively present information through images with an interesting combination of texts and colors. The combination forms a discourse that can easily be understood (Guo & Feng, 2017). In addition, Kress & van Leeuwen (2006) consider several social resources including visuals,

gestures and actions as modes of communication that can be examined through multimodal analysis.

Accordingly, O'Halloran (2008) investigates the modes in a multimodal discourse and explains how they interact to indicate their importance in respect to systemic functional grammar. Multimodality refers to the way people communicate each other by using different modes at the same time (Liu, 2019; Savitri & Rosa, 2019). A multimodal text is one in which the communicative functions of the text are achieved by interaction of both verbal and visual semiotic modes (Olowu, 2015; Divan, 2018). Systemic Functional Linguistics theory, according to Halliday (2004), is the foundation of multimodal research that focuses primarily on conceptual meaning. Each social semiotic justifies a conceptual purpose of exhibiting the world around and within us, as well as an interpersonal function of social communication among social relatives.

Kress & van Leeuwen (2006) present the theory of Visual Grammar, which claims that any semiotic system has the power to project the social ties between speakers and receivers, based on Halliday's systemic functional grammar. The study has added to the body of knowledge and enriched the theory of multimodal discourse analysis (MDA) (Azkiyah et al., 2021). In the context of this study, MDA is the best approach to use since the deep understanding of the combination of verbal elements, visual elements, and images in the textbook covers will be analyzed with the support of systemic functional linguistic in the analysis of verbal element of the text book covers.

In relation to the background, the study tries to investigate the issues that exist in the covers of English textbooks that have never been explored. It is interesting since the design of a cover is usually unique and catches the readers' attention, especially teachers and students in teaching and learning process. A well-designed

cover is the first assurance of a good book, both in content and delivery. Because of the importance of cover design, several publishers have created multiple covers for different markets, adapting to each region's distinct culture. Designers are trying to activate a series of connections, value, and assessment through cover design. The cover is designed to contain a number of meanings that generally describe the contents of the textbooks and specifically contains an ideology to be fought for.

Using a semiotic resources of multimodal discourse analysis, the reader can interpret the covers of the English textbook with a combination of pictures, colors, and texts. Kress & van Leeuwen (2006) point out that images, texts, and colors are elements that function as a sign system of knowledge of visual and viewer relationships. Therefore, the study chooses text book covers to be observed using multimodal discourse analysis.

In this study, the researchers look for the use of multimodal elements of the covers of selected English textbooks exactly in the representational meaning and intersemiotic complementarity. Actually, there is resemblance between the previous studies with this research. The researchers become motivated to conduct this research because it is inevitably limited and different from the previous findings based on two reasons. First, the object of this research is the covers of selected English textbooks, categorized as foreign and domestic English textbooks.

The study compares the covers of selected English textbooks because they can enrich the repertoire of English textbooks and we can know the advantages and disadvantages of each textbook. Hence, it can be an improvement material for the better English textbooks in the future. The second reason is that the researchers

seek for **the** representational meaning which was argued by **Kress & van Leeuwen** (2006) and **intersemiotic complementarity** by **Royce** (2007).

The **study** analyzes visual data using **Kress & van Leeuwen's** (2006) representational approach, which is based on linguistic analysis with a focus on the transitivity system. In terms of the realization of process that identifies participants' doings and happenings, representation analysis is divided into two categories: narrative and conceptual. To analyze the covers of selected English textbooks, the **study** also applies the theory of Intersemiotic Complementarity suggested by **Royce** (2007). **The meaning** links **between the** verbal and **visual** modes are analyzed and described using this theory. The six categories of the intersemiotic complementary theory are repetition, synonymy, antonymy, meronymy, hyponymy, and collocation.

B. RESEARCH METHOD

The study used a descriptive qualitative research in the framework of MDA (Creswell, 2018). It uses verbal and nonverbal texts found on the covers of English textbooks as data. Words, sentences, and clauses make up the verbal text, whereas pictures and colors make up the visual text. There are two English textbook covers, they are: Critical Reading and Writing by Joyce Merawati, et al., published by Universitas Terbuka and Real Listening & Speaking by Miles Craven published by Cambridge. The theories of Representational Meaning (Kress & van Leeuwen, 2006), Generic Structure of Potential (Cheong, 2004), and Intersemiotic Complementarity (Royce, 2007) were used to analyze the data in an eclectic manner.

