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Implementation of Three Metafunctions in Verbal Language and Visual Image of Students' Textbook

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Article Info	Abstract
	This study is aimed to explain the implementation of three metafunctions in verbal language and visual image of students' textbook to see how the meaning is processed through different modes and how they relate each other to shape a meaningful text. The subject of the study is the students as the users of the book and regarding the object of the research, this study investigated chosen data which contain verbal language and image in the students' textbook. There are 80 pictures being analyzed in this study. This research is a descriptive qualitative and uses two instruments to collect the data. The first is the checklist of verbal analysis by Eggins (2004) to analyze the verbal language that represents three metafunctions in the textbooks. The second is the checklist table for visual image analysis by applying the theory of Van Leeuween (2006). The results of the study showed that in verbal language, the ideational metafunction is dominated by the relational process which means that the text is about giving information or attribute to something and it is realized through the nominal group of sentences. Interpersonal metafunction is dominated by statement speech acts which shows that the text mostly in the form of declarative mood. Textual metafunction contains multiple themes in this textbook to give the variety of ideas. In the visual image, ideational metafunction is realized through mostly the narrative process which is the reactional process. Interpersonal metafunction is realized through the indirect gaze with the long shot and horizontal frontal angle. The textual metafunction is dominated by the left-right value. © 2018 Universitas Negeri Semarang

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INTRODUCTION

The issue of students' demotivated in Second Language Learning becomes a pivotal discussion among practitioner. There are some types of research which hav been conducted by Kaivanpanah and Ghasemi (2011); Sophia Hu (2011); Aydin (2012); Arefinezhad and Golaghaei (2014); Li and Bo (2016); Can and Mehmet Baştürk (2016) agreed that there are many factors causing students' demotivation in language learning; they are teachers, school facilities, confidence, attitude, and coursebook. The main focus of this research is developing a course book or student book to minimize the factor of students' motivation caused by the book. Thus, the implementation of the multimodal textbook which combines not only a text but also picture is needed.

A textbook according to Tiwari (2005) is an instrument to achieve learning objectives, to help teachers prepare materials, assignments, organizing the class, and students' guidance at class and home. So that, based on the function of the textbook in language learning defined by Tiwari, it is important to design sufficient textbook for improving and helping students in learning a particular language, especially in language learning. In addition to the function of the textbook, Cortazzi and Jin (1999) mentioned some different functions of the textbook. The first is as a teacher which plays when it instructs the EFL learners directly about English speaking cultures. The second is as a map when it gives an overview of a structured program of linguistic and cultural elements. The third is as a resource when a textbook becomes a source of teaching-learning materials. The fourth is as a trainer when it can help the teacher to teach under the guidance of textbook like guiding some steps of teaching in the classroom. The fifth is as an authority when the textbook is reliable, valid and written by experts that are published by the government (Ministry of Education and Culture) or an important publisher. The sixth is as a de-skiller when it restricts teacher's creativity because of the dependency on the textbook without offering new ways or approach. The last

is as an ideology when it reflects any certain of culture or worldwide culture

Through the massive sophisticated growth of technology, it opens the possibility of making multimodal-language textbook as a solution to the students' demotivation which will help students in the process of making meaning through the combination of verbal language and visual mode. According to Liu and Qu (2014), language textbooks in multimodal have a close relationship with the effectiveness and efficiency of teaching and learning (p. 136). A good textbook will help students increase their interest and motivation in learning the language since the textbook itself is purposed to help students learn the material individually or through teachers' guidance. Multimodality systematically describes the communicative work of all modes. A multimodal approach counters the partiality of looking at just one form of communication – language – and in doing so it brings attention to the specific and different communicative 'work' of other modes. It situates what is written or said alongside all the other modes of communication used – image, gesture, gaze, body posture, space, and so on – and starts from the point that all make a contribution to meaning. To continue, a mode is semiotic resources for making meaning like image, writing, layout, music, gestures, speech, moving image, soundtrack, and 3D objects are an example of modes used in representation and communication (Kress, 2010, p. 79). The different mode has a diffferent potential for making meaning.

