

**Juxtaposition of Art and Poetry in
Selected Pakistani Works: A
Deconstructive Multimodal Approach**



by

Ghalia Gohar

211682

A thesis submitted in partial fulfillment of the requirements for
the degree of
Master of Philosophy in Linguistics and Literature

DEPARTMENT OF ENGLISH, FACULTY OF SOCIAL SCIENCES
AIR UNIVERSITY, ISLAMABAD

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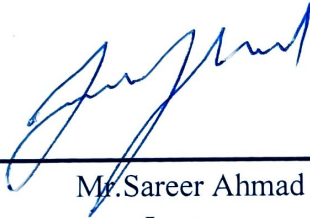
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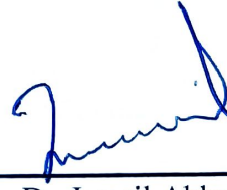
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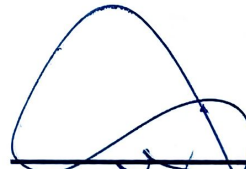
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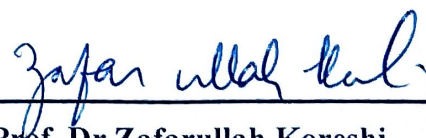
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Publications

Journal Publications

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Dedication

Dedicated to the sun and moon of my life, Zawayar and Salaar.

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Abstract

Throughout world history, it has been observed that art and poetry are two such mediums that have gone hand in hand in order to evoke and appeal to the senses of the creator as well as the senses of the art lovers who delve into the journey of exploring all forms of literature. Literature is what appeals to the senses because it tends to encompass human experiences: in that sense, visual art, too, can be considered an extension of literature. This thesis explored the connection of visual art and poetry and how these two forms of art came together to create meaning. For the purpose of this research, a collection of artwork and poetry titled *Maritime Treasures of Pakistan* (2022) was selected to be analysed. The collection features art and poetry together and the purpose of the research was to uncover the meaning making process to see how different modes juxtapose together in order to create meaning in the Pakistani context. The paintings were analyzed using Kress and Leeuwen's (2006) Visual Grammar framework and the poems were analyzed in light of Derrida's (1967/1997) Theory of Deconstruction. Since, multimodality deals with going beyond words and creating meaning out of the combination of different semiotic modes hence the analysis was undertaken through this approach and the theory of Deconstruction was used in order to uncover the binaries at play both in the poems as well as the paintings. The research explored the interplay of text and image in the artwork of the Pakistani poet.

Keywords: *Art, Poetry, Multimodality, Visual Grammar, Deconstruction, Binary Opposition*

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Abbreviations

Abbreviations and Acronyms

AR Augmented Reality

VR Virtual Reality

Chapter 1: Introduction

Multimodality can be considered a theory, a perspective or a methodology (Jewitt, 2014) that can be applied for analysis to different modes of communication that exist all around us. We live in a multimodal world and we constantly experience the world through different modes such as visual, spatial, aural, gestural and linguistic (Lim et al., 2022). In order to fully understand the world around us, the knowledge of all the modes of communication that exist around us is necessary. Just as knowledge of other languages can provide new avenues to be explored about one's own language similarly, knowledge of other semiotic modes can also open up new perspectives on language (Kress & Leeuwen, 2006).

We make use of semiotic resources to structure how we comprehend the world. Semiotic resources are tools we employ to categorize our view of the world, make meaning out of communication or give meaning to ourselves. Semiotic modes are created when these semiotic resources are applied for example, colour, verbal or written words, images, or gestures are examples of semiotic modes. An image where colour is used as one resource for meaning-making is an example of a semiotic mode that can be seen as multimodal. In various media, such as paper-based or digital media, semiotic modes can also be integrated in various ways. We mix semiotic modes in all forms of social communication. Consequently, social communication is always multimodal (Danielsson & Selander, 2021). Hence, if we study the phenomenon of meaning-making in the 21st century, then the social semiotic theory becomes a noteworthy tool because in this age where internet memes, gifs, videos, augmented reality exist communication has definitely evolved from a traditional form into a much more revolutionized form.

This research looks at the juxtaposition of two modes- the linguistic and the visual mode and the aim is to see how the two modes of communication work together in harmony in order to aid the meaning-making process of those who experience the two modes. The linguistic mode, the most common semiotic mode, depends on words to create meaning whereas the visual mode aids writers and artists to convey meaning in a way that the audience can see and understand. The visual mode also incorporates design elements and gives more creative control over how text is displayed (Filmore, 2021).

In this research the poems are the linguistic mode. The paintings and their versions of augmented reality are the visual modes. In some instances, the auditory mode, which incorporates the element of sound has also been juxtaposed together with the linguistic and the visual modes. Juxtaposition refers to an instance of placing two or more elements in close proximity in order to compare or contrast them and to explore a certain effect that is created through the juxtaposition of those elements (Young, 2003). Juxtaposition can appear in many forms of artistic expression- writers may employ juxtaposition in their art in order to invite the audience to explore the dramatic effect that elements create in conjunction to each other as the artist Amin (2022) has done by bringing together poetry, paintings and augmented reality and juxtaposing them into a multimodal piece.

Literature as defined by an American poet is ‘language [simply] charged with meaning to the utmost possible degree’ (Pound, 1934, p. 36). Literature alleviates language and deviates from ordinary language (Eagleton, 1983), producing an intensity in the organization of words. Therefore, literature broadens our perspectives and helps us gain a better understanding of the world, the ideas, the language, and the ideologies that surround us. Verbal language along with visual structures can be considered literature as literature can be anything that embodies human experiences and it is something that appeals to the senses. Literature is not only what is written but extends to what is voiced, expressed or invented in any form (Krystal, 2014) thus, in this regard literature extends to art as well- both terms almost being synonymous with each other. Throughout world history, it has been observed that art and literature go hand in hand in order to evoke and appeal to the senses of the creator as well as the senses of the art lovers who delve into the journey of exploring all forms of literature. We can observe that great works of art have inspired great works of literature and simultaneously great works of literature have inspired art (Patel, 2023).

In this research, the analysis is focused on poetry and paintings. Aristotle argued that poetry is therapeutic and acts as a medium which allows one to deal with emotions and bring forth intense feelings (Culler et al., 1997). Poetry is emotion put into measure (Hardy, 2011) and the same can be said about art as well. The purpose of the study is to analyse the works of the Pakistani poet and artist who has fused art and poetry together to create multimodal pieces of art. Sayeed (2019) emphasises on the

connection between art and poetry and she says ‘the poet and the artist are both keepers of society’ and she also quotes Plutarch who said that ‘painting is silent poetry’ (p. 2).

A Pakistani contemporary artist has fused paintings and poetry together to create multimodal pieces of art. Amin (2022) exhibited her collection at the Pakistan National Council of Arts, Islamabad in March 2022 and titled her collection as *Maritime Treasures of Pakistan*. Her paintings and her poems have been compiled in the form of a book titled with the same name. The artist also brought in an element of augmented reality to give life to her paintings. Augmented reality is another kind of visual and auditory mode that the poet incorporated into her paintings that enhances the experience of the spectators when they see the paintings in motion and are able to hear the sounds of the elements in the paintings like the sounds of waves crashing on the shore. Amin has linked her paintings with a cell phone application called *Artivive*. The application is an augmented reality platform that allows artists to give new dimensions to their artwork (Artivive, 2022) When the paintings are viewed through the application, the paintings come to life. They start moving and have an incorporation of sound as well, thus the artwork evokes more senses as compared to a static painting.

Since, multimodality deals with going beyond words and creating meaning out of the combination of different semiotic modes hence the analysis is undertaken keeping in view the multimodal perspective. The purpose of the analysis is to see how the two art forms have juxtaposed together to aid the meaning-making process and how one art form depends on the other art form to curate the intended meaning of the artist in the minds of the audience who are at the receiving end of the multimodal art. However, according to Jewitt and Oyama (2004) the framework of visual grammar alone is insufficient for the sociological interpretation of images and needs to be used in cooperation with another hence, the theory of deconstruction is used in order to analyse the poems. Since, Derrida (1967/1997) states that meaning is not fixed and thus meaning of a visual image may not be fixed either thus this is where the theory of deconstruction and the multimodal framework of Visual Grammar coincide.

Beyond literature, Derrida's (1967/1997) theory asserts that language carries implicit ideologies that mould our experiences and perceptions. Most of the time, these ideologies remain hidden from our awareness because they are so deeply ingrained in the basic structure of language. By probing beneath the surface meanings of texts to

reveal more nuanced levels of complexity, deconstruction encourages one to interact critically with texts. Derrida believes that language is therefore full of ideas, loaded with contradictions, and infused with underlying ideologies that shape who we are (Tyson, 2006). The visual grammar framework extends the same belief to visuals as well- that visuals are open to many interpretations just like language. By applying the three metafunctions to visuals, different aspects of an image can be deduced and analyzed and thus with the help of the three metafunctions the process of meaning-making is enhanced. Together the theory of deconstruction and the visual grammar framework paint a complete picture of the multimodal pieces of art selected for the purpose of this research.

1.1 Statement of the Problem

The research addresses the problem of people's limited comprehension and interaction with the multimodal nature of communication in today's technologically driven society. Although written and spoken language have historically been seen as the primary means of communication, the widespread use of technology has caused information to become multimodal. One major issue is the inability to view and comprehend the world in multiple dimensions. This research investigates the complex interactions and interdependencies between the various semiotic modes for meaning-making in an effort to close this gap. The reveals the meaning-making process in a multimodal context with a particular focus on visual art and poetry. It also looks into how well the Visual Grammar framework, which was originally created for western culture, fits into the Pakistani context. The question of whether combining a literary theory with the Visual Grammar framework facilitates or hinders the process of understanding multimodal expressions is raised by doing so. A gap exists in the current body of literature concerning the interpretation of the interplay between poetry and visual art, as well as the combined influence of these on discourse. This knowledge gap ultimately prevents the development of deeper connections within creative communities by hindering our comprehension of the complex ways in which these art forms inform and enrich one another.

1.2 Research Objectives

The objectives of the research are:

- To explore the impact of cultural/technological advancements on the visual and written language.
- To uncover the meaning making process to see how different modes juxtapose together in order to create meaning in the Pakistani context.
- To explore whether the theory of deconstruction in conjunction with the Visual Grammar framework can enhance the meaning making process.

1.3 Research Questions

The present research, thus, formulates the following research questions:

- In what ways cultural/technological advancements impact the visual and written language?
- How do different modes juxtapose together in order to create meaning in the Pakistani context?
- How can the theory of deconstruction enhance meaning making process in conjunction with the Visual Grammar framework?

1.4 Significance of the Study

This research is helpful in understanding the application of the framework of Visual Grammar and intends to show how a literary theory can be used in conjunction with multimodality for meaning-making. In most researches we see that the Visual grammar framework is used along with Halliday's (1997) Systemic functional linguistics. However, this research intends to bring in the theory of deconstruction because just like multimodality the theory of deconstruction also talks about the multiplicity of meanings and meaning not being fixed.

1.5 Delimitations of the Study

The research is limited to the works of selected Pakistani poet, Amin (2022) the writer of *Maritime Treasures of Pakistan*. The paintings and the poems in *Maritime Treasures of Pakistan* are both creations of the poet herself.

Chapter 2: Literature Review

This chapter outlines the various literature and sources which have been used to build the argument for this study. The chapter begins by establishing the link between art and poetry and mentions augmented reality as being an extension of art in the new digitized age. The chapter insinuates the need of a multimodal analysis in a world functioning through the use of many modes. Furthermore, the chapter situates the visual grammar framework as work inspired by the three metafunctions introduced by Halliday (1997). Moreover, the key concepts that are a basis in this research are discussed in this chapter.

2.1 Art, Poetry and Augmented Reality

Many artists and writers have reflected on the links between art and poetry over the years. Plato (2005) comments in the *Phaedrus* that when paintings and poems are combined, they seem to speak to you as if they are alive. Greenberg (2001), the author of award-winning children's books remarks in *Heart to Heart: New Poems Inspired by Twentieth Century American Art* says that what the poet interprets from art and puts into words has the power to change an image, turning what is often an instant reaction into something more contemplative and permanent. Even in the 16th century, Da Vinci implied that there is a link between art and poetry that poetry is painting that is felt rather than seen. Even as early as the 4th Century many Greek philosophers explored art and poetry. Plato was a poet before he became a philosopher and he held the view that poetry should be banned because it has the ability to influence humans and corrupt their souls (Plato, 2012). He believed that art has the ability to shape characters (Edmonds, 2020).

For centuries, art and poetry have inspired each other- both art forms act as an escape from reality and have the ability to stir emotions of the creators and of those absorbing the art forms through their different senses. Art and poetry co relate- there are many paintings with poetry written on them such as calligraphic paintings for example the Japanese artwork titled *Abiding Nowhere, the Awakened Mind Arises* shows the integration of art and words. In Japanese culture poetry, painting and calligraphy is considered to be *The Three Perfections* (Carpenter, 2020). Poems inspired by art are called Ekphrastic poems, for example, the famous painting *The Great Wave at*

Kanagawa by Hokusai (1831) has many poems inspired by it. And these poems vary in themes which show that one artwork can be interpreted in different ways (Atherton, 2015). The artist, Amin (2022) herself terms her poetry as ekphrastic poetry as the artist revealed that some of her poems came as a result of the inspiration from the paintings. However, the artist also mentioned that in some cases she wrote the poems first and then made the paintings.

Furthermore, the article *Art and Poetry* discusses the juxtaposition of art and poetry and how these two art forms are intertwined and how both forms of art tend to draw inspiration from each other (Stafford, 2016). The researcher gives various examples of artists and poets, such as Keats and Severn, who have taken inspiration from each other and have converted that inspiration into creative works. Stafford (2016) also highlights the very obvious connection between art and poetry- both are concerned with human experiences and are able to capture the beauty and ugliness of the world in ephemeral ways. Moreover, Cooper (2002) argues that poetry uses symbolism to convey meaning much similar to art as well. For example, poetry may use metaphorical language to convey meaning whereas paintings may use different colors to convey a specific meaning. Poetry and art are both concerned with exploring the subjective experiences of the spectators. Zachary (2015) also explores how poetry and art can contribute to one's personal growth and can contribute to a better understanding of the world. He argues that 'incorporating the arts in our classrooms through music, art, dance—through words—is one avenue in making this generation's students true learners for life' (p. 49). Since, art and poetry can easily be said to be an embodiment of human experiences and helps individuals to introspect as well thus, the researcher states that the understanding of art and poetry can lead to a more compassionate society.

In the article *Art and Poetry: The power of form* it is concluded that the form in visual art and poetry is responsible for shaping the perspectives of the viewers and contributes to the meaning-making process. Poetic form refers to the structure of a poem and similarly art form refers to the elements that make up the poem. The article gives the example of Pablo Picasso and William Carlos Williams as artists and poets who experiment with the form to create meaning. The researcher says that 'poetry which relies heavily on form, invites the reader to participate in the production of meaning, and to explore the complexities of reader' (Khrais, 2013, p. 113). In addition, the study explores how cultural and historical context affects form and insinuates that the forms

of art and poetry reflect broader social, political, and aesthetic trends since they are influenced by the customs and traditions of the time and place in which they were produced.

Similarly, the artwork and poetry in the *Martime Treasures of Pakistan* by Amin (2022) shows elements of Pakistani culture. If we look at the work from the cultural and political lens of Pakistan, our understanding of the art and poetry would be different as compared to looking at the artwork and poetry without any restraints of culture and politics. As the artist has made paintings and poems inspired by the historic events of *Hangor* and *Dwarka* and the natural wonders of Pakistan such as the sphinx of Balochistan and the rocky shores of *Kund Malir*, thus while keeping in view the political and environmental aspects the interpretations of the poems and the art would vary from culture to culture.

The third mode is augmented reality that the artist Amin (2022) has made use of in order to evoke the senses of the viewers and to give them a holistic view of the artwork. Augmented Reality (AR) and virtual reality are both technologies that let users engage with digital content in a simulated or improved environment however, the presentation of that content and methods for doing so are different. Virtual reality immerses the viewer in a virtual world by creating an entirely computer-generated environment. The user dons a headset that totally obscures the outside world and displays a virtual world where they can interact with animated characters and objects. Through the use of controllers, users may move around and engage with the virtual environment, creating an immersive and a realistic experience. Augmented reality, on the other hand, superimposes digital content over the physical world. Using a camera on a mobile device or pair of smart glasses, the user sees the physical world, with digital content projected on top. These digital items can be 3D objects, animations, or data overlays that give the user more details about their environment. Via the gadget, users can interact with digital information, frequently utilizing touch or gesture controls. However, unlike virtual reality, which completely replaces reality by creating a parallel universe, 3D-AR expands on what we can already see and feel. Creators can thus overlay or superimpose animation, video, text, speech bubbles, and audio elements such as music or voice to their original art pieces to reveal untold backstories, annotate an idea to improve clarity and comprehension, amplify drama and rhetoric by weaving in

conflict and contrast, and reimagine context by adding form, motion, and meaning to the narrative (Reynolds, 2023).

Papagiannis (2017) quotes Pearson who wrote about artists appropriating the computer as a new means of expressing their ideas. However, he points out that historically, new technologies were not developed by the artistic community for artistic purposes, but by science and industry to serve the pragmatic or utilitarian needs of society. The artists learned to exploit these new technologies for their own ends and similarly that is what they have done with augmented reality as well (Papagiannis, 2017). Now artists have included AR in their work or converted their paintings into AR in order to give the viewers a more immersive experience of art for example, the Muséum national d'Histoire naturelle in Paris launched an Augmented Reality experience using Microsoft's HoloLens in June 2021. The *REVIVRE* project allowed visitors to interact with digital animals that are now extinct in the real world. Similarly, Amin (2022) included the element of augmented reality in order to enhance the experience of the viewers. At her exhibition in Pakistan National Council of Arts, Islamabad the visitors got the chance to view the paintings in light of augmented reality. The paintings were seen coming to life and together the visitors absorbed the multimodal pieces through writing in the shape of poems and through visuals in the shape of paintings and augmented reality.

Moreover, augmented reality can have educational implications as well. The potential of augmented reality software in education has recently been the subject of numerous claims and the softwares related to augmented reality have not been used in educational contexts. Salmon and Nyhan (2013) propose the integration of an evaluative framework for teaching and learning in the classroom. They say that 'augmented reality adds a layer of digital information to a live direct or indirect view of a real-world Environment' (p. 54). This again complies to the fact that an incorporation of multimodality in teaching can also be very beneficial as it can develop and broaden the meaning making skills of the students therefore, this area needs to be explored to improve pedagogy.

2.2 Social Semiotics

Social semiotics is a communicational approach to communication that aims to understand how people communicate in particular social settings using a variety of modes such as visual, verbal, gestural, aural. Modes of communication are what they are due to the social goals they can achieve through regular use. In this regard, a crucial concern is how people use signs to accomplish particular goals in the context of institutional and interpersonal power relations. Since semiotic systems have the power to influence social interactions and society as a whole, this is of utmost importance. The idea that communication channels provide historically distinct, socially and culturally prevalent possibilities or semiotic resources for communicating is a fundamental aspect of social semiotic theory (Mavers, 2012).

Instead of being viewed as fixed, these semiotic resources should be considered as having meaning potential that can be realised in relation to other possibilities and in different contexts. As a result of the constant adaptations of the semiotic modes to social interactions, the meanings connected with these modes are in a constant state of flux. In the context of multimodality, it is implied that all modes should be examined in light of the possibilities communicators have, the meaning that resources might convey, and the objectives for which they are selected. This involves research on how communicators create texts including the influence of technology and how readers perceive texts from a social semiotic approach.

Mavers (2012) mentions that Halliday's work has had a major influence on social semiotics. He outlines several fundamental concepts of his linguistic theory in his book *Language as Social Semiotic: The Social Interpretation of Language and Meaning*, with features including a functional perspective, the metafunctions and the idea that language is a system of possibilities and meaning potential. The core text *Language as Ideology* written by Hodge and Kress (1993) has had a significant impact on social semiotics. While this seminal book established the groundwork for much of what is now known as critical discourse analysis, it also made significant contributions to social semiotics that eventually led to specific multimodality approaches. It provided an alternative to terms such as verbal and non-verbal, which position the verbal as the unmarked, dominant resource for making meaning, and the non-verbal as the marked, auxiliary resource.

The books, *Social Semiotics* (1998) and *Reading Images* (2006) were the first to move away from a focus on language and towards other semiotic systems. The ideas created in respect to language were applied to many communicative modes in these volumes, which later led to the emergence of multimodality itself. They investigate texts in connection to a socially constructed network of options, with a focus on visual design, that has meaning potential realised in the context of use, that serves ideological interest, and that is framed by power relations (Mavers, 2012). *Reading Images* draws on the broad semiotic aspects of Halliday's (1997) social semiotic theory, drawing inspiration from the linguistic metafunctions to form metafunctions to analyse visuals. The metafunctions are described as perspectives or strands of meanings that represent our interaction with the world and our experience of the world. Halliday proposed that every sign serves three functions at the same time which are as follows- the ideational metafunction, the interpersonal and the textual metafunction (Bezemer & Jewitt, 2009).

The resources we employ to construct our experience of both the internal (mental) and outward (social and physical) worlds are categorized as the ideational metafunction. The ideational metafunction is concerned with the content of language or any other mode, its role as a means for expressing our experience of both the outside world and our own consciousness. The interaction between the creator and the reader (of a text) is the focus of the interpersonal metafunction. It arranges the tools we employ when we play several, complimentary dialogical roles in a communication of meaning. In other words, it plays the role of a mediator between all that can be comprehended by the expression of our own personalities and personal feelings on the one hand, and social interactions and interactions with other participants in the communication situation on the other. The textual metafunction is the third metafunction, that arranges the materials we employ to produce coherent and context-sensitive texts when we decide to transmit a particular sensory meaning. The element of the text known as the textual metafunction helps the speaker to structure what he is saying so that it makes sense in the surrounding context and serves its purpose as a message (Andersen, 2016).

2.3 Multimodality and Meaning Making

Our world is no longer a world where communication is limited to traditional written or spoken language. Therefore, one can argue what makes a text and how can we define and interpret a text. Since everything is moving towards being multimodal therefore it is important to acknowledge that a text in a multimodal context is way more than it seems as it includes visual, auditory, gestural, and spatial modes to produce meaning (Adami & Kress, 2014). A study shows that using multimodal representation, such as visual aids and other types of media, was successful in fostering students' comprehension and engagement with the subject. This strategy was labelled as meaning making (Ajayi, 2008). Multimodal meaning-making refers to the processes and outcomes of semiotic production. It is a significant concept in social semiotics and multimodality because it focuses on contextual meaning rather than meaning as an abstract, structural phenomena. Multimodal meaning-making is what people do with the resources they have when they communicate and interact in everyday life, and as such, it includes all types and levels of semiotic production. Multimodal meaning-making is sometimes known as (a set of) possibilities. Meaning making refers to the continuing act of constructing meaning through the selection of semiotic resources from available semiotic systems. A semiotic system is made up of the resources for meaning-making organised in networks as any set of alternatives (Poulsen 2015).

Taylor (2014) investigated how children construct and express meaning in classroom conversation using a range of modes such as words, gestures, and postures. She states that 'while language is at times dominant, it always operates within a multimodal frame and furthermore, at times modes other than language are dominant' (p. 401). The study examined video recordings of classroom interactions to identify several types of multimodal meaning-making, such as utilising gestures to emphasise a point or combining words and postures to convey emotion. According to the researcher, understanding how children use these various modes might help teachers build more inclusive and interesting learning environments. Meaning making is defined as an interpretive process that results from interactions between people and design artefacts and shapes how humans interact with designs. Each medium of communication has a function to play in the meaning-making process. Wardak (2020), for example, says that gestures, in particular, are a significant aspect of multimodal contact with the

environment, including drawings, which might enrich our understanding of how people communicate and collaborate. He contends that meaning is not wholly contained in the design artefact but is actively generated by the receiver's interaction with the design. As a result, by analysing how receivers respond to the design, we can acquire some insight into how they interpret the design. In other words, because we can't see what individuals are thinking, we might make inferences about them. Valencia (2016) explored the significance of meaning making in language teaching and learning, especially in the multimodal age. The author claimed that meaning making is not only about the words we use, but also about how we use other modes of communication to express meaning, such as images, videos, and gestures. The importance of teaching students how to make sense through many modalities of communication and how to grasp the various ways that meaning may be expressed is emphasised in the article. Overall, the article emphasises the importance of language teachers incorporating multimodal communication into their courses to help pupils make sense. The article indirectly shows how the current research can be helpful in many spheres. This current research aims to introduce the concept that multimodality is the new trend and without being able to understand all the modes that exist around us, it is difficult to grasp the full knowledge of the technology oriented world that we live in. Hence, understanding all the modes might just become even more crucial in the near future.

