

UNIVERSITY OF DANANG
UNIVERSITY OF FOREIGN LANGUAGE STUDIES

TRƯỜNG THỊ THU SƯƠNG

**VISUAL AND EVALUATIVE LANGUAGE IN “CONDÉ NAST
TRAVELLER” MAGAZINE**

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Supervisor: Assoc. Prof. Dr. Nguyễn Văn Long

Examiner 1: Assoc. Prof. Dr. Phan Văn Hòa

Examiner 2: Assoc. Prof. Dr. Lê Phạm Hoài Hương

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CHAPTER 1

INTRODUCTION

1.1. RATIONALE

Cover of any magazines is its face in which all content of the magazine is expressed. It plays an important role in each published issue's success. The structure of magazine covers often include the title of the magazine, the main image, the main article title and subheadings along with the issue's information, the international standard code.

In fact, in deciding the success of each issue, it is impossible ignore the main cover image. Nowadays, with the quick development of technology, such as technology in making images, the quality of cover images is much better and better. As a result, it is attractive and eye- catching enough to appeal the viewers.

Like many other kinds of mass media, magazine is also work of art which uses highly visual language. In the view of Unsworth (2014), both images and verbal text work together and support each other in creating meanings as images can be used to express their meaning formed by language. Therefore, many studies about this topic have been done with the aim at having a deeper and clearer understanding about meaning presented by images and verbal texts. Being inspired from the previous studies, I decide to carry out a study to explore how cover images conveyed the meaning in "Condé Nast Traveller" Magazine. And the title of my study is Visual and evaluative language in "Condé Nast Traveller" magazines.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

1.2.2. Objectives

- To investigate the visual features used in cover images of “Condé Nast Traveller” magazines in terms of representational and interactive meaning

- To identify and analyze attitudinal meaning conveyed in images in covers of this magazine.

- To withdraw practical application for the researchers who are fond of teaching and learning practices in the base of visual semiotic theory and adapted attitude network.

13. RESEARCH QUESTION

1. How do cover images of “Condé Nast Traveller” magazines carry representational and interactional meaning?

2. What are the areas of attitude used in the cover images of “Condé Nast Traveller” magazines and how frequently are they used?

14. SCOPE OF THE STUDY

This study focuses on two issues. The first issue is to investigate meaning presented via cover images of “Condé Nast Traveller” magazines. In detail, it examines representational and interactional meaning in the base of Visual grammar by Kress and Van Leeuwen (2006). And the second issue is, based on Appraisal Framework, to pay attention to the application of attitude which also encompasses three categories: affect, judgment and appreciation which belong respectively to psychology and emotional world, ethics and human behavior and non-human behavior. In restricted scope of the study, the writer just chooses to analyze images much more than texts.

1.5. SIGNIFICANCE OF THE STUDY

The study's finding is expected to help researchers who are fond of teaching and learning practices with practical application in the base of visual semiotic theory and adapted attitude network

1.6. ORGANIZATION OF THE STUDY

- Chapter 1. Introduction
- Chapter 2. Literature Review and Theoretical Background
- Chapter 3. Research Methods and Procedures
- Chapter 4 . Findings and Discussions
- Chapter 5 . Conclusions and Implications

CHAPTER 2

LITERATURE REVIEW

AND THEORETICAL BACKGROUND

2.1.LITERATURE REVIEW

2.2.THEORETICAL BACKGROUND

2.2.1. Visual semiotics

2.2.2. Visual grammar

2.2.2.1. Representational meaning

From Visual grammar, representational meaning can be divided into two main groups: narrative representations and conceptual representation (or narrative process and conceptual process). To distinguish these two groups, we base on vector existence. If participants are connected by a vector to show they are doing something or to each other, we call it narrative. In contrast, we considered it conceptual process.

2.2.2.2. Interactional meaning

The interactive meaning, in the view of visual grammar mentions the social relations between interactive participants and represented participants. There are four main system of the interactional meaning, namely contact, social distance, perspective and modality.

