

**Image Enabled Communication in “Think Like A Monk”: A Multimodal  
Analysis**

**A Thesis Submitted to the Department of English Education  
In Partial Fulfillment for the Master of Education in English**

**Submitted by**

**Shobha Nepal**

**Faculty of Education**

**Tribhuvan University, Kirtipur**

**Kathmandu, Nepal**

**2025**

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**2025**

**T.U. Regd. No.: 9-2-246-196-2008**

**M.Ed. Fourth Semester Examination**

**Roll No.: 7628072/076**

**Date of Approval of**

**Thesis Proposal: 30/04/2024**

**Thesis Submission: 04/12/2024**

### **Declaration**

I, hereby, declare to the best of my knowledge that this thesis is original; no part of it was earlier submitted for the candidature of research degree to any university.

Date: 04/12/2024

.....

Shobha Nepal

### **Recommendation for Acceptance**

This is to certify that **Mrs. Shobha Nepal** has prepared this thesis entitled **Image Enabled Communication in “Think Like A Monk”: A Multimodal Analysis** under my guidance and supervision.

I recommend this thesis for acceptance.

Date: 04/12/2024

.....

**Mr. Resham Acharya (Supervisor)**

Teaching Assistant

Department of English Education

Faculty of Education

T.U. Kirtipur, Kathmandu, Nepal

**Recommendation for Evaluation**

This thesis has been recommended for evaluation by the following **Research**

**Guidance Committee:****Signature****Dr. Gopal Prasad Pandey**

.....

Reader and Head

Chairperson

Department of English Education

Tribhuvan University, Kirtipur

**Mr. Resham Acharya (Supervisor)**

.....

Teaching Assistant

Member

Department of English Education

Tribhuvan University, Kirtipur

**Mr. Guru Prasad Poudel**

.....

Lecturer

Member

Department of English Education

Tribhuvan University, Kirtipur

Date: 30/04/2024

## Evaluation and Approval

This thesis has been evaluated and approved by the following **Thesis**

### Evaluation and Approval Committee:

#### Signature

**Dr. Gopal Prasad Pandey**

.....

Reader and Head

Chairperson

Department of English Education

Tribhuvan University, Kirtipur

**Dr. Lok Raj Regmi**

.....

Associate Professor

Expert

Department of English Education

Mahendra Ratna Campus, Tahachal, Kathmandu

**Mr. Resham Acharya (Supervisor)**

.....

Teaching Assistant

Member

Department of English Education

Tribhuvan University, Kirtipur

Date: 19/01/2025

**Dedication**

*Dedicated to*

*My beloved kids who have compromised a lot of their quality time with their mother  
(me) during my Master's study and this thesis journey.*

## Acknowledgments

First of all, I would like to express my deepest gratitude to my thesis supervisor **Mr. Resham Acharya**, Teaching Assistant, Department of English Education. I am grateful for his encouragement, continuous support and his constructive feedback, suggestions and advice from the very beginning to the end of this thesis.

Similarly, I would like to express my gratitude to **Dr. Gopal Prasad Pandey**, Reader and Head of the Department of English Education for his constructive feedback and suggestions during proposal viva. I must be thankful for his inspirational encouragement to complete this thesis.

I would like to express my heartiest gratitude to **Dr. Lok Raj Regmi**, Associate Professor at Mahendra Ratna Campus, Tahachal, Kathmandu for his constructive feedback during thesis viva. I am very thankful for his comments going through line by line which gave me a chance to correct my every mistake and error.

I would like to express my heartiest gratitude to **Mr. Guru Prasad Poudel**, Lecturer at Department of English Education. I am very thankful for his constructive feedback during proposal viva. His appreciation and warm welcome for my topic, his encouragement for conducting research, his kind cooperative behavior, his support for collecting related literature and continuous guidance till the end of this thesis is highly appreciated without which my thesis would not be like what it is today. I am indebted to him for helping me to choose the right track to complete this work.

I am also thankful to **Dr. Hari Maya Sharma**, Lecturer at Department of English Education for helping me to collect related literature and her encouragement for conducting this thesis.

Likewise, I would like to express my gratitude to all my respected **Gurus and Gurumas** of the Department of English Education for their encouragement and suggestions during my thesis journey. I am also grateful with administrative staff **Mrs. Madhava Khanal** for her administrative guidance, help and kind responses.

I am indebted to my dear parents, husband, kids, siblings and all family members for their encouragement and support during my Master's journey. I am also thankful to my nephew Diwas Ghimire and Dynamic Photocopy, Kirtipur for their technical support for preparing a hard copy of this thesis.

**Shobha Nepal**

## Abstract

The thesis entitled “Image Enabled Communication in ‘Think Like A Monk’: A Multimodal Analysis” aimed to find out the modes used for communication as a single communicative act in the cover page and the “images with writing” to make meaning in an inspirational book “Think Like A Monk” and analyze them critically. To carry out this research, multimodal perspectives of CDA under qualitative research design were used. The samples “images with writing” were taken purposefully from the selected book. Observation was the tool for data collection. The results of the analysis were presented thematically. The study showed that different modes like writing language/verbal like nouns, verbs, rhetorical devices, personal pronouns, imperatives and gerunds and visuals like picture, color, symbol, computer drawn images, stylistic typography and geometrical shapes were used in the selected book to communicate messages. Different modes were used together in a single communicative act to communicate messages more effectively. In the majority of the images, modes were interdependent to express complete meaning/message. Some modes in some images were capable enough to communicate meaning individually but seemed more effective when they were combined with other modes.

This study consists of five chapters. Chapter one deals with the background of the study, statement of the problem, objectives of the study, research questions, significance of the study, delimitations of the study and operational definitions of the key terms. Chapter two consists of review of theoretical and empirical literature, implication of the study, and conceptual framework. Similarly, chapter three consists of design and method of the study, population, sample and sampling strategies, research tools, sources of data, data collection procedure and ethical considerations. Chapter four includes analysis of the data and interpretation of the results. Likewise,

chapter five comprises the conclusion and recommendations of the study. References and Appendices are kept at the last part of the study.

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### **List of Abbreviations**

CDA: Critical Discourse Analysis

ELT: English Language Teaching

GURT: Georgetown University Round Table on languages and linguistics

MCDA: Multimodal Critical Discourse Analysis

MDA: Multimodal Discourse Analysis

MIA: Multimodal Interaction Analysis

SFL: Systemic Functional Linguistics

## **Chapter I**

### **Introduction**

This study is on “Image Enabled Communication in “Think Like A Monk”: A Multimodal Analysis”. This chapter includes background of the study, statement of the problem, objectives of the study, research questions, significance of the study, delimitations of the study and operational definition of the key terms.

#### **Background of the Study**

Communication is the expression of ideas, thoughts, or sharing knowledge, wisdom or information among people through different modes. People communicate with different modes of communication like verbal, nonverbal and visual. Such modes of communication have different potentials to convey messages and information. Verbal mode of communication follows the linguistic aspects of communication either in speech or in writing. Visual mode consists of images, computer drawn pictures, photographs, signs, symbols, 3D images, sounds, music, gesture, gaze, body-language etc. which are also capable of creating meaning. The use of visual modes along with other modes is increased in every discipline of today’s society. According to Kress (2010, p.32), “Communication is multimodal: by speech at times, as spoken comment, as instruction or request; by gaze; by actions- passing an instrument, reaching out for an instrument; by touch”. Effective communication plays a vital role in creating good rapport with family members, community people, office staff, teachers, students, friends, viewers, audiences, listeners and readers. For effective communication, we must become capable of choosing appropriate modes of communication. For example, we must use polite and relevant language related to text and context, give good facial expressions, gestures and posture while giving presentations to our colleagues about our research paper.

Written (language) mode was very prominent and images were used as illustrations only in textbooks and other books of literature in the past but nowadays we see maximum use of images in textbooks of school and other literary books as well to make meaning integrating with other modes. In recent years, we see the integration of different modes in different fields and disciplines. Multiple modes (gesture, gaze, image, writing, color, picture, 3D images and moving images) are used in speech and writing in every field like business, media, medical etc. and the same is true in the field of education and pedagogy as well. We see the use of multiple modes everywhere. The field of media is filled with different modes like images, writing, color, pictures, moving images etc. We see more use of images in the textbooks of schools these days than in the past. Regarding this, Kress (2010, p.47) shows a result of a research project which is about the increasing use of images in textbooks of English, Science and Mathematics over a period about seventy years from the mid.1930s to 2005. In the beginning there were virtually no images at all, 0.03 images per page in English, and it gradually grew up to 0.54 images per page in 1980s and 0.74 images per page in the very early 2000s. In comparison to Science and Mathematics, the number for English was very low. The average number of images in Science and Mathematics between 1930 and 2005 were from 0.64 to 3.37 per page and 2.95- 8.71 per page respectively.

Not just in textbooks, we see the use of other modes in a prominent way except language only in literary books like poetry, stories for children, inspirational books of different professions, spirituality and life skills. I have seen the use of multimodality in a financial book “Rich Dad Poor Dad” and a spiritual inspirational book “Think Like A Monk” among the books I have read. As my interest is growing in spirituality and discourse studies daily, I wanted to study and explore the modes

and their meaning making potentials used in an inspirational book “Think Like A Monk” by Jay Shetty from multimodal discourse analysis.

### **Statement of the Problem**

Communication is both verbal and visual. Many research works have been done in verbal mode of communication, but we find very little research works in visual communication which are also from foreign contexts. Though the use of visual mode is increasing in the field of education and pedagogy, there are not enough research works related to visual modes of communication and their ability to make meaning and their potential of meaning making individually and jointly with other modes. So, I would like to study on it.

The use of other modes except verbal mode in communication in different fields like print media, online media, social media, different search engines of websites, education, health, engineering, pedagogy is increased but research about such fields is very little. To find out the meaning-making potential of such modes and their effectiveness in communication, many research works should be carried out. Due to least research works related to this subject, this is the very necessary area of research in today’s ICT based communicative world where other visual modes like 3D images, images, color, numbers, gestures, gaze, pictures, symbols, typography, graphic design and signs are dominantly used.

Existing research works related to multimodality and visual communication are also related to some online soft drink advertisements, poetry book cover, college’s magazine, documentary etc. but I could not find any research works related to inspirational genre of literature which is one of the essential genres of today’s chaotic world. So, I have chosen an inspirational genre “Think Like A Monk” where multiple modes are used to communicate meaning. This study tried to find out the multiple

modes used to communicate messages in the selected inspirational genre “Think Like A Monk”. Multiple modes used in the book and their meaning making capabilities have been analyzed critically.

I went to Japan in 2011. When I went there, I had not studied the Japanese language properly. As a result, I faced problems while working there. Then I started to create meanings through images, pictures, numbers, colors and gestures of people and I realized that we could create meanings for communication except language only. For instance, I used to distinguish trains to my work and home from color, station numbers, and restrooms from images of blue or pink. I used to buy food items looking at the images in the package though I could not read Japanese Khanji fonts. Let’s take an instance of our own country these days that if we see vehicles like buses and vans with yellow color, we become sure that they are related to school and colleges. Though I was encountered with such experiences and realized that other modes of communication except language can create meaning, I did not know such things come under Multimodal CDA at that time. When I studied the subject Critical Discourse Analysis (CDA), I really got interested in it and planned to study about other modes (picture, image, color, gesture, gaze) of communication beyond language under my research study. My inclination towards spirituality, self-help genres of literature and multimodality in communication lead me to this research study.

### **Objectives of the Study**

This research had the following objectives.

- a) To find out the modes used for communication as a single communicative act in the cover page of the self-help/inspirational book “Think Like A Monk” and analyze them critically.

- b) To find out the “images with writing as a single communicative act” to make meaning in the self-help/inspirational book “Think Like A Monk” and critically examine the meaning expressed by those images.
- c) To suggest some pedagogical implications.

### **Research Questions**

The following were the research questions of this study.

- a) What different modes of communication are used in the self-help book “Think Like A Monk”?
- b) What sort of meaning is expressed by multiple modes used in “Think Like A Monk”?

### **Significance of the Study**

As this study aimed to view an inspirational book from Multimodal Critical Discourse Analysis (MCDA), it would be helpful for those who are interested in inspirational genre and multimodality because this study was based on an inspirational genre and multiple modes used in it. It would be an instance for both experienced and novice researchers those who have interest in MCDA because it provides them the guidance for conducting research related to multimodality. It would give insights to the general readers of literature to view genres from multimodal perspectives rather than just analyzing it from mono-modality. It would be helpful for English Language Teaching (ELT) practitioners to apply multimodal techniques in their daily practice by providing insights related to multiple modes for making meaning for communication, their importance in today’s world, and their different roles to create meaning.

## **Delimitations of the Study**

The following were the delimitations of the study:

- a) This study was based on the self-help book “Think Like A Monk”.
- b) It was analyzed from multimodal perspectives.
- c) Only selected “images with writing and different modes used together as a single communicative act” and representative meaning were studied in a critical sense.

## **Operational Definition of the Key Terms**

This section includes the definition of the key terms used in this paper.

**Inspirational Book:** It is a kind of book which has the ability to inspire people to do something good for themselves if they are willing to change for good.

**Think Like A Monk:** It is a name of an inspirational book which I have selected to collect data for analysis for my study. It is written and published by a former monk, author and viral video creator Jay Shetty. The author has collected many inspirational quotes and exercises in “try this section” of the book from Bhagavad Geeta, famous people around the spiritual world and other religious books which are very useful to read and practice in our daily basis to keep our mind calm and peaceful. This book is really helpful to those who are interested in spirituality and those who want peace in their life. It inspires people to get contentment through service to others.

**Multimodal Analysis:** It is a process of analyzing multimodal text (text with verbal, nonverbal and visual modes) using qualitative data. Modes like verbal (nouns, verbs, rhetorical devices) and visual (image, picture, 3D images, gesture, posture, gaze, color, typography) are analyzed. All modes are given equal importance and studied deeply to find out their distinct meaning making capacity.

**Image:** It is a visual representation of external form of a person, animal, thing or product which is used to make meaning for communication. It is one of the modes of visual communication. It depicts the meaning. Images are represented through photography, painting and sculpturing.

**Writing:** It is an organization of words to make meaning for communication.

## **Chapter II**

### **Review of Related Literature and Conceptual Framework**

Reviewing literature is the fundamental task in any kind of research. It provides a clear way for the researcher for his/her research. After reviewing the literature, a researcher can find out research gaps in his/her researched area, finds out what s/he should do and should not do in his /her research. So, reviewing literature is very essential for any kind of research.

### **Review of Theoretical Literature**

Theoretical literature helps the researchers to create a roadmap for any kind of research. It helps to find out the answers of the questions like how to conduct related research, what should be studied, what should be done and what should not be done. It provides the theoretical basis for the study. It helps to create a conceptual framework of the study. It provides vision to create limitations and make their study specific.

### ***Overview of the Inspirational Book “Think Like A Monk”***

“Think Like A Monk” is a self- help/inspirational book, written by Jay Shetty. It was published in 2020. It was published by various publications of London, USA and India. Jay Shetty is a very famous name in the world of web and internet. He is a viral video creator, podcaster, life coach and author of other two books; “8 rules of love” & “Jay Shetty’s Quotes”. He was born on September 6,1987 in London, UK. His parents were Indian. In 2017, he was named in Forbes 30 under 30 for being a game changer in the world of media. His main aim is to make wisdom go viral throughout the world. He is a former monk. He stayed at different ashrams in India for three years as a monk wearing robes and shaving heads. He was inspired by the speech of another famous monk from India, Gaur Gopal Das. This book is about how

monks and other great people think in different life situations and how our thinking impacts in what we do in our life.