Multimodality is defined as the use of multiple modes in one creation. It occurs when different literacies are used in order to make meaning out of something. Artists have been few of the firsts to play with different modes and their interactions (Mormont, 2020). This interplay of text and images has been present in many artworks as well as in literature as for example in the form of concrete poems, in children's books, visual poems and now in the 21st century with technology imbedded everywhere, multimodality is even present in our daily lives and we experience everyday life in multimodal terms through sight, sound, movement (Alghadeer, 2014). Multimodal texts create, interpret, and represent several layers of meaning in the traditional printed poetic form. The study by Alghadeer provides insight into how digital media have altered the way we define, analyze, and appreciate poetry. The study states that 'each digital mode discussed such as Twitter and Instagram has been shown to provide several paths for active meaning making by stretching, changing, adapting and modifying multiple modalities' (p. 95).

The book *Multimodality and Identity* by Leeuwen (2021) explores the dynamic relationship between language, visual communication and identity. The book discusses the notion of communication as being multimodal in nature and Leeuwen argues that together these modes create different aspects of a person's identity. Since, identity is also dynamic thus it can change according to the communicative experiences of a person. Leeuwen (2021) also discusses that an identity of a person is influenced by their social, cultural and political positions thus culturally different modes can be used to construct one's identity. Language, paralanguage and appearances are all the aspects that can be used to express a person's identity whether that is related to their gender, ethnicity, nationality or social background.

Moreover, in his article Leeuwen (2015) talks about the inclusion of multimodality in education- using multiple modes to deliver lessons to students increases the effectiveness of the lessons. In the 21st century, it is important to move away from the traditional text based teaching and strive for innovative ways of teaching and hence innovative ways of communicating. Using multiple modes would also mean that learners of different abilities and disabilities would be catered for. Similarly, Jusslin and Hoglund (2021) have mentioned that incorporating visual arts in poetry lessons can be a good method to engage students and improve their comprehension and appreciation of poetry. Thus, reiterating Leeuwen's (2015) stance that the understanding of multiple modes can lead to better understanding of literature in educational settings as well. An article by Valencia offers several useful suggestions for language teachers who want to incorporate multimodal communication into their instruction, such as using visual aids like pictures, videos, and other visual materials to support language learning, incorporating digital tools that promote more collaborative and interactive learning, and encouraging students to use different communication methods while learning a language. The article also underlines the value of developing a welcoming and accepting classroom atmosphere that inspires kids to try out various forms of communication and self-expression. In order to better prepare students for communication in the modern world, the article emphasises the significance of acknowledging and embracing multimodal communication in language learning (Valencia, 2016). According to a study that examined video recordings of classroom interactions children used a variety of multimodal resources, including words, gestures, and postures, to make meaning and express themselves. The results showed that the

children were able to express themselves in a better and more profound way thus the study showed that using multiple modes can benefit the meaning making process (Taylor, 2014).

Ajayi's (2008) study on meaning formation through multimodal representation in the classroom illustrates the potential benefits of incorporating multiple ways of communication in the classroom. The use of visual aids and varied media not only improves students' comprehension but also effectively engages them with the subject matter. This trend towards multimodal meaning-making acknowledges that learning is not a one-size-fits-all process and that different modes of instruction may assist different learners. Taylor's (2014) research on how children create and communicate meaning in the classroom using a variety of modes, including gestures and postures, throws light on the necessity of recognising and utilising these modes for more inclusive and engaging learning settings. It emphasises the idea that understanding how people use multiple modes can improve teaching practises and help to create a more welcoming environment for varied learners.

Multimodality is also important in the fields of art and literature. Artists have historically been among the forerunners in experimenting with the interplay of diverse modalities, as seen by concrete poetry, visual poems, and other forms. With technology invading every part of our life today, we encounter multimodality on a regular basis through sight, sound, and movement. This shift not only affects how we define and evaluate art, but it also calls into question established concepts of what poetry, literature, and storytelling are. Alghadeer's (2014) study on multimodal texts and digital media emphasises the transformative impact of technology on poetry enjoyment. It demonstrates how digital media has reshaped how we analyse and experience poetry, emphasising the significance of examining several modalities in literary study. This transition is especially significant in a world where digital platforms provide new avenues for storytelling and artistic expression, blurring the distinction between conventional forms of literature and multimedia art.

In a study by Belgrimet and Rabab'ah (2021) multimodal discourse was analysed in the context of awareness raising campaign posters that address the problem of violence against women. In order to evaluate the various semiotic modes used in the posters, the research was undertaken utilising English language posters. The study aimed to

comprehend the role that various semiotic modes play in constructing meaning when paired with language. The study chose three English posters for the examination from various online sources. Then, using Kress and Leeuwen's (2006) Visual Grammar framework as a guide, qualitative analysis was carried out to comprehend the visual components of communication. The study's conclusion implied that English posters used a range of semiotic strategies. Additionally, the bulk of the sampled posters were classified as conceptual, implying that their visual depiction was typically fixed and unchanging. The researchers believe that 'although language is a very important resource in discourse, yet it needs to coordinate with other resources in the process of meaning-making' (p. 191).

Moreover, identity and communication are also profoundly affected by multimodality. Leeuwen's (2021) investigation of the dynamic link between language, visual communication and identity emphasises how various forms together shape and affects one's identity. In an increasingly multimodal society, people use a variety of modalities to express their identities, whether they are related to gender, race, nationality, or social background. This acknowledgment necessitates a more nuanced knowledge of how people develop and communicate their identities through multimodal ways. Furthermore, Leeuwen (2015) also claims that using multimodality in education also improves the effectiveness of lessons by encouraging critical thinking skills and this corresponds with the general shift towards creative teaching methods.

Moreover, a study investigated the mental images and emotional reactions that English-Chinese bilinguals have when reading traditional Chinese poems and their English adaptations. The study specifically aimed to look into two key areas that how do bilingual readers construct non-verbal text representations of Chinese poetry, and if various translations affect readers' mental imagery-related cognitive processes. 20 bilingual English-Chinese university students in China participated in the study. After reading the same famous Chinese poem four times in different English versions, they were instructed to recite the poem in its original Chinese form. The visualised words in the poems were then evaluated by the participants for how much they stirred up emotions and mental images. Three important metrics—narrative process, salience value, and emotive validity—that are a part of the theoretical underpinnings of visual grammar served as the basis for the evaluation. The study's findings showed that

reading all of the poems caused different cognitive reactions in different participants, including the creation of mental images. Additionally, these reactions were influenced by the translation approach that was chosen. The study also discovered that the presence of visual words with specific cultural traits could influence how different emotional reactions were evoked when reading poetry and translating it. In conclusion, the study emphasised how readers' mental images and emotional responses were shaped by visual language when reading traditional Chinese poetry and its English translations. It emphasised the relationship between the poetic language and the social, emotional, and cultural circumstances during the poetic translation process (Yuan & Guoyuan, 2022).

Finally, the concept of multimodality in communication challenges traditional boundaries and definitions in a variety of sectors such as education, art, and literature. The essential ideas raised here highlight the transformative power of recognising and utilising diverse modalities of communication. Understanding and embracing multimodal communication is not only a requirement as we traverse an increasingly interconnected and technology driven world, but it is also a gateway to richer, more inclusive, and engaging experiences in education, art, and literature.

2.4 Visual Grammar Framework

Kress and Leeuwen (2006) adapted their framework of Visual Grammar or the Grammar of visual design from Halliday's (1997) metafunctions in systemic functional linguistics. They extended the framework in order to be applied to visual data and introduced three metafunctions: the representational, the interactive, and the compositional metafunction. They introduced this concept in 1996 and revised it in 2006 in their book *Reading Images* which is a seminal work on the study of visual communication. The paradigm for studying and comprehending images presented in the book entails looking at how an image's visual components interact to produce meaning. According to Kress and Leeuwen (2006), pictures are not merely representations of reality; rather, they are made and interpreted in accordance with social and cultural processes. The writers point out that images are frequently utilised to support dominant ideologies and social structures as they talk about the significance of power relations in the creation and consumption of images. Halliday (1997) states that 'Grammar goes beyond formal rules of correctness. It is a means of representing patterns of experience...It enables human beings to build a mental picture of reality, to

make sense of their experience of what goes on around them and inside them' (p. 101). Kress and Leeuwen (2006) have extended the same belief to the grammar of visual design. To demonstrate their methodology for image analysis, they study a range of pictures, including schematics, artworks, photographs, and advertising. Following are the metafunctions presented by Kress and Leeuwen (2006).

The representational metafunction demonstrates how individuals, events (processes), and the circumstances associated with them are realised. The representational process is divided into two types: narrative and conceptual. The narrative processes are concerned with actions, reactions, thoughts, and speech. The vectors in a narrative image have a sense of directionality for example in the shape of limbs, roadways, and weapons during the action processes. In contrast, the vector in a reactional image forms the eye line of the participants. Narrative processes can be transactional and non-transactional. The distinction between these two categories is determined by whether or not the spectator can see both participants. The conceptual process is the second sort of representational process. Participants in conceptual processes gather together to offer the viewers with the concept of who or what they represent. Symbolic processes are a sort of conceptual process. This kind only establishes the symbolic significance of a specific image (Jam et al., 2016).

The interactive metafunction relates to the viewer's interaction with the image. The interactive field is built using several visual devices such as framing, focalization, and modality. These devices influence how the viewer perceives and interprets the image and refers to the relationship between the participant and the viewers. Contact, social distance, gaze, and perspective are the subtypes of this metafunction. Contact can be divided into two types: demand and offer. The distinction between these two categories is determined by whether or not representational and interactive participants make eye contact (Roth & Nascimento, 2009). The social distance is the distance that exists between representational and interacting individuals. Near personal (near shot), distant personal (medium-close shot), medium-long shot, long shot, and public distances are the five levels of social distance. Gaze refers to the level of eye contact between the participant and the interactive participants.

Perspective is another category of the interactional metafunction. There are two prominent and simultaneous possibilities in subjective images:

involvement/detachment and power. When artists display depicted participants to the viewer from the frontal perspective, they create involvement between them. When artists present represented participants to the observer from an oblique point of view, they create a gap between them. There are three options for power: viewer superiority, viewer inferiority, and viewer equality. When the represented participants are shown from a high angle, the observer is gazing down at them (bird's eye view) thus the observer holds the superiority. If the participants are placed in positions of power, they will be looking down at the spectators (ant's eye view). An eye level point of view shows equality between both represented participants and the viewers (Jam et al., 2016).

The compositional metafunction relates to the arrangement of the image's visual elements. The compositional field is built using several visual principles such as balance, contrast, and hierarchy. These concepts serve to establish a visual framework that aids the viewer's understanding of the image. Compositional metafunction refers to 'the manner in which representational and interactive elements are made to interact with one another; the manner in which they are integrated into a meaningful whole,' (Kress & Leeuwen, 2006, p. 176.) The compositional classification has three elements: information value, framing, and salience. The information value refers to the relative position of different elements with respect to one another. These positions can be polarised and centred. The nucleus of information is placed in the centre of the first type, while ancillaries are placed around it. For the other type, artists place the core of information in the centre and ancillaries to the right and left. Artists use polarised information value to place information horizontally (given/new) and vertically (real/ideal). The framing device is the second type of this metafunction. This classification determines the degree to which the verbal and visual layers are connected or disconnected. Finally, salience is the ability of viewers to determine the importance of distinct aspects in relation to one another. Size, colour contrast, tonal contrast, and sharpness of focus all influence the degree of saliency. The size is the initial salience indication. As a result, larger items stand out more than smaller ones. The sharpness of focus is the second salience indicator. Items that are easily detected by the eyes are thus more clearly focused and prominent than other items. Tonal contrasts are the third salience indicator. Tonal areas are more noticeable than other areas, such as black borders on white spaces. Colour contrast is the fourth salience indicator (Jam et al., 2016). Importantly, Kress and Leeuwen (2006) argue that the interpretation of images

is not fixed or predetermined, but is shaped by the social and cultural context in which the image is produced and consumed. For example, an image that is intended to promote a particular product might be interpreted differently in different cultural contexts, depending on the values and beliefs of the audience.

The role of visual grammar in massively multiplayer online role-playing games, a common type of three-dimensional gaming, is examined in a study which discusses that these games are regarded as a type of convergent media since they have a significant impact on both the real and virtual worlds, especially among young people. The main goal of the study was to create a new conceptual framework for visual language and to examine the visual design components of online three-dimensional games. The study acknowledged the usage of a variety of theoretical frameworks in media studies, which have historically been used to analyse a variety of media types, including printed materials, images, the arts, television, film, and commercial (Nobaew, 2011). These frameworks do usually cover communication techniques that apply to many media. Although multimodal analysis is acknowledged as a thorough methodology, it might not offer an in-depth examination of the particular design features and outcomes in online three-dimensional games. In order to comprehend and analyse the complexities of three-dimensional online games, it is necessary to construct analytical tools that are more specialised and sophisticated than those found in current frameworks.

In the age of new media, the paper *A Research on Mobile Short Video in Visual Grammar Framework* looked into how mobile short films affect national and international communication. It applied visual grammar theory to Li a brief video series as a case study, examining the multimodal components that support the videos' communicative goals. In the study, it was shown that the short films mostly rely on auditory modes, such as music and sound symbols, with little usage of language symbols. The findings suggested that language does not significantly contribute to the construction of meaning in these movies instead meaning is understood using a variety of visual formats, including video, subtitles, company logos, and other symbols. The majority of the content is made up of images of the actor at work, in the kitchen, or exhibiting beautiful scenery and her creations. The article also covers how the actor employed varied camera angles and perspectives to foster a cordial relationship with the viewers. She is portrayed as a warm and equal figure in a variety of shots, including

long shots, medium shots, close-ups, and close-up shots, which helps viewers identify with the character. The study emphasised how crucial composition is to the films. Conclusively, the study explored the visual and aural components of mobile short movies, especially in relation to the actor's work. It demonstrated how these components are put together to create a certain discourse and accomplish communication goals (Kong, 2022).

An article explored the relevance of Olympic Games mascots, highlighting their function as artistic representations of a designer's particular view of athletics, bearers of rich cultural symbolism for the host nation, and representational symbols of national cultural identity. The study compared the meaning creation processes of two Olympic mascots using Kress and Leeuwen's (2006) visual grammar framework, concentrating on elements of replication, interaction, and composition stating that 'the social symbolism of language has extended from the language features to the multimodal communication activities based on the vision, hearing, touch and other senses' (p. 1). The goal was to investigate how these mascots reveal the manifestation of visual representation, cultural identity, and the transformation of Olympic conceptions in China. The visual grammar framework was used as an analytical tool to evaluate the distinct perspectives and cultural expressions embodied in these mascots, particularly within the context of China. In conclusion, the paper explored the semiotic aspects of Olympic mascots and how they reflected cultural and national values (Mo, 2022)

Moreover, Iqbal (2022) examined how media and technological developments have changed advertising from being monomodal discourses into multimodal texts. To interest viewers and appeal to potential buyers, modern commercials use a variety of techniques. It typically takes new analytical techniques to analyse these complex, multimodal texts because traditional techniques alone are frequently insufficient. In this research, advertisements of Pakistan's Jubilee Life Insurance Company were examined using Kress and Leeuwen's (1996) Visual Grammar theory. The objective was to understand how the interaction of several semiotic modalities in these commercials results in visual communication. The investigation shows that semiotic modes are used by ad producers to depict participants and create a relationship between these participants and the audience. The study also demonstrates how the interrelated networks of semiotic modes within a corporate discourse transfer the ideologies of the

engaged players to the intended audience. The paper emphasised the significance of comprehending how visual communication was carried out in contemporary ads, highlighting the function of various semiotic modes and their influence in communicating desired meanings to the intended audience within a corporate setting (Iqbal, 2022).

Ping (2018) emphasises the value of multimodal discourse analysis and the contribution of Kress and Leeuwen's (2006) *Visual Grammar* to multimodal discourse analysis. The author analyses the website of the business Lesaffre using *Visual Grammar* to provide an example of this. The analysis shows how well words and visuals work together to produce an interesting discourse. The analysis of Lesaffre's website shows how crucial information organisation and layout are when creating a commercial website. Moreover, a study analysed the effects of multimedia technology on interpersonal communication with a focus on the use of non-verbal languages in contemporary communication, such as images, texts, and music. As different communication forms are combined in these multimodal discourses, academics have started to examine the meaning that is being communicated. As a result, a wide variety of discourses—from still images like photos and posters to dynamic ones like dynamic ads, TV programmes, and movies—have been analysed. The emphasis of this study was on the discourse of film especially. The researcher chose five moments from the movie *Frozen* as the sample, and used the idea of visual grammar as the theoretical framework for the analysis. The goal was to determine whether visual grammar can be used to analyse film discourses and to describe how interactive meaning is communicated in this particular film. The study came to the conclusion that visual grammar, which is generally used to analyse still images, can also be useful for understanding the transmission of interactive meaning in filmic discourses since the principles are consistent with the meaning presented in the movie *Frozen* (Wang, 2023). Similarly, if the visual grammar framework can be applied to films then it can also be applied to the augmented reality versions of the paintings by Amin (2022). Overall, Kress and Leeuwen's (2006) framework proves to be a valuable tool for analyzing and understanding images, and highlights the complex interplay between visual elements, social and cultural practices, and individual interpretation.

2.5 Deconstruction as a Literary Theory

Literary theory and literary criticism are separate concepts; the latter is concerned with the application of the former. Literary theory helps us understand literary concepts, contexts and the ideologies that can be identified in literary texts (Castle, 2009). The theory of deconstruction was introduced in the late 1960s by Jacques Derrida and the theory states that language is fluid and continuously it disseminates a variety of meanings. Deconstruction is the process of closely examining texts to show that they include meanings that are inherently incompatible with one another, as opposed to being a coherent, logical whole (Mambrol, 2016).

Derrida's (1996/1997) theory goes beyond literature, claiming that language contains hidden ideologies that shape our experiences and perceptions. These ideals are firmly interwoven within the fundamental structure of language, escaping our awareness most of the time. As a result, deconstruction invites readers to engage critically with texts, going beyond surface meanings to uncover deeper levels of complexity. Derrida (1996/1997) claims that there are certain ideologies that are built into our language, and we are unaware of how these ideologies determine our experiences. Thus, deconstruction is that tool that allows us to identify the ideologies that are in control of all our discourses in life. That is why Derrida is of the view that language is full of thoughts, laden with paradoxes and inherent with hidden ideologies that program us (Tyson, 2006).

The theory of deconstruction improves our critical thinking skills and shows us the presence of ideologies built into literature and how these ideologies determine our experiences. The theory makes us aware of the roles that ideologies play in our lives. According to Tyson (2006), we consider language the perfect tool for communication and if we are unable to communicate what we want, we assume that the fault lies in us rather than in the language but Derrida is of the view that if we are unable to communicate what we want, the fault lies in the language and not in us because language, by nature, is 'slippery and ambiguous' (Tyson, 2006, p. 49) for example, by simply changing the tone of our voice or putting emphasis on certain words in a sentence, the meaning of the sentence can have multiple meanings and this shows the ambiguity that language is inherit with.

The theory of deconstruction implores us to go beyond the text and look further into the ambiguities a sentence carries even though at first glance the sentence may appear very clear in regards of meaning. According to Derrida (1996/1997), meaning is defined by the difference among things for example, we know the color red is red by comparing it with other colors- red is red because it is not blue or green. Derrida terms this as *différance* by combining the French words, to differ and to defer. Thus, we understand words and concepts in relation to their *différance* with other words and concepts. The application of deconstruction extends beyond literature, providing a critical prism through which to explore the underlying ideologies and ambiguities that pervade language in various parts of life and discourse. To conclude, deconstruction questions the fundamental notion that texts have stable and clear meanings, claiming instead that language is essentially fluid, continually propagating a variety of frequently opposing interpretations. Deconstruction, at its foundation, is a thorough scrutiny of texts, uncovering their inherent contradictions and incompatibilities. This method exposes that texts are not coherent, logical wholes, but rather include layers of tension and ambiguity.

2.6 Binary Oppositions

Derrida identified polarities in a text for example, ‘art versus genius’ or ‘man versus woman’ (Richter, 2006, p. 830). Derrida identifies one term as privileged and the other as unprivileged. Derrida aims to remove the privileged term from its superior position to show the instability of language and aims to ‘expose the illusions’ (Richter, 2006, p. 830) on which these polarities exist. Derrida terms these polarities as binary oppositions and explains that they function as ‘little hierarchies’ (Tyson, 2006, p. 254) with one term being privileged and one term being unprivileged. Derrida explains that these hierarchies can be reversed and that is how a text deconstructs itself because sometimes the privileged and the unprivileged terms overlap each other, deconstruct each other or they are unable to function without the other thus, they depend on each other for meaning. This is another way that shows that language does not have a fixed meaning.

In the Saudi context, for EFL learners Shah and Abahussain (2019) conducted a research and applied the theory of deconstruction on the novel, *Lord of the Flies*. The researchers found out that language can be interpreted in a number of ways and discovered the dynamic nature of words. They say that ‘given the enigmatic nature of

the language and ambiguity of texts with multifaceted interpretation' many different meanings can be deduced (p.1). The researchers identified many binary oppositions present in the novel that were represented by different characters: heart versus mind, good versus evil, and thoughts versus passion and barbarism versus being civil. The main character Ralph represented hope in contrast to the antagonist of the novel, Jack, who represented evil. The study aimed to be beneficial for EFL learners in order to help them improve their critical thinking skills (Shah & Abahussain, 2019).

Since language is not stable; it is fluid therefore, as opposed to speaking which is in real time, writing can easily be misunderstood because what is written is stored and cannot be changed and the speaker is no longer there to explain it (Richter, 2007) so one can argue, that if language is so unstable then why do we use it but Derrida explains that since it is the only 'tool at our disposal' (Tyson, 2006, p. 253) so we must use it but we must recognize its ambiguities and its slippery nature and accordingly improvise our modes of communication. Similarly, a deconstructive study of *The Road Not Taken* shows the ambiguity in the title itself, and the binaries that can be discerned from the title i.e. the title implies that there are two roads- the road taken and the road not taken. A deconstructive reading showed that meaning is not fixed and each time the poem is read, new meanings and interpretations can be formed depending on the readers. Al-Jumaily and Hamad (2017) concluded that language is fluid and there is no fixed meaning of any text and in this case, no fixed meaning of the poem. Moreover, Al-Muttalibi (2018) applied the theory of deconstruction to Emily Dickinson's poetry to uncover the contradictions present in the poems and identify the unstable elements of language. The researcher came to the conclusion that of all the binary oppositions in the poems, one term is always privileged and occupies more space. The researcher concluded that meaning of text is elusive and by identifying binaries we get a better understanding of the interplay of meanings.

Wibowo (2015) research on the poem, *All or Nothing*, analyzes the poem and applies objective criticism on the poem through means of deconstruction. Since deconstruction focuses on the multiple meanings that can arise, thus the researcher identified multiple interpretations of the poem. The poem showed no gendered words thus we do not know who the speaker and the addressee is in this. This creates ambiguity in the type of relationship that is being discussed in the poem. The love can be between a man and a

woman, between siblings or between parents and children thus the poem can be interpreted in a number of ways. The researcher identified the binary oppositions of man\woman, unseen\seen, temporal\permanent, unspoken\spoken, flaws\advantages, wholeness\partialness and all versus nothing. It was found out that the contradiction in the binaries also resulted in multiple interpretations of the poem.

A deconstructive analysis of *A Woman Called Maasumaa* by Kurraz (2017) thematically explored the binary oppositions in the African-American poets work. The researcher explained that the meaning of one term is dependent on its opposite term therefore identifying binary oppositions gives us the understanding about which term is privileged and superior to the other. The researcher identified many oppositions in the poem like good and evil, women and men, white and black, the self and the other. The researcher concluded that binary oppositions are naturally present in human life and they are a part of human vision that give us an understanding of our self and the other. Similarly, Almasalmeh (2014) applied the theory of deconstruction to two poems *Sailing to Byzantium* and *London* in order to identify the contradictions in the two poems which belong to different eras in the history of English Literature. The aim of the paper was to analyze the ambiguities in the poem by scrutinizing the meaning and structure of the poems. Many polarities were identified in the poems. The binaries present in *Sailing to Byzantium* were young\old, time\timelessness, body\soul and nature and art. The poem *London* offered multiple perspectives that can be identified and there were contradictions in what the speaker said. The aim of the paper was to gain a better understanding of the two poems as well as to gain a better understanding of the theory of deconstruction.