C. FINDINGS AND DISCUSSION

Realization of Representational Meaning

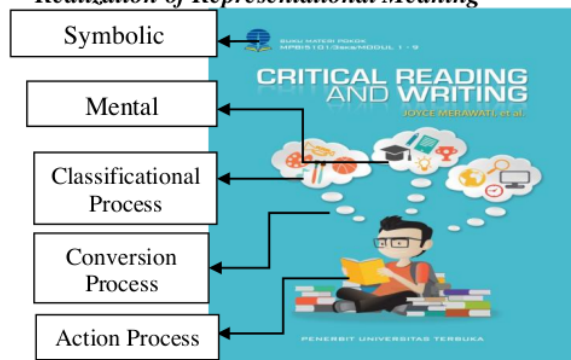


Figure 1. Critical Reading and Writing English Textbook Cover

The study finds various sorts of representational meaning, such as narrative and conceptual processes, based on the cover in figure 1. Because there is action among visual elements, the narrative process on the cover above is represented by a vector. Furthermore, the conceptual process is distinct from the narrative process since it lacks a vector. There are five types of narrative process: action, reactional, mental, verbal, and conversion processes. However, the study only finds action, reactional, mental, and conversion processes. Then for the conceptual process, the study finds symbolic and classificational processes.

Narrative Representation

Action Process

Actor is a participant in the narrative process from whom the vector departs. It is frequently an actor in a visual representation that only has one participant. As a result, this process is non-transactional, with no aim in mind. However, both the actor and the goal are present in the transactional structure. The participant who the vector is aimed at is known as the goal. In this process, the actor must either form a vector or have a vector coming out of it. The lead shows an image of a boy

who is reading a book. The visual representation is a way to represent the process in as "The boy is reading a book". However, there are two participants in this image, which are the boy and the book. In this cover, the boy is the Actor and the book is the Goal. The action is a transactional process because it has Goal, and done or aimed at something. The vector formed by the participants resulting an action process.

Reactional Process

7

It is a reactional process in which the vector is generated by an eye line or eye contact, or by one or more participants' visual direction. The reactor and the phenomenon are two components of the reactional process. The reactor is the person who controls the staring behavior; it might be human or animal-like. The participant at whom or which the reactor is staring is then the phenomenon.

In this cover, the reactor or the participant who does the looking is the boy. However, the phenomenon is the book. There is a vector formed by the direction of his eye line or glance. It can be transcoded that "the boy is looking at the book". However, there are participants in this image, which are the boy and also the book. The vector formed by the participants resulting a transactional process.

Mental Process

In comic strips, the term "mental process" refers to a dialogue balloon that connects a human or an animal to their inner thought process or speech. In the instance of a thinking balloon or speaker, Chen and Gao (2014) define the person who emits the balloon as a sensor. A special kind of vector can be observed in comic strips. The process connects a human perception of an inner mental process. The participants are the human (a boy) and dialogue balloon. In this case, the human is the Senser and the thought is the Phenomenon.

Conversion Process

In this process, Kress and Van Leeuwen (2006) say that a participant is a goal with of one participant and the Actor with respect to another. A conversion process is a series of transactional procedures linked together. This chain produces a third type of participant, one who is the Goal in the eyes of one participant and the Actor in the eyes of another. Transmitter is one such participant, serving as both a Goal and an Actor in relation to the 'information source' and the 'receiver.' This type of participant will be referred to as a Relay. What relays receive is never just sent on in its original form; it is always transformed.

In this cover, the transmitter as information source is a book whereas relay is a student who transforms the existing writings in the book in the form of letters, words, and sentences. After reading the book, the imagination will arise which are converted in the form of knowledges in speech balloons.

Conceptual Representation

The images without vectors are more stable, focusing more on the description of the depicted individuals and the meaning link between them, demonstrating that representational meaning is linked to conceptual process.

Symbolic process

What a participant implies or represents is the focus of symbolic process. There are two terms for the types of structure participants in this process. The first is a symbolic attributive, which denotes the meaning or identity of something. Meanwhile, when only one player exists in this framework, the symbolic suggestive implies the process.

The symbolic process in the cover above is symbolic suggestive. The carrier is the symbol of Universitas Terbuka logo on the left top of the cover. It shows that the textbook is published by Universitas Terbuka.

Classificational Process

The classificational process establishes a form of relationship between individuals. This technique uses a taxonomy to connect its participants and tries to portray them as objectively as feasible without context. The cover shows that the man is reading a book and he has thoughts contained in speech balloons in the form of several types of knowledge, namely art, scientific, and general knowledges, that denote a taxonomy of knowledges

In conclusion, in the cover there are narrative and conceptual processes. The designer combines two types of representational meaning. Although the covers have all the types of representational meaning but for the each part the types is not found completed. The study finds action, reactional, mental, and conversion processes in narrative process of the cover. Then in the conceptual process, the study just finds symbolic process and classificational process.