Jay Shetty, in his book “Think Like a Monk”, has shared wisdom which he learnt through his normal and monk periods of his life. For one who is willing to read an inspirational book, this can be a great recommendation. It can help readers to train their minds for ‘peace’ and ‘purpose’ every day. The readers can learn various wisdom from eastern philosophy specially Hinduism and Buddhism. He has discussed about the eternal wisdom of Bhagavad Gita, Veda time and again in book. He has also shared the famous quotes of religious genres and monks. He has shared scientifically proven facts about happiness and calmness of the mental states of Rimpoche.

The way he has divided the whole book into different parts and shared knowledge theoretically and practically is very praiseworthy. He has asked and appealed to everyone to start thinking like monks living in this modern chaotic world and given techniques and practical tips as Try This activity. In “Try This” section, he has given practical tips of visualization techniques, meditation techniques, awareness raising techniques etc. In the introduction section, he has differentiated between ‘Monkey Mind’ and ‘Monk Mind’. Some features of monkey mind are overwhelmed by multiple branches, complains, compares and criticizes, overthinks and procrastinates, distracts by small things, short-term gratification, demanding and entitled, changes on a whim etc. Likewise, some features of monk mind are focused on the root of the issue, compassionate, caring, collaborative, analyzes and articulates, disciplined, long-term gain, enthusiastic, determined, patient, commits to a mission, vision or a goal etc.

The author has divided this book into three parts; Let Go, Grow and Give. Then he gave a topic ‘Chant’ in meditation. Then conclusion, appendix (questionnaire

for Vedic personality test), acknowledgements, author's note, notes, next steps and index are given serially. The author has presented things and experiences very beautifully. In 'Let Go' section, he has discussed about various negative energies, negative behaviors of people, types of negative people etc. with which we are attached. He has discussed things under four subheadings: Identity, Negativity, Fear and Intentions. He has discussed various ways and ideas to find out who we are? how to become aware of negative thoughts roaming in our mind, how to deal with fear and what sorts of intentions should we have. He has given a fantastic idea to reverse our internal negative. According to him, 'to purify our thoughts, monks talk about the process of awareness, addressing and amending' but he remembers this as spot, stop, swap. Spot is a feeling or issue, stop to understand what it is, swap in a new way of processing. Beyond this he has discussed the importance of forgiveness for our own mental wellbeing and other many more things.

In part second 'Grow', he has discussed the purpose of our life. According to him 'Dharma = Passion + Expertise+ Usefulness'. He has discussed dharma profiles, the mind (conscious and the stubborn subconscious), ego comparing with self-esteem etc. For growing, we must observe and accept our weaknesses and strengths and workout on our daily basis. It is like, we must feed good food for a healthy body, we must feed good information for our mental well-being and peace.

In part third 'Give', the author has discussed gratitude, relationships, service etc. in detail with some practical tips. He has further discussed the benefits of being grateful for all we have, our duties and devotion in our relationships, the way of serving from our own state, levels and professions.

The author has used his own picture in the cover page. He has used different images with writing, stylistic fonts, texts in boxes inside the book. He has used grey

colored background for ‘Try This’ section in which he has given practical works for readers to practice. He has used multiple modes to make meaning in this book. As he is British- Indian writer, we see cultures from both India and UK in his expressions of experiences and learnings. Some readers’ perceptions towards the book are given at both sides of cover. Regarding the book, Robin Sharma, one of the best-selling authors of “The Monk Who Sold His Ferrari” and “The 5AM Club” said “A master work on how the great ones think, live and serve at the highest level. This book will help millions of human beings rise”.

### ***Origin of Multimodality***

Iedema (2003), in his article “Multimodality, resemiotization: extending the analysis of discourse as multi-semiotic practice” aimed to trace out the development of multimodal discourse analysis and advanced a complementary perspective to that of multimodality: resemiotization which means to provide the analytical means for tracing how semiotics are translated from one into the other as social processes unfold and asking why these semiotics are mobilized to do certain things at certain times. The author has drawn on a variety of empirical data to exemplify his two perspectives on visual communication and analysis. He has discussed the historical development of multimodality and resemiotization from discourse analysis to multimodality. He has discussed the notable works of Kress and van Leeuwen, Kress and Ogborn, Halliday, Berry, Hymes Coulthard, Van Dijk etc.

Iedema has given two examples of visual communication in which iMac manual for turning on and off the Macintosh computer and iMac installation text for installing the Macintosh. In the first manual, language is ideal or prominent where images are less dominant and in the second one images are ideal or prominent and language is less dominant. He has contrasted between the two guiding manuals for

using the different models of Macintosh where dominant modes are different. He has shown how Macintosh has changed its information delivering style from book-shaped manual towards manual as fold-out brochure. This shows about the resemiotization of semiotic modes in discourse. He further discussed about the resemiotization according to past to present changes in the modes / resources in making meaning. He discussed about the changes and development in multimodality according to the technological development. He has discussed about the roles and importance of multimodality and resemiotization in making meaning.

Le Vine and Scollon (2004), the editors of the “Discourse and Technology Multimodal Discourse Analysis” volume selected the papers related to discourse, technology and multimodality. In this volume, they have compiled seventeen different papers by different scholars from the 2002 Georgetown University Round Table on languages and linguistics which is also known as GURT. The title of the volume itself was the theme of the groundbreaking conference of GURT. More than one hundred presentations and seven plenary addresses were given in the conference. The editors have also prepared their paper entitled “Multimodal Discourse Analysis as the Confluence of Discourse and Technology”. In this paper, they have shed light on their purpose on preparing the volume with the selected papers from GURT 2002. They have discussed about the contribution of different scholars in different themes and sub themes of linguistic and discourse along with the technology. They have taken GURT 2002 as a multimodal discourse as it has used different modes of communication along with recent technological changes for its preparation and presentation.

Le vine and Scollon have listed multiple threads of the discourse at GURT 2002. They have well presented the central five themes of the conference. “Why should we study discourse and technology and multimodal discourse analysis?” The

role of the web in discourse analysis, multimodal discourse analysis in studies of social actions and interactions, multimodal discourse analysis in educational social interactions and the use of MMDA in doing our analyses in workplaces are the major five themes under which they have discussed in brief about the contributors. They have discussed about the issues also raised by new technology like audio video recordings. They have questioned like “Do we have, or can we develop the technology needed to record the behavior of others? The primary question is: what rights does an academic researcher have in relationship to and in negotiation with her or his subjects of study?” etc.

Norris (2004), in her essay “Multimodal Discourse Analysis: A conceptual Framework”, introduces a multimodal framework for discourse analysis. She has focused on the real time actions of social actors for interaction with the help of her video camera for data analysis. She constantly studied about a German lady Sandra and Anna’s family. She has given instance of Sandra choosing CD in CDs shop and has shown her use of multiple modes of communication. She has highlighted Sandra’s gaze, posture, head movement, gesture, spoken language, music and layout. She has talked about the embodied modes of communication like gaze, gesture, spoken utterances, head movement, posture and disembodied modes of communication like background music, layout, listening to recorded music or reading magazines.

Norris further explains foreground, mid-ground and background continuum related to the context of Anna’s apartment where Sandra visited. Sandra is taking Katie in her left arm sitting on a chair and resting her right elbow on the dining table taking pen in her right hand. There are four boys playing in the great room, Anna is making list of some food items to buy, and they are interacting with each other. Norris categorized the interaction in different four levels according to the awareness/

attention level of Sandra. She has taken Sandra's joking with Anna and Robert as foreground interaction, interaction with Katie as mid-ground interaction, attention towards other boys in the room as a relative position between mid-ground and background interaction and visiting to Anna's apartment as background continuum. She explained about modal density on the basis of higher-level actions of Sandra in Anna's apartment. According to her, there is prominent roles of lower-level actions in performing higher-level actions. Modal of density of communication depends on our awareness/ attention and our involvement in different actions. The higher we are aware, modal density is higher and modal density decreases when our awareness decreases.

Kress (2010) discusses the multi- modality as a really simple act of using multiple modes to communicate meaning. He has introduced multiple modes like image, writing, color, number, moving images, gestures, sound. He has given examples of daily life situations of different information of car parks of supermarkets in town where different modes (images, writing and color) are used to give direction towards car parking. He further discusses about the importance of all modes to convey meaning as fast as possible to the drivers towards the car park.

Ledin and Machin (2018) discuss the origin of multi-modality in linguistics. They talk about the most important two books among a handful of very different books which are created as founding the field of multimodality. Those two books are Kress and van Leeuwen's *Reading Images* (1996) and O'Toole's *The Language of Displayed Art* (1994). According to the writers, the two books are greatly influenced by the work of Michael Halliday (1978) where emphasis was on the social use of language. Use of multiple modes for meaning making for communication are introduced in the work of Kress & van Leeuwen and O'Toole. According to authors,

the two books extended the social interpretation of language and its meanings to different aspects of visual communication. *Reading Images* was greatly influenced by the systemic part of Halliday's work and the Marxist linguist Voloshinov (1973). *The Language of Displayed Art* is different because it was influenced by the same systemic part of Halliday's work but gave less emphasis on power. These books have been highly influential in linguistics. *Reading Images* is one of the widely read and referenced book. After the publications of these books, several strands of multimodality have emerged.

Ledin and Machin have further discussed the cognitive approach of Forceville (1996) which is another strand in multi-modality. This approach studies about 'how visual metaphors, in film, advertising and cartoons, for example, as with metaphors in language can be used to shape perceptions of particular phenomenon.' Interactional Analysis developed through the work of Scollon and Scollon (2004) is another strand of multi-modality discussed in the work of Ledin and Machin. It is a form of ethnographic work which draws attention to the way of making meaning with different semiotic resources like language, gesture and posture in relation to context, proximity and rich cues in the environment.

Ledin and Machin (2019) prepare a journal article entitled "Doing critical discourse studies with multimodality: from meta functions to materiality". It was on the basis of the principles of a theory of language called Systemic Functional Linguistics (SFL). SFL by Halliday is the basis of multimodality. In this paper, the authors have assessed the core principles taken from SFL into multimodality. According to the authors, SFL has a narrow notion of 'text' and a weak notion of 'context' and they tried to show how they can address such problems to deal with what they call the 'materiality' of multimodal communication. They have described

multimodality as a grand theory. On the basis of the argument drawn from Halliday and Mathiesen (2014), they have stated that ‘analysis should start from Halliday’s meta functions in order to establish the underlying system /grammar of any instance of communication. This would apply to photographs, food-packaging, a webpage or a film’. They have discussed three meta functions in simple terms and given SFL’s view of the text as a realization of a context of situation in table which is taken from Halliday and Hasan, 1989. Situations are given in left hand side and the texts in right hand side. Field, Tenor and Mode of discourse are given in left column, and they are realized by experiential, interpersonal and textual meanings which are given in right column respectively.

Ledin and Machin (2019) have given instances of two visual modes; a photograph related to war and picture of shampoo and body wash bottles from two different brands related to female and male respectively. They further discuss about the context, system and choices. They have again cited SFL diagrams for stratification from two different sources. They have further discussed about the canons of use of SFL in different modes of communication beyond language. According to them, multimodality built around SFL have become hugely inspiring and have transformed the landscape of visual communication analysis.

### ***Multimodality***

Kress (2010) has discussed the use of multiple modes which are combined together to make meaning in his book “Multimodality, A Social Semiotic Approach to Contemporary Communication”. He has given examples of directions to car parks of different supermarkets where multiple modes like image, writing and color are used. He has also given examples of sign maker’s signs, passport photo, posed photo, immigration stamps of departure and arrival, architectural buildings which can create

meanings. Kress is interested in finding out the grammar of visual materials. He has also discussed the different ways of interpretation of the people for the same activities of visiting museum using visual means. He has given instances of school level science books of the past and contemporary situations where the use of image is different. In the past images were used only in giving examples but later on they are started to be used as meaning makers in place of language.

“Multimodal discourse analysis (MDA) is an emerging paradigm in discourse studies which extends the study of language per se to the study of language in combination with other resources such as images, scientific symbolism, gesture, action, music and sound.” O’Halloran (2011, p.1). According to him, MDA is referred to as ‘Multimodality’, ‘Multimodal analysis’, ‘Multimodal semiotics’, and ‘Multimodal studies.’ He has further introduced different resources/ modes like language, image, music, gesture and architecture and different sensory modalities like visual, auditory, tactile, olfactory, gustatory, kinesthetic etc. which are used in multimodal texts. The author has discussed about the different research works of different scholars of multimodality inside the paper like the work of Halliday (1978), Iedema (2001,2003), van Leeuwen (2008), Jewitt (2009) etc. He has also discussed about the contribution of Gunther Kress and van Leeuwen and O Toole for providing foundations for multimodal research. He has further discussed about the theoretical and analytical issues in MDA.

Mainly, O’Halloran has considered three issues. They are: modeling semiotic resources which are fundamentally different to language, modeling and analyzing inter-semiotic expansions of meaning as semiotic choices integrate in multimodal phenomena and modeling and analyzing the resemiotization of multimodal phenomena as social practices unfold. He has also presented a sample of MDA text

analysis of ‘Leaked Cabinet Documents’. He has presented the shots of different body postures, gestures, gaze of the speaker to analyze text from multimodal perspectives. He has also presented information in table to read about gaze and kinetic action by (Tan, 2005, p.45) and camera angle, camera movement, and visual frame table of (Tan,2009, p.179) which are very helpful to read pictures thoroughly.

Norris (2021), in her article “Multimodal (Inter)action Analysis in a Nutshell: Philosophy, Theory, Method and Methodology” has presented a concise introduction of multimodal (inter)action analysis (MIA) which began to be developed in the early 2000s for visual qualitative research which is now grown into a fully-fledged research framework including multimodal philosophy, theory, method and methodology for the study of human action, interaction and identity. According to the author, MIA has become possible due to technological advances, and it is specially connected with video-based data, and it can also be used to analyze other types of data from interviews, images and chats to diaries. She has given different five phases of this framework (MIA). She has kept four phases under method and fifth/ last phase under methodology. And again, she has separated phase I and II in data collection, phase III and IV in transcription and phase V in Analysis. She has mentioned about the necessity of technology along with the table with different phases of MIA.

### ***Multimodal Analysis***

Multimodal analysis refers to a process of analyzing different semiotic modes such as verbal (speech and writing) and visual (images, color, gestures, gaze, moving images, typography) etc. in a qualitative research design. While analyzing multimodal data, the researchers analyze the qualitative data deeply to find out their different and distinct potential of meaning making. Multimodal analysis views all modes as special as language to make meaning. All modes are analyzed without any biased thoughts.

Bezemer and Jewitt (2010) prepare a chapter entitled “Multimodal Analysis: Key issues” for a volume ‘Research Methods in Linguistics’. The authors discuss the different modes of communication used together to make meaning beyond language such as speech, gesture, gaze, image and writing. They have organized the chapter in different topics; social linguistic approaches to multimodality, a social semiotic approach to multimodality, analytical framework for analyzing multimodal representation and communication, examples of application of framework and potentials and limitations of multimodal analysis. They have introduced different social linguistic approaches at first. Then, they have discussed about a social semiotic approach to multimodality. Here, they have discussed about the three theoretical assumptions which are central to social semiotic approach. Here, they have made assumptions on the basis of the works of Kress 2009; van Leeuwen,2005, Halliday,1978, Gibson (1977), Kress and van Leeuwen (1996), Martinec (2000) and van Leeuwen (1999) which contributed a lot to multimodality. Then, they have discussed about the steps of collecting and analyzing multimodal data. Step one is ‘collecting and logging data. Step two is for viewing data, step three is sampling data and step four is transcribing and analyzing data’. Then, they have presented a description of a multimodal analysis entitled “Speech in a multimodal world: A social semiotic study of classroom interaction”. It is a case study which is drawn from the research project ‘The production of school English’ (Kress et.al., 2005), set in London. Project data included teacher and student interviews, video recordings and observation of half-term topic units of nine teachers in three London schools. The researchers have analyzed spoken discourse along with different modes like gaze, gesture, body posture, movement, spatiality, talk, writing/ diagram, the teacher’s

interaction with the textbook. They discussed about the findings and meanings created through different modes.