To sum up, based on those views, this research is intended to analyze the implementation of three metafunctions in verbal language and visual images. Through this analysis, it is purposed to build the awareness of the importance of a good-design book for some language learners as a solution for students' demotivation causing by the uninteresting book. This visual grammar analysis will also give some information of how an image contains three meanings like it is in verbal language. It will help teachers to elaborate the meaning or material through the knowledge of visual grammar. Thus,

a textbook or coursebook could be a right helper for students in building their interest, motivation, exposure, and curiosity in learning a language.

METHOD

To achieve the formulated research question, the suitable research design should be employed. When choosing a research design, researchers should consider the fitness for the purpose (Cohen, Manion, and Morrison, 2007, P. 73). Therefore, since this study is aimed to describe the relationship between text and its implementation with three metafunctions in the verbal and visual image, descriptive qualitative is the method of the research which means the researcher makes explanation or interpretation of the data specifically.

The data of this study is the English students' book which is *Bahasa Inggris* "When English Rings a Bell" for the seventh grade of Junior High School as the primary resource for teaching-learning published by Ministry of Education and Culture based on curriculum 2013. According to Rukmini (2006), teachers in Indonesia when teaching English uses some book written by the current Curriculum as the primary resource (p. 3). The first step of collecting data is determining the textbook based on purposive sampling which means that it does not seek to generalize from data collected. Each sample only represents itself. The textbook is for Junior High School which has become primary sources in all schools which are implementing the 2013 curriculum. The second step is reading and highlighting the data. The book is in the form of an e-book. Some important points from the textbook are highlighted in order to be further classified and analyzed. After those textbooks are collected, the researcher prepares the intended data including 80 pictures which will be analyzed verbally and visually.

RESULTS AND DISCUSSION

Results

In this part, the researcher presented the results of the implementation of three metafunctions in verbal language and visual image of students' textbook including ideational metafunction, interpersonal metafunction, and textual metafunction in the verbal language and visual image.

Ideational Metafunction in Verbal Language

Ideational metafunction is a meaning of how a language function represents the experience, participants, and circumstances. The clause in this meaning functions as a representation. According to derewianka (2011), "one important function of language is to enable us to represent what is going on in the world; to talk about our experience, to reflect on our observations, to share knowledge and ideas." The representation of the clause in the ideational metafunction is realized through the system of transitivity (p. 13). According to halliday (2014), "the transitivity system construes the world of experience into a manageable set of process types" (p. 170). Based on the findings, it is found that the use of relational process is 50% which is almost the half of the books is in the form of relational process. There are also another percentage of the other process; material 28%, mental 16%, verbal 1%, and existential 4%.

Material Process

The material process describes the process of doing, of taking action which is usually physical, concrete and tangible action. There are two participants in this process which are actor and goal which are realized by the nominal group. An actor is the participant who performs the action. A goal is the participant who is affected by the actor. The identification of material process is to ask a question "What did x do?" (Eggins, 2004, p. 215).

Example:
- *Hi Dayu, we're **going** to the canteen for lunch. Are you **coming** with us?*
- *No, I'm sorry. I'm **waiting** for Siti.*

In that example, there are two clauses. It is clear that the word **going** and **coming** in the first clause and **waiting** in the second clause is the example of doing process whiles the pronoun **we** and **I** are as the actor. **For lunch** and **waiting for Siti** are as the goal of the process. Related to the question of material process, it can be answered that *what did x did?* X went to the canteen. Thus, the actor did something as a goal of an action.

Relational Process

The relational process is mostly built in the form of nominal sentence to give the explanation about a particular condition of something.

Example:
- *Good morning Siti. How are you?*
- *Good morning Mom. I'm fine, thank you.*

Both clauses above are in the form of the nominal sentence. There are two participants in this process. Carrier and attribute. The pronoun **you (Siti) and I** are carriers, **are and am** are the process of relational and the word **fine** is the example of an attribute to give the information about Siti's condition.