Contact

In the theory of visual grammar, contact is defined as the imaginary relation between interactive and represented participants through the eyes of participants. In case the represented participants have a direct look toward the viewers, we will call it interpersonal interaction, the image is named “demand”. On the contrary, if the represented participants have an indirect look toward the viewers, we consider the viewer just an observer of the participants and the image is called “offer”.

Social distance

In visual grammar, social distance refers to the distance from which represented participants are portrayed. Through framework, social distance within the images is recognized. Social distance has three basic choices: close shot, medium shot, and long shot.

In depicting human or quasi-human, the close shot presents the participant above the shoulder or less than that. This implies the close interpersonal relationship between the represented participant and the interactive participant (the viewer). The medium shot shows the overall body or at knee of the human. And the long shot is over two times larger than human figure.

In depicting objects, building and landscapes, at close distance,

they are shown just in part, and usually, the photo includes the user's hand. At medium distance, they are shown in fully, without much space around. At long distance, they are shown in full, out of reach.

Perspective

It is a term showing relation between the represented participants and viewers via a point of view or angle. To show the interactive participant's attitude towards the represented participants, it supplies the possibility. Two types of angles often used in a picture are horizontal and vertical ones.

Horizontal angle indicates "the relation between the Frontal plane of the image-producer and the Frontal plane of the represented participants" (Kress & van Leeuwen, 2006, p. 134). Vertical angle refers to power differentials between the viewers. If the represented participant is seen from a high angle, the power of the represented participant is inferior to that of the viewers. If the represented participant is seen from a low angle, a sense of superiority to the viewers is presented. If the image is at the eye level, the powers of both the represented and interactive participants are equal without any domination from each other.

Modality

Regarding images, modality refers to the grade of truth or untruth. It is impossible to ignore the very important role of modality in exploring and reaching the interactive meaning.

According to Kress and Leeuwen (2006, p. 160-162), there are some specific criteria given in order to evaluate visual modality. They are color, contextualization, representation, depth, illumination and brightness.

- Color: color saturation - a scale running from full color saturation to the absence of color, that is to black and white, color differentiation - a scale running from a maximally diversified range of colors to monochrome, and color modulation - a scale running from fully modulated colors to flat, unmodulated color.

- Contextualization: a scale running from zero articulation to maximally sharp and detailed backgrounds.

- Representation: a scale running from maximum abstraction to maximum representation of pictorial detail.

- Depth: a scale running from the absence of depth to maximally deep perspective.

- Illumination: a scale running from the fullest representation of the play of light and shade to its absence.

- Brightness: a scale running from a maximum number of different degrees of brightness to just two degrees: black and white, or dark grey and lighter grey, or two brightness values of the same color.

2.2.2.3. Compositional meaning

2.2.3. Appraisal theory

2.2.4. Adapted Attitude Network

2.2.4.1. Affect in images

Via the theory of Appraisal, there are three types of affect identified in the attitude system. They are un/happiness, in/security, dis/satisfaction.

In the Un/happiness type, it is visible for us to realize the state “happy” or “sad” in images. But with the state “love” or

“detest”, it is much more difficult to recognize. In un/security type, describing “fear” may be easily while we find it not easy to describe “safety”. And in dis/satisfaction type, “anger” is easily described but “disappointment” or “desire” related to “pursuit of goal” is not easy to visually inscribe (Economou, 2009).

2.2.4.2. Judgment in images

Judgment is the second value of the attitude system. As mentioned, judgment has two primary groups: social esteem and social sanction. It is clear that in comparison with affect value in a photo, judgment values can be unambiguously visually inscribed. Although some judgment which describe participants, it also depends on viewer’s stance. There are some evocations which are considered here as close to inscriptions, including cases where a clearly depicted human action is associated by most readers with a specific judgment value (ex. caring a child), or where a well-known lexical metaphor, also commonly associated with specific judgment value is visualized.

2.2.4.3. Appreciation in images

Appreciation involves in the evaluation of “things”. Things may be mental constructs, material objects and semiotic artifacts, such as verbal or visual text. Appreciation is considered the largest part of the attitude. Every visual item in images can be evaluated as visual “thing” by viewers. Therefore, everything (such as objects surrounding or people or people’s gesture and facial expressions) which is written or drawn all makes the readers or viewers evaluate. And via that, appreciation may be negative or positive.