The authors again discuss about another example of research work which is related to written discourse entitled “Writing in a multimodal world: A social semiotic study of learning resources”. In this example, they have described about two figures from 1934 and 2002. They have described the modes used in figures from two different periods of time. Layout of pages, pictures, images, painting etc. are described here. They have compared figures on the basis of the layout, organization of modes and their meaning making potentials. Then, at last, they have discussed about the potentials and limitations of multimodal research. They have considered multimodality as an eclectic approach.

D’ Angelo and Marino (2024) conduct a research paper entitled “Multimodal Analysis”. In this paper, the authors have introduced the approach and definition of genre. They have introduced the terms multimodality, mode, genre-based research etc. They have further discussed such terms on the basis of works of scholars like Kress, van Leeuwen, Jewitt, Halliday and others. They have discussed about the linguists like Saussure, Jakobson etc. who gave more emphasis on language and written form of language and other semioticians like Goodwin, Kress, van Leeuwen etc. who advocated the importance of non-verbal and visual modes of communication as important as the verbal (language) mode. The authors have discussed multimodality and frameworks for multimodal analysis. They have discussed three approaches to multimodality. They are Systemic Functional Multimodal Discourse Analysis (SF-MDA), Social Semiotics Multimodal Analysis and Multimodal Corpus Analysis (MCA). After discussing briefly these three approaches, the authors have given example studies. Then, they have discussed the issues and challenges quoting Jewitt et

al (2016) as ‘there is no “right” or “best” approach to multimodality’. They have discussed the broad nature of multimodality which demands many labors from researchers and consumes more time of researchers. They have presented a paper conducted by Bezemer and Kress (2016) in study-in- focus section and have shared their views regarding the paper. They have also discussed future research directions discussing about the changing nature of modes used in social media platforms, videos and other genres of communication which changes according to time.

### ***Multimodal Critical Discourse Analysis (MCDA)***

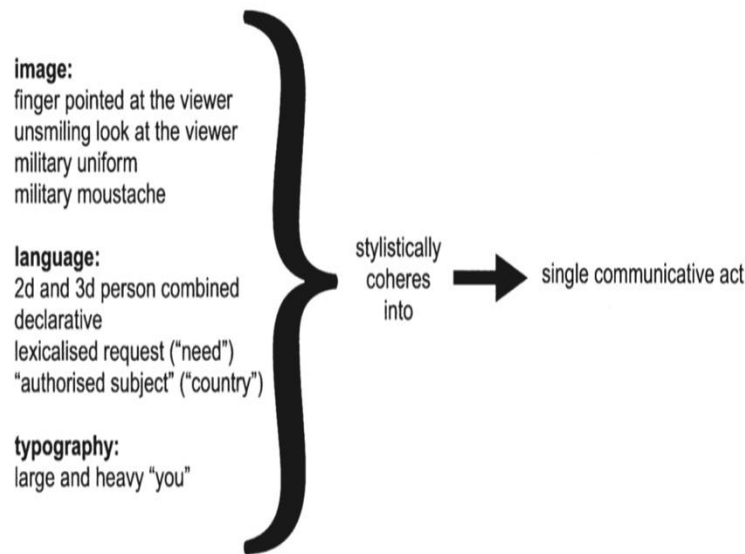
It is an approach to CDA which advocates the use of multiple modes together to make meaning. There are many scholars who contributed for the development of MCDA. Among many, Theo van Leeuwen and Gunther Kress are two prominent figures. MAK Halliday is also renowned for his famous work Systematic Functional Linguistics (SFL) through which he introduced three meta functions (ideational, interpersonal and textual) of language which became the basis for all the pioneers of multimodality. Gunther Kress is also influenced by the ideas of Halliday regarding multimodal social semiotics. *Multimodality A Social Semiotic Approach to Contemporary Communication of Gunther Kress and SPEECH, MUSIC, SOUND of Theo van Leeuwen* are notable works in Multimodal Discourse Analysis (MDA). Their joint work “Reading Images, The Grammar of Visual Design” which was published in 1996, 2006 is an important work in multimodality. David Machin and Andrea Mayr are also contributing for the development of MCDA.

“Ten Reasons Why Linguists Should Pay Attention to Visual Communication” is one of the very influential works by Theo van Leeuwen related to multimodality which is included in a volume “Discourse and Technology Multimodal Discourse Analysis” of Le Vine and Scollon (2004). In this paper the author has listed out ten

important reasons for linguists to pay attention to visual communication with brief details and examples with figures as well. He has used different figures with different semiotic resources and modes integrated together to communicate meaning. He has discussed the cohesion of different modes like image, language and typography in a single communicative act. He has given examples of different typography and handcrafted art and design, arrows to show the causes or results etc. He has defined speech as performed genre and writing as inscribed genre. According to him, students of visual communication should pay their attention to linguistics and linguists should also pay their attention to visual communication. Two figures related to each other given in paper are as follows:



■ Figure 2.1. Kitchener Recruitment Poster (1914).



■ **Figure 2.2.** Coherence of Image, Language, and Typography into a Single Communicative Act.

Source: van Leeuwen (2004), (p. 8)

Above two figures are related to each other. Figure 2 is the explanation of figure 1. This provides us the guide to read multimodal discourse where different modes are used together to make meaning.

### ***Reading Images The Grammar of Visual Design***

The work of multimodal analysis has been influenced by the work of Kress and Leeuwen (1996 & 2006) which have brought a new perspective in the field of communication to look towards the modes of communication. The first edition of their work was published in 1996. Due to their growing knowledge towards multimodality, semiotic resources, and visual modes, suggestions from colleagues, fellow researchers and criticism of critics, they again made some improvements and added some new concepts in their second edition of the book in 2006. The second edition of the book is reviewed here.

Kress and van Leeuwen (2006), in their second edition of "Reading Images The Grammar of Visual Design" have discussed the elements of visual grammar which is culturally specific. According to the authors, grammar of visual design is

local in nature but not 'universal'. The grammar of visual modes may vary culturally. They have divided the book into nine different chapters from the history of language and semiotic landscape to the status of visual modes till the date of writing the book. They have admitted that their inspiration to start their book came from Halliday's systemic functional grammar. They have tried to give clear concept and variation between linguistic and visual grammar. They have discussed the contribution of Prague school and Paris school for starting to develop social semiotics. They have given examples of different visual modes like drawings of (two-years, three-years and five-years old children and described drawings according to the understanding of the children), computer generated pictures, images, photographs, buildings etc. which depicts meanings. According to them, visual modes were used as only illustrations in the past in textbooks and in students' works, they were not given attention by the teachers as well, they were just used to show children's understanding about the text and context and were not corrected and suggested by teachers. But the scenario has now changed. The authors have tried to treat forms of communication employing images as seriously as linguistic forms have been treated. They have discussed the brief history of writing and visual modes. The book is full of the examples of visual modes of communication from different disciplines. According to the authors, Halliday's three meta functions of linguistic analysis can be applied to analyze other modes of representation as well. Images carry a set of meanings, and the writing carry another set of meanings in a multimodal text. The authors have divided images as subjective image and objective image according to their features. They have discussed different angles of the images as frontal, high, top-down which make difference in meaning making.

The authors have discussed the language and visual communication in the first chapter of the book. They have given many examples of both modes of communication and described the meaning making potential of both modes and their use variations from past to present. They have given emphasis to give importance to visual modes as we give to language. They have discussed about the narrative representation of different social actions in chapter two. Here, they have given exactly of different visual modes from different sources like school textbook, Bender, newspaper, advertisement and have given different communication models of different scholars and main type of visual representational structure consisting of narrative and conceptual type. Variety of pictures, their descriptions, participants, actors, vector, geometrical symbolism are described. Narrative structures in visual communication are given in figure 2.28. In chapter three, different figures, types of tree structures, semantic field diagram, taxonomy, flowchart and network are given. Maps and photographs are described, and different analytical processes are described. Conceptual structure of language is also described. In chapter four, they have given examples of different photographs taken from different angles and their meanings. They have also discussed about the terms ‘demand’ and ‘offer’ while analyzing pictures. We can find out whether the picture has demand or offer by looking carefully at the gaze, gesture of the represented person in the picture. Angles like frontal, high, top-down in pictures are discussed about their different capacity to make meaning. They have also discussed about the subjective and objective images. In chapter five, the authors have discussed about the modality of the visuals and social theory of the real. According to them, pictures do not lie, what we have seen through our eyes are more real than what our ears heard. “A social semiotic theory of truth cannot claim to establish the absolute truth or untruth of representations. It can only

show whether a given ‘proposition’ (visual, verbal or otherwise) is represented as true or not” (p.154). They have discussed the modality of linguistic and the difference in meaning using with different modal verbs and discussed the modality of visual modes. They have discussed the role of color as a marker of naturalistic modality in terms of three scales: color saturation, color differentiation and color modulation. Different pictures related to modern art, color composition, drawings of different scholars are shown and discussed. In chapter six, the authors have discussed the composition of visual resources to create meaning. They have given many examples of visual modes and described the position of each mode and its meaning. Three interrelated systems: information value, salience and framing are discussed. They have introduced terms like ‘Given and New’ and ‘Ideal and Real’ and described their position in use. The information value of ‘Given and New’ are given from left to right and the information value of ‘Ideal and Real’ are given from top to bottom. Furthermore, they have described the composition of variety of pictures like God and his creation, communication models, royal couple’s pictures of different stages of life, double portrait, Buddhist painting, the dimensions of visual space, vertical triptych of website of university and German school textbook. They have also discussed the linear and non-linear compositions. In chapter seven, they have discussed the materiality and meaning. They have also described color as semiotic mode, communicative functions of color, distinctive feature approach to the semiotics of color. They have further discussed the value, saturation, purity, modulation, differentiation, hue of color. Moreover, they have discussed the color, character and fashion at home decoration and color schemes. In chapter eight, the authors have discussed the third dimension. Here, they have described three-dimensional visual communication such as sculpture, product design, architecture or stage set design.

Further, they have discussed the moving images too. Examples are taken from the fields of architecture, sculpture and children's toys. They have discussed the modality in three-dimensions and composition. They have described two different moving images in detail.

### ***A Social-Semiotic Theory of Multimodality***

Kress (2010) has generated a social semiotic theory giving enough examples of real social life situations. He has made comparisons of his theory with other linguistic theories. He has talked about the limitations of syntax, semantics and pragmatics which talk about only form, meaning and use respectively. But Kress's social semiotics on the other hand covers all those aspects in an integrated whole. He has criticized Saussure's signifier and signified and its notion of arbitrariness. He has discussed sign which is made by sign maker and the sign maker is motivated by both form and meaning. Sign maker makes signs but not use. Sign maker's signs are affected by their social, cultural, cognitive status, age, power and positions. Sign makers are motivated to make sign in relation with form and meaning. Arbitrariness is replaced by motivation in social semiotic approach. Kress has given instances of old style of showing directions of car park where dominant mode is writing which is difficult for a driver to get meaning properly for a limited period of time when he has to be careful about traffic signals as well and latest examples of car parks of super markets where images, writings and colors are used which is easier to catch meanings for drivers at a glance. In the latest car park directions writing, images and colors are complementary to one another. He has given instances of signs made by a three-year-old kid and a six-year-old kid where he has tried to clearly show the understandings of those kids about what they have made.



Figure 4.2 Football:  
'Arsenal vs. Chelsea'

Source: Kress (2010), (p.55)

The figure 4.2 is a drawing by six- year- old kid which shows the two opponents of football. The figure (signifier) expresses the confrontation or opposition (signified). Here the kid has used image, writing, number, color and facial expressions. Here image is the dominant mode in making meaning and writing is less dominant which is used as a caption.

According to Kress a sign is always both partial and full or complete. It is partial in the sense that it cannot represent the object or phenomenon as a full or complete form. It is full or complete in the sense that it can present full picture of the sign maker's interest at the moment of making the sign. To make this concept clear, he has given an example of a drawing of a three-year-old baby in which he has drawn many circles as a car. For a small baby, circles mean wheels and many wheels mean car. The representation of circles as a car is partial, it takes more than wheels for a car, but it is full or complete in the mind of a small kid at the moment of drawing whose interest is to draw car on the basis of his understanding of the car.

Kress (2010, p.57) about social semiotic approach says:

A social-semiotic approach asks: 'Whose interest and agency is at work here in the making of meaning?', 'What meaning is being made here?', 'How is meaning being made?', 'With what resources, in what social environments?', and 'What are the meaning potentials of the resources that have been used?',

‘ How can past tense be an indicator of power?’, ‘ how is it that a form that signals distance in time can signal social distance, a “distance” produced by difference in social power?’.

Kress further explains the social-semiotic approach discussing the wide coverage of it for all modes in speech, use of past verbs to show power and visual communicative modes like facial expressions, gaze, gestures, picture, image, writing, color and number. He has also explained about the dominance of modes in each of his examples. While discussing about the theory he has given many examples where different modes as resources for making meaning are used. He has given example of old science books where writing is dominant mode and pictures are used as illustrations which are less dominant and modern science books where pictures are more dominant than writing.

### ***Modes of Communication***

In general, mode is defined as a way/type/method of expressing or doing something. For communication different modes (visual, written and spoken) are used. “Mode is a socially shaped and culturally given semiotic resource for making meaning. Image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects are examples of modes used in representation and communication” (Kress 2010, p. 79). Kress further explains about the features of mode which are different from one another. Each of the mode has distinct affordances. For instance, writing affords letters, words, clauses, sentences and paragraphs but image does not afford such entities. What images afford is not afforded by writing. Modes are embedded with their materiality and affordances. All the modes are used to make meaning. Different modes have different capacity to make meaning. One thing is common in all modes i.e. they all make meaning. All modes can potentially play a

role in creating meaning, and the term mode refers to “Semiotic resources for making meaning that are employed in a culture – such as image, writing, gesture, gaze, speech, posture” (Jewitt 2009,1 as cited in Pilliere 2014). Some dominant modes of communication are described in brief below.

**Verbal Mode of Communication.** It is one of the oldest and dominant modes of communication. It is used in every discipline of our society. People communicate through this mode in their daily lives. Under this mode, we find two types of communicative modes. They are oral/ speech mode and the other is writing mode. Generally, oral communication happens in face-to-face and two-way mode but these days we find one-way recorded speech from various people of different discipline to communicate message. Speakers use other visual modes like gaze, gestures, posture, facial expression etc. simultaneously to communicate along with this mode. That’s why communication is always multimodal while communicating with this mode. Writing mode can communicate meaning through the use of text messages, letters, e-mails, literary books, textbooks, written bills, reports etc. We view grammar and syntactic structure in this mode. It is also a kind of visual mode, but it is viewed differently than the other visual modes. The writers and readers may or may not know each other in this type of communication. In written texts also, we see more use of multiple modes like emojis, pictures, drawings, images etc. these days than in the past.