Mental Process

The mental process talks about meaning that concerns on encode meanings of thinking or feeling or usually called as perception (close to sense such as seeing, hearing, smelling, tasting, and etc.), cognitive (close to the activity that happens in the brain such as believe, think, etc.) and affection (close to the feeling such as loving, liking, hating, fearing, etc.). In this process, we can ask *"What do you think/feel/know about?"* (Eggins, 2004, p. 225). The participants in this mental process are senser and phenomenon. Senser means people, the one who does the mental action.

Example:
 Good evening Mom. I feel tired and hungry.

From the example above, the senser is the pronoun **I, feel** is the example of the mental process as the affection and **hungry and tired** the example of the phenomena.

Verbal Process

The verbal process is the process of saying; a symbolic exchange of meaning. This process contains three participants: sayer, receiver, and verbiage. Sayer is the participant who is responsible for the verbal process and a receiver is the one whom the verbal process aimed at, and verbiage is a nominalized statement of the verbal process. There some several conversations in this book using the verbal process. This conversation below is the example of this process.

Example:
- *You should go there!*
- *Sure, **I will tell my mom about it**.*

In the example, the second clause is the example of the verbal process. The pronoun **I** is the sayer, **tell** is the process of verbal **my mom** is as a receiver and **about it** is as the verbiage.

Existential Process

The existential process shows the meaning of the existence of something. According to Eggins (2004), there would be easy to identify the existential process by using the word *"There"*.

Example:
- *How many plates are there on the table?*
- *There are five plates on the table.*

From the clauses above, the word **there** in those clauses indicate the existent which is **five plates**.

Interpersonal Metafunction in Verbal Language

Interpersonal metafunction focuses on the expression of the attitude in the interaction and the relationship between the participants in the context in which it explains how the participants interact to the interlocutors through the context. The interpersonal metafunction is realized

through the system of mood and modality. In interpersonal meaning, mood system consisting subject and finite can be analysed into speech role in the utterances, such as declarative, imperative and interrogative and function to give or demand information, goods, and services. There are also several speech functions with typical mood in clause. They are; statement-declarative mood, question-interrogative mood, command-imperative mood, offer-modulative interrogative mood, answer-elliptical declarative mood, acknowledgement-elliptical declarative mood, accept-minor clause, and compliance-minor clause.

Based on the data analysis, there are only three speech functions found in the students' textbook. They are statement – declarative mood 70%, question – interrogative mood 13% and answer -elliptical declarative mood 16%. This book contains some examples of the dialogues between students and students, between teachers and students and between students with their parent and those speech functions are found almost in every chapter.

Statement – Declarative Mood

Example:

Lna, I'm seeing my grandma now. She's not feeling wlel. There are some cupcakes and some oranges in the fridge for you and dayu. Bye. See you soon.

In the example above, the whole sentence contains statements or declarative mood in the typical mood. In those sentences, the subject wished to make some statements and typically use a clause of a particular structure which is a declarative clause. There are four sentences on the picture with declarative structures telling the information about something which will be done by the speakers and information about something which could be taken by the hearer.

Question – Interrogative Mood and Answer – Elliptical Declarative Mood

Example:
- *When do you celebrate Kartini Day?*
- *Kartini day is in April. It is on the twenty-first of April.*

There are two speech functions occur in the dialogue above; question – interrogative mood and answer – elliptical declarative mood. It also shows that the dialogue is inherently interactive since those sentences correlate to each other. The first clause is an interrogative mood since she wished to ask a question about the celebration of Kartini Day while the rest is the answer to the question in the form of declarative mood.

Textual Metafunction in Verbal Language

Textual metafunction describes how a clause is organized as a message and how it makes the cohesive and coherent structure. In communication, people convey their meaning through the particular structures in clauses which gives information of the speaker or the writers' idea. The realization of textual metafunction is through the element of theme and rheme. According to Halliday and Matthiessen (2004), a theme is the starting point for the message which usually contains 'given' information or familiar information. It usually comes first in the clause while rheme, on the other hand, is the part of a clause in which the theme is developed. There are several types of theme; topical, interpersonal and textual theme. After analyzing the data, it is decided that the textbook use multiple themes with the highest number of the theme is topical 81%, another is the interpersonal theme is 10% and textual metafunction is 8%.