The researchers, Abdulrehman and Iqbal (2018) showed the application of Derridian (1996/1997) deconstruction on the psychic issues in Sylvia Plath's poetry. The aim of the study was to deconstruct the psychic issues prevalent in Sylvia Plath's poetry and discern the presence of multiple meanings that can arise from a text. Many themes regarding human behavior and psychology were found to be present in Plath's poetry like madness, fear, masochism. By carrying out a deconstructive analysis, the researcher concluded that Plath's poetry had many dimensions and multiple meanings can be identified related to human psyche. Therefore, the theory of deconstruction was

used to analyze the poems of the artist Amin (2022) in this research so that the poems could be looked at through different dimensions.

Deconstruction states that literature is as unstable as the language which produces it and literature has no fixed meaning instead contains multitudes of meanings. Since 'meaning is created by the reader in the act of reading' (Tyson, 2006, p. 258) thus, multiple meanings can be discerned because each reader will interpret a text in his own new and different ways. However, no 'interpretation has the final word' (Tyson, 2006, p. 258) and every text is open to infinite interpretations and the same can apply to art as well. A research was carried out on the Iranian film, *A Separation* which was awarded as the best foreign language film of the year 2011. The aim of the research was to carry out a deconstructive analysis by identifying the binaries in the film. The binaries identified in the film were Id vs Ego, bourgeois vs working class, logicality vs morality, and patriarchy vs matriarchy and adulthood vs adolescence. The binary oppositions were studied in order to figure out the root of the problems among the individuals i.e. of the married couple that eventually led to their separation. The binary oppositions of adulthood vs adolescence represented the main root of the social problems that the family was facing (Haqshenas et al., 2013). A deconstructive analysis of the film, *M. Butterfly* discussed binary oppositions of masculinity vs femininity and east vs west. In cinema, east is represented as a place that is uncivilized and west is considered the civilized society. East is associated with femininity and west is associated with masculinity. By a deconstructive analysis of the film, *M. Butterfly* (1993), the researcher showed that these hierarchies can be reversed thus, the reversal of structures shows that meaning constantly changes and there are no fixed structures or hierarchies in the film (Güven & Serarslan, 2018).

The use of Derrida's (1996/1997) deconstruction theory in literary analysis provides a profound and revolutionary view of the dynamic and fluid nature of language and meaning inside texts. Deconstruction, at its foundation, examines binary oppositions, exposing the subtle interplay between privileged and unprivileged concepts within the narrative landscape. These contrasts, such as good vs evil, hope versus despair, and civilisation versus barbarism, not only frame the story but also reveal the hierarchical constructions inherent in language. Deconstruction, viewed through this perspective, challenges traditional assumptions of solid and permanent language systems,

emphasising the underlying ambiguity of words. Deconstruction posits that language is a constantly evolving entity, open to many interpretations that transcend the restrictions of meanings. In the paper by Ozum (2016), deconstructive criticism was applied to William Wordsworth's poem, *The Tables Turned*. The researcher explained that the title of the poem suggests that it is about a converted situation. The binaries present in the poem are of nature versus science. At the beginning, the poem takes the act of reading for granted but later on it can be concluded that without reading we can never get close to nature. Thus, the researcher concluded that the message of the poem is not clear or fixed and leaves the readers with more questions at the end. As a result, the researcher found out that meanings are infinite which is the beauty of the theory of deconstruction. A deconstructive reading of *The Storm* portrays many conflicts. Some binary oppositions identified in the short story are male and female, liberation versus constraint. The storm symbolizes female liberation however the story deconstructs itself because it shows that it maintains the role of the female figure in a stereotypical manner. The narrative technique in the story highlights men as dominant and oppressive towards women, and women, stereotypically, as submissive and as a victim. Even the vocabularies and metaphors used in the story show the passivity of women. The researcher concluded that even though the story deviates away from the traditional narrative yet there are gaps in the language that perpetuate the traditional, stereotypical concepts in a society (Pradittatsanee, 2012).

Deconstruction emphasises on reader-centric interpretation. It asserts that meaning is a dynamic process that occurs during the act of reading rather than an inherent quality of the text. In essence, readers become co-creators of meaning, each bringing their own perspective to the story. As a result, a single text might offer a variety of interpretations, each with its own validity and relevance. This acknowledgement of the reader's activity in generating meaning encourages a more open and inclusive approach to literary analysis, in which varied points of view are not just acknowledged but celebrated. The influence of deconstruction extends beyond literature to numerous types of artistic expression. This critical method allows scholars to investigate the fluidity of meaning in various situations, from poetry to visual art. This multidisciplinary application expands our understanding of the creative process by emphasising that art, like language, is not limited to a single or fixed interpretation. Instead, it thrives on variety and multiplicity.

It is crucial in a critical analysis to recognise both the strengths and limitations of applying deconstruction to literary study. On one hand, deconstruction can be used to uncover hidden complexity and nuances in literary works. It encourages readers to go beyond surface-level readings, fostering a more comprehensive understanding of literature. Furthermore, it promotes a dynamic connection with literature by challenging conventional interpretations. Furthermore, the applicability of deconstruction across numerous literary genres and fields demonstrates its versatility, providing it a powerful lens through which scholars can study the complicated tapestry of meaning. Deconstruction, however, is not without restrictions. Its emphasis on ambiguity and instability can often lead to subjective conclusions that are difficult to factually justify. Its tendency for decentring and subverting hierarchies may come across as too sceptical or nihilistic, perhaps repelling scholars and readers who prefer more clear explanations. Furthermore, for some, the theoretical intricacy of deconstruction might be intimidating, making it a less accessible framework for literary interpretation. Incorporating these concerns into a literature review deepens the discussion of deconstruction's usage. It situates this critical approach within the larger scholarly environment while providing a fair assessment of its contributions to literary analysis. Finally, the application of deconstruction deepens our understanding of literature by showing the multidimensional nature of language and meaning, inviting readers and researchers to engage with works in thought-provoking ways. Deconstruction highlights the infinite possibilities inherent in the worlds of literature and art by embracing the ever-shifting boundaries of interpretation.

2.7 Research Gap

The researches quoted in this section of my thesis highlight the importance of multimodal communication in many fields like art, education and literature. Since my research is specific to art and literature, hence the relevant researches have shown how an exploration of multimodal resources can provide a holistic perspective of any piece of art, literature or any other resource. Similarly, to survive in a postmodern world it is necessary that we have the right tools and lens to use and be able to make sense of and analyse all the modes that exist around us. Moreover, since language is a resource that is open to so many interpretations thus the theory of deconstruction is an adequate tool that gives the opportunity to dissect the many layers of language and text.

In our increasingly interconnected and technologically driven world, multimodal communication represents a paradigm shift in how we understand and interpret language and meaning. The awareness that text is no longer limited to traditional written or spoken language is one of the basic developments brought about by multimodal communication. Text, according to Adami and Kress (2014), now includes visual, aural, gestural, and spatial elements, creating a richer and more complicated tapestry of communication. This evolution throws into question traditional ideas of what makes a text and necessitates a broader viewpoint for understanding and developing meaning thus there is a constant need to develop the right tools to analyse the fast-paced world which uses multiple modes in all spheres of life. The above cited researches have shown a multimodal analysis from a linguistic perspective, none have attempted to analyse multimodal elements from a literary aspect. Thus, in my research, a literary theory and a linguistic framework have been combined together in order to fully understand and assess the multimodal pieces of art. Therefore, this research will show how multiple perspectives can be used together in order to make sense out of the multiple modes that exist around us whether they are in visual, spoken or auditory mode. Such is necessary to fully grasp and understand the nuances of our world.

Chapter 3: Research Methodology

This chapter explains the epistemological and ontological underpinnings that the research stands upon. The chapter lays down the theoretical framework that is used in the research. Furthermore, the chapter explains the key terminologies specific to the theory of deconstruction and to the visual grammar framework. The chapter also lists down the data used in this research.

3.1 Research Paradigm

The research is a phenomenological qualitative research and it is focused on analyzing the paintings and the poems in order to find out the interplay of the images and the text. Phenomenological qualitative research is an approach that focuses on examining and comprehending the subjective experiences, perceptions, and meanings that people attach to these encounters. It was born out of the phenomenological philosophical school, which was primarily influenced by thinkers like Martin Heidegger and Edmund Husserl. When researching complex and subtle events from the standpoint of the participants, this research methodology is especially helpful.

Since the research is concerned with the process of meaning-making, the phenomenological qualitative research design was deemed fit to use for this research because qualitative research is an 'interpretative approach concerned with understanding the meanings' (Ritchie & Lewis, 2003, p. 3). The research is based on the interpretive paradigm. The interpretive paradigm is derived from hermeneutics which is the study of the theory of interpretation. Interpretivism contends that understanding the ideas, intentions, and reasoning of individuals in a social environment is critical to interpreting the meaning of data gathered surrounding a phenomenon. The emphasis on qualitative data and the emphasis on context distinguishes interpretivist research approaches from positivist research approaches (Nickerson, 2023).

Phenomenology research investigates lived experiences in order to acquire a better understanding of how people interpret such experiences. In this context, the phenomenon under scrutiny is the process of meaning-making. Since meaning-making is a process that varies from individual to individual hence through a phenomenological research what meaning-making encompasses can be analyzed and interpreted (Delve,

2022). This approach is used to gain a deeper understanding of how human beings think hence the process of meaning-making depends on the perceptions of the individuals and how they form meaning and in the case of this research it deals with how meanings are formed by the combination of different modes.

3.2 Theoretical Framework

For the analysis of the poems, the theory of deconstruction by Derrida (1996/1997) is used. Derrida identified polarities which he says exist at the base of any text. He terms these polarities as binary oppositions with one term being privileged and one term being unprivileged. The aim of the analysis is to identify the binary oppositions that exist in the poems and to identify which term functions as the privileged term and which term functions as the unprivileged term. Since Derrida (1967/1997) states that language does not have a fixed meaning thus this means that the binary oppositions can be reversed as well. Deconstruction is not concerned with the discovery of the truth -It does not aim to provide answers.

Similarly, visual elements are also open to many perspectives and may not have a fixed interpretation. Hence in order to analyze the paintings, the framework of Visual Grammar by Kress and Leeuwen (2006) is used keeping in view the three metafunctions which are as follows: the representational metafunction, the interactive meta function and the compositional metafunction. The representational metafunction stems from Halliday's (1997) ideational metafunction. It aims to explore the relationship between the world and the viewers. The interactive metafunction refers to the kind of communication the producer and the audience of an image has. The compositional metafunction stems from Halliday's (1997) textual metafunction. In this type, objects and people in a visual representation are analyzed according to the way they are composed or structured. These compositions convey the meanings that could be reached. The Visual Grammar framework together with the theory of deconstruction will aid us to make out the complete meaning of the multimodal piece of art.

3.2.1 Key Terminologies

Table 3.1 shows the terminologies used by Kress and Leeuwen (2006) in reference to their visual grammar framework and the following terms have been used frequently to analyze the data using the multimodal framework.

Table 3.1

Key Terminologies

Term	Definition
The Representational Metafunction	
Narrative Processes	In narrative visual, vectors are present and the participants are connected by the vectors. These visuals present an unfolding of actions or events
Conceptual	These structures do not have vectors
Action Processes	Due to the presence of vectors, the visual is called an action process
Reaction Processes	When the vector is diverged from the eye level of a participant then the structure is a reactional process
Symbolic Suggestive	The carrier establishes its own identity
Symbolic Attribute	When meaning of a participant is described in relation to another participant
Carrier	The one represented participant in a symbolic process
Vector	These are elements that are formed by oblique or diagonal lines and show a sense of directionality.
Unidirectional transactional action	Two participants – the actor and the goal are connected by a vector
Bidirectional transactional action	When two interactors are connected by vectors
Non- transactional action	When there is only one participant, the image is a non-transactional action image.
Actor	It is the element from which the vector emanates
Goal	It is the element at which the vector is directed at
Interactors	The vector is diverged from and directed at both the participants

Transactional Reaction	A reactor and phenomenon is connected by an eye line vector
Non Transactional Reaction	The eye line vector stems from a reactor
Reactor	The salient participant in a reaction process from which the eye line vector is stemmed from.
Phenomenon	The passive participant in a reaction process at whom the eye line vector is directed at.
The Interactive Metafunction	
Contact	Whether the participants gaze at the viewer or not
Social Distance	Whether the relationship between the participants and the viewers is personal, social or impersonal
Perspective	The power dynamics between the viewer and the represented participants
Demand	An image in which the participant gazes at the viewer
Offer	An image in which the participant does not gaze at the viewers and the image is presented as an object of contemplation.
Intimate/personal	An element shown in a close shot is a personal image
Social	An element shown as a medium shot
Impersonal	A long shot depicts being impersonal
Involvement	The elements are depicted through a frontal angle
Detachment	The elements are depicted through an oblique angle
Viewer Power	The elements when seen from a higher angle give power to the viewer
Equality	When participants and the viewers are at the same eye level angle.
Represented Participant Power	The participants seen from a lower angle gives power to the represented participants
The Compositional Metafunction	
Information Value	Refers to the placement of elements
Framing	Refers to the presence or absence of framing devices such as elements that create division or frame lines.
Salience	The importance of an element is determined by its salience which refers to factors that

	attract the most attention such as placement, size, color.
Given	The element on the left
New	The element on the right
Ideal	The element on the top
Real	The element on the bottom
Disconnection	The extent to which the elements in a painting are separated from each other
Connection	The extent to which elements in a visual are cohesively joined together.

The following figures show the features that are identified and analyzed in the paintings in respect to the three meta functions.

Figure 3.1

The Representational Metafunction

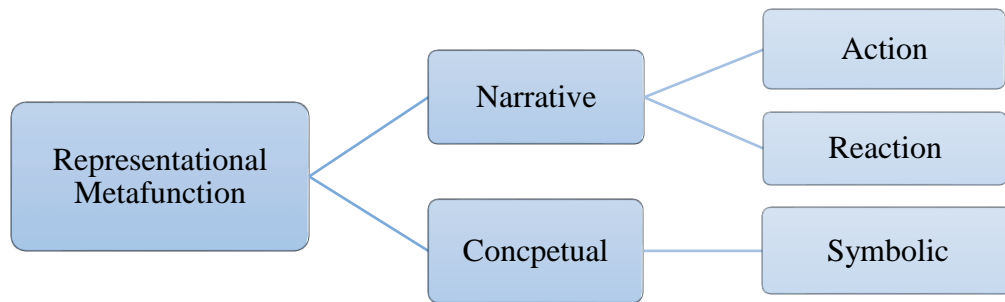


Figure 3.2

The Interactive Metafunction

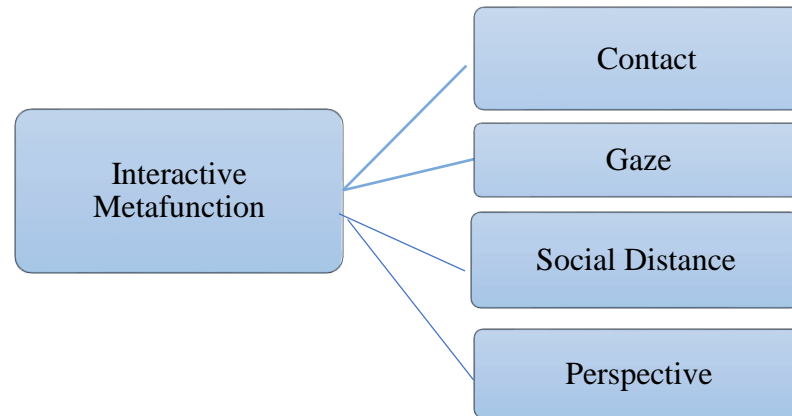
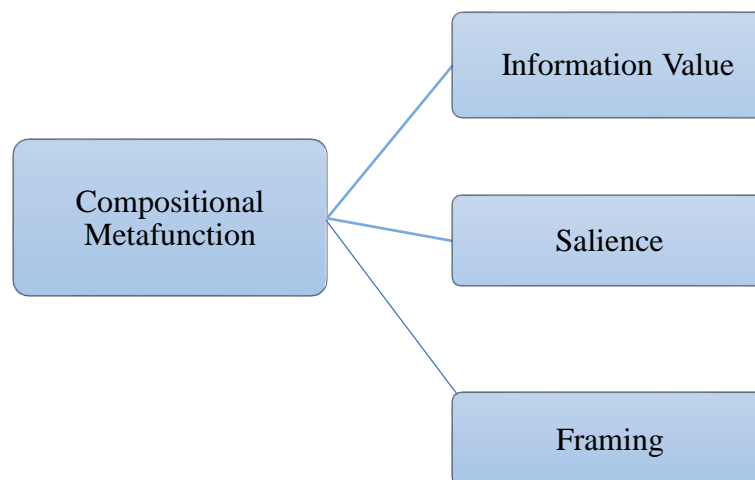


Figure 3.3

The Compositional Metafunction



3.3 Research Method

Textual analysis in literature is a method employed by literary scholars to interpret and understand various elements within a chosen literary work. It is a process that entails comprehending the language, symbols, and/or images contained in texts in order to learn how individuals make sense of and convey life and lived experiences. Visual, written, or spoken signals all provide cues to how communication can be understood (Hawkins, 2017). The purpose of textual analysis is to understand the cultural and ideological aspects that underlie in a text and how they are connected with the particular context in which the text has been produced. In short, textual analysis consists of describing the characteristics of a text and making interpretations to answer specific questions.

In this research, the poems by Amin (2022) were analyzed using textual analysis. For the purpose of the research the poems were analyzed keeping in mind the research questions of the study hence the binary oppositions were identified in the poems. The binaries were identified through multiple readings and close examination of the poems in order to identify the key elements and themes present in the poems. The text was further contextualized within its historical and cultural milieu, allowing to explore how external factors influence the meaning of the work. This method reveals the intricacies of the work, providing insights into the artistic and cultural significance of the text.

3.4 Data Sources

A collection featuring poetry and paintings is selected named *Maritime Treasures of Pakistan* by Amin (2022).

3.5 Data

The following poems and their adjacent paintings are selected purposively for the analysis.

Table 3.2

Data selected for Analysis

Sr.No	Data	Title	Page No.
Section A: Prelude			
1	Data 1	Pakistan	8
2	Data 2	Vantage	10
Section B: Colours of the Arabian Sea			
3	Data 3	Trance	12
4	Data 4	The Sea's Prayers	14
5	Data 5	Night's Embrace	16
Section C: Man-Made Wonders			
6	Data 6	The Fleet	18
7	Data 7	The Lighthouse	20
8	Data 8	The Last Voyage	22
9	Data 9	The Port of Gold	24
Section D: Defence of the Coast			
10	Data 10	Defenders of the Sea	26
11	Data 11	The Storm	28
12	Data 12	Through the Eye of Ghazi	30
13	Data 13	Operation Dwarka	32
14	Data 14	The Herculean Hangor	34

Section E: Natural Wonders

15	Data 15	Zalzalah-e-Koh	36
16	Data 16	Coral Bleaching at Churna Island	38
17	Data 17	Bioluminescence	40
18	Data 18	Princess of Hope	42
19	Data 19	The Sphinx of Balochistan	44
20	Data 20	Rocky Shores of Kund Malir	46
21	Data 21	Astola Island	48

Section F: The Claim

22	Data 22	The Conquering Wave	50
23	Data 23	Claiming the Waters	52
24	Data 24	Kalimaat-e-Rabbi	54

Chapter 4: Data Analysis

This chapter contains the analysis of the collection of paintings and poetry compiled in the book, *Maritime Treasures of Pakistan* (2022). The analysis is done by combining a multimodal perspective with a literary theory of deconstruction. The visual grammar framework is applied on the paintings by deducing how the representational, interactive and the compositional metafunctions exist in the painting. The poems are analysed using the theory of deconstruction limited to the aspect of deducing the binary oppositions in the poems. The visual grammar framework is also extended to the available augmented reality versions of the paintings. Together as one multimodal whole, the meaning of art, poetry and augmented reality are perceived to understand how the juxtaposition of multiple modes affects the meaning-making process. Moreover, the aim of the analysis is to deduce that to what extent a linguistic framework can work together with a literary theory to make meaning out of a multimodal piece of art.

4.1 Section A: Prelude

The collection of painting and poetry in the book *Maritime Treasures of Pakistan* by Amin (2022) is introduced with the section titled the *Prelude*. As the word suggests, a prelude serves as an introduction and thus the artist chose to introduce her collection by two pieces which are titled as *Pakistan* and *Vantage*.

4.1.1 Pakistan

Figure 4.1

The painting, Pakistan

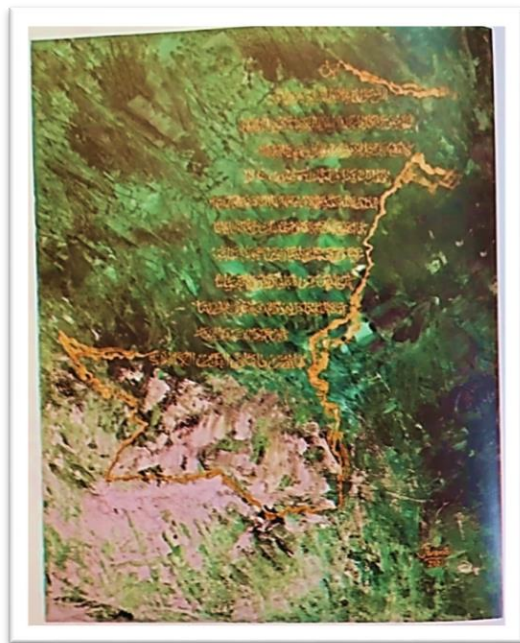
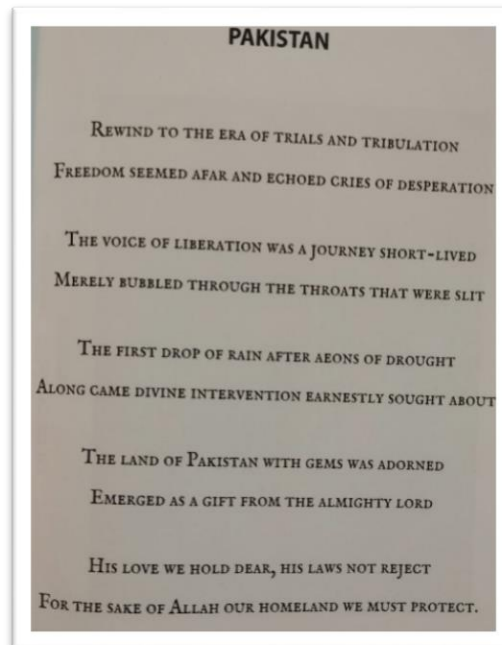


Figure 4.2

The poem, Pakistan



Section A titled *Prelude* starts with the painting and poem labelled *Pakistan*. Instantly, the title of the multimodal piece localizes the context for the readers and the viewers and the readers are introduced to the history of Pakistan. The poem in Figure 4.2 urges us to rewind back to the brutal history of Pakistan and how it emerged from the ashes like a phoenix and came into being. Looking at the poem from a deconstructive perspective we can deduce the binary oppositions of captivity vs freedom that can be related to the binaries of the past versus the present. The past can be related to the brutal history of the subcontinent during the time when India and Pakistan decided to be separated from each other. The separation of the two countries led to a lot of violence and chaos on both sides thus the time after the separation brought freedom hence the present relates to freedom. The poem mentions the trials and tribulations of the past and signals how the present time brought freedom. Since the deconstruction theory is concerned with identifying the central privileged term, thus we can deduce that the freedom is the binary opposition that is in the dominant position. The binary opposition, freedom, is the privileged term as the poem in Figure 4.2 signals that the present time is the time of liberation and thus hints at the permanence of freedom. However, as the theory of deconstruction is concerned with subverting the binary oppositions and

displacing the dominant binary from its position of power, thus the past and the time of captivity can also be considered to be the privileged term. The poem in Figure 4.2 hints that the time of liberation was short lived which shows that the past carries trauma that is unforgettable as the poem mentions the throats that were slit. This shows the struggles and the lives lost in the past. Thus, the poem can be looked at from both perspectives and this is what Derrida aims to show that meaning is unstable and by identifying a new centre the meaning can be changed.