This finding strengthens Guo & Feng (2017) who maintain that The narrative process is a description of actions and things that are displayed in unstable conditions, and it is displayed using speech mode. The action process includes the notion of action, “persons who are moving” and “the object of action”. The text mode demonstrates the classification, construction, and relevance of the conceptual process. The only difference between them is whether or not the vector is present. It is present in the narrative process, but not in the other. As a result, their genuine differentiation is determined by the viewers' perspective.



Figure 2. Real Listening & Speaking English Textbook Cover

Based on the cover in figure 2, the study finds all types of representational meaning, namely narrative and conceptual processes. Narrative process on the cover above is represented by the vector because there is action among visual elements. The conceptual process is different from narrative process. In conceptual process there is no vector. There are five types of narrative process: action, reactional, mental, verbal, and conversion processes. However, in the cover, the study only finds action and reactional processes. Then for the conceptual process, the study just finds symbolic and analytical processes. For classificational process is not found in this cover.

Narrative Representation

Action Process

In this process, the actor must either form a vector or have a vector coming out of it. The lead shows an image of the girls and the boys who are holding a book. The visual representation is a way to represent the process in as "Two boys are holding something (gadget and pen)". However, there are two participants in this image, which are the boys and also the gadget and pen. In this cover, the boys are the Actor, the gadget and pen are the goal. The action is a transactional process

because it has goal, and done or aimed at something. The vector formed by the participants resulting an action process.

Reactional Process

The eye line of the shown participants forms the reactional process in this cover. A woman and two men sit down and make a group discussion with no body contact but at the same time they are looking at each other.

Conceptual Representation

Symbolic process

The symbolic process in the cover above is symbolic suggestive. The carrier is the symbol of CD on the right top of the cover. It shows that the textbook is equipped with CD dan also shows that the textbook is for listening skill.

Analytical Process

In the cover, the study just finds the possessive attribute of analytical process. Possessive attribute is the colors of hair that that mean they are from different ethnicities. All of them have a same goal that is by using English language to listen and speak with each other, so they can explore and grasp the world.

This finding corroborates Muhassin (2022) who maintains that in order to establish cohesiveness of the constructed meaning, In the conceptual process, the analytical structure expresses the whole and part relationship of the portrayed actors or objects. The picture structure in the main section becomes more unified as a result of this relationship, which reinforces the cover's meaning.

In conclusion, on the cover there are narrative and conceptual processes. The designer combines two types of representational meaning. Although the cover has all types of representational meaning but for the each part the types is not found completely. In the cover, the study just finds action and reactional processes,

whereas on **the** conceptual process the study just finds symbolic and analytical processes.

Realization of Intersemiotic Complementarity

This section examines the meaning ¹⁸ relationships between the visual and verbal **modes of** chosen English textbook covers. In the covers, There have been various attempts to unify the meanings of the two modes. This is in agreement with Royce (2007), who claims that combining ⁴ visual and verbal modes in multimodal texts **will** help establish intersemiotic complementarity. This study discovers the usage of ⁴ intersemiotic complementarity, which includes intersemiotic repetition, **synonymy**, and **meronymy**, based on the findings of the analysis.

Verbal Elements in "Critical Reading and Writing" English Textbook Cover

There are two elements found in this cover; they are Announcement (Primary Announcement and Secondary Announcement) and Emblem.

Announcement

This item is the most important message and meaning of cover which is arranged to catch the viewer's attention. Based on the level of salience, it is classified into two: Primary and Secondary Announcement. It is primary if the message contains important interpersonal and catch phrase aspects. Meanwhile, Secondary Announcement works as a supporting message.

Primary Announcement



Secondary Announcement



Emblem

This item is composed of linguistic slogan which supports the Visual Emblem.

PENERBIT UNIVERSITAS TERBUKA

Visual Elements in Critical Reading and Writing” English Textbook Cover

There are three elements that found in this cover, which are the lead, display, and emblem.

Lead

This component is the most important part as it has function as the main focus of the cover. Lead is the first impression people see on a cover. It is classified into two, **Locus of Attention (LoA)** and **Complementary Locus of Attention (Comp. LoA)**. LoA is the most salient item because it is shown in designated color and size, different with other visual components. Comp. LoA serves as a backdrop to showcase the LoA, allowing the viewer's attention to be drawn to certain portions of the LoA.