Topical theme

The topical theme occurs in the first position of a clause. It could be the constituent to which we can attach transitivity roles such as actor, behaver, senser, or circumstance. Every clause must contain one and only topical theme.

Example:

It is Sunday. It is five o'clock in the morning. Edo gets up and takes a bath.

There are three clauses in the example above which contain the topical theme. The pronoun it and Edo comes at the starting point of the sentence functions as carrier and Actor in the transitivity system.

Interpersonal theme

The interpersonal theme is assigned as a mood label (but not a transitivity label) also occurs at the beginning of a clause. It is the unfused finite (in interrogative) and all categories of modal adjunct.

Example:

- *Our schoolyard is big enough. We can play badminton and many other activities here.*
- **Yes.** *It is big enough for the actives*.

There is a dialogue between two students talking about their schoolyard. The word yes in the last clause is the example of adjunct - polarity in interpersonal theme placed in the beginning of the sentence.

Textual theme

The textual theme is as the cohesiveness that relates the clause to its context which includes conjunctive and continuity.

Example:

I live in a new housing complex. So, all the houses look the same.

The word **so** is the example of conjunctive adjunct in the textual meaning used in this book. There are also several textual themes use but not in the high number.

Ideational Metafunction in Visual Image

The ideational or representational meaning refers to how semiotics systems represent objects and their relation to the world outside the representational system or in culture context (Kress and Van Leeuwen, 2006, p. 47). This meaning is realized through participants, process, and circumstances. There are two type of participants; represented and interactive participants. There are two types of the process; Narrative process (action, reactional, speech and mental, conversion, geometrical) and conceptual process (classificational process (overt and covert taxonomy), analytical process, and symbolic process).

From the analysis of the ideational, the majority of participants are reactor and phenomena which is 35%. The second participants are actor 18% and goal 12%. There are two processes mostly appeared in the students' book, they are reactional 65% and action 35% which is categorized as the narrative process. while the circumstance is 90% dominated by locative circumstance where the picture is placed at the certain location to make the verbal and the visual more meaningful. In the term of conceptual process, classificational process of over taxonomy has 13% and the covert taxonomy has 87%.

Action Process

he action process is the process which visually the objects of the picture do something. There are two participants in this process; an actor is the participant that emanates the vector, or which itself, or in part, forms the vector, while the goal is the object of the action or which the vector is aimed at. The actor is the most prominent participant, either by size, place composition, in contrast to the background, the sharpness of color and focus, or plays an important role in an image. There are two types of action process; the first is non-transactional when the images have one participant without having a goal or in language is written using intransitive verbs while transactional process is when visual proposition has two participants, one plays as an actor and the second is a goal or in verbal language it is written by using transitive verb. In the action process, the image or the picture visually make an action through the vector which is shaped by their body, gesture or even tools which are used by them to do something.

Figure 1. Transactional-Action Process

In the narrative process, this picture is categorized as action process where the vector is

made through their body position running and chasing the wind to fly those kites. Their hands are holding the kites which are the goal of the process. The children are the actor while kites are the goal. In the conceptual process which is the classificational process, this picture is made through the covert taxonomy where those participants are made through equal size to present that those children have similar function and position to each other as well as the size of kites. Covert taxonomy shows the equality among participant. This picture also presents another component of ideational meaning which is a circumstance of setting or locative. As we can see that the children are flying the kites in the field. The representation can be seen in the pictures of ground and grass. These elements of the participant and process implemented in the picture help students understand what the verbal language says.

Figure 2. Non-Transactional Action Process

In that picture, there is only one participant which is a goal only. This is also categorized as the action process; non-transactional since there is no goal to do. The students wave hand to the interactive participants which are the viewer. There is no goal made by the vector. Thus, this is categorized as a non-transactional action process.

Reactional Process

The reactional process is the process where the vector is formed by the existence of eye line or gaze or the direction of the glance from the represented participants. There are two types of participants in this process which mostly

called as reactors and phenomena. The former is the participants who do the looking or the one who acts the glance, usually human or human-like with visible eyes and capable of facial expression. The phenomena could be formed by another participant or which the reactor looking at, (Kress and Van Leeuwen, 2006, p. 67).