Moreover, if we look at the painting in Figure 4.1 from the perspective of the visual grammar framework we can deduce the meaning of the painting by identifying elements related to the representational metafunction, the interactive metafunction and the compositional metafunction which are the three metafunctions that are introduced by Kress and Leeuwen (2006) for analysing visuals. Keeping in view the representational metafunction, Kress and Leeuwen (2006) categorize the representational metafunction into two types- the narrative representation and the concept representation. Concept representations are visuals that have no visible vector. According to Kress and Leeuwen, a vector is an element in a visual that has a sense of directionality to it. The painting in Figure 4.1 with the same title is a concept representation since the painting displays no visible vector. The painting shows an image of a map embedded in a sea. The image shows the two participants- the sea and the map almost blended together.

In the context of the interactive metafunction, the painting in Figure 4.1 is an offer image as it takes the form of offering information. The painting presents itself as an object of contemplation and invites the viewers to introspect and contemplate the magnitude of the sea and the importance of the country of Pakistan as the image shows the map of Pakistan embedded into the sea. The interactive metafunction schemes the relationship between the represented participants and the interactive participants (Kress & Leeuwen, 2006) thus, the represented participant in Figure 4.1 is offering information to the viewers. The painting depicts a frontal angle which invites the involvement of the viewers and makes them feel that what is presented in the painting is something they belong to and in this case it represents the belongingness to the country, Pakistan. The exhibition where the artist displayed her work took place at the Pakistan National Council of Arts in Islamabad, Pakistan hence most of the visitors were Pakistanis. Thus, the interactive participants, in this case, the Pakistani viewers, were invited by the painting to contemplate about their country and hence the represented participant and

the interactive participant have a relationship where the interactive participant is not detached from the painting and the scenario depicted in the painting. Moreover, the interactive participants view the painting from eye level hence indicating that the represented and the interactive participant are equal in power and relation.

The compositional metafunction is the third dimension that deals with how the represented elements and the interactive elements relate to each other and how they are integrated as a whole (Jung, 2015). The compositional metafunction has three categories- the information value, the salience and the framing (Kress & Leeuwen, 2006). The information value refers to the position of the elements. In Figure 4.1, the element in the painting is placed at the center which is the map. However, the map is embedded into the background terrain thus the most salient feature of the painting becomes the background itself. Since the map is embedded into the background thus the connection between the background and the map is evident almost establishing them as one entity.

Moreover, Kress and Leeuwen (2006) view colour as a separate mode and they argue that the meaning perception of colour is formed according to its context. They also do not categorize colour among the three metafunctions because it is very broad to be defined, thus even in this research colour is considered to be a different mode and analysed keeping in view the concepts that Kress and Leeuwen present. The painting is intensely saturated and shows naturalistic colours of how a terrain or a landscape is. Hence, the painting shows modulated, pure colours as they have a truth to them. As mentioned before that colour is contextualized, thus in the Pakistani context the green colour is associated with the identity of the country as the flag of Pakistan is also green hence the use of naturalistic colours also carries symbolic attributes and manages to localize the context of the painting.

Furthermore, the augmented reality version, which is considered to be an extension of the painting shows the flag of Pakistan and shows the country's border being more visible in the moving painting. The sound in the moving painting also adds an element of Pakistaniyat as the audio plays Arabic verses depicting the religion of Pakistan as Pakistan is a Muslim majority country. The painting and the poem together establish the meaning for the viewers. If viewed separately, Figure 4.1, the painting is only perceived as a map of Pakistan amongst the grand terrain of Pakistan. However, in

relation to the poem and by deducing the binaries in the poem, the meaning making process changes and the analyses of the poem contextualizes the painting. Thus, the poem and the painting perceived as one multimodal piece of art influences the meaning making process.

4.1.2 Vantage

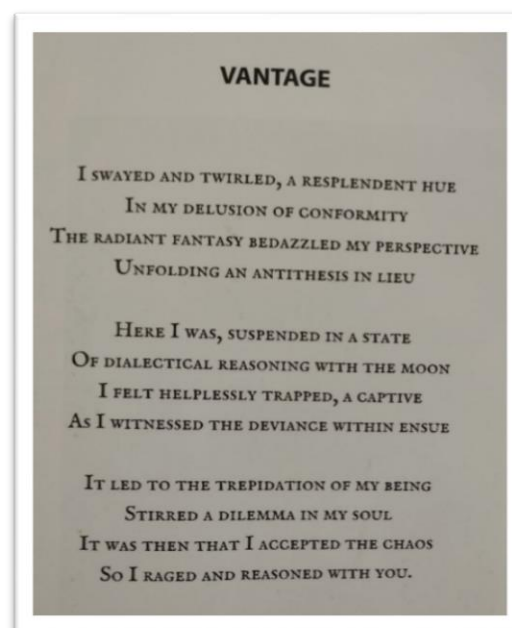
Figure 4.3

The painting, Vantage



Figure 4.4

The poem, Vantage



Vantage is the second poem and painting in the section titled Prelude. The binary oppositions evident in the poem, Figure 4.4, is conformity versus chaos. By analysing the choice of words we can see that the writer has stated that it is a *delusion of conformity* hence conformity is the unprivileged term and chaos is what is privileged among the binary oppositions. Hence, the artist mentions in Figure 4.4 that *I accepted the chaos* which further insinuates that chaos is the privileged term. Since Derrida (1967/1997) is concerned with destabilizing the oppositions, hence we can see in Figure 4.4 how the oppositions can be deconstructed. Before succumbing to the chaos, the artist feels trapped and forced to conform thus, conformity momentarily becomes the privileged term and this is why Derrida argues that words and language are open to multiple interpretations and there is no fixed and final interpretation of anything.

In the painting, Figure 4.3, the represented participants which Kress and Leeuwen identify as the elements of the painting are the sea, the sky and the moon. According to the representational metafunction, the painting is a narrative representation. As Kress and Leeuwen (2006) mention that a narrative process is a process that shows an unfolding of actions. As the painting represents a naturalistic scenario thus we know the painting represents actions that are dynamic. Keeping in context how the relationship between the moon and the sea work, the moon is the active, salient feature as the moon has the ability to control the currents of the sea. Light rays emitting from the moon can function as the vector thus, the moon is the actor from which the vectors are emanating towards the sea and the light from the moon can be seen reflected on the sea.

From the perspective of the interactive metafunction, Figure 4.3 is an offer image because there is no element in the painting that is directly gazing at the viewers and the painting is not demanding any action from the viewers. The painting is only offering information about the sea under the night sky and invites the viewers to speculate the natural phenomenon as according to Kress and Leeuwen (2006) offer images are those images that display themselves as being objects of contemplation. The relationship between the represented participants and the viewers is impersonal because the painting is a long shot. All the elements in the painting are displayed at a distance from the viewers. The painting also shows an aspect of detachment as the most salient element, the moon, in the painting is viewed from a lower angle thus the represented participant holds the power among the participants and the viewer.

From the compositional point of view, the moon is the most salient feature and carries the most informational value. The informational value refers to the placement of the elements in a composition (Kress & Leeuwen, 2006). The moon is situated at the top in the painting thus it is presented as the ideal and the sea placed at the bottom is presented as the real. The interpretation of the ideal and the real elements can be different according to different contexts, here, the ideal represents the salient, controlling element- the moon. The framing lines depicted by the horizontal division of the sea and the shore show the difference in the elements but the elements still seem to be connected to each other as the framing lines merge and overlap with each other. In terms of colour, the moon is the most striking feature as it is the brightest element among the dark foreground thus on the grey scale the moon functions as maximally light. The painting

shows intense saturation and modulated colours as it depicts the true colours of the natural scenery that is shown in the painting. The painting also depicts high differentiation as a range of colours are shown in the painting.

Furthermore, the augmented reality version of Figure 4.3 which acts as an extension of the painting shows the tides of the sea being pulled by the lunar force. Even from the perspective of deconstruction, the binary oppositions of the moon vs the sea can be deduced in the painting. We can see the tides moving towards the pull of the moon thus the moon is depicted as the superior element and the sea is the unprivileged/inferior term. The vector lines emanating from the moon are also very evident in the moving painting and can be seen encircling and emitting from the moon. Moreover, in the AR version the stars can be seen twinkling and flashing thus they are salient elements in the moving painting. Evidently, the painting together with the poem acts as a multimodal whole and adding to this is the element of sound as well which caters to the auditory mode- the sound of the waves and the sea crashing gives the illusion of being at sea and together all of the multiple modes provide an immersive experience to the viewers.

4.2 Section B: Colours of the Arabian Sea

Section B of the collection is titled *Colours of the Arabian Sea* and comprises of three multimodal pieces of art- *Trance*, *The Sea's Prayer* and *Night's Embrace*. The Arabian sea is the northern section of the Indian Ocean and forming part of the main sea route between Europe and India. The Horn of Africa and the Arabian Peninsula border it on the west, Iran and Pakistan on the north, India on the east, and the rest of the Indian Ocean on the south (Morgan et al., 2023). The title of the section insinuates that the artist aims to highlight the wonders of the Arabian Sea.

4.2.1 Trance

Figure 4.5

The painting, Trance



Figure 4.6

The poem, Trance



The binary opposition evident in the poem in Figure 4.6 is Adam vs Eve which corresponds to the opposition of man vs woman as well. However, in the poem in Figure 4.6 both Adam and Eve seem to have gone through a similar experience since they are constantly mentioned as them, their so that indicates that in the context of the poem none of the term among the binaries has taken a privileged or an unprivileged position. Thus, this shows that hierarchical nature of the oppositions is not functioning in this poem and thus the binaries are evidently deconstructed.

Looking at the painting in Figure 4.5 from the point of view of the representational metafunction, Figure 4.5 is a narrative representation. The sea shows the element of directionality in a horizontal manner thus it is the vector in the painting. The sea is connecting the cliff and the sand thus it is a unidirectional transactional vector. The cliff and the sand are the two represented participants that are being connected by the vector. In terms of the interactive metafunction, the painting in Figure 4.5 is an offer image because the elements depicted in the painting are depicted as being objects of contemplation. The painting is impersonal as it is a long shot. The elements are displayed at a distance from the viewers and all the represented participants are out of reach from the viewer's grasp. However, the painting in Figure 4.5 shows an element of involvement as the represented participants are displayed at the same eye level as the viewers and the painting is depicting a frontal angle. No oblique angles are being

formed in the painting. This depiction shows that the represented participants and the viewers hold equal power.

According to Kress and Leeuwen's (2006) compositional metafunction, the sea is the most salient element in the painting because of the white foam that seems to be shining at the forefront. Elements that catch the most attention due to their color or placement are the most salient elements as explained by Kress and Leeuwen (2006). The sea also carries the most informational value and it is placed at the bottom and presented as real. In terms of colour, the painting in Figure 4.5 has incorporated the use of pure colors in their natural form as the image presents a phenomenon existing in nature. Thus, the use of colors shows the realness and accuracy of the depiction.

4.2.2 The Sea's Prayer

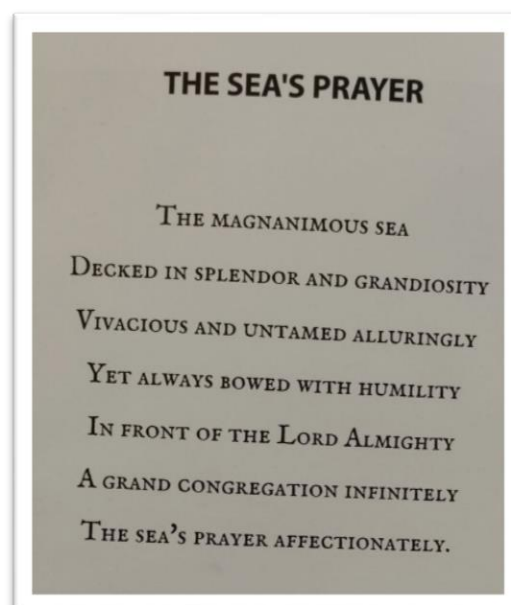
Figure 4.7

The painting, The Sea's Prayer



Figure 4.8

The poem, The Sea's Prayer



In the poem in Figure 4.8 we can discern the binary opposition of god vs the sea. In the first few lines of the poems, the grandness of the sea is defined and thus the sea seems to be in the superior position. As stated in the poem, the sea is referred to as vivacious, grand and untamed. However, in the second half of the poem, the sea is referred as having humility in front of the lord. Thus, here, the sea becomes the inferior term and

as Derrida (1967/1997) mentions the binary oppositions are not stable and thus can be reversed. Hence in the poem in Figure 4.8 we have seen how the polarities are reversed.

Analysing the painting in Figure 4.7 using the visual grammar framework, the painting is a narrative representation. The sea is the active participant showing the element of being dynamic in the painting. The sea shows the element of directionality as well thus it serves as the vector in the painting however it is not pointing at any other participant thus the image presents as being a non-transactional action. In terms of the interactive metafunction, the painting is an offer image as there are no elements in the painting that are gazing at the viewers. The painting depicts a long shot as the represented participants in the painting are displayed at a far social distance from the viewers. This gives the perspective that the represented participants and the viewers do not have an intimate relationship and rather the painting is impersonal. In terms of angles, the painting shows a frontal angle at eye level. The frontal angle depicts involvement of the viewers and invites the viewers to contemplate and analyse the represented participants. Furthermore, being at eye level, the painting is depicted as having equal power as the viewers of the art. According to the compositional metafunction, the sea carries the most informational value and it is definitely the most salient feature. The vertical lines between the sky and the horizon serve as the framing lines in the painting in Figure 4.7. Since Kress and Leeuwen (2006) consider color as a semiotic mode as well, the colors in the painting in Figure 4.7 give a naturalistic perspective to the natural elements that are depicted in the painting.

4.2.3 Night's Embrace

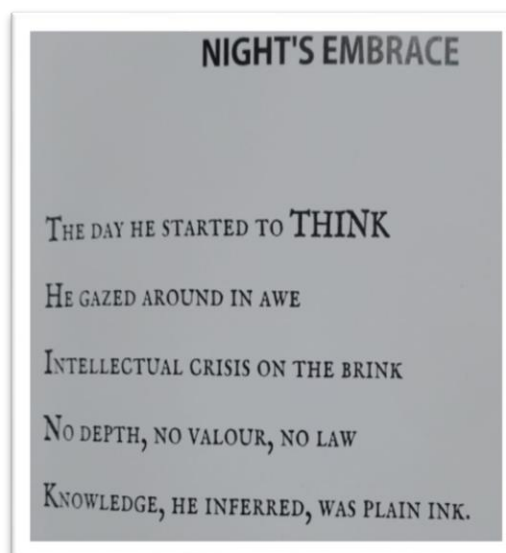
Figure 4.9

The painting, Night's Embrace



Figure 4.10

The poem, Night's Embrace



In Figure 4.10, from the title of the poem, we can deduce the binaries of day and night. The title mentions the night's embrace that can indicate that the night time is welcoming and accepts questioning which the poem indicates however in the painting in figure 4.9, we can see the dark colors which do not seem to depict such a welcoming presence thus, here the binaries seem to deconstruct and night now becomes the unprivileged term. Further on in the poem in Figure 4.10, through the phrase *intellectual crisis* we can establish, again, that the night's embrace doesn't seem to be a peaceful event rather it is leading to confusion and chaos.

Keeping in view Kress and Leeuwen's (2006) representational metafunction, the painting in Figure 4.9 shows the sea, the shore and the sky- these are the represented participants that represent the process of change in the image. The image may be static, but it is well understood that the participants in the picture are all subject to change in reality. The sky and the sea constantly change colors so they are dynamic. Since the image has the realization of being dynamic thus the painting in Figure 4.9 has a dimension of the narrative process. The horizontal lines of the shore and the horizon act as the vectors since according to Kress and Leeuwen (2006) a vector is an element that gives a sense of directionality to the image.

The image in figure 4.9 according to the interactive metafunction is an offer image and the objects in the image are exemplified as objects of contemplation. The image shows the participants in a far social distance thus the relationship between the significant participant and the spectators can be called formal and impersonal. The angle of the image denotes the representation of power between the viewers and the represented participant. The sky is seen from a low angle by the viewer which indicates that the sky holds more power. In comparison to the other participants of the image, the sky has a deeper purple color which further reinforces its power and it also occupies the most space in the painting. According to the compositional metafunction, the sky in figure 4.9 has the most salience in the image as it occupies the most space however, the sea can also be the most salient feature because of its vibrant colors due to which it tends to be the most eye-catching element and because it is placed centrally.

Taking in context the semiotics of color, as explained by Kress and Leeuwen (2006), in their book *Reading Images* the painting in Figure 4.9 is purely saturated as it shows the true colors of how the elements exist in nature thus the painting is close to reality and it is a naturalistic image. The purple hue of the painting depicts darkness and an element of mystery thus the grandness of the sea is depicted by the use of dark and somber colors and complements the identity of the sea, thus as Kress and Leeuwen (2006) state that color can act as identity markers as well.

4.3 Section C: Man Made Wonders

Section C is titled as *Man-Made Wonders* and comprises of the poems titled *The Fleet*, *The Lighthouse*, *The Last Voyage* and *The Port of Gold*. As the title suggests, the paintings and the poems in this section dwell over the creations and inventions created by man. Comparing the title of section C with section B, which is titled as *Colors of the Arabian Sea*, a binary opposition can be deduced among the titles as well. Section B deals with creations by god and section C deals with the creation by man thus god vs man is evidently the opposition that is created. Exploring the content of section B gave us clarity as to which term is the privileged term and which is the unprivileged term. In some multimodal pieces man is depicted as being superior while in some pieces god is the superior term thus, indicating what Derrida suggests that the hierarchies can easily be reversed depending on the context and the interpretation of the reader.

4.3.1 The Fleet

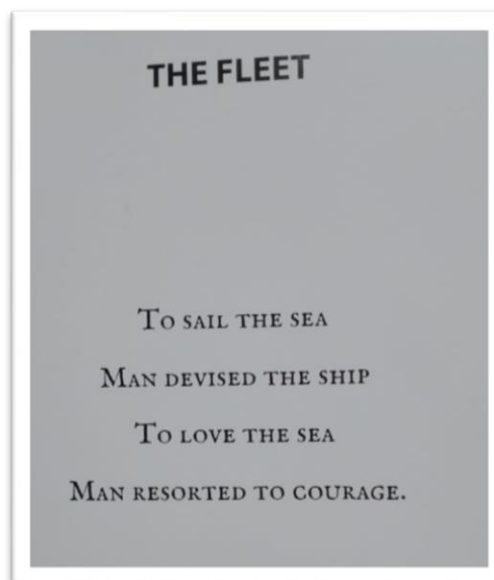
Figure 4.11

The painting, The Fleet



Figure 4.12

The poem, The Flee



In the poem, Figure 4.12, there are two binaries that exist- the ship vs the sea. The sea can be denotative of god and the ship being a man- made creation is denotative of man thus another binary of man vs god exists. In Figure 4.11, the ship is the central image thus indicating its superior position and thus, here the ship and man are the privileged terms however, the vastness of the sea cannot be compared to the vertical frontal view of the ship that is displayed. Thus, by reversing the binaries we see that the sea is the dominant, privileged term. According to the theory of deconstruction the binaries can be reversed in order to show that language is unstable. Derrida states that language is an unstable tool but it is the only tool at our hands thus we must use it though any miscommunication that is caused between participants or interlocutress is the fault of the language as one phrase can have so many interpretations (Tyson, 2006).

The representational meta function of the visual grammar framework shows the way in which images can create the social structure and signify the world so in the painting in Figure 4.11, we see the ship and the sea as the participants. The ship acts as the vector delineating action which depicts how representative participants are engaged in some kind of motion thus it is a narrative process. Thus, the vector, the represented element

has directionality to it, with the vector being representative of the dynamic process taking place. Figure 4.11 is a narrative action representation because it is presenting an unfolding of actions. The image demonstrates the ship as a unidirectional vector as it is connected to the sea. The sea is a passive participant as the sea is moving because of the movement of the ship.

According to Kress and Leeuwen (2006), the interactive meta function schemes the relation between the producer of the image and its viewer. Thus, Figure 4.11 is called as a demand image because the central object is directly gazing at the viewers. It is a long shot showing the full vertical perspective thus, the viewer feels at a distance. In terms of the compositional metafunction, in Figure 4.11, the ship is placed centrally thus it is the most salient feature and carries the most informational value. The fleet following the ship is the subservient feature. However, the sky and the sea occupy a great space in the painting thus, exemplifying their grandiosity.

The colors are evenly distributed in the painting. In terms of the value which Kress and Leeuwen (2006) describe as the gray scale, the painting in Figure 4.11 has a range of colors in terms of their component of being light and dark. In terms of saturation the painting in Figure 4.11 is highly saturated and the colors shown are pure colors. In respect to the hue, the color palette used in the painting is mostly shades of blue with slight differentiations ranging between the color of the sea, the deeper sea and the sky. Though in the Augmented reality again we see that the ship seems to be the active participant while the sea tends to stay calm and the movement of the sea is being caused due to the movement of the ship. Thus, by deconstructing the poem in Figure 4.12 and analyzing the image in figure 4.11 and the AR together we have made sense of all the semiotic modes.

4.3.2 The Lighthouse

Figure 4.13

The painting, The Lighthouse



Figure 4.14

The poem, The Lighthouse

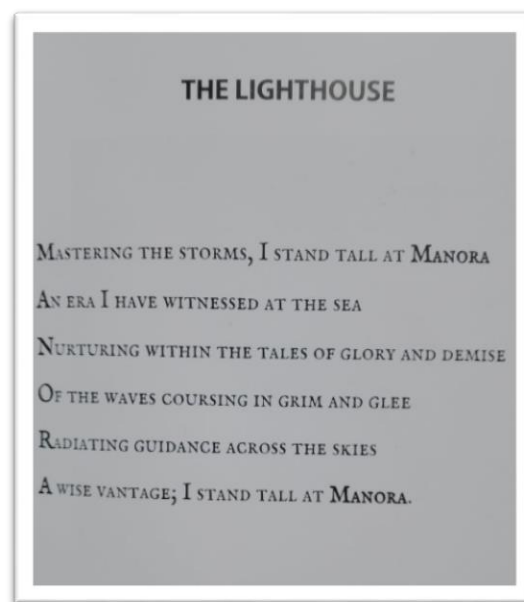
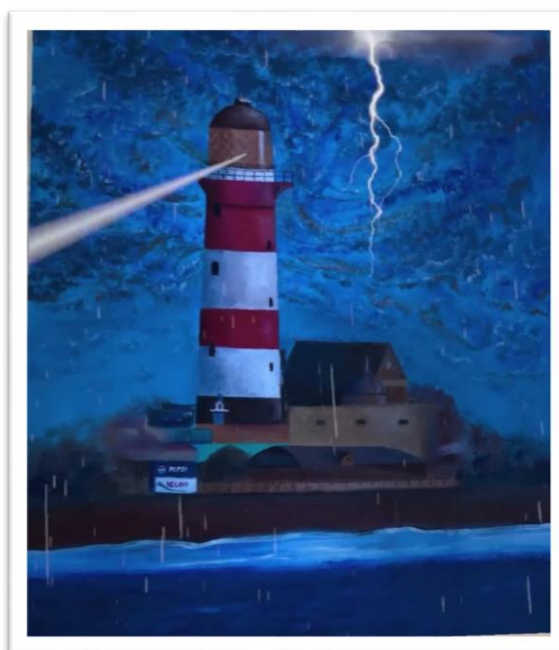


Figure 4.15

The painting, The Lighthouse



The binary oppositions that can be discerned from the poem in Figure 4.14 are *glory* vs *demise* and *grim* vs *glee*. The binary oppositions show the perspective of the lighthouse as an animate object who has witnessed many grandiosities and atrocities at sea thus, the lighthouse stands tall amongst the darkness and light. Through the augmented reality, we see the binary opposition of day vs night. In the day time, the lighthouse stands tall and static however at night time the lighthouse seems to be in vivid motion by expelling light. Thus at night time, the light becomes the privileged term. In Figure 4.13 we see the lighthouse, the sky and the sea as the participants. The lighthouse standing tall in the vertical direction acts as the vector since it has directionality to it.