**Visual Mode of Communication.** It is one of the unavoidable modes of communication of this century. We see maximum use of visual modes in every discipline in our everyday life. We see visual modes like color, pictures, images, graphs, charts, 3D images, moving images, still images, posture, gesture, facial expression etc. in social media, music videos, reading materials in web, movie,

textbook etc. We also view these modes along with verbal mode of communication as multimodal texts.

### ***Units of Analysis in Multimodal Critical Discourse Analysis***

We observe and analyze different units under MCDA. Different units which are analyzed in MCDA are briefly discussed below.

**Image.** It is a representation of external form of a person, animal, thing or product which is used to make meaning for communication. It is categorized in different types like two-dimensional image, three-dimensional image, moving image, still image etc. Images are culturally specific. Though the images have very long history in communication, they were not studied properly in the past but now scholars are studying properly and conducting research related to the images, their meaning making potentials for communication and their features. Kress and van Leeuwen (2006) states that we have to move away from the position of images given by Barthes who thought images are incomplete without language. 'If a text starts with language, image comes as illustration and vice versa'. But according to Kress and van Leeuwen, images only are capable of making meaning for communication. They have discussed different types of images in their book "Reading Images The Grammar of Visual Design". They have introduced many terms regarding the composition of images. Terms for elements placed in images are described as centered, polarized, triptych, circular, margin, mediator, given, new, ideal, salience, disconnection and connection.

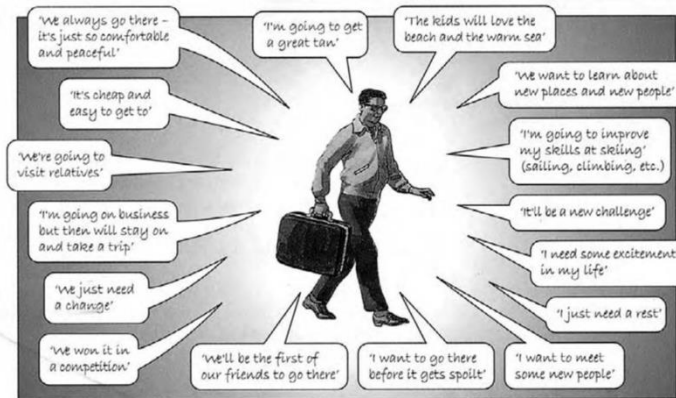


Fig 6.13 Going on holiday (from Prosser, 2000:117)

Source: Kress and van Leeuwen (2006), (p.195)

In the above figure, the person is at the central place, so he is the center of this image. The person functions as the nucleus of the image. Other texts in boxes are at marginal places which are subservient of the nucleus.

**Color.** It is one of the semiotic resources in semiotic approach. It is one of the modes which is used to make meaning in semiotic theories. Kress and van Leeuwen (2006) have described color as a semiotic mode. They have discussed about the history of color in different periods of time and it's meaning in different cultures. They have discussed the use of color in Middle Ages, and it's use in Dutch painting. They have described the communicative functions of color in relation to Halliday's meta functions semiotic theory. They have given examples of the use of color in different places, things and explained about the three meta functions. Colors are used to convey 'ideational', 'interpersonal' and textual meta function. While explaining about these meta functions, Gurdian's Office Hours' supplement (3September 2001, p.5 as cited in Kress and van Leeuwen 2006, p.229) says "Colors are very powerful and can reduce or raise stress levels", believes Lilian Verner-Bonds, author of *Color Healing*. Bright reds are energizing and are good for offices in the banking or entertainment fields. Green is useful if there's discord or disharmony as it is soothing.

Blue is rated as the best color for promoting calm and pastel orange is good for gently encouraging activity.

They have described about different scales like value, saturation, purity, modulation, differentiation and hue to study about color. Then, they have also discussed the home decoration: color, character and fashion. In this section, they have discussed the color composition in houses, farmhouses, companies, offices etc. Then, they have discussed color schemes. They have described about an example of color plate -7. It is about different colors.

**Typography.** It is an arrangement of styles of fonts, typefaces and spacing among words in a text to make it clear, readable and attractive for the readers. Typography is selected carefully for texts of different disciplines like textbooks, literary genres, advertisement, newspaper and magazines according to the subject matters to attract the readers and viewers' attention. It plays important role to bound readers to the text. Texts must be readable. Woloszyn, Rodrigues and Goncalves (2020) have cited different things related to typography in their paper. They have cited a definition of typography, its development, discussed two main factors (legibility and readability) to be considered, weight variations (light, regular, bold and light italic, regular italic and bold italic) in typographic families, spacing between letters, words, sentences and paragraphs) for typographic families. They have given examples of different spacing styles like, positive line spacing, equivalent line spacing and negative line spacing.

**Layout.** Generally, we understand layout as the process of organizing elements in a page. For example, we organize letters to form word, organize words to form sentences, organize sentences to form paragraph, organize paragraphs to form a text and organize pictures, images, writing and other elements in a page or screen of a

multimodal text to convey meaning. According to Kress (2010, p. 92) “Layout does not name or depict; it does however dispose, organize and indicate aspects of the social/ontological ‘status of representations, as ‘known’ and ‘given’ or as ‘new’ and ‘unknown’”. Further, he explains about the potential of layout as it asks viewers/readers to classify knowledge to different categories such as ‘centrality’ or ‘marginality’ ‘given’ or ‘new’ ‘prior’ and ‘later’ ‘real’ and ‘ideal’.

**Speech.** It is one of the modes of communication which is an oral type in which speaker shares his or her thoughts, ideas, information to audiences formally or informally. Different parts of speech are actively involved in the production of speech sounds.

**Gesture.** It is a kind of visual mode of communication. It is used both deliberately and unknowingly by the speaker while conveying messages and information to the audience. By observing the gestures of speakers, audiences create meaning. It is also a unit of analysis in multimodal discourse analysis. Gestures are generally made by moving hands and heads.

**Gaze.** It is also a kind of visual mode of communication. It is a fixed deep look towards someone or something. The direction of eye is observed while analyzing gaze. We can observe gaze of a person in photograph, video and face to face communication. Gaze is separated into two categories: ‘direct gaze’ and ‘averted gaze’ by Kress (2010).

### **Review of Empirical Literature**

In this section, I have reviewed various empirical studies that are carried out in home and abroad and related to this study. Machin (2013), in his paper “What is multimodal critical discourse studies?” analyzes the origin of Multimodal Critical Discourse Analysis (MCDA). He discusses the contribution of Gunther Kress and

Theo van Leeuwen for the development of MCDA. According to Machin, Kress and Van Leeuwen's works like *Reading Images* (1996) and *Multimodal Discourse* (2001) are the groundbreaking works and it made linguists to know that there is more than language for communicating meaning. In the paper he has discussed different semiotic resources which are used to communicate meaning from the point of view of Kress and Leeuwen. And he has given examples of language of war monuments from his own work. He has also explained the signs and images used in clothes in the field of fashion as well. He has also given examples of various papers which are analyzed from the perspective of MCDA in brief.

Ledin and Machin (2015) carried out a research entitled "The semiotics of modernist space in the branding of organizations: A multimodal critical discourse analytic approach". They analyzed visual semiotics and discourses used in the branding of organization i.e. university from MCDA. In this study, they have studied about the use of space in modernist corporate-style visual design as an important semiotic resource for communicating the process of re-branding, multimodal texts introduced as part of the re-organization and re-branding of Orebro University in Sweden. They have analyzed both outward targeted promotional material to inward targeted vision documents, building design, university logo, colors used in logo and their meaning. They have also studied and analyzed university magazine for detailed information. Furthermore, they have watched and analyzed a promotional film of university for depth study. They have used Bakhtin's (1981) concept of the chronotope to show how space is fused with time, Kress & Van Leeuwen (2006) for visual semiotic analysis and Fairclough (2003) for analyzing textual discourse. It is a very insightful empirical work in MCDA.

Atalay (2015) carried out a research entitled “Use of Multimodal Critical Discourse Analysis in Media Studies”. She has tried to show the importance and necessity of MCDA in media studies. She has discussed the different modes like sound, image, language etc. combined together to create meaning for communication. She explained different methods which were used in media studies before the emergence of MCDA like content analysis, social semiotic visual analysis etc. Then she has mentioned the contribution of other CDA analysts like Fairclough and Wodak. She has discussed some important figures in the development of MCDA like Kress, Leeuwen, O’Halloran, Hodge etc. She has further mentioned some steps of MCDA which is summarized from David Machin and Andrea Mayr’s enlightening work ‘How to Do Critical Discourse Analysis: A Multimodal Introduction. Although her aim was to highlight the importance and necessity of MCDA in media studies, she only focused in describing about the approach.

Similarly, Tang (2018) conducted a research on “A Multimodal Critical Analysis in Business Discourse: The Case of the Corporate Annual Report of Tesco” using multimodal CDA. Her aim was to find out the language use in the strategic part of Tesco’s corporate annual report. She analyzed the corporate annual report of Tesco, a retail giant in the UK from multimodal perspective. She took different verbal language and visual images as her data from report and analyzed them critically. She viewed the use of personal pronouns vocabulary (specially the technical content words like ‘cash flow’, ‘asset swap’ etc.) and rhetorical devices in verbal mode. She viewed color, gaze, social distance and layout in visual modes. She further studied and analyzed both verbal and visual modes individually and in integrated way. And at last, she studied it from broader perspective and viewed the interrelationships between modes and the meaning conveyed by both modes. She studied the language of

persuasion from the report for their target readers/ public customers and shareholders to rebuild the image of their company. She found the use of persuasive techniques like use of personal pronoun by the CEO to persuade customers.

Amakine (2019) carried out a research entitled “A Multimodal Analysis of the Cover Page of the Poetry Anthology: Book of Blood by Chimankpa A.G. Ogbueri” using multimodal analysis. In her study, she applied multimodal stylistic theoretical framework of Halliday which is based on reading images, typography, colors and space to the meaning of the context of the text, and van Leeuwen (2006, p.139) that “much of the work that used to be done by language is now realized, not through linguistic resources, but through layout, color and typography”. She has analyzed the cover of a poetry on the basis of the shape (image), space, color, graphemes and graphology. The modes which she has analyzed has made meanings properly to explain about what is, can be inside the book.

Naimat and Saidat (2019) carried out a research entitled “Aesthetic Symbolic and Communicative Functions of English Signs in Urban Spaces of Jordan: Typography, Multimodality, and Ideological Values”. This study tried to find out the stylistic visual English typography, stylistic fonts with drawing and use of multimodality in commercial fields of urban spaces of Jordan and its efficiency in making meaning for both educated and uneducated people of various age groups. The authors have collected data from six major Jordanian cities by taking pictures of English signs (visual typography) with stylistic fonts, multiple modes like drawing, color, picture symbols etc. which were kept before shops and café restaurants. They have applied survey under quantitative research. They have also taken some ethnographic interviews with passer-by in the intended streets prior to the picture-taking to know whether they could make meaning or not by looking at English signs

and visual typography without Arabic sub-titles. They came to know that everyone could make meaning whether they are educated or uneducated and of different ages. The authors have collected English visual signs which are decorated with color, drawing, symbols and stylistic fonts etc. which are related to aesthetics of English language in Arabic and English-speaking Jordan urban space. They have analyzed the taken pictures separating them into typography only, typography with colorful drawing, typography with stylistic symbols in between English words like a symbolic picture of a girl in place of letter 'l' in the word 'Girly' and the style of writing leaving phonetic sound /ph/ and writing /f/ instead of /ph/. They concluded that English visual signs with colors, drawings, symbols, symbolic pictures and multiple modes used in the different cities of Jordan were understandable for common people around the cities.

Woloszyn, Rodrigues and Goncalves (2020) carried out a research entitled "Analysis of typography in papers from open access Brazilian scientific journals". The authors aimed to formalize an analysis process for the application of typography in papers on electronic scientific journals. They took four scientific electronic journals for the analysis of typography. They analyzed those scientific papers on the basis of the five parameters (legibility, readability, spacing, font size and hierarchy) which were taken from different theoretical literature. They have selected some specific parts of the selected papers and shown it's preview as it is seen in desktop computer. They have given the results of their analysis creating table where they have separated the results on the basis of different parameters such as 'meets' and 'meets partially'. They have separately discussed about the papers about the meeting of criteria they had selected for analysis. Among four papers, only one paper met all their criteria but other three failed to meet all criteria. They suggested some guidelines for the

application of typography for the editors of electronic scientific journal papers on the basis of three things ‘layout, legibility and readability and hierarchy’. According to them, ‘the classic literature of typography, based on its application for printed media, is not sufficient to understand the behavior of this resource in digital media’. This research was based only on four examples of scientific research journals and is not generalizable. Each and every thing from introduction to conclusions were written in points giving numbers.

Suphaborwornrat and Punksirikul (2022) also carried out a research on “A Multimodal Critical Discourse Analysis of Online Soft Drink Advertisements”. They tried to find out the use of multiple modes used in the online advertisement of soft drink Coca-Cola. The authors analyzed the still images posted in Instagram account of Coca-Cola. They used three analytical frameworks to analyze the data. They used Nielsen (1979)’s phonetic devices framework for verbal resources, Kress & van Leeuwen (2006)’s and Harrison (2008)’s social semiotics framework for visual resources and Hofstede et al. (2010)’s cultural dimensional model for cultural aspects. All three frameworks were utilized to analyze the advertisements well. Under visual resources, they have analyzed meta-functions under different headings; representational, interpersonal and compositional frameworks. And the prominence of the color red is explained as it is the brand color of Coca-Cola.

Likewise, Zhu (2023) also used MCDA in her paper “A Multimodal Critical Discourse Analysis of the Construction of Chinese Corporate Image in Documentary Memorandum of State-owned Enterprises” for analyzing multiple modes used in a documentary memorandum of state-owned enterprises of china. She tried to find out multiple modes used in documentary to make meaning. She applied Fairclough’s three-dimensional model and Kress’s and van Leeuwen’s visual grammar to study the

data taken from documentary. She has analyzed the data from different perspectives like visual grammar, intertextuality and socio-cultural factors. Under visual grammar, she analyzed data in terms of representation, interaction and composition. Under intertextuality, she used specific intertextuality and generic intertextuality. And at last, in socio-cultural factors, she used situational factors and institutional factors. She found out the combination of different modes of communication inside documentary which was very attractive.

Similarly, Parajuli (2024) carried out research on “Language Analysis of Science and Technology Textbook in Nepal: A semiotic Perspective”. The main objective of the study was to explore the kind of figures, pictures, symbols, graphs and other signs used in science textbook of grade ten implemented in Nepal. The author implemented critical logic and argumentative analysis study design under qualitative research. Figures, pictures, graphs, signs and symbols used in the textbook of science of grade ten were used as data for the study. The author analyzed overall semiotic aspects of the selected book in this study. He has presented the semiotic resources used in textbook in table chapter-wise. He has listed chapter titles serially in left hand side and symbols of unit, figures, signs, pictures, graphs in right side. He has just mentioned name list of semiotic resources what is given in the chapters in table but not the semiotic resources themselves. After analyzing verbal and non-verbal (visual) data, he has discussed about the result. According to him, semiotic resources in textbook has increased students’ motivation to learn and comprehend the subject matter. He has discussed about many benefits of including different semiotic resources in textbook of science. According to his study, semiotic resources help students to develop questioning power, develop argumentative reasoning, develop

visual reading skills, develop critical thinking and analytical power but simultaneously make learning more complicated and leads to misconception.