CHAPTER 3

METHODS AND PROCEDURE

3.1. RESEARCH DESIGN

The design of the thesis is based on qualitative and quantitative approaches.

3.2. RESEARCH METHODS

3.4. DATA COLLECTION

The source of data is taken from the website <https://www.cntraveller.com/magazine>. I will collect 96 samples (cover images) in each of issues of “Condé Nast Traveller” magazine from the year 2010 to 2019. Among 96 samples collected, 53 typical samples will be chosen to be analyzed in detail.

3.5. DATA ANALYSIS

- Some steps should be carried out after having collected covers of “Condé Nast Traveller” Magazine:

- On the base of visual grammar, we investigate two modes of meaning – representational and interactional meaning.

- Cover images are analyzed in the view of adapted attitude network by Unsworth (2014). Along with this, we investigated two areas of attitude including affect and judgment, either.

3.6. RESEARCH PROCEDURES

- With this design, the study was conducted with the following procedures:
 - Gathering data containing visual language (images in covers of Condé Nast Traveller magazines' issues from the year 2010 to 2019) with good popularity in public and all the magazines can give the visual understanding of the theme and the products needed advertising successfully.
 - Having a careful look at all the cover images.
 - Describing the visual features used in Condé Nast Traveller magazines in terms of representational and interactive meaning; and Attitudinal meaning conveyed in cover images.
 - Selecting different types of processes in terms of visual meaning along with different sub- types of attitudinal meanings.
 - Discussing the results in terms of visual grammar and appraisal theory.

3.7. RELIABILITY AND VALIDITY

CHAPTER 4

FINDINGS AND DISCUSSION

4.1. FINDING OF VISUAL LANGUAGE ANALYSIS

4.1.1. Representational meaning

According to Kress and Van Leeuwen (2006), representational meaning deals with how semiotic modes represented objects and their relations in a world outside the representational system. In another words, it shows how represented participants, objects, events and circumstances are characterized. Through data analysis, we can see two processes shown in fifty-three cover images of Condé Nast Traveller Magazine. As Kress and Van Leeuwen (2006, p.59) also states that while narrative pattern are dynamic and serve to “present unfolding actions, events, processes of change, transitory spatial arrangements”, conceptual ones are static and “represent participants in terms of their class, structure or meaning.” All two these processes cover six subtypes named action, reactional, speech and mental, classificational, analytical and symbolic.

The result shows that the distribution of processes varies among cover images. The action process has the same number of occurrence as the analytical process, at 16.2 percent. While the symbolic process ranks first with 26 times of occurrence, there is no case with speech and mental in cover images of Condé Nast Traveller Magazine. Reactional process ranks second with 18 times. Next will be the analytical process and classificational process with 12 and 6 cases.

From the research, it is obvious to realize that conceptual process is used more frequently than narrative process. It is, in fact,

the prominent finding of this study. The statistics represent that there are total 78 cases with processes, in which conceptual process covers over 60 percent and narrative process just at about under 39 percent.

4.1.1.1. Narrative processes

Narrative processes are employed with the aim at presenting actions, experience and events. Based on the basis of the kinds of vectors and the number and kind of participants involved, narrative process can be distinguished into three kinds, namely action process, reactional process and speech and mental process. The statistics indicated that within narrative process investigated of fifty three cover images of Condé Nast Traveller Magazine, reactional process occupies the highest rate (at 60 percent), with 18 cases. Action process follows by the second position, at 40 percent with 12 cases. In contrast, there is no case with speech and mental process found in cover images of Condé Nast Traveller Magazine.

Action process

In action process, the participant is the actor performing a process. It is represented by a vector. And the other participant is the Goal which the action of the actor aims at. In case the process has goal, we call it transactional. Conversely, it is a non-transactional.

Reactional process

While action process mentioned participants namely actor and goal, reactional process relates to reactors and phenomena. And another special point compared with action process is that reactional process is represented by the vector formed via a glance or gaze towards the phenomena. In cover images of Condé Nast Traveller

Magazine, it is used much more than action process.