Though in the augmented reality, the moving painting shows an unfolding of actions. In the augmented reality the day turns into night and the light from the lighthouse turns on and moves about as shown in Figure 4.15 which is a screen shot taken from a mobile phone while viewing the augmented reality version of the image in Figure 4.13. Hence, the image in Figure 4.13 is a narrative action representation. Since the sky also changes colors hence the image has the realization of being dynamic. The light extended from the lighthouse in Figure 4.15 also acts as the vector, thus the image shows the use of a unidirectional transactional vector in which two major components of the image are connected- the light and the lighthouse. Since the interactive meta function schemes the relationship between the creator of the image and the viewers of those image (Kress and Leeuwen, 2006) the painting in figure 4.13 is called as demand because the lighthouse is directly gazing at the viewers. The viewers feel at a distance since it is a long shot showing the full vertical perspective of the lighthouse. According to the compositional metafunction, the lighthouse in Figure 4.13 is centrally placed and holds the most information value and tends to be the most eye catching element. In the augmented reality as well, the light converging from the lighthouse is the brightest and the most salient feature as seen in Figure 4.15.

4.3.3 The Last Voyage

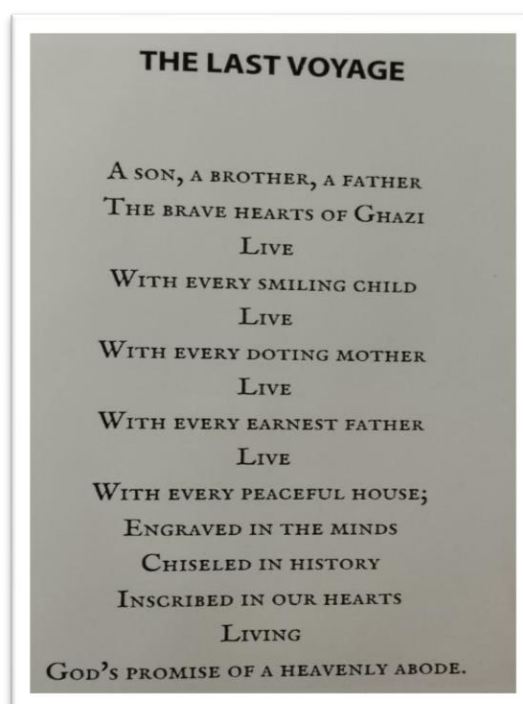
Figure 4.16

The painting, The Last Voyage



Figure 4.17

The poem, The Last Voyage



The painting represents a narrative action as it is a dynamic, realistic image. The submarine and the sea are the two participants in Figure 4.16. The participants in the paintings are what Kress and Leeuwen (2006) describe as represented participants. The submarine is emanating the vector and the change in the motion of the submarine affects the movement of the sea around it thus, the painting depicts a uni-directional transactional action and the submarine acts as the actor and the sea is the goal in the image. In respect to the interactive metafunction, the represented participant in the painting, the submarine, is gazing at the viewers. Thus, the image is a demand image since the represented participant is demanding the viewers to engage with the process that is unfolding. According to Kress and Leeuwen (2006), a demand image ‘demands that the viewer enters into some kind of imaginary relation with him or her’ (page 118). In terms of the distance between the viewers and the participants, the represented participant is placed at a far social distance thus the image excludes the interactive participant from establishing an intimate relation with the participant. Moreover, the submarine is viewed from a lower angle so the represented power holds more power than the interactive participant. In terms of the compositional metafunction, the submarine is placed centrally in the painting in Figure 4.16 thus it is the most salient feature however, in terms of the space that the sea occupies around the submarine, the sea can be argued to be the most salient feature as well. The submarine also adds the element of framing to the painting.

In the augmented reality version, we see the submarine being submerged in the water thus in the AR version, the submarine catches the most attention thus it is the element that has the most informational value. The sound of the sea in the augmented reality adds to our perception of the sea giving the viewers a holistic experience. With respect to color, there is high differentiation between the blue shades of the sea and the black color of the submarine. Pure colors are used in the painting as the painting depicts a naturalistic phenomenon.

In the poem in Figure 4.17, we can discern the binary oppositions of life versus death. The poem constantly repeats the words *live, live, live* which indicates that life is the privileged term. However, reading the poem further and the title of the poem indicate the end of life and indicates death. Dissecting the history of the submarine named *Ghazi*, we know that the submarine met an unfortunate fate thus the history of the submarine makes death the privileged term. However, in the last few lines of the poem,

the poem mentions a *heavenly abode* thus indicating the afterlife. Since, the afterlife is eternal thus life again becomes the privileged term thus we see how the binary oppositions constantly deconstruct in the poem.

4.3.4 The Port of Gold

Figure 4.18

The painting, The Port of Gold

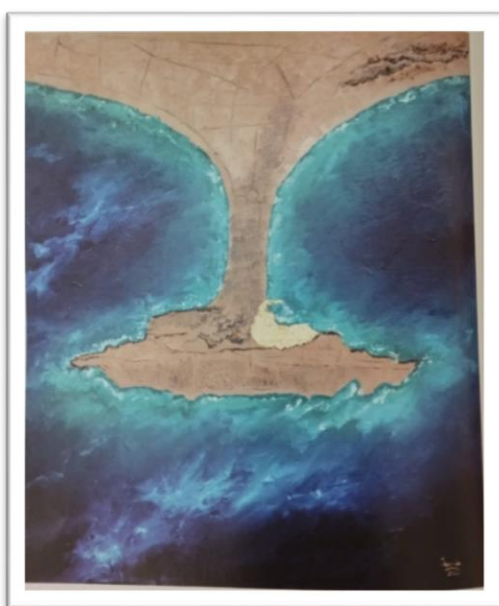
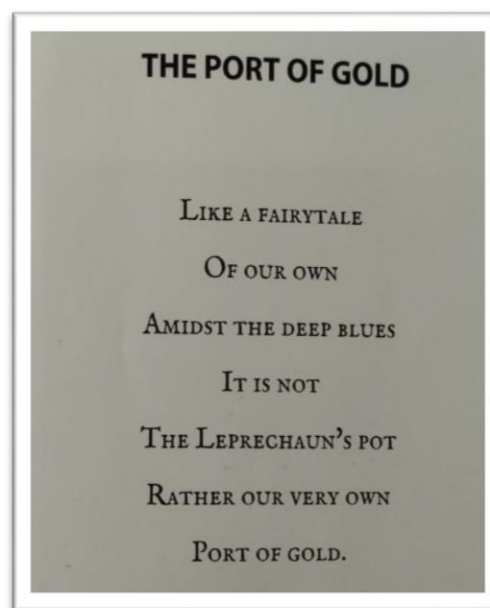


Figure 4.19

The poem, The Port of Gold



According to the metafunction of representation, the painting in Figure 4.18 displays the sea and a piece of land as the represented participants. The piece of land shows an element of directionality thus the piece of land functions as the vector. The painting shows a unidirectional transactional action as it connects the two represented elements. The piece of land is the active participant and the sea is the passive participant towards which the vector is directed. In terms of the interactive metafunction, the piece of land functions as the element that is being displayed as an object of contemplation, thus the image is an offer image. The image in Figure 4.18 does not demand the viewers to engage in a process of actions but invites the viewers to gaze upon it. The piece of land is depicted as being at a far social distance, thus the interactive participants and the represented participants are detached from each other- the interactive participants are thus at an inferior position as well as the viewers are gazing at the piece of land from a lower angle. According to the metafunction of composition, the piece of land in Figure

4.18 is the most salient element and it carries the most informational value. The landmark is placed centrally to make it the most eye catching element in the painting. With respect to color, the landmark is dull in color thus it is low in saturation. Moreover, there is a high level of differentiation since the color palette in the painting drastically changes from blue to brown.

The poem in Figure 4.18 is titled *The Port of Gold* and it is about a mythical port of gold. Real versus unreal and hope vs despair are two binary oppositions that can be deduced. The poem implies that the port of gold is a legendary location that may or may not exist in reality. The phrase *like a fairytale of our own* implies that the port of gold is a dream or fantasy. The poem also delves into the dichotomy between hope and despair. The sentence *it is not the leprechaun's pot* implies that the speaker is unsure whether or not the port of gold exists. The statement rather our very own Port of Gold suggests, however, that the speaker still believes that the port of gold exists. According to Derrida (1996/1997), these oppositions are not fixed or stable, but rather always shifting and changing. This is due to the fact that the meaning of words and concepts is always determined by the context in which they are employed. The binary oppositions are used in the poem to generate ambiguity and doubt. The reader is never sure if the speaker is talking about reality or fiction, hope or sorrow. The speaker's vagueness reflects his or her own uncertainty about the world. The poem can be interpreted as a contemplation on the nature of reality. It implies that reality is not a set or stable location, but rather one that is always changing and evolving. The poem's binary oppositions depict this ambiguity and change.

The poem also implies that hope and despair are constant companions in the human experience. The speaker alternates between these two states, never knowing which will triumph. This ambiguity causes both agony and hope. It is painful because it implies that the speaker is unsure whether they will be able to overcome the obstacles they encounter. It is also a source of optimism because it implies that the speaker is always capable of change and transformation.

4.4 Section D: Defence of the Coast

Section D is titled *Defence of the Coast* and comprises of five poems and paintings. They are titled as *Defenders of the Sea*, *The Storm*, *Through the Eye of Ghazi*, *Operation Dwarka* and *Herculean Hangor*. Since Pakistan's inception in 1947, there has been a noticeable disparity in the distribution of assets between Pakistan and India. The same was true for military share. It was also noticeable in Navy. The Pakistan Navy received a tiny part from the

Navy share. The unprecedented success of Operation Dwarka in the aftermath of the 1965 Pakistan-India war was one such instance that became a proud part of Pakistan's history. During the war, the Indian Navy focused primarily on West Pakistan, forcing Pakistan to ensure the security of its maritime borders in the Arabian Sea, as well as Sea Lines of Communication (SLOCs) for uninterrupted trade and commercial activities, as well as inland water defence in the creek areas and estuaries of West and East Pakistan against potential Indian amphibious assaults. Essentially, these were the missions successfully completed by the Pakistan Navy despite having far poorer logistical and naval technology than India. During those trying times, Operation Dwarka developed as a symbol of the Pakistan Navy's perseverance and professional ability in the face of adversity and a naval force disparity.

Dwarka is a coastal city in Gujrat on India's north-western peninsula that has been significant not just religiously and culturally, but also militarily. There was a radar system that guided the Indian Air Force in its attacks on important cities in Pakistan, particularly Karachi. The main goal of Operation Dwarka was to provoke Indian warships stationed at the former Bombay (now Mumbai) port to come to the Arabian Sea, where the Pakistani submarine *Ghazi* was prowling and waiting to engage those ships (Khan, 2022).

The Hangor was a submarine that played a significant role in the Indo-Pakistani war of 1971. It was a Pakistani Navy submarine named after the Hangor fish, and it was part of the Daphné-class submarines acquired from France. During the war, Hangor was deployed in the Bay of Bengal with the objective of disrupting Indian naval operations and safeguarding Pakistani interests. On the night of 9th December 1971, Hangor

encountered a group of Indian Navy warships, including the INS Khukri, a frigate. Using torpedoes, Hangor successfully targeted the INS Khukri, launching two torpedoes that hit the frigate and caused significant damage. The INS Khukri sank within minutes, resulting in the loss of over 180 Indian Navy personnel, including the commanding officer. After the successful attack on the INS Khukri, Hangor managed to evade the Indian Navy's search operations and continued its mission. The submarine operated in the Bay of Bengal for the duration of the war, contributing to the disruption of Indian naval activities and maintaining pressure on Indian forces. The performance of Hangor during the war was highly regarded, and it remains one of the most celebrated achievements of the Pakistani Navy. The submarine's success in sinking the INS Khukri showcased the effectiveness of submarine warfare and its impact on naval operations. The story of Hangor serves as a testament to the strategic importance and capabilities of submarines in modern warfare (Ali, 2022). Hence, it makes sense that under the section of *Defence of the coast*, the artist has mentioned the notable submarines and the success of the Operation Dwarka.

4.4.1 Defenders of the Sea

Figure 4.20

The painting, Defenders of the Sea

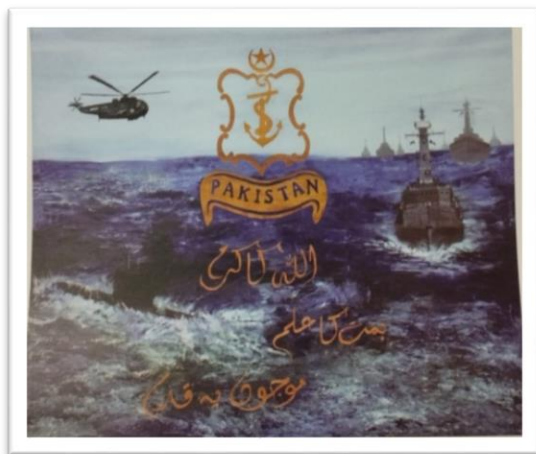
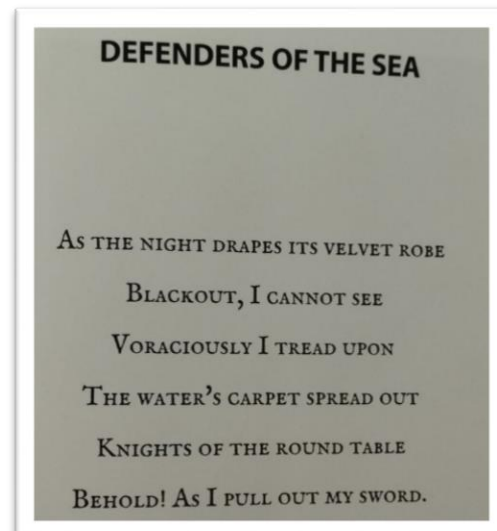


Figure 4.21

The poem, Defenders of the Sea



According to Derrida's (1967/1997) philosophy, binary oppositions are hierarchical pairs of terms that are often used to create meaning and structure in language and thought. They typically involve an unequal relationship between two opposing concepts. In the poem in Figure 4.21, many binary oppositions can be identified. The opposition of night vs day can be identified in the poem. Night symbolizes the unknown, mystery, and obscurity, while day represents clarity, knowledge, and visibility. As the poem mentions that the night brings complete blackout. The blackout signifies a state of darkness, where visibility is limited or absent, while the day that is eventually to come represents the presence of light and knowledge, bringing clarity and understanding. Moreover, the juxtaposition of the sea and land creates a binary opposition. The sea represents being vast and unpredictable while land signifies stability, familiarity, and control. Derrida's critiques the stability and hierarchies established by these binary oppositions, arguing that they are not fixed but fluid and interconnected.

The painting in Figure 4.20 shows the defenders of the sea- the navy, the air force and the submarine. The artist considers these *Defenders of the Sea as Maritime Treasures of Pakistan*. With respect to the representational metafunction by Kress and Leeuwen (2006) the painting shows many represented participants. This painting shows elements of the other paintings but in a zoomed out version. The ship, the fleet and the submarine show an element of directionality hence they act as the vectors in the painting. The sea vessels in the painting are the actors and the sea is the goal in the painting as the vectors are directed towards the sea.

In terms of the interactive metafunction, the painting in Figure 4.20 can both be a demand and an offer image. The right side of the painting shows the fleet of ship which is directly gazing at the viewers hence this portion of the painting can be referred to as a demand image. However, the rest of the elements in the painting are not gazing at the viewers thus the painting can be referred to as an offer image as well. All the elements in Figure 4.20 are placed at a distance thus it is a long shot which depicts that the relationship between the viewers of the painting and the elements is impersonal. Though, all the elements are placed at an eye level thus the interactive participants and the represented participants hold equal power.

According to the compositional metafunction by Kress and Leeuwen (2006), the painting in Figure 4.20 depicts the given, the new, the ideal and the real. The submarine and the helicopter are the given, the fleet of ship is the new, the sky is the ideal and the sea is the real. The Pakistan navy emblem in the middle of the painting in Figure 4.20 has the most salience as well as the most information value. It is depicted as being the most salient because it is placed centrally and the color of the emblem stands out among the blue background. The emblem clearly adds meaning to the painting and we can instantly detect that the elements in the painting are representative of Pakistan thus localizing the context and giving an Eastern perspective.

The painting in Figure 4.20 uses colours that are mostly blue in order to depict the sea and the sky. Since the painting is a naturalistic scene that is shown thus the colors used are natural. In the augmented reality version of the painting in Figure 20, we see all the defenders of the sea in motion and mobile. In the AR version we can hear the sounds of the fleet of ship, the helicopter and the submarine overpowering the sounds of the sea. Thus, the binary opposition of man vs god deconstructs here as well and the man-made features dominate the creation by god.

4.4.2 The Storm

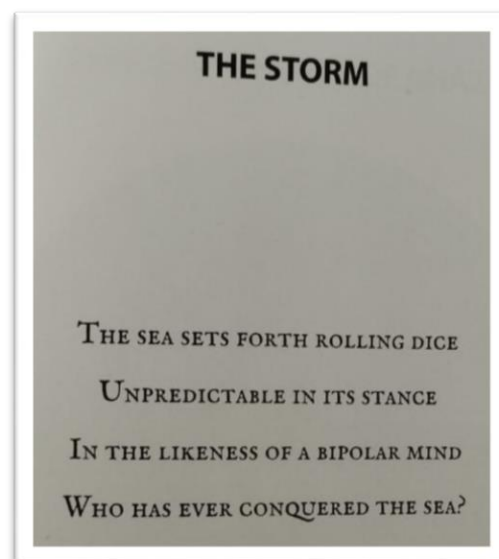
Figure 4.22

The painting, The Storm



Figure 4.23

The poem, The Storm



According to the theory of deconstruction, binary oppositions are language constructs that create hierarchies and binary thinking. They are seen as unstable and interdependent rather than fixed and mutually exclusive (Derrida, 1996/1997). In the poem in Figure 4.23, we can identify the binary opposition of control vs. unpredictability. The attempt to control the sea is juxtaposed with its inherent unpredictability. Control implies stability, order, and dominance, while unpredictability suggests instability, chaos, and resistance to control. The sea is likened to a bipolar mind, suggesting fluctuation, changeability, and unpredictability. In contrast, stability suggests a steady, unchanging state of being. In the AR version as well, we can see the chaotic nature of the sea waves crashing against each other in high tides- the sound of the crashes further encapsulates the chaos. In the AR version we also see the storm in full bloom and it seems as if it is the storm that is trying to conquer the sea addressing the question in the poem *who has ever conquered the sea?* Here, nature seems to be fighting itself as opposed to nature trying to compete with man-made creations in the other poems and paintings thus it shows that deconstruction aims to challenge and question these binary oppositions, blurring the boundaries between them and revealing their interplay and interconnectedness.

According to the representational metafunction, the sea and the sky in Figure 4.22 are the represented participants. The painting is a unidirectional transactional action. The sky is the active participant from which the vector is emanated. The vectors in the image are the thunder lines emitting from the sky. The sea is the goal as the vector is directed towards it. According to Kress and Leeuwen's (2006) Metafunction of interaction, the painting in Figure 4.22 is displayed as an offer image because there are no elements that are gazing directly at the viewers hence the scenario is depicted as being a scene out of nature at which the audience may ponder upon.

The compositional metafunction comments on the salience of the elements. In Figure 4.22 the most salient element is the one that is occupying the most space which in this case is the sea. The sea seems to be roaring with anger and hence with its deep blue hue it tends to be the element that carries the most informational value. However, the title of the poem, *The Storm*, negates this and it depicts that it is the storm that is causing the most chaos and thus it is the most salient feature. Analysing the words and pictures as a multimodal whole, one can thus deduce multiple interpretations.

4.4.3 Through the Eye of Ghazi

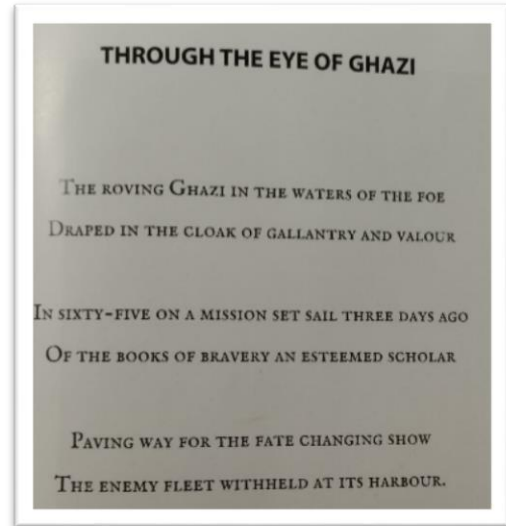
Figure 4.24

The painting, Through the Eye of Ghazi



Figure 4.25

The poem, Through the Eye of Ghazi



In the poem in Figure 4.25, there are a few binary oppositions that can be identified through the lens of deconstruction theory. The opposition between the roving Ghazi, representing bravery and valor, and the foe, representing the enemy, creates a contrast between the heroic protagonist and the opposing force. The bravery of the Ghazi is juxtaposed with the action of the enemy fleet being withheld at its harbor, implying a clash between courage and hesitation. These binary oppositions create tensions and contrasts within the poem, contributing to its thematic depth and complexity. The painting in Figure 4.24 shows the perspective from the telescope of the submarine. From the title of the painting we can deduce that it shows the view from inside the Ghazi submarine. According to the metafunction of representation, the sea and the fleet of ship is the represented element in the painting. The sea depicts an element of directionality and represents the vector in a horizontal manner. The painting in Figure 24 is narrative process as it shows an unfolding of an event taking place.

In terms of the interactive metafunction, the fleet of ship as the participant in Figure 4.24 is gazing at the viewers however, the gaze of the fleet is not that impactful that it demands the viewers to do something, thus this painting serves to be an offer image i.e. it invites the viewers to contemplate and ponder over the scene. The fleet of ship is also shown at a distance thus the relationship between the viewers and the participant is

impersonal. The sea is depicted in a horizontal manner and at an angle equal to the gaze of the viewers thus the sea and the interactive participants hold equal power. In reference to the compositional metafunction, Kress and Leeuwen (2006) state that the importance of an element in a painting is determined by its placement. In the painting in Figure 4.24, the sea occupies the most space in the painting thus it has the most information value and it is the most salient feature. In comparison to the shadow of the fleet in the distance, the sea has a much more striking turquoise color and hence proceeds to be the most eye catching element.

4.4.4 Operation Dwarka

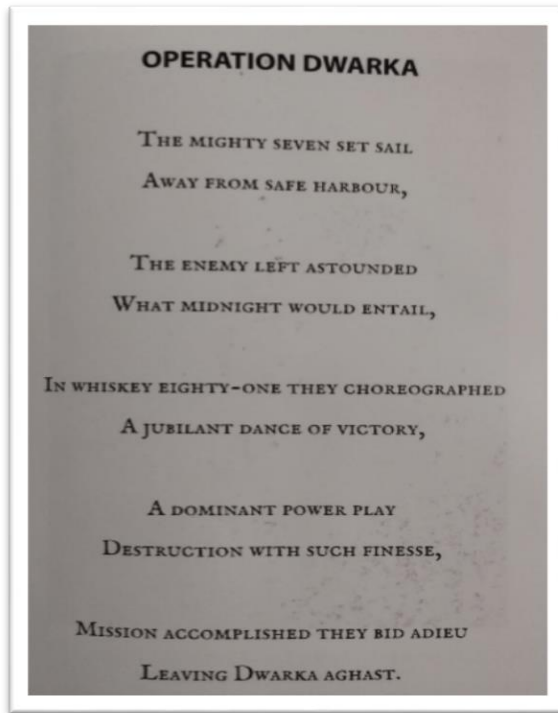
Figure 4.26

The painting, Operation Dwarka



Figure 4.27

The poem, Operation Dwarka



Deconstruction seeks to reveal the inherent instability and hierarchical nature of language and concepts, ultimately challenging the binary oppositions that are traditionally considered stable and fixed. The first binary opposition is established between the safe harbor and the high seas. The harbor represents security, stability, and a known environment, while the high seas symbolize uncertainty, risk, and the unknown. Furthermore, the poem sets up a binary opposition between the *enemy* and the *mighty seven*. The enemy represents opposition, threat, and challenge, while the mighty seven embody strength, power, and triumph. However, deconstruction questions the stability of this opposition, as the identity of the *enemy* is defined in relation to the *mighty seven* and vice versa. The two terms depend on each other for meaning, making the opposition fluid and open to reinterpretation.

Derrida's theory reminds us that language and concepts are not fixed and absolute but are shaped by relational meanings, contexts, and interpretations. Deconstruction encourages us to question the hierarchical structures inherent in language and to recognize the fluidity and ambiguity of meaning (1996/1997).