All the studies mentioned above are related to MCDA. They are related to branding of educational organization, media studies, annual report of retail giant, poetry book cover, use of English signs and symbols in urban spaces of Jordan, typography in scientific journals, online soft-drink advertisement, business related documentary and science textbook but my study was based on the self- help/ inspirational genre. Other researchers have studied about the ability of modes to make meaning only, but I have tried to find out the dominant mode among modes used together to make meaning along with their potential. Other researchers have used more than one framework for their studies but I have focused only on the multimodal perspectives of multimodal CDA.

### **Implications of the Review of the Study**

“Multimodality is becoming more common in CDA as scholars begin to introduce visual, sound and material design alongside their analyses of texts. But doing Multi-modal CDA (MCDA) is a field essentially still in its infancy” Ledin and Machin (2018, p.60). We find very little studies related to MCDA in context of Nepal and little in international level as well.

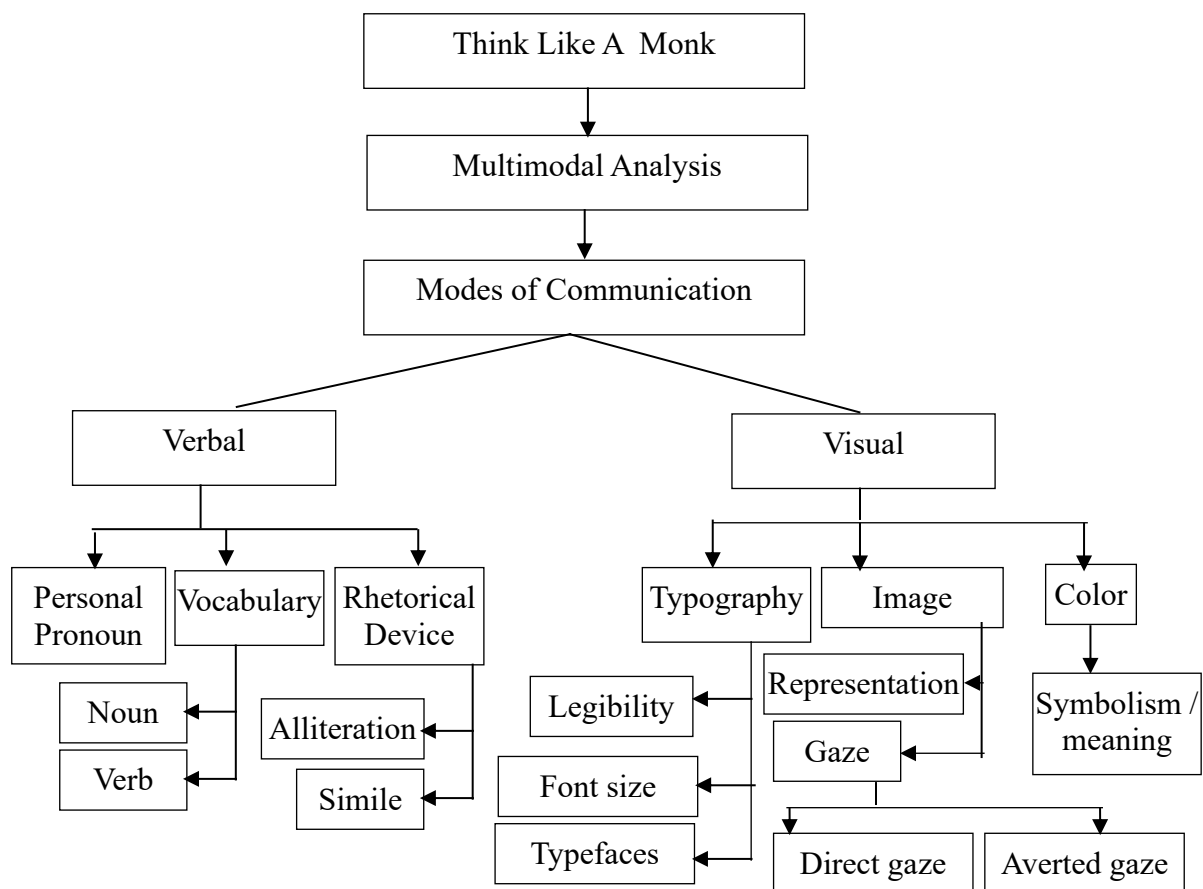
All the research papers mentioned above helped me to get ideas about multimodality and MCDA. Both theoretical and empirical studies helped to conceptualize framework for my study. Kress (2010) and Kress and Leeuwen (2006) gave me theoretical insights related to MCDA. Theoretical literature helped me to find out what can be studied from the selected book.

Empirical studies gave me practical guides about how to conduct research study in an appropriate way. Machin (2013), Ledin and Machin (2015), Atalay

(2015), Tang (2018), Amakine (2009), Suphaborwornrat and Punksirikul (2022) and Zhu (2023) were very useful for my study which helped me to find out the way of analyzing and selecting related subheadings for this study. Empirical studies are found related to online soft drinks, media studies, poetry book cover, documentary, corporate annual report but I couldn't find out studies related to literary books as well as self-help genre. So, I wanted to bridge the gap. I think both self-help genre and multimodality are very essential topics to be addressed these days. So, I chose the very topic and think it would be an instance to those who are interested in these areas. Both types of reviews helped me to find out the right track for my study.

## Conceptual Framework

The conceptual framework is a visual representation of a whole research project. It consists of theoretical assumptions, research problems, study variables, goals and methods. It tries to show the overall picture of whole research project. It tries to show the relationships between variables. “The conceptual framework is the basis of your research problem. It stems from the theoretical framework and usually focuses on the section(s) which become the basis of your study” (Kumar, 2011, p.53).



## **Chapter III**

### **Methods and Procedures of the Study**

Methods and procedures guide the researcher towards the right path. Proper methods and procedures help the researcher to meet the objectives of the study.

Methods and procedures are selected on the basis of the title and the objectives of the research. Appropriate methods and procedures lead the researcher towards the goal.

#### **Design and Method of the Study**

To carry out this study, I applied qualitative research design as this study required in- depth study. Regarding qualitative research design Creswell (2012) says;

In qualitative research typically you gather a text database, so the data analysis of text consists of dividing it into groups of sentences, called text segments, and determining the meaning of each group of sentences. Rather than using statistics, you analyze words or pictures to describe the central phenomenon under study. The result may be a description of people or places (p.18).

Multimodal analysis under CDA was applied. I applied multimodal social semiotic approach of Kress which advocates the use of different modes like image, writing and color for making meaning to analyze the data and find the results. Moreover, other multimodal perspectives related to visual grammar of Kress and van Leeuwen and Norris are used. In general, eclectic methods of data analysis regarding multimodal analysis was applied.

Bezemer and Jewitt (2010) have described the steps taken in a social semiotic approach to multimodal research. They are presented stepwise below.

Step1: Collecting and logging data: In this step, a researcher collects data following different strategies according to the nature (videos, static text, images etc.) of the data for analysis.

Step2: Viewing data: Data are viewed carefully time and again, observed deeply and drawn out for analysis in this step.

Step3: Sampling data: Multimodal data are selected from a lot of data incorporated in videos, static texts, images and other sources of data. It is laborious task to select the appropriate data from videos which are embodied with multiple modes like gaze, gesture, posture, movement but it is a bit easier for static texts.

Step4: Transcribing and analyzing data: Generally, transcribing stands for translation for speech into writing. And analyzing stands for examining something methodically and interpreting it from different aspects. In this step, the selected data are transcribed and analyzed critically on the basis of the selected approaches and methods.

### **Sources of Data**

Data are those things on the basis of which the analysis is done. Different books, journals and articles are sources of data. Both primary and secondary sources of data were used in this study.

#### ***Primary Source of Data***

The primary source of data for this study was the original inspirational book “Think Like A Monk” by Jay Shetty. I selected the images with writing from the book as my data for analysis.

#### ***Secondary Sources of Data***

Secondary sources for this study were different theories, journal articles and books related to multimodal CDA.

### **Population, Sample and Sampling Procedure**

The population sample of this study were the images with writing which were taken from an inspirational book “Think Like A Monk” written by Jay Shetty because this research was related to document analysis under qualitative research design. This

study adopted purposive nonrandom sampling strategy because only images with writing and other modes like picture, gaze, color, computer drawn images, typography and geometrical shapes were selected for multimodal analysis.

### **Tools for Data Collection**

This study was based on an inspirational book “Think Like A Monk”. I read the book thoroughly in depth and observed multiple modes used in the book and selected images with other modes like writing, picture, gaze, color, computer drawn image, typography and geometrical shapes as my data. Observation was the tool and selection of only necessary items was the technique of data collection.

### **Data Collection Procedures**

First of all, I read and re-read the book “Think Like A Monk” deeply. I selected the whole images used in the book. Then, I again selected the images with multiple modes like picture, color, gaze, writing for analysis. After that, I observed and studied the images deeply, compared image and text, image and context, image and author’s intention and explored the nexus of meaning expressed through images as a whole and separated modes.

### **Data Analysis and Interpretation Procedures**

The selected data were analyzed one by one. Vocabulary (nouns, personal pronouns, verbs, rhetorical devices), pictures, gaze, colors, typography, computer drawn images, geometrical shapes and their interrelationships to make meaning is described in detail. Kress’s multimodal social semiotic approach, Kress and van Leeuwen’s Reading Images, the grammar of visual design which focuses on the use of multiple modes for making meaning were the basis for description and interpretation of data. Descriptive analytical procedure was adopted in general.

### **Ethical Considerations**

Maintaining ethics is very important in research projects. A researcher should bound himself/ herself with some ethical values for conducting research to avoid plagiarism and acknowledge the contributors for their work.

First of all, I took approval from my supervisor and research guidance committee of department of English education, TU for this study. I used all the materials properly which were useful and helpful for this study. I avoided plagiarism by giving proper citations of the literature which I reviewed for this study. For instance, the data were taken from an inspirational book “Think Like A Monk” for this study, I have mentioned the source properly. All the helpful members and sources are acknowledged.

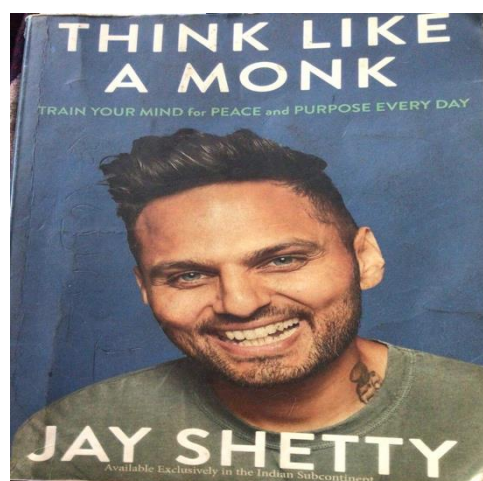
## Chapter IV

### Results and Discussion

This section consists of analysis and interpretation of data, results and discussion. Results and discussion are made on the basis of the data analyzed and interpreted. For this purpose, data are taken from an inspirational book “Think Like A Monk”. Originally, fourteen different images with multiple modes are selected by applying nonrandom purposive sampling method as data, but they are used repeatedly in different themes as they are combined with multiple modes. The data are analyzed qualitatively and they are described under different themes. The collected data are analyzed critically under two major modes of communication which are verbal and visual modes.

#### Use of Multiple Modes (Verbal + Visual)

Both visual and verbal modes are observed in all the selected images but the cover page of the selected book “Think Like A Monk” consists more mode than all the selected data so it is separately studied and described in different themes below at first. Then other data along with cover page are studied and described.



Cover page of the book “Think Like A Monk”- Image 1

### ***Writing Mode/Language (Verbal)***

“THINK LIKE A MONK” is the title of the book which is written in bold, uppercase letter and white colored font which is started from imperative (Verb one). The author has ordered readers to think like a monk through the title. Imperatives are used to command or order to the listeners or readers. “TRAIN YOUR MIND for PEACE and PURPOSE EVERYDAY” is the subtitle. Typefaces are green in color which denotes calm and soothing. All words related to major word class are written in upper case letters which show the salience of the words and minor word class are written in lower case letters which show less importance. This is also started with imperative (verb one) along with the possessive pronoun ‘your’ which is used to address the readers directly. The author has used the following verbal/writing modes in cover page.

**Second Person Possessive Pronoun.** Second person possessive pronoun “Your” is used to address all the readers directly in subtitle. It makes readers alert as they are addressed directly and they feel deep connection with content and feel it is written for them.

**Vocabulary.** Vocabulary is the soul of any language which is capable of creating meaning on its own. Following nouns and verbs are discussed under vocabulary.

**Nouns.** Nouns like *monk, peace, purpose, Jay Shetty (writer’s name)* are used in title, subtitle and in writer’s name. Nouns are major class words which are able to communicate meanings on their own. All the nouns listed above can communicate meaning individually too.

**Verbs.** Imperative verbs like ‘*Think*’ and ‘*Train*’ are used in title “Think Like A Monk” and subtitle “Train Your Mind for Peace and Purpose Every Day”

respectively. Imperatives are used to command or order. Imperatives are used to ask someone to do something very important to do. Here, thinking like monks and training our mind for peace and purpose everyday are two important tasks to do for a peaceful and mindful life according to the author.

**Rhetorical Devices.** Rhetorical devices are used to attract/persuade readers in the cover page. They are catchy to the readers. They are as follows:

**Simile.** ‘*Like*’ is the example of simile used in the title “Think Like A Monk” to persuade readers to visualize themselves thinking as a monk thinks.

**Alliteration.** ‘*Peace*’ and ‘*purpose*’ are example of alliteration used in the subtitle “Train Your Mind for Peace and Purpose Every Day” to attract readers’ attention. Words which start from same sounds/letters are attractive to read and easy to keep in mind.

#### ***Typography (Visual)***

Bold, uppercase, colorful and heavy letters are used in title and in writer’s name. Subtitle is mixed with both uppercase and lower-case letters with green color in slightly smaller font size than the title and writer’s name. They are eye catchy and clearly readable.

#### ***Picture (Visual)***

A picture of author is used in the cover page below the title and subtitle. The author has a very smiling look who has directly looked at the viewers. The image of the author is demanding which has direct gaze towards viewers and more engaging. The author’s get up is modern. His hairstyle, his beard and mustache, tattooed neck and t-shirt show that his get up is modern. Almost all his teeth are seen while smiling, happiness can be seen all over his face. His face looks calm and glowing with happiness. Author’s name is written upon his own picture in white colored

typography as in the title. Below his name, there is written “Available Exclusively in the Indian Subcontinent”. Fonts in this sentence are the smallest one among all in the cover page but still it is clearly readable. Author’s picture represents the modern look, and title asks to think like a monk. Author asks readers to think like a monk without getting up like monk by combining verbal and visual modes together.

### ***Color (Visual)***

Blue colored background is used on both sides of cover page which symbolizes calm and peace. Blue is the color of sky and sea as well which shows their vastness and the well-disciplined nature. White and green colors are used in writing which symbolizes purity and soothe respectively. Regarding the meaning of color, Gurdian’s office Hours’ supplement (3 September 2001, p.5 as cited in Kress and van Leeuwen 2006, p.229) says; “Green is useful if there’s discord or disharmony as it is soothing. Blue is rated as the best color for promoting calm and pastel orange is good for gently encouraging activity”.