Speech and mental process

In speech and mental process, there is also a vector connected thought or dialogue to a participant. Yet, from the data analysis, there is no cases with speech and mental process employed in cover images of Condé Nast Traveller Magazine.

Through the analysis, only action and reactional processes are employed in cover images of Condé Nast Traveller Magazine. This finding is one of the most significant. In term of action process, actors are the most obvious represented participants. Meanwhile, for reactional process, the alluring sensory quality of each cover images towards the viewers depends on the glance or gaze of the reactors. Because of these reasons, the producers of cover images of Condé Nast Traveller Magazine may use action process and reactional process but speech and mental process in their designs. Reasonably, speech and mental processes may be used much in comic strips and may not effective to attract the viewers' attention when applying for designing cover images of a magazine.

4.1.1.2. Conceptual processes

Whileas dynamic nature is referred to narrative processes, conceptual proces is more or less stable and more general. The represented participants in this process are presented in term of types, structure or meaning. The pie chart from figure 4.6 below gives information about the occurrence of sub-types of conceptual process in cover images of Condé Nast Traveller Magazine.

The research shows that all types of conceptual process named classificational process, analytical process and symbolic processes

are employed in cover images of Condé Nast Traveller Magazine. Nevertheless, the occurrence frequency of each process in this cover magazine is different. Ranking first is symbolic process, with 32 cases and covers at 66.7 percents. Analytical process comes second with 14 instances, at 29.2 percent while classificational covers with the smallest rate, only with 2 times, at 4.1 percents. From the result of analysis, it can be understood that symbolic process is tended to use much in cover images of Condé Nast Traveller Magazine rather than the others processes. The reason for this might be that symbolic images from the cover can get the viewers make sense of the products advertised and remind the viewers' curiosity. In contrast, classificational process and analytical process deals with the represented participants in terms of taxonomy and the ones within a part-whole structure. Therefore, these two processes are effectively employed in maps, diagrams or charts.

Symbolic process

As mentioned in the previous chapter, symbolic process relates to what a participant means or is. In other words, identity is set up within the relationship between the carrier and the symbolic attribute in this process. From the figure shown in figure 4.6, symbolic process covers the largest proportion as a tool to realize the represented participants dealt with the content of the magazine issue.

Analytical process

While symbolic process presents participant in the relation of the carrier and its symbolic attribute, analytical process shows relationship between participants in term of part-whole structure. In this process, the carrier is the whole and relates to its possessive

attribute (the part). The result of statistics show that analytical process is also used relatively in cover images of Condé Nast Traveller Magazine.

Classificational process

Participants in classification process have relationship in term of taxonomy in which one participant plays the role of subordinate in relation to the rest one –the superordinate. In some cases, the superordinate is hidden, we call it covert taxonomy. Conversely, it is called overt taxonomy.

4.1.2. Interactional meaning

Kress and Van Leeuwen (2006) states that interactional meaning refers to the relationship between the represented participants and the viewer of the images. In this process, the viewer plays the role of the interactive participants. The designers of the magazine transmit visually social meanings into images through the gaze of the represented participants, the social distance of the participants from the viewers and the angle from which the participant is seen by the viewers. An investigation of fifty three cover images of Condé Nast Traveller Magazine in terms of Interactional meaning discovers many significant things. One of the special things is that all the cover images of Condé Nast Traveller Magazine studied convey interactional meaning.

4.1.2.1. Contact

Contact in image is the glance or gaze from the represented participants towards the viewers. The gaze here may be direct or indirect. When the represented participants have a direct look at the viewers, the image is “demand”. Conversely, we call the image as

“offer”.

Figure 4.10 gives information about the rate of demand and offer images found in the cover images of Condé Nast Traveller Magazine. From the pie chart, we can easily see that offer images is used four times more than demand images. This result reveals that the magazine designers tend to employ offer images much more than demand images. Below are some examples describing how contact works in cover images of Condé Nast Traveller Magazine.