Locus of Attention (LoA)

Based on the picture above, for the visual element, it can be seen that the boy is the lead of this cover as it is the main focus of attention that catch the viewer's eyes. Lead is the first impression people see on a cover. It can be seen from the cover that the model is the most salient item as it is the biggest visual object and the only tangible among other visual components.

Complementary Locus of Attention (Comp. LoA)



Based on **the** picture above, for visual element, it can be seen that the boy's thought (dialogue balloons) is the complementarity locus of attention (Comp. LoA). Comp. LoA serves as a backdrop to showcase the LoA, allowing the viewer's attention to be drawn to certain portions of the LoA.

Display

This component **shows the characteristics of Lead in a real way by two matrix of Explicit-Implicit and Congruent-Incongruent. It is explicit if the tangible object is described in a real way and implicit if the intangible object becomes tangible through another medium. Meanwhile, it is congruent if the object is realized without symbolization and incongruent if the object is realized through symbolization.**

The image are displayed in a form of animations in a shape of human. The services of the programs are not described in real activities. The leads are showed in an implicit way because the service is given tangible form through another medium. The people are highlighting their own titles or programs, but they are not real.

Emblem



The last element of the visual resource is the Emblem. Visual emblem of the first cover shows a symbol which represents Universitas Terbuka as the publisher's logo. It is to accompany the brandname as the linguistic emblem.

Based on **the** explanation about generic structure potential proposed by Cheong in analysing the structure of visual element and verbal element of the cover above, the study only finds Announcement and Emblem for the verbal element, and for visual element the study finds Lead, Display, and Emblem.

To see how the verbal and visual modes in the English textbook covers above reinforce each other's meaning, the study uses the theory of intersemiotic complementarity proposed by Royce, which consists of **repetition, synonymy, antonymy, meronymy, hyponymy, and collocation**. In this cover, the study only finds repetition, synonymy, and meronymy.

Repetition

According to Royce (2007), repetition in multimodal discourse takes into account the emergence of verbal elements that represent the same meaning as visual objects. Repetition or identical experiential meaning is seen in this English textbook cover i.e. in the form of the publisher's logo in visual emblem repeated in name of publisher found in linguistic emblem.

This result is consistent with Halliday and Matthiessen's (2014) claim that repetition is a typical sort of lexical coherence in texts. What must be emphasized is that greater lexical repetition of essential terms might aid in clarifying a work's overall meaning (Naser & Almoisheer, 2018).

Synonymy

Synonymy or the same / similar experiential meaning. Synonymy relationship can be seen in this English textbook cover i.e. the relationship between the Primary Announcement especially the word "critical" that relate with the **Complementary Locus of Attention (Comp. LoA)** picture of **the** boy's dialogue balloons which

represent the word "analytical". So, the words "critical" and "analytical" have the synonymy relationship.

This study backs up Nakukawa & Jawahar's (2020) statement that both the visual and verbal modes work together in a synonymy relationship to support the linkages between conceptions and their meaning, which is good for increasing text cohesiveness and preventing inappropriate repetition of the same word.

Meronymy

In this English textbook cover, meronymy or the relation between part and whole of something is shown with the picture of books that is inseparable part of reading and writing activities. The visual and verbal modes have a whole-part relationship in this circumstance. This study supports Nakukawa's (2019) claim that meronymy is beneficial since it makes understanding part-whole relationships in multimodal texts easier.

Verbal Elements in Real Listening and Speaking" English Textbook Cover

There are three elements that found in this cover, they are Announcement (Primary Announcement and Secondary Announcement) and Emblem.

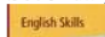
Announcement

This item is the most important message and meaning consisted in cover which is arranged to catch the viewer's attention. Based on the level of salience, it is classified into two: Primary and Secondary Announcement. It is primary if the message contains important interpersonal and catch phrase aspects. Meanwhile, Secondary Announcement works as a supporting message.

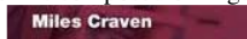
Primary Announcement



Secondary Announcement

*Emblem*

This item is composed of linguistic slogan which supports the Visual Emblem.

*Visual Elements in "Real Listening and Speaking" English Textbook Cover*

There are three elements found in this cover, they are: lead, display, and emblem.

Lead

This component is the most important part as it has function as the main focus of the cover. Lead is the first impression people see on a cover. It is classified into two, **Locus of Attention (LoA)** and **Complementary Locus of Attention (Comp. LoA)**. The most important item is LoA, which is displayed in a distinct hue and size from the other visual components. Comp. LoA serves as a backdrop to showcase the LoA, allowing the viewer's attention to be drawn to certain portions of the LoA.