Cover page is the combination of different modes like writing/verbal (imperative, nouns, personal pronoun, rhetorical devices) and visuals like image (photo of author), typography (bold and heavy upper-case and lower-case colorful letters) and color (colorful background and typography). The modes combined together have made the cover page attractive. All the modes create meaning individually and jointly. All modes are carefully chosen to clarify the meaning of title. The author has appealed/ordered the readers to think like how monks think though they are living in modern world with modern style. Writer’s own picture with modern get up is used to clarify the readers that they can think like monks getting up like modern generation. We readers should not wear robes to think like monk, we readers just have to change our thoughts on a daily basis. The combination of color in the

background expresses the meaning of calmness, typography expresses the salience of the words and author's t-shirt also depicts the fashion of modern generation. Each of the modes used in the cover page is meaningful. Use of rhetorical devices like simile and alliteration, use of possessive pronoun 'your', the smiling picture of author are the central attraction to the readers which can pull the readers towards the book. Although the title and subtitle are meaningful sentences, the use of the picture of author has made it more attractive. A guy who is appeared in modern outfit is appealing readers to think like a monk is very interesting matter for the readers of modern world. If the author had used his picture in monk outfit it would be less interesting for modern readers than it is with modern attire.

### **Writing Mode/Language (Verbal)**

The following images are selected as data to study the language used in them.

**Personal Pronoun.** The author has used personal pronouns in following selected images to persuade readers directly. Personal pronouns are used as a kind of persuasive technique.

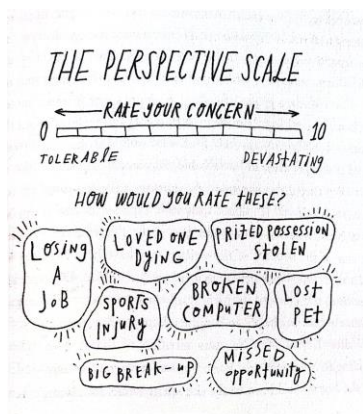


Image 2

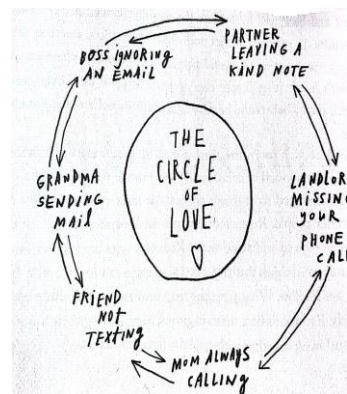


Image 3

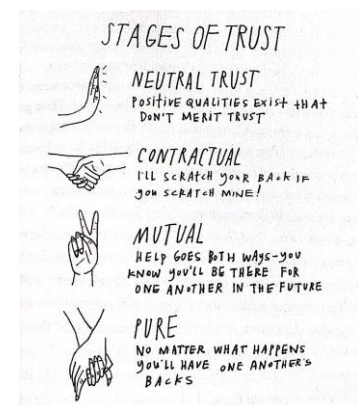


Image 4

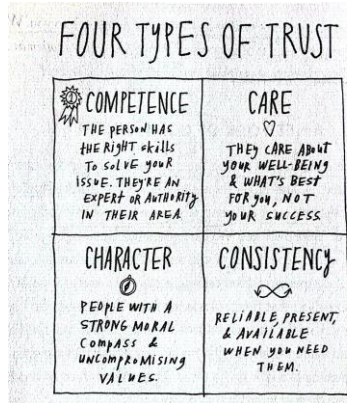


Image 5

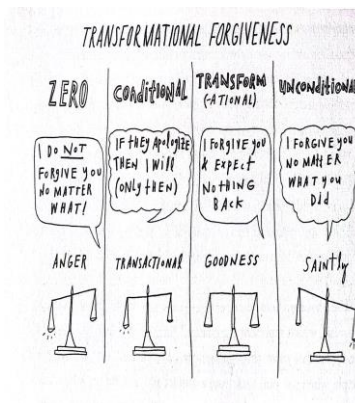


Image 6

**First-Person Pronoun.** In images 4 and 6, first person pronoun ‘I’ is used.

Here, the author has used first person pronoun ‘I’ to express different situations.

In image 4, the author has used this pronoun in the second stage of trust i.e.

contractual in a conditional sentence “I’ll scratch your back if you scratch mine!”. It shows a condition. Use of both first person and second person subjective and possessive pronouns has connected readers closely to the content and author. In image 6, the author has used the first pronoun in all four situations given inside boxes in each of the columns. Readers keep themselves in the position of this ‘I’ while reading.

**Second Person/ Possessive Pronoun.** In all the images (2,3,4,5 and 6),

second person pronoun ‘you’ and second person possessive pronoun ‘your’ are used either once or repeatedly. The main reason behind using this pronoun is to address readers directly and make them feel close to the content and author.

**Third Person/ Possessive Pronoun.** In images 5 and 6, third person plural pronoun ‘they’ and third person possessive pronoun ‘their’ and third person objective pronoun ‘them’ are used to explain conditional situations. The author has used third person pronouns either with first person or with second person which connects readers closely with all situations.

Use of first person, second person and third person pronouns together have connected readers in different situations as if they themselves are the participants. Connecting readers with such contents and strategies is one of the powerful aspects of the image discussed above.

**Nouns.** Following images are selected as data to study the nouns used in them.



Image 7

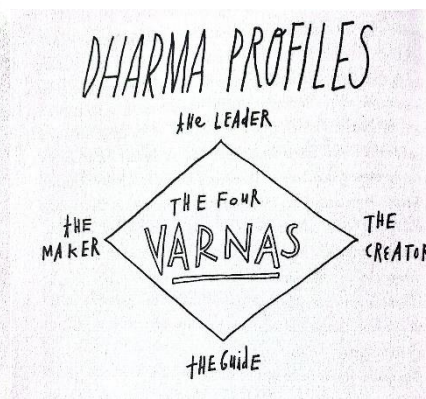


Image 8

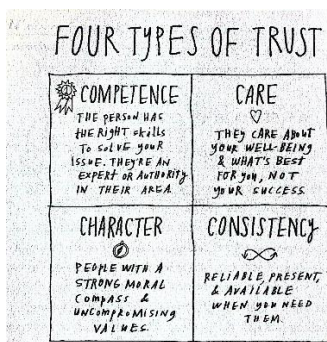


Image 9

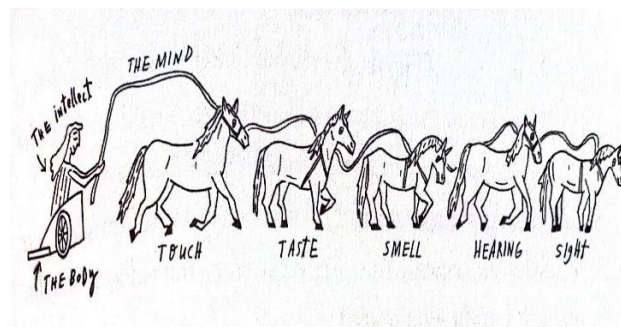


Image 10

All the words written within dash-lined style boxes are nouns in image 7. The author has used nouns only to denote the outside noises of present generation. Only the use of nouns along with picture here is enough to get the meaning of the image properly. In image 8 also he has used all nouns except article 'the'. Similarly, in image 9, the author has used nouns in maximum number. Nouns like 'types', 'trust', 'competence', 'care', 'character', 'consistency' are used in title and subtitle only.

Along with nouns number 'four' is also used in title of the image. In image 10, the nouns like 'body', 'intellect' and 'mind' are used with article 'the'. And 'hearing' and 'sight' are used as nouns to denote only two of the five senses.

Nouns come under vocabulary of any language. Vocabulary is the soul of language. In most of the situations, people can communicate message using only nouns. Use of nouns only in the images along with other modes like, geometrical shapes, computer-drawn images and stylistic typography are able to communicate messages properly. The author has used nouns in maximum numbers combined with other modes in above images.

**Verbs.** The author has used verbs together with other words in the following image but here only verbs are taken to analyze.

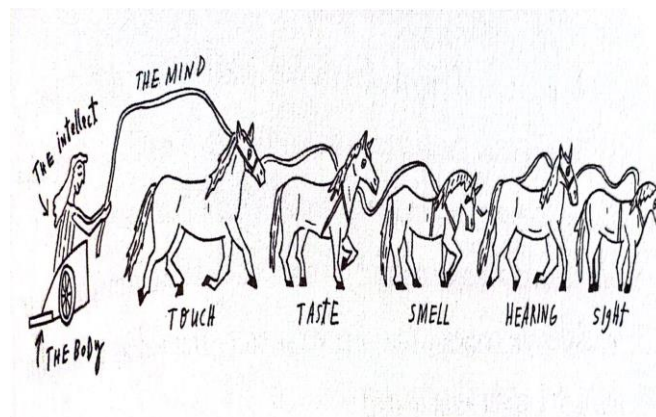


Image 11

In image 11, verbs like 'touch', 'taste' and 'smell' are used to represent three of five senses. Only verbs used with picture of human and horses is enough to express message about the senses. The verbs can communicate meaning in isolation as well like nouns.

**Gerunds.** Gerunds function as nouns in phrases and sentences. The author has used gerunds as subjects of phrases in a selected image below.

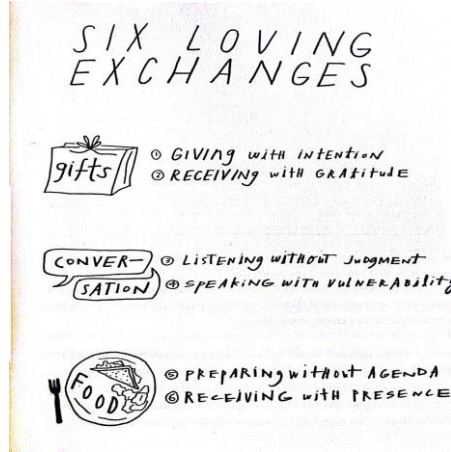


Image 12

Gerunds like ‘giving’, ‘receiving’, ‘listening’, ‘speaking’, ‘preparing’ and ‘receiving’ are used in image 12 as subjects. They have made phrases attractive to read. Use of gerunds to express loving exchanges along with pictures and stylistic typography has made this image attractive and catchy to the readers.

**Sanskrit words in Romanized Version.** The author has used some words from Sanskrit in the Romanized version in the following images. Sanskrit is one of the oldest and powerful languages.

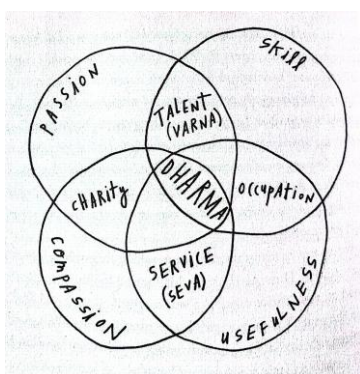


Image 13

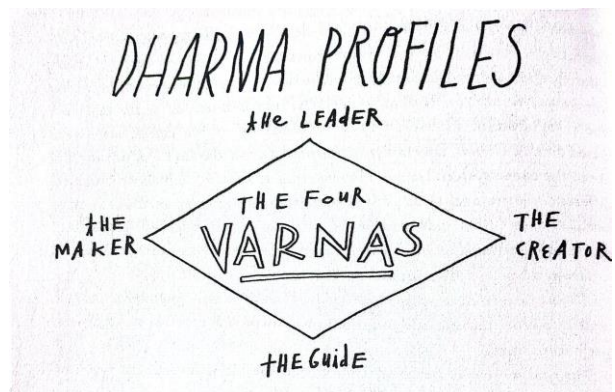


Image 14

In image 13, the author has used the word '*Dharma*' in the central part of the image as nucleus which is created by overlapping of the geometrical shape circles. It is the central idea as it is placed in the center. And he has used two more words in parentheses '*Varna*' and '*Seva*' from Sanskrit along with their English correspondence 'Talent' and 'Service' respectively. Likewise, he has again used the words '*Dharma*' in title and '*Varnas*' in the center of the rhombus as nucleus in image 14. The mixture of Sanskrit words in between the English has the ability to attract readers. Dharma, Varna and Seva are powerful words of Sanskrit and Hindu philosophy. These words are used in different religious books of Hinduism as well. Use of such words in English literature which has vast audience is beneficial for promoting Sanskrit language and Hinduism among English speaking people around world. Mixture of words from other language in English or any language makes readers curious about the content of the books they are reading.

Language use is one of the dominant modes in the selected data above. Variety of words, phrases and sentences are used carefully along with other modes to create a single communicative act in the selected images discussed above. Personal pronouns, nouns, verbs, gerunds and Sanskrit words are used along with other modes like computer-drawn pictures, geometrical shapes and stylistic typography. Combination of such modes has made readers clear about the message. Modes are able to communicate message individually and better with jointly.

**Stylistic Typography (Visual)**

Different font sizes and stylistic typefaces are observed in all the selected images below. They are listed and analyzed one by one below.