4.1.2.2. Social distance

Social distance conveys the distance between represented participants and the viewers. It is identified via frame size. There are three principle choices, namely close shot, medium shot and long shot.

The result shows that the medium shot is the most common frame size employed in cover images of Condé Nast Traveller Magazine, covering more than a half of the whole corpus, at 54.7 percents. With the rate over 28 percents, long shot comes second. And the smallest rate of the whole corpus is close shot, at 17 percent.

As can be seen from the table 4.2 and via example descriptions, we can understand that the designers of this magazine covers tend to employ medium shot and long shot much more than close shot. One of the suitable reasons is that when using mediumshot and long shot, the main objects or landscape are presented in full but in a harmonious combination with the setting of the image which attracts the viewers' attention. Conversely, when using close shot in advertising products of tourism, it seems less effective.

4.1.2.3. Perspective

Perspective is another way relating to relationship between represented participants and interactive participant (the viewer) through the angle or point of view. There are two kinds of angles utilised in images, namely horizontal angle and vertical angle. While horizontal angle consists of frontal and oblique angle, vertical angle is made up of high angle, low angle and eye level. As the result shown, the cover designers employ both images taken in frontal and oblique angle. However, the utilizing of images with frontal angle and oblique angle is unbalanced in cover images of Condé Nast Traveller Magazine. Frontal angle is used approximately three times as much as oblique angles in these cover images, at 72 percent versus 28 percent.

From the statistics, we can also see that high and low angle are employed much in cover images in Condé Nast Traveller Magazine. By shooting at high position as well as high angle, the objects under the lens of camera will have much depth and powerful perspective and fully depicted, especially the surrounding environment is shown wholly. Conversely, at low angle, we can capture a different look than what we can see which leads to deep and dramatic images, allowing the producer to depict the presence and level of the subject. Additionally, for both above cases, the ground and the sky often form the background so cover designers find it easy to adjust the composition of the cover. Due to the above reasons, the creation of the cover images with high and low angles in Condé Nast Traveller Magazine will attract many viewers. But with eye - level angle when shooting images, the producer is positioned at a height where he

looks via the viewfinder while standing which leads to the most realistic photos. Most of the images taken at this kind look natural and familiar. However, these realistic photos seem to be monotonous and boring. This results in the avoidance of using the images taken at this angle in cover images in Condé Nast Traveller Magazine because of not drawing the viewers' attention like using high and low angle.

To sum up, it is obvious that both horizontal angle and vertical angle are shown in all cover images of Condé Nast Traveller Magazine. Besides, they seem to be utilised harmoniously in each for the sake of attract many views from the readers.

4.1.2.4. Modality

Modality deals with by what ways the viewers evaluate the images' realism. This is based on the context in which they are employed and is determined by modality markers namely colour saturation, colour differentiation, colour modulation, contextualization, representation, depth, illumination and brightness. In summary, the most prominent finding is that we can understand the interactional meaning of cover images in Condé Nast Traveller Magazine via the glance, social distance, angles and modality markers. Moreover, it is also easy to recognize that most of these cover images are depicted in frontal angle which refers to involvement with the viewers.

Last but at least, via using the Kress and Leeuwen's framework of visual grammar as a tool, the researcher had carried out analyzing two modes of meaning- representational and interactional meaning revealed in cover images of Condé Nast Traveller Magazine. In

representational meaning, the most outstanding feature found is that conceptual process is employed more frequent than narrative process in which symbolic process covers the highest rate in cover images of Condé Nast Traveller Magazine. With respect to interactional meaning, offer gazes are almost used in Condé Nast Traveller Magazine whileas demand gazes are also used but at a low rate. Mentioning angles, two types of angles namely frontal and oblique angles are used, either, but in unbalanced rate. Frontal angle is employed at higher rate much more than oblique angle. Besides, the medium shot is the most common framesize used in cover images of Condé Nast Traveller Magazine. Nevertheless, the researcher does not investigate attitudinal elements in interactional meaning. Instead, the researcher applied another tool, namely Adapted Attitude network to clarify the attitudinal meaning conveyed in cover images of Condé Nast Traveller Magazine. This is described in the next part in order to find out their outstanding features.