Locus of Attention (LoA)



Based on the picture above, for the visual element, it can be seen that the boys and the girls are the lead of this cover as it is the main focus of attention that catch the viewer's eyes. Lead is the first impression people see on an advertisement. It can be seen from the cover that the model is the most salient item as it is the biggest visual object and the only tangible among other visual components.

Display

This component uses two Explicit-Implicit and Congruent-Incongruent matrices to represent the real-world features of Lead. In this cover, the display is congruent as it applies the real matter without using symbolization. Furthermore, because the tangible object is described in a realistic manner, the lead in this cover is explicit. The woman and two men sit down and have a group discussion without making any physical contact while looking at each other. It is relevant with the cover, because this book is for listening and speaking, so the students can study listening and speaking happily and enjoy by using this book.

Emblem



The Emblem is the visual resource's last component. Visual emblem of the fifth cover shows a symbol which represents Cambridge as the publisher's logo. It is to accompany the brand name as the linguistic emblem. The other visual emblem of the fifth cover shows a symbol which represents that this textbook is equipped with CD and also shows that it is for listening skill. The last visual emblem of the fifth cover shows a symbol which represents that this textbook is for fourth grade.

Based on the explanation about generic structure potential proposed by Cheong in analysing the structure of visual element and verbal element of the cover above, the study only finds Announcement and Emblem for the verbal element, and for visual element the study finds Lead, Display, and Emblem.

To see how the verbal and visual modes in the English textbook covers above reinforce each other's meaning, the study uses the theory of intersemiotic complementarity proposed by Royce, which consists of repetition, synonymy,

antonymy, meronymy, hyponymy, and collocation. In this cover, the study only finds repetition, synonymy, and meronymy.

Repetition

Repetition or identical experiential meaning is seen in the picture of CD in visual emblem repeated in name of "MP3 CD" and shows that this English textbook is for listening skill.

Synonymy

Synonymy or the same / similar experiential meaning. Synonymy relationship can be seen in this English textbook cover i.e. the relationship between the Primary Announcement especially the word "real lives real listening" that relate with the Locus of Attention (LoA) picture of the girl and the boys are talking and hearing at each other as a way to describe that this textbook is for listening and speaking skill in real lives. So, the words "listening" and "hearing" and also "speaking" and "talking" have the synonymy relationship.

Meronymy

In this English textbook cover, meronymy or the relation between part and whole of something is shown with the linguistic emblem of the writer's name "Miles Craven" that is part of publisher's logo "Cambridge" found in visual emblem. This suggests that the visual and verbal modes have a whole-part relationship. This study supports Nakukawa's (2019) claim that meronymy is beneficial since it makes understanding part-whole relationships in multimodal texts easier.

D. CONCLUSION AND SUGGESTION

Conclusion

The study has discovered two types of representational meaning utilized in the covers of chosen English textbooks, in accordance with the topic. They are

narrative and conceptual. The findings include ³ action process, reactional process, mental process, and conversion process on the narrative representation. The study discovered classificational, analytical, and symbolic processes for conceptual representation. In the form of visual and verbal components, those two covers have the potential of generic structure. The cover's visual elements include lead, display, and emblem. The announcement and logo are included in the cover's verbal components.

Visual images and verbal texts work together to help people understand the message of the covers. If the message conveyed by the visual of the English textbook cover is not accompanied with a verbal explanation provided in the announcement or enhancer, it will be misunderstood. Some senses of relation between the verbal texts and visual pictures are also used on the covers. The covers contain the repetition, synonymy, and meronymy. Thus, the verbal contents on the covers reinforce the visual pictures ¹⁵ and vice versa. The goal is to clearly communicate the content of the covers to viewers.

Suggestion

In line with the conclusion, the study have some implications and give some suggestions regarding the covers of English textbook. The representational meaning and intersemiotic complementarity theories can be applied to analyze all kinds of textbook covers. Therefore, the study suggests the next researchers to apply those theories on different kinds of textbook covers to see the relations of visual images and verbal texts in the textbook covers.

Furthermore, the study also suggests the next researchers to analyze the visual images deeper, by focusing on the colors used in the covers since the certain choice of the colors may have certain messages from the designer. For teachers and students, it is highly expected that this study can be useful for providing a

good reference in understanding the reading image of textbook covers so that they can select a good textbook for teaching learning process. It is also suggested that textbook cover designers consider the representational meanings of the cover, whose main purpose is to attract the reader's attention to read the book. Moreover, to make a good book cover, the designer can utilize Kress and Van Leeuwen's visual grammar theory to provide representational meanings and also Royce's intersemiotic complementarity theory as the cohesive device.

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