Figure 3. Reactional Process

In that picture, the reactional process is made through the vector signed by the eye line or gaze. The gaze moves from the father to his child. The father is a reactor and the child is phenomena. In this picture, the father reacts to his children because he has just got up from his sleep and greet him. The taxonomy in the classificational process in this picture is overt taxonomy where the size of the represented participants is made through the different size. One plays as superordinate and one plays as subordinate. Father's size is the bigger and her children is smaller which means that the father is superordinate and the child is subordinate. Related to the Indonesian culture, the elder has the higher position than the younger. Thus, they should respect them. It is in line with the Javanese saying "*Guru ratu wong atuo karo*" which should be respected and it is implemented in the book design through visual grammar framework. The analytical process relates to what the participants possess. In this picture, the child wears pajamas and his father wears a shirt and pants.

Interpersonal Metafunction in Visual Image

Interpersonal or interactive meaning talks about the social relation between the producer, the viewer and the object of the pictures.

Interpersonal in this study is realized through three components; contact/gaze, frame size/social distance and point of view/angle.

Contact/Gaze

There are two kinds of contact or gaze; direct and indirect. Direct gaze happens when the eye of the object directly looks at the camera which means that the picture is demanding like it is said in the theory, "A direct gaze demands something from the viewer, demands that the viewer enters into some kind of imaginary relationship with him or her" (Kress and Van Leeuwen, 2006, p. 118). Indirect gaze which happens when there is no contact between the image and the viewer or when the indirect gaze of the photo exists. This kind of photo offers something or information that may have no relationship with the object in it. The theory states that "Offering means that it offers the object of the pictures to the viewers as items of information, objects of contemplation, impersonally, no contact is made" (Kress and Van Leeuwen, 2006, p. 119) Based on the analysis, 80% of the picture in this book contains indirect gaze while the rest 20% is presented in direct gaze. Most pictures are mostly offering because there are many examples of the interactions between represented participants and represented participants which have no contact with the viewer.

Figure 4. Offering Picture

In this picture, the object of the photo which is the boy sitting down on the sofa while reading his book. His eyes look down at the book and do not make contact or gaze with the viewer. It is clear that this picture offers another information to the viewer by avoiding gaze and contact. What this picture wants to offer is another information which sofa. It is supported by the verbal language which tells that the sofa is very comfortable. Thus, the viewers are encouraged to focus on the cozy sofa through this offering picture. The verbal language implies the description of the sofa to the viewer.

Figure 5. Demanding Picture

In that picture, the girl makes the contact with the viewer by looking directly at the camera. In this case of gaze, the girl wants the viewer to be close with the imagination or getting the viewer to pay attention to her. It is also proven by the verbal language beside which says about her information of what she likes to do on Sunday. Thus, what this picture tells is demanding the viewer to pay attention to her and get involved in the imagination. Another sign of demanding picture is by using a waving hand which is obviously as a symbol to greet or getting attention from the viewer and make direct contact with them.

Frame size/Social Distance

The second component of the interactive meaning is the size of the frame to indicate the social distance between the image and the viewers. The closer the size, the intimate it becomes. There are various kinds of frame size which may represent different relation between represented participants and the viewers according to Kress and Van Leeuwen (2006), they are close shot (or close-up) which shows head and shoulders of the object (friendly or personal), very close shot (extreme close-up, big close up) which shows anything less than head

and shoulder (intimate), medium close shot cuts off the object approximately at the waist (social or one of us), medium shot is approximately at the knees (familiar social), medium long shot shows the full figure (general social), long shot occupies the human figure about half the height of the frame (public or largely impersonal) and the very long shot is anything wider than that (little or no social connection). To make it clear, these pictures below will give the example of those frame size with the explanations of the distance and the relation between frame size with the viewers. Based on the findings, frame size which is mostly used in this book is medium close 39% and long shot 43%.

Figure 6. Medium Close Shot

The medium close shot is where the photograph cuts of the subject approximately at the waist. In this students' book, the examples are mostly in the form of a dialogue between two people. The book designer gives the representation of the subject of the photo mostly in a half of their body. The medium close shot shows the social or one of us relation with the viewer. It means that this picture could be as one of us who experiences the same thing. Since this book is for students' book, the picture may relate to the students who will always experience or greet each other when they meet.