Image 15

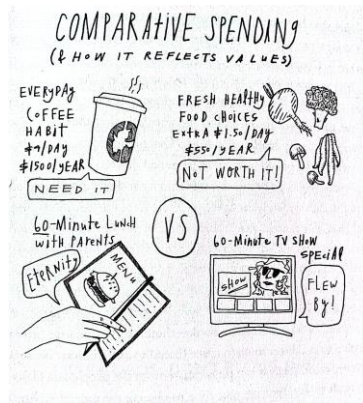


Image 16

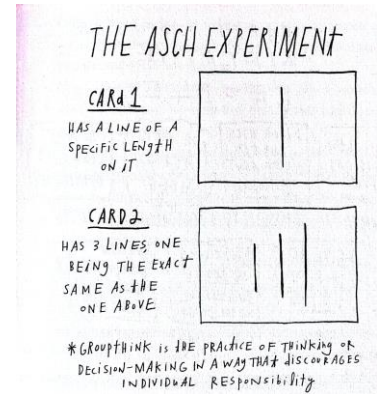


Image 17

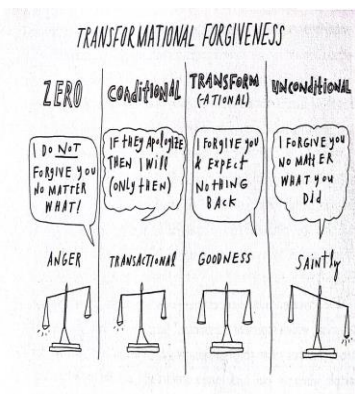


Image 18

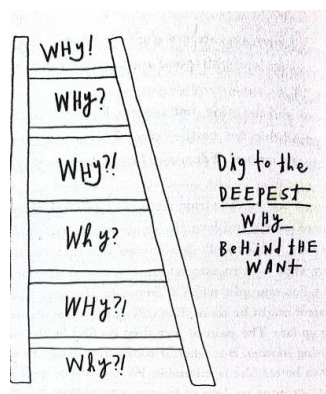


Image 19

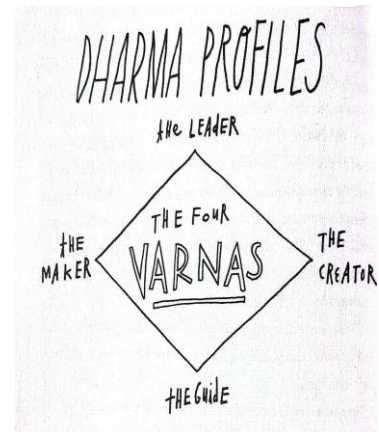


Image 20

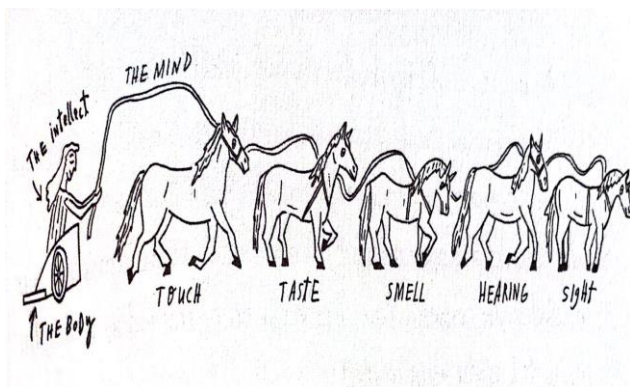


Image 21

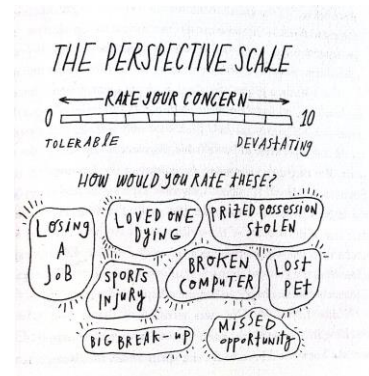


Image 22

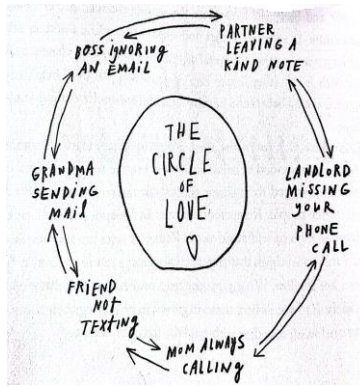


Image 23

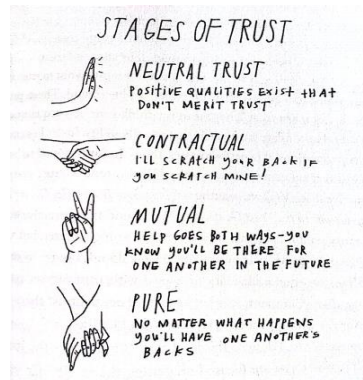


Image 24

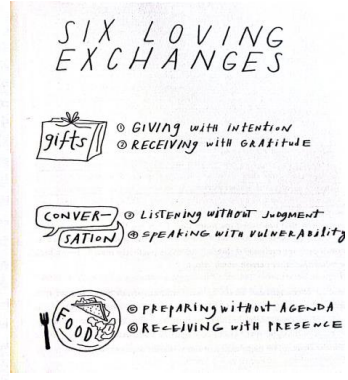


Image 25

Image 15 has stylistic typefaces, and big font size words. There is a mix of one or two lower case letters with uppercase letters within a word. They can easily attract readers/viewers as they are stylistic, big in size, enough spacing is left between letters. Arrangement of words in boxes (created with dash lines) around the picture of a girl in forms square shape image is very attractive. Writing mode is kept at margins which is less dominant than central image.

In image 16, title is given more emphasis by writing it in bigger and bold size than other fonts. Though they are bigger and bolder than others, there is a mixture of upper- case and lower-case letters. Then, subtitle is written inside small parenthesis and is started with symbolic ‘&’ for ‘and’ which is seen stylistic. Again, there is a mixture of upper- case and lower-case fonts in each of the examples given in comparison. Styles used in font sizes and typefaces are very attractive to the readers.

In image 17, three different sizes of font are used for title, subtitle and description of image. Title is bigger in size among all fonts. Then subtitle is bold and underlined whereas description of images is regular of same font. In final thought, no punctuation marks are used except asterisk (\*) sign. Fonts are easily visible and readable.

In image 18, upper case letters are used in title which are italicized. In subtitle, shaded type fonts are used. Both upper case and lowercase letters are mixed. Typefaces and fonts are attractive, clearly visible and readable. Use of multiple modes has become useful here to keep the idea in mind easily.

In image 19, Stylistic typography is used. Upper-case and lower-case letters are mixed. Very important two words (Deepest and Why) in a sentence are underlined to show their salience. Fonts are clear and easily readable.

In image 20, different typefaces and font sizes are used. These are clear, visible and easily readable. The most salient word 'Varnas' is written in the middle of the rhombus in big and different font with underline which is given more emphasis than other words. There is a mixture of uppercase and lowercase letters in the words except title and the most salient one. All words are clearly visible and readable.

In image 21, stylistic typefaces are mixed with upper- case and lower-case letters which are clear and easily readable.

In image 22, stylistic typefaces and fonts are used. Upper-case and lower-case letters are mixed which are clearly visible and easily readable.

In image 23, stylistic typefaces with mixture of upper-case and lower-case letters are used which are clearly readable.

In image 24, three different sizes of fonts are used for title, subtitle and illustrations. Typefaces are stylistic and eye catchy. They are big enough to read and attractive to catch viewers' attention.

In image 25, fonts are big enough to read in title, word and line spacing are slightly smaller and narrower in other lines but clearly separable and readable. There is a mixture of upper-case and lower-case letters. Typefaces are also attractive.

One thing is very common in all images above is they all contain the mixture of upper-case and lower-case letters in words. The next is they all are clearly visible and readable though they have variety of typefaces and fonts used together. Stylistic typography along with other modes has made contents attractive.

**Computer-Drawn Images (Visual)**

All of the images listed below consist of the computer drawn images along with verbal language and stylistic typography. They are selected to study about the computer-drawn images used in them.



Image 26



Image 27

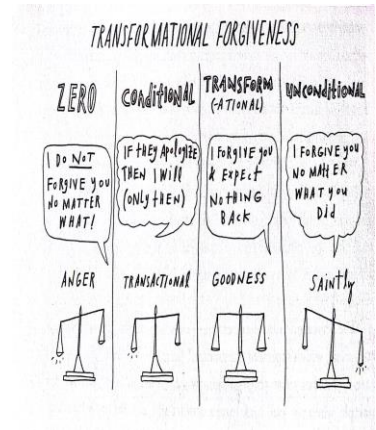


Image 28

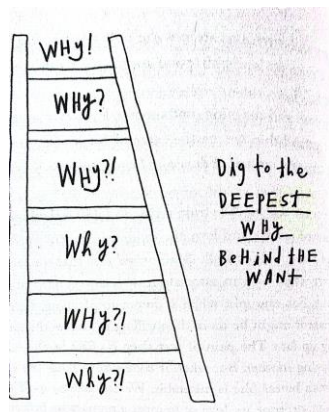


Image 29

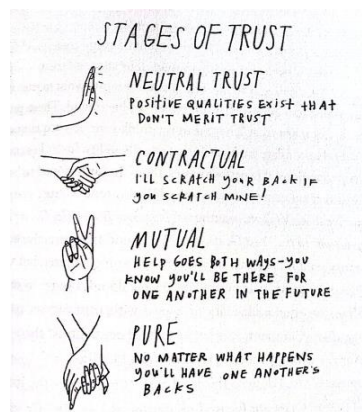


Image 30



Image 31

Image 26 has a picture of a girl (representation of current generation) who is facing towards right hand side direction but not to the viewers directly who seems worried about her life thinking about different distracting things like, media, friends,

dad, mom mentioned inside dash-lined boxes with stylistic typefaces and fonts. This is an offer image where averted gaze is used, and it is less engaged with viewers. The image is placed at center, and it is the most salient mode in the whole image. The girl has worn a pair of glasses, and left her hair open. She has bent her knee half and put her hands around her knees. She is lost in outer noises which are given as writing mode in stylistic small boxes around her. She is the symbol of present generation and writing around her are distractions for the generation of today's society.

The use of computer-drawn picture of a girl along with verbal mode has made the image clear and meaningful. If this picture was not used here, only nouns around it would not express the same meaning as it has expressed combined with the other mode. If this picture was not used, readers/viewers would feel difficult to get complete meaning i.e. the distractions of current generation.

Image 27 has computer drawn pictures of coffee glass with steam coming out, fresh vegetables, menu and TV which are used in the right side of the writing. Pictures are used as new concepts along with given verbal mode of communication on the left side in first comparison. Comparison is made up of the things that we use every day. It is made on the basis of our choice (what we love to do) and what is right to do. In the second one, a picture of a menu pointed by a hand is given with a verbal description in the upper side and slightly left side is compared with another picture where a picture of a TV and verbal description is given in the upper side and right side. In the middle of both comparisons, the comparative verbal sign 'VS' to denote versus is placed to denote comparison for both. In the first comparison, both verbal and visual modes are independent to make meaning which they have created with their combination but in the second, verbal modes are independent but pictures are dependent with verbal mode to create meaning. Computer drawn picture of coffee

glass, vegetables like broccoli, turnip, mushroom, etc. menu and tv are used together with verbal mode of communication. In the first comparison, the pictures with (VS) only can express the same meaning of comparing unhealthy food habit with healthy food habit but in second comparison, only pictures are not enough to express the same meaning of comparison between quality time (sixty minute) spent with beloved parents and TV show. But verbal mode is independent on its own.

In image 28, a table is used to show four different stages of forgiveness. A box is used to give examples. Balance scale is used for each of the stages which has represented our emotions which are related to forgiveness. Use of such visual modes have clearly separated four different stages and have given clear concept. Computer drawn pictures of balance scales are used to express four types of transformational forgiveness. Pictures of scale are used in the bottom of the verbal description. Verbal descriptions of the examples of the emotional states/behaviors like anger, transactional, goodness and saintly are kept in stylistic boxes which are catchy to the viewers/readers. Use of such boxes is not basic necessity to get the expressed meaning but it has made it attractive to pay attention but use of balance scale is very essential to make the reader clear of different emotional states mentioned in the balance scales above.

Image 29, consists of a computer drawn image of a ladder along with language. In each step of the ladder, there is 'why' with question mark and exclamation mark together at first, second and fourth but in third and fifth, only question mark is used and in sixth, only exclamation mark is used. The ladder is placed in left hand side and writing is in the right side which depicts ladder as 'given idea' and writing as 'new idea'. The size of the ladder is wider at first and gets narrower at last which denotes the size of our want from first time to last. It suggests

us to start digging why from general situations to specific ones. If the ladder was not used in this image as it is used, it would be less attractive to the readers/viewers. Only the use of the same word “why” without ladder steps would be monotonous to read and get meaning of what it is trying to convey. But the use of ladder has made it clear as it is stepwise procedure along with verbal description in the right-hand side. Both visual and verbal modes are complementary to each other. If the reader imagines steps of the ladder as the next level of “why” behind want, s/he can reach its higher level as s/he rides the steps.

Image 30 has computer drawn pictures of four different hand postures which are given serially in left hand side as ‘given idea’ and then related text is given in right hand side as ‘new idea’ to denote different stages of trust. Use of hand postures along with text better explains the meaning of neutral trust, contractual trust, mutual trust and pure trust. Although the verbal description is independent enough to convey meaning but the use of such pictures has made it interesting and clear. For neutral trust, a raised hand is used, for contractual, two shaking hands are used, for mutual, one hand with two fingers raised is used and for pure one, two hands overlapped together are used along with verbal description.

Image 31 offers computer drawn image of a wrapped gift in which ‘gifts’ is written is given at first in left hand side as ‘given idea’. Then 1 and 2 numbers offer the way how we give and receive the gifts in writing as a ‘new idea’. Then the word conversation is written stylistically in two boxes which is seen like an image is also given in left hand side which is ‘given idea’. Then 3 and 4 numbers offer readers how to conduct a good conversation in right hand side as ‘new idea’. Again, a food plate where ‘food’ is written, and some food items are drawn and there is a fork in left side of a plate is given in left hand side as ‘given idea’ and 5 and 6 numbers offer how

should we prepare and receive food as ‘new idea’. The combination of writing and image have made meaning clear to the readers/viewers. For example, if we see the picture of gift only, we think about general gift but if we see this along with the title “six loving exchanges” and phrasal description “Giving with intention and Receiving with gratitude” in the right side of the image we become clear that it is about the exchange of things and emotions lovingly. Here, both the visual and verbal modes of communication are dependent on each other to convey meaning. Likewise, second and third set of picture and phrasal description (verbal picture of conversation and “Listening without judgement and Speaking with vulnerability” and picture of food and “Preparing without agenda and Receiving with presence” respectively) are also dependent with each other to convey complete meaning.

### *Geometrical Shapes (Visual)*

Different geometrical shapes are used in the following images. The author has used different shapes along with other modes like verbal language and stylistic typography.

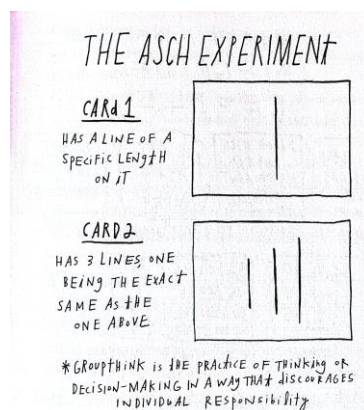


Image 32

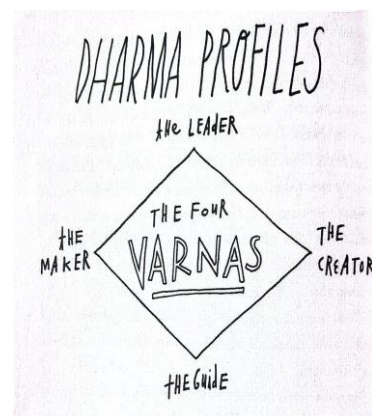


Image 33

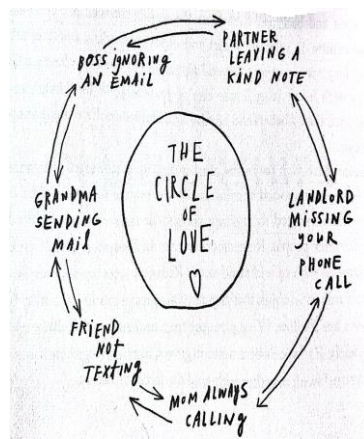


Image 34

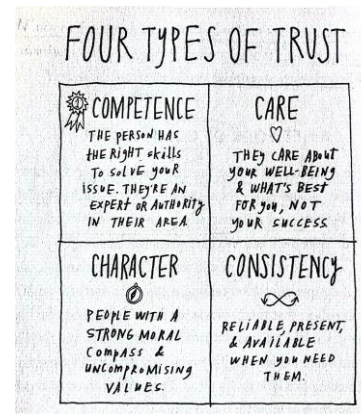


Image 35

**Rectangular Shape.** Image 32 has two rectangular shaped cards, and lines are drawn inside the card. In the first card, only one line is drawn and in the second, three lines are drawn and one is exactly same with the line of first card. The cards with lines on the right side which are given as ‘new idea’. The lines which are drawn in the middle of rectangles are the nucleus of the image. The use of rectangles has emphasized the value of lines as nucleus and it has become more salient. If rectangles were not used here, only lines could not function as nucleus. If readers read only the written contents in the left -hand side, it is difficult to create a clear mind map of the content for them but it is easier for them along with lines inside rectangular shaped cards.

This image is a combination of both verbal and visual modes of communication. Each of the modes are interdependent to each other here. Each of the modes is incomplete in itself to make meaning.

**Rhombus.** In image 33, geometrical shape rhombus is used to represent four ‘Varnas’. The author has put each of the varna in each corner of rhombus. If the author had not used rhombus here in the image, it would be less interesting for the readers to grab the four types of varnas; the leader, creator, guide and maker. Showing

ideas in images is always better than writing only in words, phrases and sentences to keep them in mind for a long time.