The naval ships are the represented participants in the image and the ships are seen moving towards the coastal line which is depicted as the coastal line of the Indian city *Dwarka*. The ship nearest to the coast is seen emitting firing rounds which are the vectors in the image. The particular ship near the coast is hence the most salient element and it is the active participant. The vector in the form of the firing rounds is being directed at the coastal line which hence, is the passive participant towards which the vector is directed. In terms of the interactive metafunction, the painting is an offer image as it invites the viewers to contemplate the scenario which is depicted in the painting. The scenario depicted in the painting is the Operation *Dwarka* which is the name of the painting and the poem as well.

According to the compositional metafunction, the sea occupies the most space in the painting in Figure 4.26 and because of the amount of space that it occupies it seems to be the most salient feature. All the elements in the painting are cohesively joined together thus it shows that the elements are connected to each other. However, in the AR version, we see that the coast of *Dwarka* is lit up with fire and in the AR version the coast on fire suddenly captures the eye thus becoming the most salient feature. The dynamics of the theory of deconstruction can be seen implemented here as well- in the still painting the sea is the privileged term but in the moving painting the fiery coast becomes the privileged term thus further insinuating the claim of this research that both paintings and the poems can have multiple meanings and can be analysed having multiple interpretations.

4.4.5 The Herculean Hangor

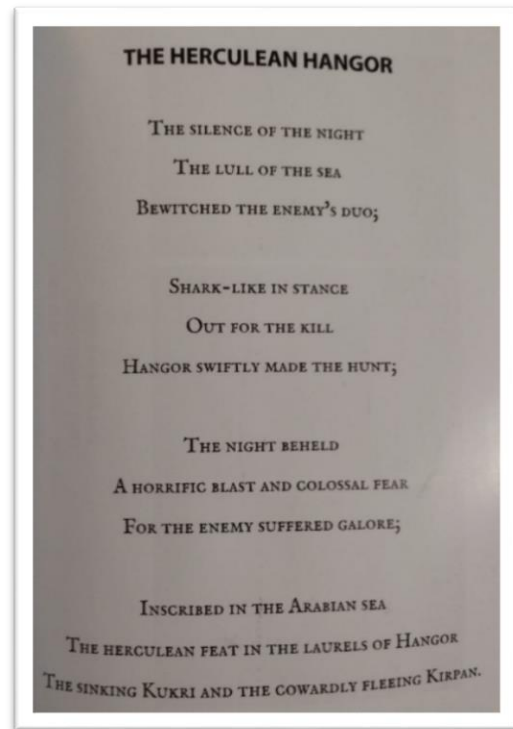
Figure 4.28

The painting, The Herculean Hangor



Figure 4.29

The poem, The Herculean Hangor



In the poem in Figure 4.29, there are several elements that can be analyzed from the perspective of binary oppositions in accordance with deconstruction theory by Derrida (1996/1997). In the poem, the binary opposition between the *silence of the night* and the *lull of the sea* sets up a contrast between two seemingly calm and serene elements. *Silence of the night* suggests a peaceful and quiet atmosphere, while the *lull of the sea* portrays a soothing and tranquil ocean. However, deconstruction would challenge the stability of these oppositions, as the silence of the night is defined in relation to the absence of sound, and the lull of the sea is defined in relation to the absence of motion or disturbance. The meanings of these terms are intertwined and reliant on their contextual counterparts. Moreover, the *sinking Kukri* vs. the *cowardly fleeing Kirpan* creates a contrast between two naval vessels. The *sinking Kukri* implies defeat, submergence, and vulnerability, while the *cowardly fleeing Kirpan* suggests an act of retreat or escape. The definition of the *sinking Kukri* relies on the characterization of

the *Kirpan* as *cowardly fleeing*, and vice versa. The two terms are interdependent and their meanings are shaped by their relational context.

The poem showcases binary oppositions that deconstruction theory seeks to destabilize. Jacques Derrida's (1996/1997) approach highlights the fluidity and interconnectedness of meaning, challenging the fixed and hierarchical nature of binary oppositions. Language and concepts are not static but are subject to interpretation, context, and the play of signifiers. In terms of the representational metafunction, the submarine in the painting is the active participant. The painting is a narrative action as it presents an unfolding of actions. The submarine, *Hangor*, is the element in the painting which delineates the vector as the submarine is pointing towards the fleet. The fleet in the background is hence the passive participant as the vector is pointing towards it.

Kress and Leeuwen (2006) state that the interactive metafunction establishes the relationship between the viewers and the painting. The painting in Figure 4.28 shows the Pakistani submarine *Hangor* gazing away from the viewers and towards the fleet thus the painting is an offer image as the represented participant is not gazing at the viewers. The submarine is shown in a close shot and the represented participant holds more power compared to the viewers of the painting. According to the compositional metafunction, the submarine is the most salient feature occupying most of the lower half of the painting and it has the most informational value. According to the historical context as well, the submarine has the most informational value and gives the viewers the context of the feat of the *Hangor* submarine.

4.5 Section E: Natural Wonders

Section E is titled as Natural Wonders and includes paintings of the natural wonders found in Pakistan such the *Zalzalāh-e-Koh*, *Churna Island*, *Princess of Hope*, *the Sphinx of Balochistan*, *the Shores of Kund Malir* and *Astola Island*. The poems in this section highlight the magnificence of all the natural wonders found in Pakistan.

4.5.1 Zalzalah-e-Koh

Figure 4.30

The painting, Zalzalah-e-Koh

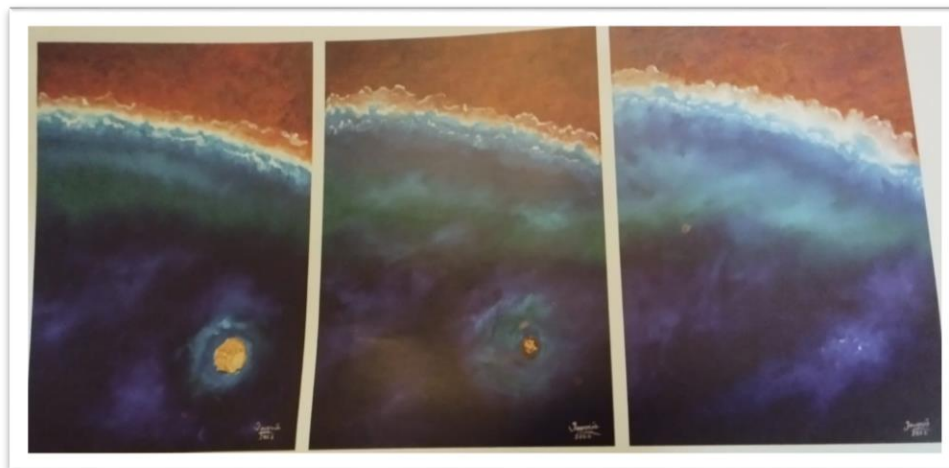
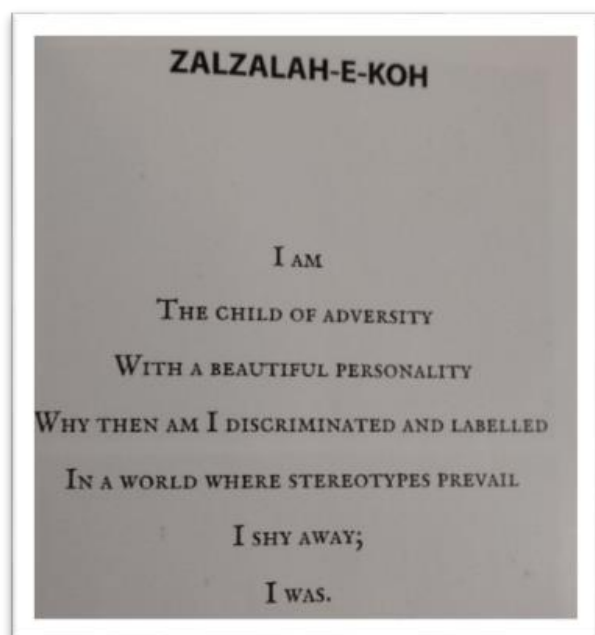


Figure 4.31

The poem, Zalzalah-e-Koh



The painting in Figure 4.30 is depicted in three portions. As the title of the painting suggests, the painting in Figure 4.30 represent Zalzalah- e Koh. Zalzalah e Koh, also known as Zalzala Jazeera, is a small island located in the Arabian Sea, near the port city of Karachi, Pakistan. It gained prominence after the earthquake of 1945, which resulted

in the island rising from the sea due to tectonic activity. This sudden land emergence surprised both locals and geologists. The island gained its name *Zalzala Koh* from the Urdu language, where *zalzala* means earthquake, and *koh* means mountain or hill. Zalzala Koh's appearance attracted significant attention and study from scientists, as it provided an opportunity to study the geological processes associated with tectonic activity. However, the island's existence was short-lived. After its emergence, it gradually started to sink back into the sea due to various factors, including erosion, shifting sediment, and the natural subsidence of the newly formed land. As a result, Zalzala Koh gradually eroded and eventually disappeared below the water's surface. Today, it is no longer visible and remains submerged in the Arabian Sea (Asghar et al., 2019).

The above phenomenon i.e. the appearance and the disappearance of the island is shown in the tri painting. The paintings in Figure 4.30, in terms of the representational metafunction, is a conceptual process as there is no vector in the painting. The painting is shown to be symbolic attributive because the small piece of land establishes its identity in relationship to the surrounding sea as the participant in the painting. The painting is displayed as a trilogy. If the paintings are viewed individually then it can be presented as a conceptual painting. However, viewing the trilogy in succession shows the process of change that took place over time i.e. the island eventually disappeared under water over time. As a process of change can be deduced thus the painting also shows an aspect of narrative process.

In terms of the interactive metafunction, Kress and Leeuwen (2006) would call this painting an offer image as the participants are not making direct contact with the viewers. In fact, the trilogy invites the viewers to contemplate over the phenomenon of the disappearing island. The island is depicted as a long shot thus it shows that the relationship between the interactive participants and the represented participant is impersonal. According to the compositional metafunction and contextualizing the theme of the poem, the piece of land in the trilogy is the most salient feature as it carries with it the historical significance that is portrayed in the trilogy. The island is shown to eventually disappear through the paintings thus it catches the eye of the viewers as the changing element in each painting.

The title of the poem in Figure 4.31 makes it clear that it is about the island. The poem begins with the binary contrast of *adversity* and *beautiful personality*. The island Zalzala Koh comes from a large seismic event, an adversity, yet it is described as having a *beautiful personality*, emphasising the island's conflicting traits. Another binary opposition that can be deduced is *discriminated* vs *labelled*. Both words connote terrible experiences related to the island. The poem's binary oppositions help to emphasise the conflicting and contrasting features of Zalzala Koh's existence, mirroring the difficulties it encountered during its brief existence.

4.5.2 Coral Bleaching at Churna Island

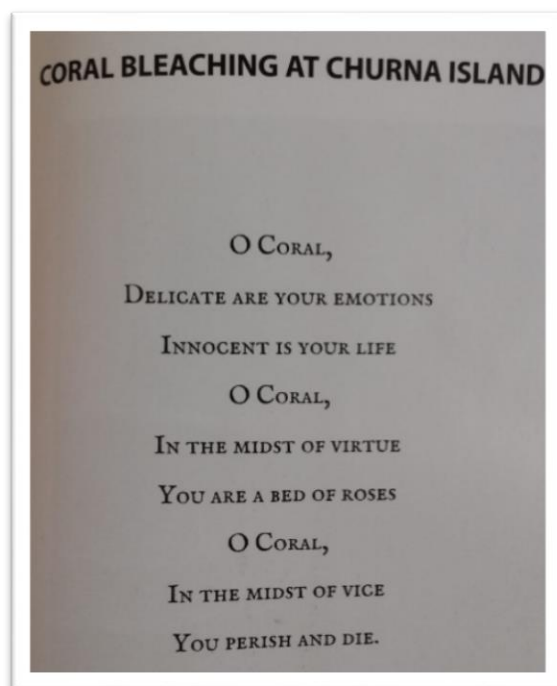
Figure 4.32

The painting, Coral Bleaching at Churna Island



Figure 4.33

The poem, Coral Bleaching at Churna Island



Churna Island is located off the coast of Karachi, Pakistan, in the Arabian Sea. Coral bleaching is a major concern for coral reefs all throughout the world, especially those on Churna Island. When corals evict the symbiotic algae that live in their tissues, this causes coral bleaching. These algae offer crucial nutrients to corals and give them their brilliant colours. When corals are stressed, such as by rising sea temperatures or pollution, they expel the algae, causing the corals to lose colour and become pale or white. This is referred to as coral bleaching. If the stress on the corals continues or worsens, they may eventually die, causing the coral reef ecosystem to degrade. Coral reefs are important marine habitats for a wide variety of marine life, including fish, crabs, and other species.

The paintings in Figure 4.32 show the before and after effects of coral bleaching. In the AR version as well we see that the coral reefs lose their colors. According to the representational metafunction, images that do not have vectors are known as conceptual images (Kress and Leeuwen, 2006). In Figure 4.32, there are no vectors thus it is a conceptual image. The coral reef is symbolic suggestive which Kress and Leeuwen define as having its own identity thus, the coral reef establishes its own identity and explains to us the phenomenon of coral bleaching through the painting and the AR.

The painting presents itself as an offer image as the elements in the painting are not gazing at the viewers which shows that the painting presents itself as an image for contemplation for the viewers. The painting is shown in medium shot thus it is a social painting and the elements in the painting are at the same eye level as the viewer which depicts that the interactive and the represented participants are equal in power. The corresponding poem in Figure 4.33 also sheds light on the phenomenon of coral bleaching. If we look at the poem from a deconstructive perspective, then we can deduce the binary of virtue vs vice. The coral is said to be *in the midst of virtue* when it thrives as *a bed of Roses*. It is portrayed as being *in the midst of vice* when it bleaches, which might be produced by stress caused by environmental changes or human activity. Overall, the poem captures the dual character of Churna Island's coral reefs, highlighting the dramatic contrast between their beauty and vulnerability in the face of coral bleaching. The binary oppositions create sympathy for the coral and remind us of the critical significance of protecting these fragile ecosystems to ensure their future.

4.5.3 Bioluminescence

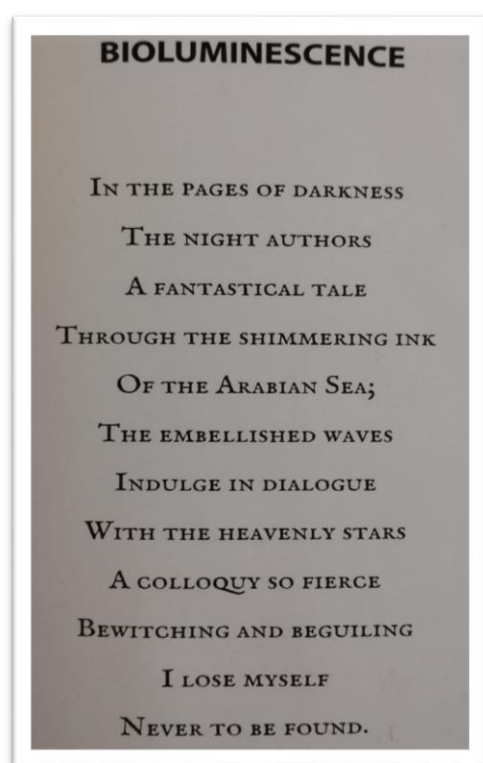
Figure 4.34

The painting, Bioluminescence



Figure 4.35

The poem, Bioluminescence



Deconstruction tries to highlight the inherent hierarchies and biases inside binary oppositions, demonstrating how they rely on one another while undermining their own stability. In the poem in Figure 4.35 the binary opposition of darkness vs. light appear to be a conventional hierarchical contrast, with darkness indicating the absence of light and knowledge and *shimmering ink* representing the presence of light and creativity. A deconstructive reading, on the other hand, may call into question the supposed supremacy of light and knowledge over darkness, highlighting the ambiguity and complexity of both words. Furthermore, the binary opposition of imagination vs reality is obvious. This dichotomy compares the domain of fantasy and fiction (*fantastical tale*) with the real-world setting of the *Arabian Sea*.

If we look at the painting in Figure 4.34 from the perspective of Visual Grammar framework, the reflection of the sky on to the sea acts as the vector in the painting as it creates a sense of directionality. The reflection in the sea shows multiple vectors. The represented participants- the sea and the sky are connected by the vectors. In terms of the interactive metafunction, the image is an offer image. The elements are depicted in

a frontal angle which invites the interactive participants to gaze upon the scenario. Moreover, according to the compositional the sky and sea are divided by the horizon which acts as the framing line in the painting. The sky is the most salient because of its striking colors which are being reflected in the sea as well.

4.5.4 Princess of Hope

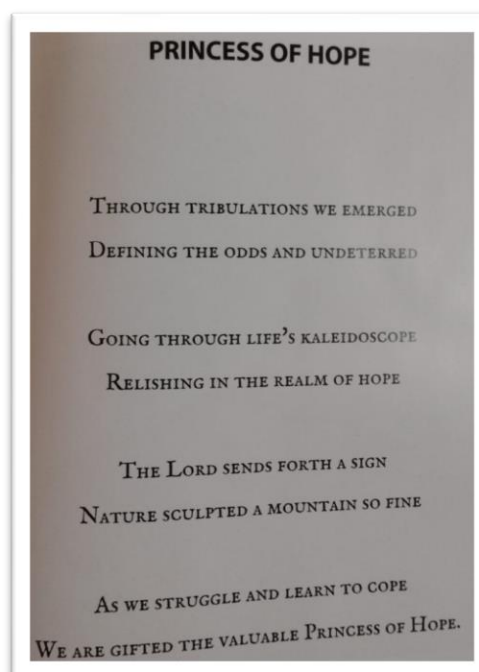
Figure 4.36

The painting, Princess of Hope



Figure 4.37

The poem, Princess of Hope



In terms of the representative metafunction, the painting in Figure 4.36 shows a symbolic process. Further dissecting the symbolic process, the painting represents a symbolic suggestive process because there is only one participant in the painting. The represented participant in the painting is called as the carrier. As there is no unfolding of actions, thus the painting is symbolic (Kress & Leeuwen, 2006). By reading the title of the painting and the poem, we get to deduce that the carrier in the painting is a natural wonder of Pakistan known as the princess of hope. The Princess of Hope is actually a natural rock formation in Balochistan, Pakistan. In Hingol National Park, it is a famous landmark and a popular tourist attraction. The Princess of Hope is a magnificent rock formation formed like a human figure, notably a princess, hence its name. The formation is composed of mud and stone that has been formed over time by the effects

of erosion and weathering. The location has cultural value and is frequently related with local folklore and stories.

Kress and Leeuwen's (2006) interactive metafunction is concerned with how images form relationships between the viewer and the image. This is accomplished by the use of semiotic resources such as gaze, frame, and colour. The woman in the depiction of the Princess of Hope is staring directly at the spectator. This increases the viewer's engagement and intimacy with the image. The image's framing provides a sense of interaction. The woman in the painting in Figure 4.36 is framed in a close-up shot. This makes her appear more personal and approachable to the spectator. Kress and Leeuwen's compositional metafunction is concerned with how images are produced and how this composition provides meaning (2006). This is accomplished by the employment of semiotic resources such as foreground, scale, and balance. The foreground of an image is the area closest to the viewer, and the backdrop is the area farthest away. The figure is in the forefront of the painting in Figure 4.36, while the rock formation is in the distance. This gives the painting a sense of depth and perspective. The figure in the painting appear more significant and central to the image. Moreover, the woman is balanced by the rock formation. This creates a sense of harmony and stability in the image. The artwork might be taken as a symbol of hope and perseverance. The woman is standing atop a desert rock formation in a harsh and challenging terrain. She is, however, gazing directly at the observer, implying that she is not afraid of the obstacles she faces and is confident in her ability to conquer them.

According to Derrida (1996/1997), the poem's binary oppositions include truth vs. untruth, light vs. darkness, hope vs. despair, and nature vs. culture. The poem implies that truth and deception are never mutually exclusive, but are always linked. For example, the phrase *Truth is false, while falsehood is true* implies that truth and falsehood can both be true. The binary antithesis of light and darkness is also used in the poem. The sentence *Through tribulations we emerged* implies that the speaker has risen from the depths of darkness into the light. However, the statement *Defining the odds and unitary* implies that the speaker is still in the dark. The poem also implies that hope and despair are constant companions in the human experience. The speaker alternates between these two states, never knowing which will triumph. This ambiguity

causes both agony and hope. It is painful because it implies that the speaker is unsure whether they will be able to overcome the obstacles they encounter.

The poem also explores the conflict between hope and despair. The term *going through life's kaleidoscope* means that the speaker lives in an ever-changing world where hope and despair coexist. The poem also employs the binary opposition between nature and culture. The phrase *nature sculpted and mountain so fine* signifies that the speaker is drawn to nature as a source of beauty and optimism. However, the statement *as we struggle and learn to cope* demonstrates that the speaker is also aware of the difficulties of the human world, which is considered as a source of melancholy. These oppositions, according to Derrida, are never set or stable, but are continuously shifting and changing. This is owing to the fact that the context in which words and concepts are used always determines their meaning. The poem employs binary oppositions to create uncertainty and doubt. The speaker's ambiguity reveals his or her own scepticism about the world.

4.5.5 The Sphinx of Balochistan

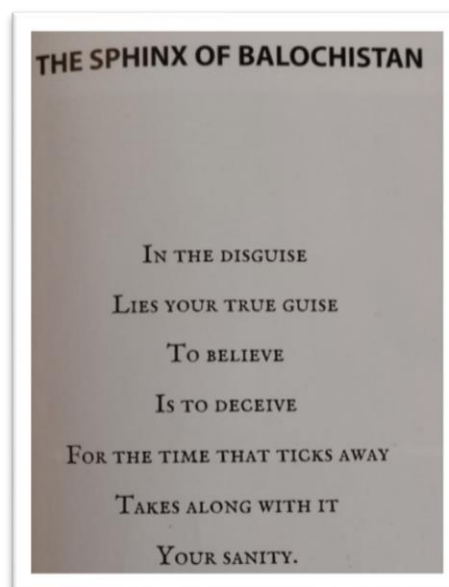
Figure 4.38

The painting, The Sphinx of Balochistan



Figure 4.39

The poem, The Sphinx of Balochistan



In the context of the representational metafunction, the painting shows a conceptual process. Conceptual processes are further categorized into three processes (Kress and Leeuwen, 2006). The symbolic suggestive process is depicted here in Figure 4.38 as

there is no vector in the painting and the cliff in the shape of a sphinx is presented as the only participant. The stand-alone participant is known as the carrier and the carrier gives itself its identity and does not depend on any other element in the painting to establish its identity. Furthermore, the title of the painting clarifies the context of the painting and hence we know that the carrier represented in the painting is a natural wonder of Pakistan known as the Sphinx of Balochistan. The Sphinx of Balochistan, also known as The Balochistan Sphinx (or Lion of Balochistan), is a natural rock structure in Pakistan's Balochistan region. It lies in Hingol National Park, near the Makran Coastal Highway (The Pakistan Traveler, 2023).

According to Kress and Leeuwen's (2006) interactive metafunction, the sphinx in the painting, the Sphinx of Balochistan, is not staring directly at the viewer. This adds to the mystery and intrigue. However, in Figure 4.38, the sphinx is framed in a close-up shot. The observer will perceive it as more immediate and approachable as a result. Colour can also be used to create a sense of contact. The Sphinx of Balochistan is a dark brown colour in the painting in Figure 4.38. This colour can be perceived as mysterious and forbidding, evoking feelings of awe and reverence in the viewer. In terms of Kress and Leeuwen's compositional metafunction in the painting of the Sphinx of Balochistan, the sphinx is in the front, and the sky is in the background. This gives the image a sense of depth and perspective. The sphinx towers over the sky. This emphasises its significance and centrality in the image.

The painting can be taken as a symbol of old wisdom and power. The sphinx is a legendary creature who has long been connected with knowledge and strength. The sphinx's dark brown colour might be seen as a sign of mystery and strength. The sphinx's massive size can be interpreted as a representation of its importance and significance. The poem in Figure 4.39 is about the Sphinx of Balochistan, a mysterious statue in Pakistan's Balochistan province. There are many binary oppositions in the poem, such as truth vs. lie. The poem implies that truth and deception are never mutually exclusive, but are always linked. For example, the phrase *to believe is to deceive* implies that believing anything can be deceptive. The poem also delves into the dichotomy of knowledge vs ignorance. The sentence *the time that ticks away takes along with it your sanity* implies that the speaker is losing their sanity as a result of a lack of knowledge. The poem can be interpreted as a contemplation on the nature of

reality. It implies that reality is not a permanent or stable location, but is always changing and evolving. The poem's binary oppositions depict this ambiguity and change.