4.2. FINDINGS OF EVALUATIVE LANGUAGE ANALYSIS

Regarding attitude, Martin and White (2005, p.35) implies “our feeling, including emotional reactions, judgements of behaviors and evaluation of things”. And attitude composes of three sub –types, namely affect – expression of feelings, judgement – evaluation of human characters and behavior and appreciation – assessments of things rather than human behaviors. In this study, a tool named Adapted attitude network is employed with the aim at discover evaluative language in cover images of Condé Nast Traveller Magazine. It is considered as a very important tool to examine attitudinal meaning in images.

Via Adapted attitude network (2014), Unsworth stated that “Appreciation only discussed as evoked in viewers”. As a result, he can not give out a clear framework to analyze appreciation in images, which leads to subjective evaluation. Therefore, in this study, the researcher does not care about appreciation. And the study just focuses on analyzing attitudinal meaning via its two other sub-types – affect and judgement. This is presented via using rate of these types in the following chart.

We can easily see that among 53 cover images of Condé Nast Traveller Magazine analyzed, just 16 images belongs to affect which ranks at the first place. This covers 30 percents of the total proportion. Meanwhile, judgement comes second with 27 images found, at 24.5 percents.

4.2.1. Affect

Affect is one of the three sub - systems of Attitude. Affect in images revealed via facial expressions as well as stance and gestures. Among them, it is more obvious to recognize through the facial expressions and body parts. The analysis of affect value of the corpus is based on categories of Affect in the previous chapter. These are Un/Happiness, In/Security and Dis/Satisfaction. Value of un/happiness such as happiness, sadness, smiles, laughs or hugs and value of in/security referred to, confident or anxious along with value of dis/satisfaction like satisfied or angry are visually depicted in the images. Thus, all these values are also presented in cover images of Condé Nast Traveller Magazine. And the distribution of these categories of affect in cover images of Condé Nast Traveller Magazine is unbalanced.

In detail, in/security covers the highest proportions with 40 percents, followed by un/happiness at 32 percents and dis/satisfaction at 28 percents. Through the result of the analysis, it can be inferred that the designers of cover images in Condé Nast Traveller Magazine tend to focus more on the emotions of the participants dealt with in/security than un/happiness and dis/satisfaction.

4.2.2. Judgment

Like affect, judgment is also another sub-type of attitude which is presented in chapter two. Judgment in images relates to the depicted participants' behavior along with actions. And judgment can be positive or negative corresponding to social norms. Judgment value includes two categories, namely social esteem and social sanction. According to Martin and White (2005), social esteem deals with terms such as "normality" (how special someone is), "capacity" (how capable they are), "tenacity" (how resolute they are). While as, social sanction is grouped into two sub-categories namely veracity and propriety. Veracity value shows how honest someone is and propriety value presents how good they are. The use of these categories of judgment value in cover images of Condé Nast Traveller Magazine will be synthesized in the figure 4.19 below.

Result shows that normality is the most frequent employed in cover images of Condé Nast Traveller Magazine, with the rate of 30 percents, which is followed by sequence as capacity with 25 percents, veracity at 19.4 percents, tenacity with 16.7 percents, and lastly, propriety with 11.1 percents.

Below are some examples illustrating the sub-categories of judgement value employed in cover images of Condé Nast Traveller

Magazine. For instance, in figure 2.3, all people are depicted to smile happily, which makes the image more special than others. And in this case, happiness - the positive value is seen and named normality. With the direct gaze at the viewers as if the represented participants wants the viewers share their happiness. However, in order to this, the viewers must have a view on the article relates to the images inside the magazine.

Another example about judgement value is also presented in figure 4.20. From the image, we can see that all normality value, as well as capacity and veracity one are employed. The image of the girl in the swimsuits but put in the focus of the image makes speciality, which the normality value and capacity is shown. From the whole image, we can see that the cactus is also depicted on the right corner of the cover, symbolizing for dessert or islands (because cactus just live in jejuneness). Thus, we can understand that the girl is in an island, maybe. And the swimsuit here is suitable for the girl, so this show veracity value.