Figure 7. Long Shot

The example above is kind of long shot with the object of the picture about the half height of the frame. The fathers' size almost fills the whole frame if it is compared to the child. The long shot shows the public relation or generally impersonal.

Point of View/Angle

The last point of interpersonal metafunction in the image is a point of view. This component is about how an angle can influence the viewer's perspective and the object of the photo. These place things from the different sides and each creates meaning potential. There are two types of angle in the photo; vertical and horizontal angle. The vertical angle presents various kinds of angles. The first is the high angle which shows the power of the viewer. It makes the subject looks small and it shows that interactive participants (producer, viewer) has power over the represented participants. The low angle, on the other hand, shows the power over the viewer which means that the represented participants have power over the interactive participants. The eye level, finally, shows the equality between interactive participants and represented participants. The horizontal angle presents whether the image-producer is involved with the represented participants or not. In the case of the horizontal angle, there are two types of angle; frontal and oblique. The first is the frontal angle which shows that what the viewers see is something

that is part of or something that is involved with. According to Van Leeuwen and Jewit (2001), "Frontality allows the creation of maximum involvement. The viewer is directly confronted with what is in the picture. It is iff something is depicted from the side" (p. 135). The second point is the oblique angle which shows what the viewers see is not something that is part of or something that is not involved with or showing detachment. In the findings, the horizontal angle becomes the only one angle represented in the book. Horizontal frontal angle is 81% and the horizontal oblique angle is 19%.

Figure 8. Horizontal Frontal Angle

As we see that the picture has the frontal angle which shows the involvement of the photographer. It means that something on the picture or what you see on the picture is part of our world, something we are involved with. As we see that the example of the dialogue or the visual representation is something or activities that commonly happen in our social life or students' social life. Thus, it has a close relation with the viewer which is student themselves.

Figure 9. Horizontal Oblique Angle

The second picture is taken from the side. It shows the horizontal oblique angle which means that something on the picture is not part of the viewer life or something which is not involved with. It can be seen that it is the personal activity of a family which may be not known by the viewer.

Textual Metafunction in Visual Image

The textual metafunction is the composition of the whole object in the picture. It is about how the ideational and interpersonal elements are composed to relate each other to make a meaningful picture. There are three elements of this metafunction; information value, salience, and framing.

Information Value

Based on information values, the objects of the image will be differently placed or made into three kinds of placement. The first is left and right where the elements which place on the left are presented as given while the elements placed on the right is as new. Given is something that the viewers already known and familiar while new is something that has not been known which is needed special attention from the viewers. In this placement, the horizontal axis positioned the element on the left or right. The second point of information value is top and bottom where something that is place in the upper part or top is presented as the ideal and what is placed in the lower part or bottom is presented as real. According to kress and van leeuwen (2006), ideal means the generalized essence of the information, usually most salient part while real it presents specific information. The presence of vertical axis differentiates the position of element. The last point of information value is centre and margin where objects of the picture are placed in the middle and the others around it. Something that is placed in the centre means the nucleus of the information while something which is placed around it is as the dependent information which is called as margin and usually has similarity to each other. Based on the data, left-right value is the highest number which is 80%.

Figure 10. Left-Right Value

The picture above shows the placement of the object of the picture which is the left-right value. Something on the left is given or the known information while something on the right is new or something which is unknown yet. The placement or the information value leads the reading path of the information and in this book, the placement is mostly in the left-right position.

Salience

Salience is the part which makes the different important element in the visual image and shows something which is more important and valuable than others or one element to be more eye-catching. This can be realized through the different use of size, color contrast, tonal contrast, the sharpness of focus etc. According to Kress and Van Leeuwen (2006), "… the greater weight of an element, the greater its salience" (p. 202). Thus, salience can be seen through how the picture is composed in a balance and what makes the elements differ from each other. Since this book is mostly a dialogue between two people, so the most salience object of each photo is the represented participants in the dialogue itself. It is mostly implemented in whole data of this study.