4.5.6 Rocky Shores of Kund Malir

Figure 4.40

The painting, Rocky Shores of Kund Malir

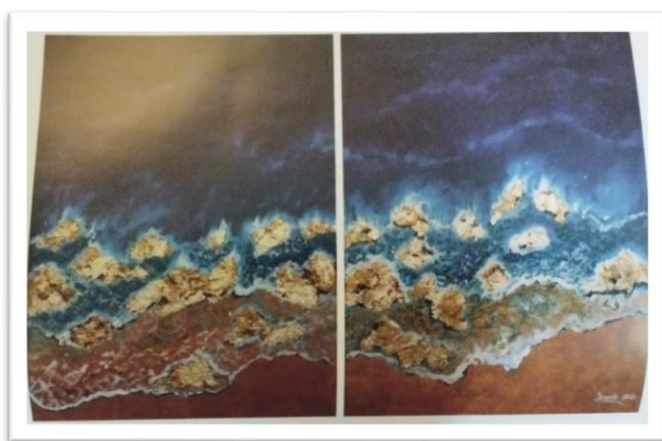
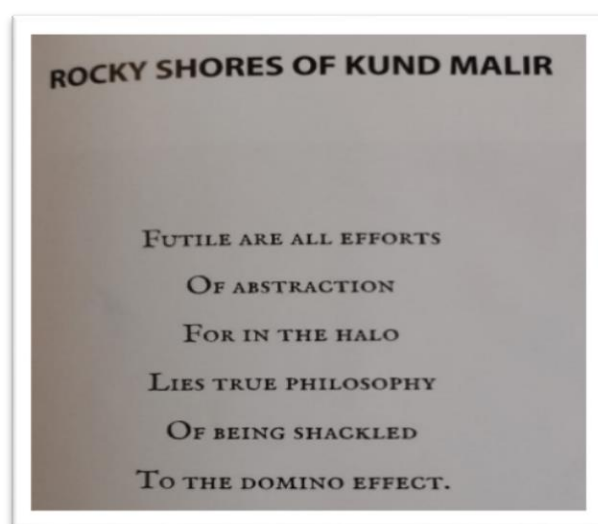


Figure 4.41

The poem, Rocky Shores of Kund Malir



Kund Malir is a picturesque beach in Pakistan's Balochistan region. It is famous for its breathtaking scenery, pure blue seas, and unusual rock formations. Kund Malir is located on the Makran Coastal Highway, which runs along the Arabian Sea shoreline

and provides spectacular views of the ocean and the natural beauty that surrounds it. Kund Malir's rocky coastlines are a prominent aspect of the beach's scenery. Kund Malir's painting in Figure 4.40 are both realistic and abstract. Both are paintings of a seaside landscape. The paintings are distinguished by their vivid colour palettes, simple shapes, and gestural brushstrokes. Kress and Leeuwen's (2006) representational metafunction is concerned with how images represent the world. Kund Malir's paintings have an abstract feel because of the use of vivid colours and simplistic shapes. The gestural brushstrokes give the paintings a sense of movement and energy. The beach scene is realistically shown, but the overall effect is one of abstraction.

Kress and Leeuwen's (2006) interactive metafunction is concerned with how images form relationships between the viewer and the image. Kund Malir's paintings attract the viewer and draw them into the image with the use of vibrant colours and gestural brushstrokes. The paintings' basic shapes and abstract manner make them appealing to a wide spectrum of people. Kress and Leeuwen's (2006) compositional metafunction is concerned with how images are produced and how this composition provides meaning. The use of balance, contrast, and rhythm in Kund Malir's paintings provides a sense of harmony and order. The use of negative space in the paintings also adds depth and perspective.

The three metafunctions of Kress and Leeuwen (2006) can be combined to analyse Kund Malir's paintings in Figure 4.40. The paintings are a mix of realism and abstraction, and they captivate the eye with their vibrant colours, simplistic shapes, and impulsive brushstrokes. The paintings are also structured in such a way that they provide a sense of harmony and order. Kund Malir's paintings can be interpreted in a multitude of ways. They can be seen as images of nature or as expressions of the artist's inner world. They can also be interpreted as a criticism on human nature. Finally, the meaning of the artworks is determined by the individual spectator.

In the poem in Figure 4.41, the binary oppositions that can be discerned are false vs true, and shackled vs free. The speaker contrasts falsehood with truth, implying that the genuine philosophy of life can be discovered in the halo, a symbol of illumination and truth. Finally, the speaker compares being shackled to the domino effect to being free. The domino effect represents the forces of fate and destiny, to which the speaker argues

we are all bound. The halo, on the other hand, indicates a path to escape these forces by seeking enlightenment and truth.

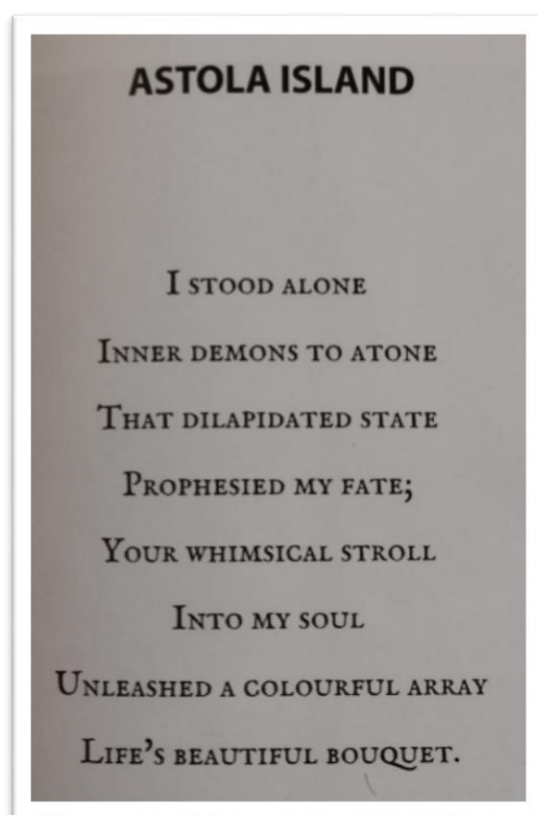
In the poem, these binary oppositions produce tension and struggle. The speaker is attempting to reconcile the competing forces of abstraction and reality, falsehood and truth, and being bound and free. The poem does not provide simple solutions, but it does imply that the fundamental philosophy of life is found in finding a method to balance these competing impulses. The image of Kund Malir's rocky shoreline also contributes to the poem's feeling of binary oppositions. The rocky coastlines represent the hardness and impermanence of the natural world, whilst the halo represents the divine's beauty and permanence. The juxtaposition of these two images shows that finding a means to balance the competing forces of nature and spirit is the genuine philosophy of life.

4.5.7 Astola Island

Figure 4.42

The painting, Astola Island



Figure 4.43*The poem, Astola Island*

Astola Island, also known as Jazira Haft Talar or the Island of the Seven Hills, is a Pakistani island in the Arabian Sea off the coast of Balochistan. It is Pakistan's largest offshore island, located around 25 to 40 kilometres south of the town of Pasni. Astola Island is well-known for its stunning natural beauty, diverse marine life, and rocky terrain. It is a famous destination for adventurers, divers, and nature lovers. The island is located in Pakistan's Balochistan province (Iqbal, 2021). The painting in Figure 4.42 is depicting a small island in the centre of a big expanse of sea. The island is surrounded by a blue sky, implying that it is submerged. The island is also surrounded by water, which adds to the impression of seclusion and tranquillity.

Kress and Leeuwen's (2006) representational metafunction is concerned with how images represent the world. The combination of realistic colours and contours in the picture of Astola Island provides a sense of verisimilitude. The island is realistically shown, but the overall impact is one of beauty and tranquillity. Kress and Leeuwen's interactive metafunction is concerned with how images form relationships between the

viewer and the image. The use of a wide-angle perspective in the painting of Astola Island provides a sense of invitation. The viewer is encouraged to explore the island and imagine themselves there. The compositional metafunction is concerned with how images are produced and how this composition provides meaning. The combination of balance, contrast, and rhythm in the painting of Astola Island provides a sense of harmony and order. The utilisation of negative space also adds depth and perspective.

The colours of the picture are muted and sombre. The picture is free of human forms, which provides a sense of quiet and tranquillity. This implies that the island is a haven of isolation and reflection. The meaning of the painting is ultimately up to the individual observer. Derrida (1996/1997) argues the same that a piece of writing, any prose and poem, is open to many interpretations and the interpretations are dependent on the individual's schema and experiences.

The poem in Figure 4.43 is about a beautiful island in the Arabian Sea. The poem can be taken to infer the following binary oppositions inner vs outer and bleakness vs beauty. The speaker is caught between their inner demons and the beauty of the island, according to the poem. The binary contrast of bleakness and beauty is explored in the poem. The phrase *that dilapidated state implies* that the island is in a bad state. The line *unleashed a colourful array* implies that the island is also lovely.

4.6 Section F: The Claim

Section F titled *The Claim* is the last section of the collection and includes three paintings and the respective poems. The artworks are titled *The Conquering Wave*, *Claiming the Waters* and *Kalimaat-e- Rabbi*. From the title of the section, one can deduce that the speaker aims to talk about the reclamation of the maritime treasures of Pakistan and aims to highlight that Pakistan needs to claim its treasures.

4.6.1 The Conquering Wave

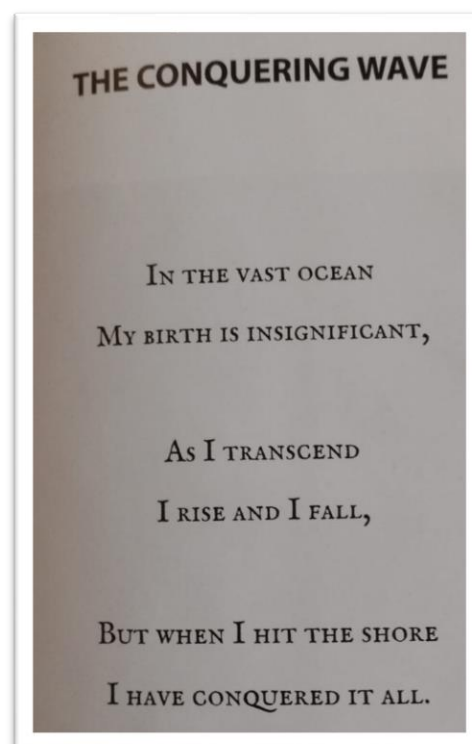
Figure 4.44

The painting, The Conquering Wave



Figure 4.45

The poem, The Conquering Wave



According to the representational metafunction, the painting in Figure 4.44 is a narrative process as it depicts the world in its actions. The waves are depicted as a forceful and destructive force in this picture. The waves create a sense of directionality in the painting. The waves' height and scale, as well as their violent velocity, indicate that they are capable of overwhelming anything in their path. The beach is also portrayed as a minor and inconsequential feature of the environment. This implies that the waves are a natural force beyond human control. The painting also employs a number of techniques to convey movement and intensity. The waves are rendered in a variety of blue and white tones, creating a sense of dynamism. The use of diagonal lines adds to the sensation of movement.

The interactive metafunction is concerned with the relationship between the spectator and the image. The viewer is positioned as a passive observer in this painting. The waves are presented from a low viewpoint, making them appear larger and more dangerous. This implies that the picture is meant to inspire awe and horror in the viewer.

A number of techniques are also used in the painting to create a sense of distance between the observer and the waves. The waves are in the front, and the spectator is in the background. This forms a barrier between the viewer and the waves. The compositional metafunction by Kress and Leeuwen (2006) is concerned with the structure of the image. The waves are the most prominent aspect in this picture. They are in the foreground and take up the majority of the space. The beach is consigned to the backdrop, with only a few minor features hinting at it. This implies that the waves are the painting's major focus and the most salient feature. The use of strong diagonal lines further contributes to the painting's impression of movement and strength. Overall, the painting in Figure 4.44 is a dramatic and evocative image that depicts nature's energies as a powerful and devastating force. The painting employs Kress and Leeuwen's three metafunctions to evoke feelings of awe, fear, and power in the observer.

In the poem in Figure 4.45, many binary oppositions can be discerned. For example, insignificance vs. triumph, transcendence vs. limitation and birth vs conquest. The poem contrasts the wave's beginning in the vast ocean as *insignificant* with its eventual victory as it *conquers it all* once it reaches the beach. The potential of the wave to transcend its initial state is contrasted with its limitation of rising and falling within the confines of the ocean. The humble *birth* of the wave is contrasted with its final *conquest* upon reaching the shore, representing progress and achievement. These binary oppositions create a rich interplay of contrasting ideas that contribute to the poem's overall meaning and theme.

4.6.2 Claiming the Waters

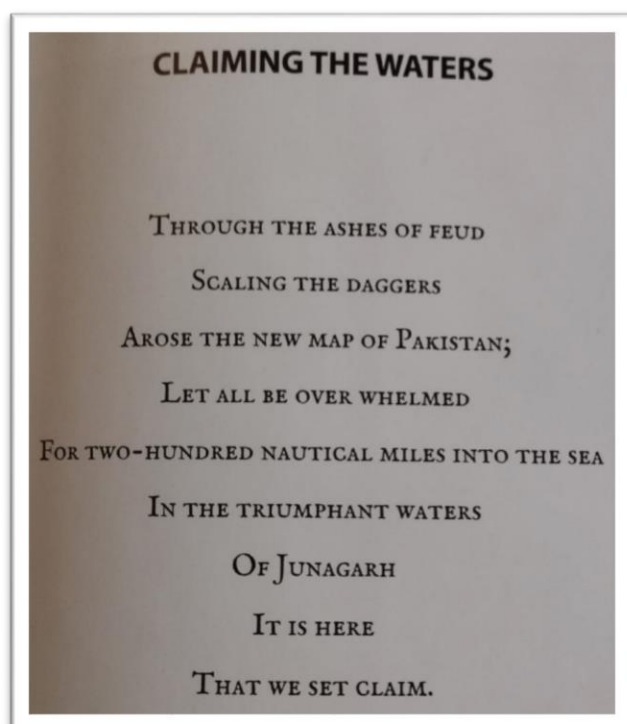
Figure 4.46

The painting, Claiming the Waters



Figure 4.47

The poem, Claiming the Waters



The representational metafunction is concerned with how the world is represented in the image. The vast body of water, which is depicted as a powerful and majestic force, is the focal point of this picture. Water is shown in a variety of blue and green tones, creating a sense of depth and movement. The mountains in the background are well shown as well, but they are dwarfed by the vastness of the ocean. This implies that water is the painting's primary power. A variety of methods are used in the painting to give a feeling of size and perspective. The water is shown in the foreground, while the mountains are shown in the backdrop. This gives the impression of depth and distance. The use of diagonal lines also adds a sense of movement and vitality.

The interactive metafunction is concerned with the relationship between the spectator and the image. The observer is positioned as a witness to the strength of the water in this picture. The water is represented from a high angle, making it appear even larger and more imposing. This shows that the picture is meant to evoke awe and admiration for nature's strength. The river is in the front, and the spectator is in the background. This forms a barrier between the spectator and the water. The use of deep shadows adds to the impression of distance. According to the compositional metafunction the major element in this picture is water. It occupies the majority of the painting's space and serves as the painting's main point. The mountains in the background serve to frame the image and are secondary to the water. The poem in Figure 4.47 appears to address the historical background of territorial conflicts and assertions of sovereignty, referring to the establishment of Pakistan's borders and territorial claims. Derrida's ideas (1996/1997) on binary oppositions and deconstruction can help illuminate the poems underlying meanings.

Derrida's (1996/1997) philosophy includes the notion of deconstruction which entails analysing texts to reveal the inherent inconsistencies, hierarchies, and ambiguities in language and thought. Deconstruction frequently identifies binary oppositions, calling their stability into question and demonstrating how one term in the pair tends to dominate the other, resulting in complicated and varied interpretations. The binary opposition that can be identified in the poem in Figure 4.47 is claim vs abandon. The phrase *triumphant waters* implies victory and domination, whereas the declaration of a *claim* implies an ongoing or contested process. This contrast expresses the conflict between victory and continued struggle. Being *overwhelmed* may signify submission

or surrender, but *claiming* indicates assertion of control. The opposition in this case highlights the complexities of power dynamics. The geographical location Junagarh as well as the act of *claiming* emphasise a territorial context. Junagarh was an Indian princely state that became a source of dispute during the Partition. The distinction here is between geographical ownership and the issue of legitimacy.

4.6.3 Kalimaat-e- Rabbi

Figure 4.48

The painting, Kalimaat-e- Rabbi

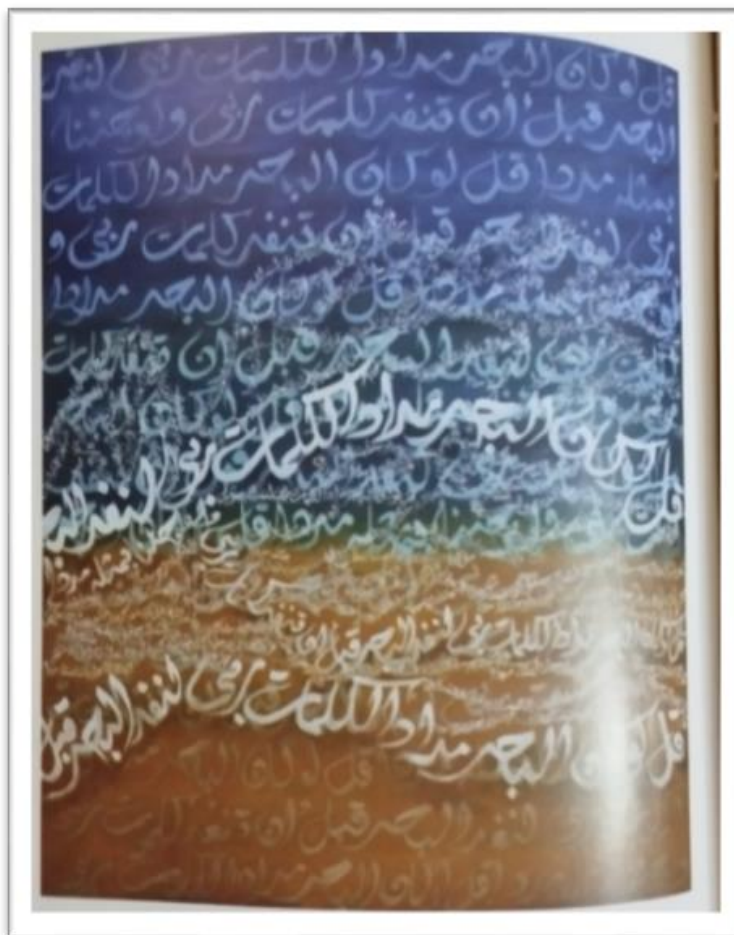
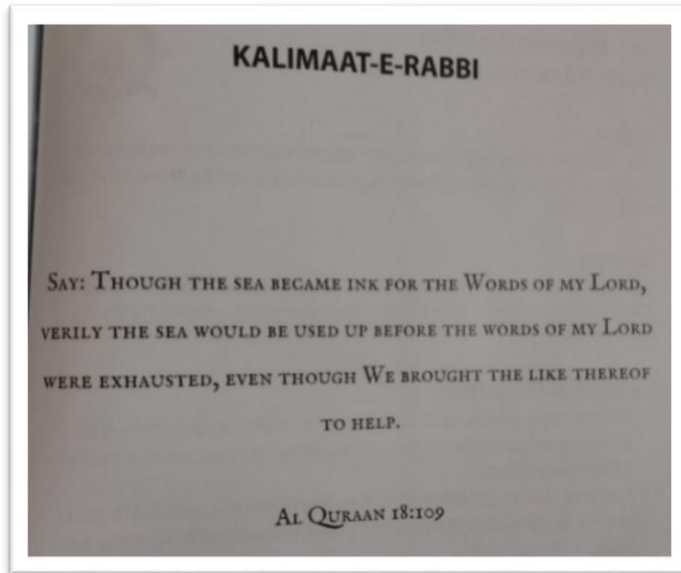


Figure 4.49

The poem, Kalimaat-e-Rabbi



The emphasis of attention in the painting in Figure 4.48 is on the Arabic calligraphy, which is depicted as a powerful and spiritual force. The calligraphy is done in a flowing style with the letters meticulously aligned to produce a sense of balance and harmony. The black background adds a sense of mystery and depth. This implies that calligraphy is a repository of wisdom and knowledge. The painting also employs a number of techniques to convey movement and intensity. The calligraphy lines are curved and fluid, creating a sense of movement.

In terms of the interactive metafunction, the observer is positioned as a witness to the force of calligraphy in this picture. The calligraphy appears larger and more intimidating because the painting is displayed from a frontal position. This shows that the picture is meant to inspire awe and respect for the power of the written word. According to the compositional metafunction, the calligraphy is the most prominent element in this picture. It occupies the majority of the painting's space and serves as the painting's main point. The dark background frames the calligraphy and creates a sense of mystery. The use of lines and curves also helps to the painting's impression of movement and energy.

By applying the theory of deconstruction to the passage in Figure 4.49, a number of binary oppositions can be discerned such as the sea vs god. The comparison of the immensity of the sea to the infinite words of the lord establishes a boundless binary opposition. However, the verse deconstructs this antagonism by implying that even the oceans would run out before the Lord's Words. This upends the established order of the wide sea and heavenly knowledge. Conclusively, applying the Visual grammar framework on the paintings and by identifying the binary oppositions in the respective poems, the meaning of the multimodal pieces of art were determined. The linguistic framework and the literary theory together aided us in reaching to the meaning that the artist intended to convey through her words and paintings.

Chapter 5: Conclusion

This chapter presents a theoretical summation of the analysis of the poems and the paintings and highlights the findings and conclusion drawn from this research. The present research is conducted through a deconstructive multimodal approach. The painting and poems selected for the purpose of this research are part of the collection, *Maritime Treasures of Pakistan*, by the artist and writer Amin (2022). The paintings are analyzed through Kress and Leeuwen's (2006) Visual Grammar Framework while the poems are interpreted using the Deconstruction theory by Derrida (1996/1997).

This research emphasizes on the need to understand all the modes that exist around us as researchers argue that these semiotic modes are all different forms of language and language learners need to be able to cope up with them (Naji et al., 2019). In order to analyse the multiple modes in the artwork, a literary and a linguistic tool has been used. The research can rightly be considered multimodal as it aims to explore all the modes that exist in the artwork. In the 21st century, our world is so multifaceted that it is necessary that we have the right tools at our disposal in order to understand the different modes that surround us and hence be able to acquire knowledge about the world that we live in. Researchers are increasingly recognising the need of knowing and decoding the multiplicity of modes that surround us in this ever-changing world of communication. Semiotic modes of communication encompass visual, aural, gestural, and symbolic modalities of communication in addition to verbal expression. This broad definition of language is especially important in literature, where the lines between words and images can blur to portray rich storylines which we have evidently seen in this research- how the paintings give a different dimension to the accompanying poetry and vice versa.

This multimodal research tries to embrace the complexities of communication by investigating all modes that coexist within a particular setting. This approach recognises that meaning is not bound to a single mode of expression, but is frequently the result of the interaction of numerous modes of expression. When applied to the realm of literature, multimodal analysis suggests that the message of a piece of literature extends beyond its written content and includes visual components such as drawings, cover design, and even typographical decisions. For example, one may investigate how the

deliberate use of font styles and layouts in a work improves the reader's understanding of its ideas. Multimodal analysis is especially useful in the context of graphic novels because it emphasises how the merger of words and visuals generates a unique narrative experience. Hence, this research is propagated by the use of multimodal analysis because the work of the artist is indeed a merger of words and visuals. The modern world, with its complex tapestry of languages and styles of expression, necessitates that we arm ourselves with the necessary skills and frameworks to properly manage this multiplicity of modes. These modes, which are frequently seen as semiotic languages in their own right, contribute to the complexities of human communication. This realisation pushes us to think beyond the written word and embrace the visual, aural, and symbolic elements that enrich narratives. By using a multimodal approach, we understand that meaning is not bound to a single mode of expression but comes from the dynamic interplay of numerous modes of expression which affect our knowledge of art, literature, and the human experience itself in our increasingly complicated and interconnected world.