**Circle.** A circle shape is roughly drawn in the middle part of the image 34. In the upper part inside the circle, the circle of love is written in stylistic typefaces and fonts and below this, a small shape of heart is drawn which symbolizes love. The heart shape is little bit curved in position. Arrows/ vectors are used to denote opponent situations. Situations and arrows are arranged in a manner which creates a shape of a circle around the middle circle which denotes the movement of situations in an exchanging manner. The circle denotes the always moving situations in our everyday lives. The use of stylistic ways in making an outer circle with the help of situations and arrows has made it easier to get what it is intended to tell the readers by the author. (For instance, boss ignoring an email ---partner leaving a kind note, landlord missing your call---mom always calling, friend not texting---grandma sending mail). It means although your boss ignores your call, you can get a kind note from your partner, although landlord misses your call but your mom always calls you and although your friend does not text you, your grandma sends you mail. Love always may not come from the same person whom you love. It will surely come but not sure by the one whom you give.

**Square.** In image 35, a big square is divided into four square shaped boxes to explain about four types of trust. One flower type drawing in which number '1' is written inside a square shape is drawn in the top left corner of the first box where first type of trust 'competence' is given. In other three boxes, three types of trust 'care', 'character' and 'consistency' are given. Below these words, computer drawn pictures of heart, compass and curved arrows are placed respectively. The use of square shapes has clearly separated four types of trust, all four types are written in stylistic

typography along with different symbols like flower, heart shape emoji, compass like thing and curved crossed vectors. Use of such shapes and symbols have made content easy to keep in mind.

Use of different geometrical shapes in above images has made ideas clear and easy to keep in mind. Pictures are always easy to keep in mind than abstract words. These shapes have separated contents clearly and made it interesting and easy to keep in mind.

### *Symbols (Visual)*

Some symbolic pictures are used by author in the following images.

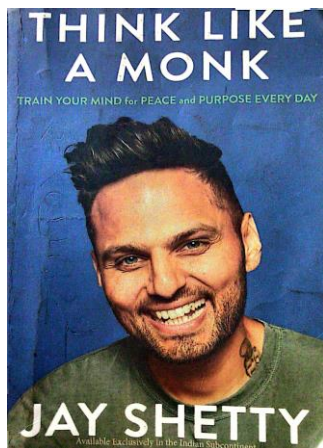


Image 36

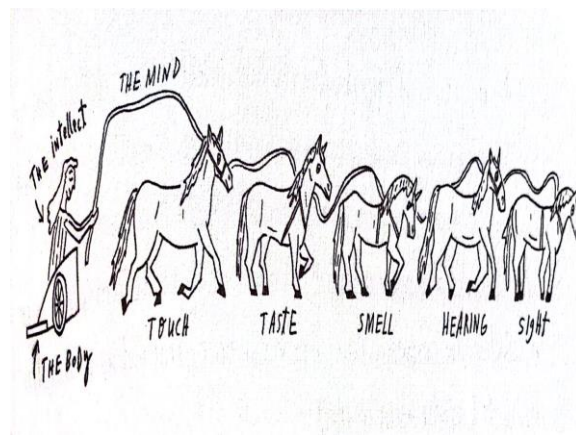


Image 37

In image 36, the author has used his own picture with modern attire as the symbol of today's generation of modern society. His hair style, his tattoo, and his t-shirt show that he is a representative of the modern generation. Readers may think about the criterion to become monk by wearing robes, doing simple hair style or being clean shaved, keeping long hair and beard to become monk but he has made viewers clear that such things are not necessary. They just have to change their thinking but not their attire. If the author had used either his picture in monk attire or other monks' pictures in monk attire and the title was same as it is now, it would be less interesting. Contradiction in title and the picture makes readers more curious about the book.

In image 37, pictures of chariot, charioteer, horses with reins and arrows are used. Here, horses and a person symbolize human's five senses and human mind respectively. A vector line is seen from charioteer's eye to the fifth horse in the right side. A charioteer's image is 'offer image' whose gaze is averted and less engaged with viewers. A small chariot is given at the bottom of the left side which functions as the body, a charioteer is riding on the chariot who functions as the intellect and there is a rein in both hands of charioteer which functions as mind. Five horses of different sizes depict our five senses which are hard to control like horses. And five horses are linked with the rein caught by charioteer which functions as our five senses 'touch, taste, smell, hearing and sight'. This image expresses us that if we do not control our senses with our intellect taking mind in the right direction we cannot walk in the right path in our life. If the author had not used such symbols and images, readers could not get clear meaning as it has expressed jointly.

### ***Punctuation Marks (Visual)***

Punctuation marks like '?', '!', ',', and '&' are used stylistically by author in the following selected data.

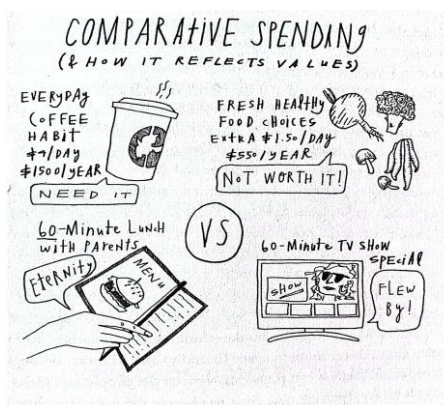


Image 38

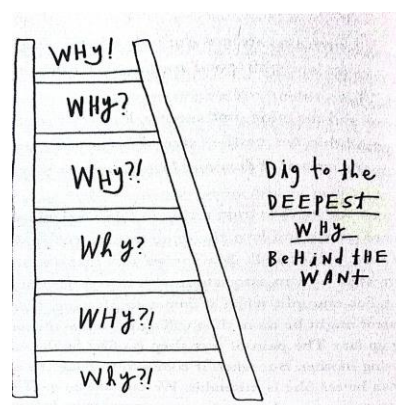


Image 39

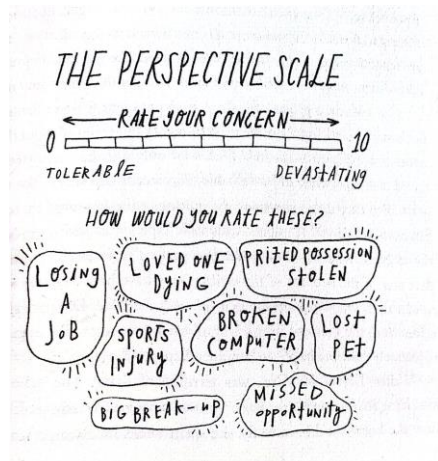


Image 40

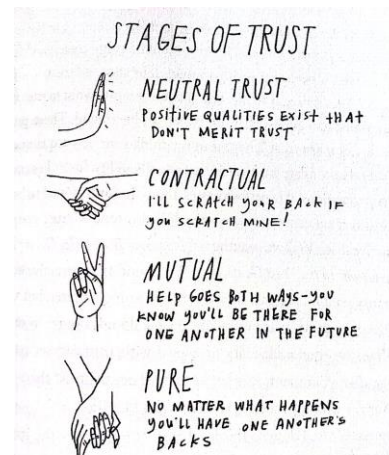


Image 41

In image 38, the author has used ampersand ‘&’ in the starting of the subtitle and the subtitle is kept within parenthesis ‘()’. Then, he used exclamation marks ‘!’ in “Not Worth It!” and “Flew By!”. Use of such punctuation marks have made things attractive to the readers. Similarly, in image 39, the author has used only question mark(?) or exclamation mark (!) or both at once after the same Wh- word ‘Why’. These punctuation marks are used stylistically here, in the first step of the ladder, the author has used question mark and exclamation mark together after why, in the second step, same thing is repeated, in the third step, only question mark is used, again both are used in the fourth step as in first and second steps, in the fifth step, again only question mark is used and at last step only exclamation mark is used. The style of using such marks separately and together has drawn the readers’ attention. Likewise, in image 40, the author has used only one punctuation mark i.e. question mark(?). Here, the author has asked an interrogative question to the readers directly. Punctuation mark is used here simply. In image 41, the author has used apostrophe (‘) four times and hyphen (-) one time. Apostrophe is used to write the short forms of words which is seen attractive, easy and fast to read. The writer has used hyphen here

to connect sentences but not the words. Stylistic use of punctuation is another strategy the author has used in the images discussed above to catch readers' attention.

Almost all images chosen as data are combined with more than one mode of communication. The major modes used in the selected images are verbal and visual modes. Under verbal modes, there is maximum use of nouns and verbs which are able to communicate message in isolation as well. Under visual modes, stylistic typography is the dominant one which is attractive to the readers and other picture, color, computer drawn images, symbols and geometrical shapes are used which have the ability to catch readers' mind easily and easy to remember.

### **Discussion of the Key Findings**

Multiple modes like written language/verbal (personal pronouns, imperative, nouns, verbs, rhetorical devices; simile and alliteration, gerunds, Sanskrit words) and visuals like picture (gaze), color, stylistic typography, computer-drawn images, geometrical shapes, symbols and punctuation marks were used in the book "Think Like A Monk" to communicate message. All modes had meaning making capacity. The author had used different modes together to communicate message more effectively. Cover page and other selected images were very attractive which were combined with both verbal and visual modes. Use of personal pronoun 'your', rhetorical devices; simile 'like' and alliteration 'peace and purpose' were the persuasive techniques which the writer used to attract readers. Tang (2018) also studied the use of personal pronoun used by the CEO in an annual report of Tesco. She found it was used to attract his shareholders and consumers towards his company and found it as a kind of persuasive technique used by writers and speakers to attract their readers and listeners. Imperative sentences in title "Think Like A Monk" and in subtitle "Train Your Mind for Peace and Purpose Every Day" are order or command

to the readers by the author. Bold and heavy title and author's name are attractive and eye-catching to the readers. Writer's picture with modern attire was the symbol of modern generation who were requested/ordered to think like monks. The blue background represented calmness and the white and green typefaces represented purity and sooth respectively. All the modes used in cover page were found very powerful to communicate message and attract reader's attention. Amakine (2019) also found out the use of colors, typography and writing modes powerful to communicate messages in her study. Computer-drawn images used in center in image 26 functioned as nucleus of the whole image. Computer-drawn image used in right-hand side in image 27 functioned as a new idea. Likewise, in image 28, images were used below the verbal description and in images 29,30 and 31, images were given in left -hand side as given ideas. Using images in different positions depicts their salience differently. Use of geometrical shapes in images 32,33, 34 and 35 made contents clear for the readers though they were not basic necessities for getting content. Use of symbols in image 36 and 37 were found powerful to express meaning combining with other verbal mode and typography.

The author used different persuasive techniques to attract readers. For example, he used second person and its possessive pronoun 'you' and 'your' time and again to be connected directly with the readers and used his own picture in the cover page with direct gaze which is an example of demand image, which is more engaging type with the readers. The author combined different verbal and visual modes together to make contents attractive. Stylistic typefaces and easily readable font sizes with the mixture of uppercase and lowercase letters have added the beauty of multimodal text. Punctuation marks were used stylistically and attractively by the author.

## Chapter V

### Conclusion and Recommendations

This chapter includes conclusion drawn from result and discussion in previous chapter. Furthermore, it includes policy, practice and further research level recommendations at last.

#### Conclusion

This study is qualitative which is conducted to explore the different modes used in an inspirational book “Think Like A Monk” and analyze them critically. On the basis of the results and findings, it can be concluded that multiple modes like language (personal pronoun, nouns, verbs, rhetorical devices; simile and alliteration, gerunds, imperative), image (computer-drawn image, geometrical shapes) color, picture (direct gaze and averted gaze), stylistic punctuation and typography were used in the book “Think Like A Monk” to communicate messages. All the modes used in the book have the potential to communicate meaning differently. Some modes are independent enough to make meaning and some are interdependent with other modes to communicate meaning. Verbal mode only is enough to get general meaning of image 1 but it has become very attractive and persuasive due to the use of other visual modes like picture with direct gaze, symbol and color. Modes are interdependent to communicate message in image 32. They can deliver complete meaning when they are combined with both verbal and visual. Only verbal modes are independent to communicate message in images 33 and 35 but they are more effective when they are combined with visual modes. Both verbal and visual modes in the first comparison of image 38 are independent to communicate message but are very attractive with their combination.

Only the use of verbal mode in literary genres may be boring for the readers but using multiple modes to communicate same message becomes interesting and attractive to the readers. We are living in the era of ICT where we encounter with multiple modes in our daily life. So, it is beneficial for the authors of this modern era to use multiple modes to attract more readers who are habited to communicate with multiple modes in their daily lives. Modes should be carefully chosen to communicate messages more effectively through different genres according to the time, levels and conditions of the readers. Using multiple modes is necessary for attracting today's generation.

### **Recommendations**

Following recommendations are given on the basis of the result, finding and conclusion.

#### ***Policy Related***

As my study above found that the combination of multiple modes in a single communicative act is very attractive, easy to get intended meaning, more effective to convey message, curriculum developers of English can include texts with multiple modes in the English curriculum of different levels which helps all learners with multiple intelligences to get clear ideas and meanings of the text. Similarly, educational institutions of different levels should give equal importance to all semiotic modes of communication while preparing learning materials for learners as they give to verbal/writing mode. Likewise, most of the educators, teachers, teacher trainers do not give importance to other semiotic modes which play important roles in making meaning. So, the authorities can make plans to make related stake holders aware of the importance of other modes first through trainings, workshops and

seminars and encourage them to prioritize multiple modes in English teaching and learning.

### ***Practice Related***

Practice refers to the use of research findings in the real classrooms to cope with different situations. This study found that the use of multiple modes together in a single communicative act becomes attractive, clear, easy and interesting so, teachers can apply different modes of communication along with verbal mode in their classrooms to make their students clear about the topic which cannot become clear by using only one mode and can motivate students to use multiple modes as far as possible while doing their homework. Similarly, teachers can teach students to read multimodal texts in a critical way from different perspectives like gaze of the picture, meaning of colors used and legibility of the typography. Teachers can use pictures, computer-drawn images, geographical shapes to teach difficult lessons for students. Likewise, other general readers of literature can also read and create meaning of the text from multimodal perspectives to get the whole meaning of the text.

### ***Further Research Related***

As this study was delimited only with the cover page and images with multiple modes used in the selected book, this study intended to analyze critically the multiple modes of communication used in a single communicative act as image with writing in the book “Think Like A Monk” from multimodal perspectives but other researchers can do textual analysis from Fairclough’s three-dimensional model focusing in the textual part. There are many quotes used from ancient religious books and people in the book. So, other researchers can analyze the quotes from the discourse historical approach of CDA. Likewise, practical exercises are given on “try this” section of the book, which can be experimented through experimental study.

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## Appendices

### Modes

Following modes which are used in the book “Think Like A Monk” will be analyzed in this study by observation.

- 1) Verbal
  - i) Vocabularies; noun, personal pronoun, verb, imperative and gerunds
  - ii) Rhetorical Devices; alliteration, simile
- 2) Visual
  - a) Image
    - i) Representation
    - ii) Eye contact
    - iii) Gaze
  - b) Color
    - i) Light
    - ii) Dark
    - iii) Symbolism
  - c) Typography
    - i) Bold
    - ii) Italic
    - iii) Regular
    - iv) Others

### Checklist for MCDA

S.N.	Multi-modalities	Context	Meaning	Further Explanation	Remarks
1	Image	Visual, gaze gestural	Direct meaning / Symbolic meaning	As a whole	Pictures and geometrical shapes will be differently discussed
2	Writing	Written	Linguistic meaning	As a whole	
3	Color	Visual	Symbolic meaning	As a whole	
4	Stylistic typefaces	Visual	Legibility	As a whole	
5	Fonts	Visual	Sizes	As a whole	