From the analysis, we can see that social esteem is tended to use much more than social sanction in cover images of Condé Nast Traveller Magazine. This can be explained that cover designers have a tendency to build images carrying social esteem value which viewers can recognize easily. However, since the viewers find it difficult to realize social sanction value revealed in images due to its abstractness, the social sanction is used less in cover images of Condé Nast Traveller Magazine.

All in all, both affect and judgement value are recognized in cover images of Condé Nast Traveller Magazine. And its use shown in this

study is relatively balanced.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

“Visual and evaluative language in Condé Nast Traveller Magazine” is the study exploring visual features and evaluative meaning conveyed in cover images of Condé Nast Traveller Magazine by using two frameworks namely Visual grammar by Kress and Leeuwen (2006) and Adapted attitude network by Unsworth (2014). In order to reach outlined issue, the researcher focused on an analysis of cover images via two frameworks mentioned above. In brief, here are the conclusions from the analysis of visual and evaluative language in cover images of Condé Nast Traveller Magazine.

By using Visual grammar as the tool to analyze, both representational and interactional meaning appear in cover images parallel. Regarding representational meaning, except speech and mental process, all types of processes were found in cover images of Condé Nast Traveller Magazine, in which occurrence frequency of conceptual process occupied the much larger proportion compared with narrative process. And also in conceptual process, symbolic images are employed the most in order to appeal the viewers' interest. With respect to interactional meaning, all its typical features such as gaze, social distance, point of view between represented participants and interactive ones were also found in cover images of Condé Nast Traveller Magazine. All in all, all cover images in Condé Nast Traveller Magazine reveal both representational meaning and interactional one in order to attract the viewers' attention.

As applying the network of adapted attitude developed by Unsworth, the result shows that attitude and judgment – two sub-types of attitude were discovered in visual and evaluative analysis. And their occurrence frequency is found nearly equal, around 25 percent. The result shows that all emotions, action and behavior of the represented participants concern cover designers of Condé Nast Traveller Magazine. The reason for this is that they all affect much on the viewers' attitude on the magazine. In/security and normality are two values which are recognized with the highest rate in terms of affect and judgment. Moreover, these values are always in positive as if cover designers want to direct the viewers to a positive view about the magazine. Nevertheless, since there is a limitation in Unsworth's framework applying for attitudinal analysis, the appreciation is eliminated in this study.

5.2. IMPLICATIONS

This thesis provides a new approach to the study of visual and evaluative language in cover images of Condé Nast Traveller Magazine. It can also help the readers have important implications in teaching and learning English whose materials are visual.

We can see that most English materials use more and more images inside. Therefore, understanding well about visual and evaluative language that images inside revealing is benefit to all the teachers who use the materials. Thus, they will understand thoroughly and transmit their knowledge much more effectively.

Besides, the finding of this study gives a partly contribution to those who use images in advertising products, especially in travel magazines. From this study, we understand that each image has its

strong and weak points in formulating attitudinal meanings in cover images. Thus, the designers will make the best covers for the magazines in order to attract many views from the readers.

With regard to English learning, this study provides learners with knowledge of evaluative meaning shown in images which may be useful in predicting the situations relate to, especially in listening skill. This proves the contributions of images to the listeners' point of view, either. Because of that, learners had better know about visual and evaluative language to attain better outcome in learning English.

5.3. LIMITATIONS

Although we have tried our best in finding materials and investing our efforts, there are still shortcomings in this thesis due to the limited time, knowledge and references. Moreover, the study yield to investigate all three modes of meaning conveyed in 53 cover images of magazine but, due to limitation in the scale of this thesis, only representational meaning and interactional meaning are explored.

5.4. SUGGESTIONS

The study is also expected to contribute useful knowledge to learners and designers, but it has not reached the expectation of the researcher as it should. Due to lack of time and limited knowledge, this thesis has not explored all three modes of meaning in cover images of Condé Nast Traveller Magazine. From that, the researcher hopes that the further study will have more fully investigation on it. Also, we hope that there will be many other studies on visual and evaluative language or other ones to make the analysis in depth.