Framing

Framing indicates how a picture or an image composition is strongly or weakly framed weather it connects or disconnects the element. According to Van Leeuwen and Jewit (2001), disconnection can be realized through frame lines (thick or thin), empty space between elements, the contrast of color or form, or any other visual features. In contrast, the connection

can be achieved through the similarities and rhyme of visual features like color or form, through vectors that connect the elements, and the inexistence of empty space between elements. Kress and Van Leeuwen (2006) argue that "The stronger the framing of the element, the more it is presented as a separate unit of information" (p. 203). Thus, it can be concluded that framing determines how important an element is in the visual element. Based on the findings, the framing in this book is mostly connection framing. Connection framing shows the degree of an element which is visually joined together to the other elements. It can be seen as the similarity if color, size, and shape. From the picture above, it is clear that there is a line which separates those participants; all participants are bonded together without any distinction.

Discussion

To answer the research questions, I provide discussion to interpret and relate those findings to related theories and previous studies. The discussion section is presented into three broad categories, including the implementation of ideational meaning in both verbal language and visual image of students' book, the implementation of interpersonal meaning in the verbal and visual image of students' book, and the implementation of textual metafunction in verbal language and visual image of students' book.

Based on the findings of this study, the relational process is the most dominant distribution of ideational metafunction in verbal language. The result is in line with the finding of another research done by San, Hartono and Riyandari (2007) in advertisement text, they found that relational process is used to promote product and service offered, and to give the authority to buy for the customers. In this book, simple sentences in the form of nominal groups are maximized in order to ease students in the process of making meaning. It is used to describe things, condition, and give information about the certain object. The various visual design has been also implemented in this textbook. In the narrative process, reactional and action

processes are the highest number. While in conceptual (classificational) both covert and overt taxonomies are implemented. This visual image helps students understand the verbal text like it is in line with other researches that have been conducted in visual image; Damayanti (2014); Nugroho (2010); Rizki, Rukmini and Sutopo (2013); Vu and Febriyanti (2018); Khasbani (2018), they agreed that visual aid can help students in interpreting the abstract concept of the verbal text, so that the ideology is able to glean. Visual aids or image also contributes to the students' language development where the students can easily relate the picture to their reality in the understanding concept of the verbal language.

The second metafunction is interpersonal which are only three speech function found in the textbook. They are statement, questions, and answer. The statement is the first place of speech function since in this textbook, there are many explanations about particular things and condition. This book contains some examples of the dialogues between students and students, between teachers and students and between students with their parent and those speech functions are found almost in every chapter. This finding is in line with the result of the research done by Yuliana and Imperiani (2017); Susanto and Watik (2017); Pertiwi (2014) which found that statement–declarative mood is the highest number in a newspaper. In the visual image, the findings show that pictures in the textbook are mostly offering which means that there is the absence of gaze and contact with the viewer. The interactivity is mostly between represented participants and represented participant which have no contact with the interactive participant which are the viewers with the general and "one of us" relation. It is in line with Hermawan and Sukyadi (2017), they found that picture books create an offer picture rather than demand.

The textual metafunction relates to the coherence and cohesiveness between elements both in verbal and visual modes to make a whole composition meaningful. After analyzing the data, it is decided that the textbook use multiple themes with the topical theme is the highest number. It is also in line with other studies by Gunawan and Aziza (2017); Nurjamin (2017); Yunita (2018) which say that topical theme is the highest number of a theme use. Their findings showed that the topical theme is the highest number in a text. In the visual image, the various information value is applied to place the information of the picture left-right value is the highest number which places the picture in the left and right side as the new and given information.

CONCLUSION

This study showed that multimodal book has been implemented in the process of teaching and learning as a good resource for students to learn their second language. Both verbal and visual are used to complete each other and help students in the process of making meaning. With the help of visual mode, students will be easier to recognize the speech functions of the verbal language and know how to use it in the real life situation. For the lower level of the student, the presence of the picture will make the interest and have exposure to learn their second language. Thus, the issue of demotivation caused by the textbook could be overcome. To sum up, this book can be categorized as a good book since the implementation of verbal and visual to develop multimodal book has been maximized.

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