Moreover, to give this research a literary angle, the theory of deconstruction is used to deduce binary oppositions in the poems. According to Derrida (1996/1997) binary oppositions serve as hierarchical elements that can be found in every discourse and these oppositions can be reversed, thus they are not stable. Similarly, Kress and Leeuwen (2006) state that paintings are open to many interpretations as well. The paintings have been analyzed by deducing the representation, interactive and the compositional metafunctions of the paintings. By applying the theory of deconstruction and using the visual grammar framework, this research intended to indulge in the meaning making process that goes behind interpreting the multimodal piece of art comprising of the poem, the painting and the augmented reality version. By analyzing all the elements of multimodality, one can determine the meaning of the art as one whole meaningful unit.

5.1 Binary Oppositions

The tables 5.1 and 5.2 present the binary oppositions that were discerned from the poems in the collection *Maritime Treasures of Pakistan*. The binary oppositions that have been identified are in accordance to my own understanding and discretion as a

reader and spectator of the artwork and poems. Other readers may deduce different binary oppositions because of their own personalized schema.

Table 5.1

Binary Oppositions identified in the Poems

	Figure	Title of the Poem	Binary Oppositions
1	Figure 4.2	Pakistan	Captivity vs Freedom, Past vs Present
2	Figure 4.4	Vantage	Conformity vs Chaos
3	Figure 4.6	Trance	Adam vs Eve, Man vs Woman
4	Figure 4.8	The Sea's Prayer	God vs Sea
5	Figure 4.10	Night's Embrace	Day vs Night
6	Figure 4.12	The Fleet	Ship vs The Sea, Man vs God
7	Figure 4.14	The Lighthouse	Glory vs Demise, Grim vs Glee, Day vs Night
8	Figure 4.17	The Last Voyage	Life vs Death
9	Figure 4.19	The Port of Gold	Real vs Unreal, Hope vs Despair
10	Figure 4.21	Defenders of the Sea	Day vs Night, Sea vs Land
11	Figure 4.23	The Storm	Control vs Unpredictability
12	Figure 4.25	Through the Eye of Ghazi	Bravery vs Cowardice
13	Figure 4.27	Operation Dwarka	Stability vs Uncertainty

14	Figure 4.29	The Herculean Hangor	Silence vs Noise, Bravery vs Cowardice
15	Figure 4.31	Zalzalāh-e-Koh	Beauty vs Adversity
16	Figure 4.33	Coral Bleaching at Churna Island	Virtue vs Vice
17	Figure 4.35	Bioluminescence	Darkness vs Light, Fantasy vs Reality
18	Figure 4.37	Princess of Hope	Truth vs Falsehood, Light vs Darkness, Hope vs Despair, Nature vs Culture
19	Figure 4.39	The Sphinx of Balochistan	Truth vs Lie
20	Figure 4.41	Rocky Shores of Kund Malir	False vs True, Shackled vs Free
21	Figure 4.43	Astola Island	Inner vs Outer, Bleakness vs Beauty
22	Figure 4.45	The Conquering Wave	Insignificance vs. Triumph, Transcendence vs. Limitation, Birth vs Conquest
23	Figure 4.47	Claiming the Waters	Claim vs Abandon
24	Figure 4.49	Kalimaat-e-Rabbi	Sea vs God

The binary oppositions stated in the above table are the binary oppositions that were identified in the poems in the collection *Maritime Treasures of Pakistan* (2022). According to Derrida, binary oppositions are opposed notions, such as good/evil, male/female, nature/culture, speech/writing, and presence/absence. They are frequently employed to organise our thoughts and make sense of the world. Binary oppositions, according to Derrida (1996/1997), are not as stable as they appear. They are, in fact, hierarchical in nature, with one term, the privileged term, considered superior to the

other, the marginalised term. In the binary opposition of good/bad, for example, the term good is preferred over the term evil. Derrida demonstrated that in a binary opposition, the privileged term is always dependent on the marginalised term for meaning. For example, the definition of good cannot be comprehended without the concept of evil. As a result, the marginalised phrase is not truly marginalised. It is critical to the definition of the protected phrase. As we can see in the analysis, that the binary oppositions are dependent on each other for meaning and are open to being reversed as well (Culler, 1982).

The use of Derrida's theory in this research demonstrated that these oppositions frequently impact how we think about the world. Derrida emphasizes a lot on the binary opposition of speech vs writing. The traditional western conception of speech as superior to writing is a false binary opposition. He contends that both speech and writing are types of language and are required for the development of meaning. Speech is more than just the direct representation of thought. It is also a sign system that is mediated through the body and speech. Writing, on the other hand, is more than just a written depiction of speech. It is also a sign system that is independent of the body and speech. Being able to attend the exhibition of the collection that was held at Pakistan National Council of Arts, I had the opportunity to interact with the artist and the artist verbally explained the concepts and ideas behind her artwork. Thus, while I was listening to the artist, the speech of the artist was definitely the privileged, superior term as it successfully summed up the processes that went into writing and painting. However, later on, for an in depth research the poems, the paintings and the augmented reality versions were at my disposal for research and through the analysis it has been seen that the written words too were enough for making out the meaning of the artwork. Thus, over here writing became the privileged term. Thus, this shows that speech and writing are both dependent on each other and no term can be stated to be infinitely superior to the other.

5.2 Visual Grammar Framework

The research has used the Visual Grammar Framework by Kress and Leeuwen in order to analyze the paintings by the artist, Amin (2022) in her collection of artwork, *Maritime Treasures of Pakistan*. The research contextualized the paintings according to the Pakistani context and then the representational, interactive and the compositional

metafunctions were identified in the paintings. After conducting the analysis, it has been seen that the three metafunctions successfully helped achieve the meaning making process. Different elements of the metafunctions have been identified and analyzed for the purpose of the analysis in this research.

According to the representational metafunction, many of the paintings were seen to be narrative processes which Kress and Leeuwen (2006) define as being an unfolding of events. Most of the paintings show naturalistic scenes that include the sea, the sky, the shore and man-made creations such as the navy of which we see ships and submarines. These elements are the represented participants in the paintings. In terms of the compositional metafunction, the elements in the paintings have been composed in a certain way in order to amplify certain elements more as compared to others. In many of the paintings, the sea is an encapsulating element that immediately captures the attentions of the viewers.

The artist made use of colors efficiently as well which Kress and Leeuwen argue that it can be treated as a whole different mode. Kress and Leeuwen examine colour as a semiotic mode, or a method of communication that employs signs, in their book *Reading Images* (2006). They contend that colour is a sophisticated and versatile resource that may be used to express a wide range of symbolic and representational meanings. Kress and Leeuwen (2006) emphasise that the meaning of colour is socially and culturally produced rather than set. Colour meanings differ from culture to culture and from time to time. In Western societies, the colour red is typically linked with love, whereas in Chinese civilizations, it is connected with anger. They also contend that the situation in which a hue is employed might alter its significance. The hue red, for example, may be interpreted differently in a traffic light than it would be in a painting.

The interactive metafunction schemes the relationship between the represented participants and the interactive participants. The interactive participants are the participants viewing the paintings. In this regard, the interactive participants were also those people who attended the exhibition at Pakistan National Council of Arts where the artist displayed her paintings, poems and augmented reality versions of the paintings. The interactive participants included Pakistani audience and foreign dignitaries as well, since the artist also displayed her work at Bordum Art Fair. According to the artist, the reaction of Pakistani and international audience has been

the same towards the artwork. The artist stated that the reactions were of awe, joy and eagerness upon viewing the collections.

Moreover, looking at myself as an interactive participant who was able to attend the exhibition, it can be deduced that my direct interaction with the artwork as well with the artist greatly enhanced my understanding of the collection. As I was able to experience an extra mode of speech which was not experienced by those who only had the book to consume the artwork. Thus revealing that all the different modes being consumed together certainly adds to the meaning making process. Moreover, the artist employed the use of augmented reality and sounds. The artist showed how we can make use of technological advancements in the world and use them in order to understand the world in a better way. The augmented reality versions of the paintings gave an immersive experience to the viewers who got the chance to experience the moving scenes which added meaning to the multimodal piece of art.

Upon questioning the artist, Amin (2022), it was discovered that in some situations, the artist created the paintings first and then coined the poetry. In certain cases, though, the poetry was followed by the artwork. The artist believes that visual art and poetry are the same in the realm of the brain, and that when the brain tries to translate any idea, it may do so in various ways, be it poetry, prose, or art, referring to the multimodality that exists in human nature, i.e. our ability to communicate in different semiotic modes. The artist refers to this as ekphrastic art, in which one art form complements another in order to enhance it, as well as the multimodal perspective, in which different literacies can be employed to build meaning out of something. The analysis of the paintings using the Visual Grammar framework demonstrates how diverse aspects in a picture can work together to create meaning. The research demonstrates how the positioning of specific elements creates a link between the participants and the viewers, as well as how different colours used in a painting can have a variety of effects on the viewers. The analysis demonstrates that the Visual Grammar framework can assist us in interpreting images but utilising a theoretical viewpoint for the textual mode can offer us with an even greater grasp of the relationship between the various semiotic modes. As seen in the analysis, deconstruction theory assisted us in uncovering the underlying message behind the poems, and coupled with the analysis of the paintings, the meaning of the multimodal resource as a whole was deduced.

The discoveries reveal that the artist revelled in the components of *Pakistaniyat*, as the title of her exhibition suggests she intended to highlight Pakistan's maritime treasures. Thus, the findings agreed with those of Dong and Cheng (2022), who similarly attempted to present a good national picture of China. The findings of this research demonstrated how the linguistic and visual modes collaborated to create meaning, and how the meanings were interpreted by deducing the binary oppositions in the poems and examining the paintings using visual grammar. As a result, similar to Adrian and Faiza's (2022) research, several modes might be juxtaposed together to dispel a certain meaning. This research found that, in order to completely grasp the meaning of a multimodal piece of art, the Visual grammar framework alone is insufficient for the best interpretation of the visuals and text at play, agreeing with Jewitt and Oyama (2004). Finally, this research demonstrates that by using a variety of linguistic and literary tools, we may fully comprehend the meaning behind the various forms juxtaposed in the work of Pakistani artist and poet Javeria Nabahat Amin.

5.3 Impact of Cultural and Technological Advancements on Visual and Written Language

The poems in the collection *Maritime Treasures of Pakistan* exhibit binary oppositions that point to a complex interaction between technological and cultural components. For example, the binary oppositions day vs. night, sea vs. land, and stability vs. uncertainty show how human interventions and natural elements interact dynamically. These oppositions might have an effect on the poems' written and visual language due to Pakistan's rapidly changing cultural and technological environment. The oppositions claim vs. abandon in *Claiming the Waters* and ship vs. the sea, man vs. god in *The Fleet* for example, imply a cultural investigation of human interaction with the sea, combining elements of both tradition and technology. Furthermore, the paintings show how cultural symbols and contemporary technological expressions can coexist, as demonstrated by the use of augmented reality, according to the analysis conducted using the Visual Grammar Framework. This synthesis produces a vibrant and dynamic linguistic and visual narrative that captures Pakistan's changing technological and cultural landscape. A break from hierarchical structures is suggested by the dismantling of binary oppositions Adam vs. Eve in the poem, as shown by the analysis of the poem and painting pair *Trance*. A horizontal vector connecting the cliff and the sand provides

a narrative representation of the painting when viewed through the lens of the representational metafunction. The painting's interactive metafunction enhances the immersive experience by showing an equal power dynamic between viewers and represented participants. This synthesis questions conventional binary structures by demonstrating how cultural and technological factors affect the multimodal narrative. The poem *The Sea's Prayer* showcases a reversal of polarities within the poem as it introduces the binary opposition of god vs the sea.

Section D offers an analysis of how Pakistan's naval strategies have been impacted by technological advancements, particularly in times of war. The employment of submarines like Ghazi and Hangor show how, even though they were not as advanced as those in India, technological developments were vital in forming the story of naval victories. The poems and paintings in Section D use colour to represent the sky and sea as well as cultural symbols like the Pakistan Navy emblem. Cultural components give the written and visual language a unique flavour while highlighting the Eastern viewpoint and the pride in maritime defence.

The poems and paintings in Section E provide an indirect example of how cultural and technological advancements have impacted society. Section F offers indirect evidence of the impact of cultural and artistic expressions influenced by natural forces, geopolitical history, and spiritual themes. The use of augmented reality (AR) in representing coral bleaching and the integration of visual and written elements suggest a contemporary approach to artistic expression influenced by technological advancements. The paintings' use of visual components, like calligraphy and wave representations, demonstrates an artistic reaction to historical, spiritual, and natural elements.

5.4 Meaning Making Through the Juxtaposition of Multiple Modes

Derrida's theory and the analysis of binary oppositions draw attention to the complex process of meaning-making in the Pakistani context. Captivity vs. freedom, past vs. present, truth vs. falsehood, light vs. darkness, hope vs. despair, nature vs. culture are examples of binary oppositions that highlight the intricacies and layers involved in interpreting the poems. Derrida's viewpoint emphasises the interdependence of contrasting elements, challenging conventional binary oppositions. This method makes

it possible to comprehend how cultural context affects the production and interpretation of meaning on a deeper level. This is consistent with Pakistan's multifaceted cultural fabric, where various viewpoints coexist.

Through the incorporation of diverse elements to create meaning within the framework of Pakistan's rich cultural tapestry, the poems serve as a reflection of the multifaceted nature of Pakistani identity. The versions with augmented reality improve the immersive experience by showing how various media combine to tell a complex story that is relevant to the cultural setting. By utilising visual grammar elements in the painting and dissecting binary oppositions within the poem, the multimodal analysis, for example, of the poem *Trance* reveals the complex process of meaning-making. The layered meaning produced by the juxtaposition of linguistic and visual modes resonates with the changing dynamics of Pakistani culture.

The Sea's Prayer exhibits a sophisticated process of interpretation, wherein the poem exhibits a reversal of binary polarities, while the painting employs visual grammar to narrate a story. The analysis of *Night's Embrace* explores the process of meaning-making, showcasing how different modes converge to depict the binary oppositions of day and night. The interaction between linguistic and visual modes creates a dynamic narrative, contributing to the nuanced understanding of the Pakistani context. A thorough understanding is facilitated by the Visual Grammar Framework and the poem's dissection, which highlight the interaction of linguistic and visual components in constructing meaning within the Pakistani context. Ships, submarines, and the ocean are examples of visual components that enhance written descriptions to form a seamless story. The process of creating meaning is aided by the juxtaposition of these various modes, which results in a deeper and more complex comprehension of historical events and accomplishments. A variety of techniques, such as textual descriptions, colours, and symbols, are used to help convey the sense of pride in Pakistani culture and accomplishments connected to the Pakistan Navy.

The artworks that depict geological phenomena, environmental issues, and natural wonders clearly demonstrate the process of meaning-making. A rich tapestry of meaning is created by the juxtaposition of the poems and the paintings, which incorporate geological, cultural, and environmental aspects unique to the Pakistani context. The artworks in Section F combine written and visual modes to create a rich

process of meaning-making. Poems and paintings placed side by side enable a thorough examination of subjects like spiritual significance, historical territorial claims, and recovering maritime treasures. The intricacy of these themes in the context of Pakistan is encapsulated by the multimodal approach.

Applying Derrida's theory to the process of creating meaning adds a layer of deconstruction, particularly when dealing with binary oppositions. Hierarchical structures are challenged by the recognition that binary oppositions are not stable and are dependent on one another. Additionally, a methodical approach to examining the paintings in the collection is provided by the application of Kress and Leeuwen's Visual Grammar Framework. The metafunctions of composition, representation, and interaction show how various parts work together to create the overall meaning. It is clear from the research that integrating visual grammar and deconstruction theory improves our ability to interpret multimodal artworks. This highlights the importance of taking a comprehensive approach to comprehending the interaction between text and visuals.

The Visual Grammar Framework in conjunction with Derrida's deconstruction theory offers a thorough method for comprehending the collection's meaning-making process. This research emphasises the dynamic aspect of meaning formation by recognising the instability of binary oppositions. In contrast, the Visual Grammar Framework provides a methodical examination of the paintings, highlighting the interaction between compositional, interactive, and representational elements. This combined approach shows how linguistic and visual modes interact to convey complex meanings, enriching the interpretation of the multimodal artworks. The exhibition's use of augmented reality and technological components serves as another example of how modern innovations are incorporated into the process of meaning-making. When taken as a whole, these methods improve the process of creating meaning by revealing subtleties and encouraging viewers to carefully consider the artworks. In conclusion, the research on *Maritime Treasures of Pakistan* points to a dynamic interaction between linguistic, technological, and cultural factors, indicating the need for a nuanced approach to investigate and analyse the process of meaning-making within the Pakistani context. The Visual Grammar Framework, Derrida's deconstruction theory, and binary

oppositions work together to give a comprehensive understanding of how different modes juxtapose to create meaning in Amin's (2022) poems and artwork.

5.5 Recommendations

Future academics exploring the complex area of multimodal communication, particularly in the fields of literature and art, are encouraged to use a comprehensive approach that crosses disciplinary boundaries. Collaboration between linguists, literary scholars, semioticians, and experts from various sectors should be encouraged because it has the potential to improve our understanding of how various modes of communication interact within the intricate tapestry of human expression. Furthermore, institutions and academic programmes should consider incorporating comprehensive training in multimodal analysis and semiotics to ensure that scholars and students alike have the tools needed to navigate and appreciate the diverse languages embedded within various modes of communication.

Future researchers can conduct reader response studies to understand the various ways in which individuals interpret and make sense of literary and artistic works that incorporate multiple modes of communication in order to gain a more holistic perspective. Furthermore, the cultural and contextual aspects of multimodal communication should not be ignored. Investigating how different cultures and historical periods influence the usage and interpretation of diverse types of communication in literature and art can provide fascinating insights into the cross-cultural dynamics of communication.

The importance of technology on multimodal communication in literature and art cannot be overstated in today's digitally driven society. Future researchers should look into how digital platforms and technologies affect the creation and reception of multimodal texts, including e-books, interactive media, and online art exhibitions. This investigation is crucial to comprehending the changing landscape of communication in the digital age. Moreover, researchers can also explore the pedagogical implications of multimodality that is how can teaching multimodal literacy help students improve their critical thinking skills as well as their capacity to analyse and appreciate various types of communication.

Collaboration with artists and authors holds a lot of promise for future research. Engaging with creators directly provides an essential view into their creative processes and goals when incorporating various modalities into their work. Such collaborations can provide important insights into artistic decisions and their impact on the audience's experience. Incorporating these suggestions into future research endeavours has the potential to broaden and improve our understanding of multimodal communication in literature and art. Such study endeavours are critical for cultivating a greater awareness of the rich languages that define our cultural expressions, as well as for unearthing the varied levels of meaning that exist within the world of human creativity.

The research contributes to many areas. The study of the interplay between different semiotic modes for meaning-making firstly improves comprehension of multimodal communication and tackles the problems presented by the plethora of semiotic modes in today's technologically advanced society. Second, it explores two important mediums of expression—poetry and visual art—and highlights their intricate interactions and mutual enrichment in a multimodal setting. Thirdly, the analysis of the Visual Grammar framework's adaptability to the Pakistani context emphasises the universality or cultural specificity of analytical frameworks and advances cross-cultural understanding. Moreover, by examining the combined impact of poetry and visual art on discourse, the research closes a gap in the literature and promotes deeper scholarly understanding of the interconnections between creative communities. In the end, these contributions enhance discourse in creative circles and enable a more nuanced understanding of multimodal communication.

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Appendix-A

This appendix consists of the responses of the artist, Javeria Nabahat Amin, to the queries that I, as a researcher, asked the artist in order to understand the perspective of the artist and her process of curating a collection of multimodal art.

Did you create the paintings first or was it the other way round?

When the concept was conceived first, in some of the cases I made the painting first and then coined the poetry. In other cases, the poetry was followed by the painting. I have experienced and also feel that visual art and poetry are exactly the same in the realm of the brain. It's just that when you come up with an idea, the brain attempts to translate it in the best possible way; in various ways according to various individuals. Perhaps when my art skill and poetic skill was in equilibrium, the idea was easily translated into both. This is also called ekphrastic art - where one art form accompanies the other in order to either enhance it or supplement it. But in this particular collection there are three art forms supplementing one another. The fact that visual art and poetry have a strong correlation has been a much explored topic in the past.... Socrates had said that a painting seems to speak a lot yet maintains a majestic silence when you stand in front of it. Similarly, with poetry, the words seem to talk so intelligently yet when questioned repeat the same thing over and over again. So basically through this I wanted to reflect that for some minds the word play is just as colourful as a piece of painting.

What inspired you to work on this collection?

The inspiration for this collection stems from my relationship with the sea, which is multi-faceted. I look at the sea and find various personas. It seems to be vicious predator at one hand and a consoling friend at the other. It seems to draw you in but also wants to throw you out. There is a lot of composure in the sea and a lot of chaos at the same time. The inspiration also relates to the fact that Pakistan's sea forms the 5th province of Pakistan and is the largest out of all the provinces. Yet the most underrated. So I particularly wanted to highlight the maritime culture which is very critical to Pakistan, as it brings to light various job opportunities, tourism sector, research and development amongst other things. The third reason I wanted to do this was to unite different areas of art and therefore people. To bridge the gap between conventional painting, poetry

and digital art. So different communities can work together which will definitely reap good results.

Do you think your work is influenced by the culture you have grown up in?

I grew up in Dubai, UAE. So my affiliation with the sea is deep-rooted. I believe the cultural shades definitely show up in my work. In Dubai I experienced a culture of tolerance, unity and the drive to innovate. At home, my parents endorsed the culture of multitasking and to never let failure feel like a conclusion.

What role has technology played in your art?

Technology is the need of the time. Instead of completely abandoning the conventional and going absolutely techno, it provides a different flavour by bringing them together. The reason I chose Augmented Reality instead of Virtual Reality is because AR maintains a person's contact with the environment. Therefore it promotes human interaction which is very important while experiencing art. AR is also user-friendly as it can be operated with any smartphone or tablet and does not require any special equipment.

Do you think Pakistani audience reacted differently to your work? What was the view of international and foreign viewers that consumed your art?

The reaction has been the same of Pakistani and international audience. The most common phrase that I have come across is that 'I have never seen something like this'. The reaction is of awe, joy and eagerness. There has always been excitement and a positive response to viewing the art. People have always returned with more friends and family to show them.

Do you think the three modes written, visual and AR together aid the meaning making process of the viewers?

The more sensory information provided, the better will be its cognitive processing. These three modes tweak various areas of the brain and therefore it is a much more stimulating process. For many people words are as colourful as a painting. For others the painting itself is more connecting. And for the third type of audience, the interaction with the painting through AR is more interesting. Therefore by integrating the three art

forms a wider audience is targeted and it can be an immersive experience for anyone who views it. *Socrates had said, "You know, Phaedrus, that is the strange thing about writing, which makes it truly correspond to painting. The painter's products stand before us as though they were alive. But if you question them, they maintain a most majestic silence. It is the same with written words. They seem to talk to you as though they were intelligent, but if you ask them anything about what they say from a desire to be instructed they go on telling just the same thing forever."* Challenging the former part of the saying, AR therefore breaks that silence of the painting. As for the latter part of the saying, the words in conjunction with the painting will continue to provide multiple perspectives.

Do you think viewing a poem and its corresponding painting separately would give a different meaning to the respective painting and poem?

Separately they can have a different connotation but together they have a beautiful synergistic effect. For people appreciative of poetry it can actually feel as exciting as fireworks in the mind.

Is your work (the poems) guided by any presence of binary oppositions? For example, Man vs God.

In some cases, the binary oppositions are the focus. But in other cases, they are secondary to another key perspective.

In the poem; 'The Fleet'

To sail the sea,
 Man devised the ship,
 To love the sea,
 Man resorted to courage.

Here man is the subject and sea is the setting. A contrast and relation has been set between ship and courage. The ship is a gigantic metal structure that sails forward into the crashing waves, likewise is courage out of all other human characteristics. A second contrast and relation is between love and sail. For loving someone or something is similar to sailing. As a ship sails through smooth or turbulent waters regardless,

similarly in love one is willing to go to any lengths. A third contrast and relation is set between devised and resorted. Necessity leads to invention. To sail the sea was a necessity of man; to explore the sea and its resources. Perhaps even driven by curiosity. But one resorts to something out of helplessness or when there is no other option. So man did go to the sea out of necessity but was helpless in falling in love with it. Therefore man had no other option but to resort to courage. Because sailing the seas, facing the storms, and being in constant danger is a herculean feat. A binary opposition exists in the form of Man Vs Sea. For in love man has the tendency of inviting the greatest of challenges and thrives in accomplishing it. This love is not specific though. It can be between two beings or between a being and an object.

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