



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

SEMIOTIC REMEDIATION: ANALYZING MEANING POTENTIAL THROUGH MULTIMODAL DISCOURSE ANALYSIS

HIRA SALEEM KHAN

Lahore College for Women University, Lahore

Email: hirasaleemkhan91@gmail.com

Abstract

*The digital revolution has embarked on the inception of multimodal discourse studies that empower the viewers to extract synergistic meanings from a nexus of semiotic resources conjoint in a media artefact. Multimodality embraces the concept of semiotic remediation, where the prior or traditional text is repurposed into contemporary media formats such as film adaption from a novel. Therefore, this qualitative study aims to explore the remediated text such as film for the potential to generate multiplicative meanings owing to the ensembles and semiotic resources through the SFL approach proposed by Kress and Van Leeuwen. This framework offers an overarching and extensive analysis of the visual narrative where a multitude of semiotic devices are incorporated to impart meanings spatiotemporally. Thus, the paper examines three important scenes from the adaptation, of *Pride and Prejudice* by employing Multimodal Discourse Analysis through representation, interaction and compositional metafunctions to analyze the 'inter-semiotic layering' in generating the synergistic effect of the narrative. The findings suggest that multimodal remediated text is multifaceted and enrich the interpretive possibilities through the environment, kinesthetic movements of the characters and other semiotic resources.*

Keywords: Multimodal discourse, Semiotic resources, Remediation, Film, Artefact

Introduction

The ascendancy of the digital era has caused the emergence of multimodal studies that has replaced the mono-modal texts with multimodal in terms of meaning potential (Kress & Van Leeuwen, 1996). The term, *multimodal* pertains to the amalgamation and co-deployment of multitude of semiotic resources in an artifact to augment the effect and meaning on the whole. In this way, Multimodal Discourse Analysis (MDA) endeavors to analyze any multimodal text representation beyond the language and stresses the significance of other semiotic forms for meaning making where meaning is created by coordination and unification of different semiotic resources.

Multimodalilty incorporates the notion of semiotic remediation which deals with improvised recreation of older and prior texts into new media forms such as transformation of novels into films (Bolter & Grusin, 2000). This process is known as *repurposing* where semiotics of one mode is



ISSN Online: 2709-9180
ISSN Print: 2709-9172

**INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS**

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

borrowed to be regenerated in new format. The remediation embraces the concept of film adaptation that adheres to the originality of the novel keeping in view the aspects of multimodality as “it involves sequences of change and repetition in the visual and auditory realm (O’Halloran, 2004). An adaptation film is a composite whole of varied resources that allows the viewers to examine it through all their senses. These semiotic resources functions conjointly to produce meanings that eventually make this phenomenon a researchable object of MDA.

The technology through which multimodal discourse is presented affects the senses (Kerckhove, 2002) of the viewers because the meaning making strategies reorient themselves when the medium of representation is different (McLuhan, 1964). The refashioned version gives a broad room for generating multiplicative meanings owing to ensembles of multimodality. It directs attention of the viewers to every single minute detail in the film that helps in creating synergistic meanings on the whole.

Research Objectives

- To analyze an adapted film *Pride and Prejudice* (1995) for the potential to create multiplicative meanings in comparison to the original novel.
- To explore the interplay of multimodal ensembles and semiotic resources in producing synergistic interpretation of the artefact.

Research Questions

1. How does a film adaptation have the potential to create multiplicative meanings in comparison with the original novel?
2. In what ways the integration of multimodal ensemble and semiotic resources generates a synergistic understanding of the artifact?

LITERATURE REVIEW

The term multimodal refers to the combination of different semiotic modes within a single “artifact or an event” (Van Leeuwen, 2005) in a communicative process. Therefore, the notion of multimodality encapsulates the utilization of various semiotic resources such as picture, audio, gestures, language and music for meaning construction from a phenomenon (Kress & Van Leeuwen 1996). It also refers to the ways in which various semiotic resources are integrated in order to generate text-specific meanings (Baldry & Thibault, 2006) where distinct modes has the capacity to produce different meanings either from verbal or visual cues harnessed in a book or in film .Therefore, it transcends the traditional notion of mono-modality where mere one mode plays its part in meaning construction. However, through new digital technologies such as films,



ISSN Online: 2709-9180
ISSN Print: 2709-9172

**INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS**

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

hypertext, online newspapers, video games, the interplay of more than one mode functions to communicate the message.

Multimodal studies offer a new paradigm to discourse analysis that pertains to fine grained investigation of phenomenon where analysis is carried out by the cooperation of different modes such as gesture, sound, and action along with language in an event. The amalgamation of two distinct approaches “multimodal” and “discourse analysis” is the result of an exigency that the new discourse practices demands. These new discourses are quite different in their presentation and hence are interpreted in different ways than mono-modal discourses.

Norris (2011) explicates the semiotic resources for meaning making include “furniture in the background, age, sex, facial expressions, reactions, gestures, etc” (Marthinus, 2015). So, in this regard, language is not the only mean that serves the communicative purpose, images and other modes are also necessary to analyze the phenomena because the surrounding of the actor, the kinesthetic actions, the expressions accompanying an interaction are equally responsible for producing meanings. Machin (2007) also advocates this point of view for multimodal discourse analysis and posits that it extends the scope of investigation where a single phenomenon is open to be analyzed from different perspectives encompassing salience, framing, proximity, color saturation etc.

Scholars like Kress and Van Leeuwen (1996) beholds that reading in two separate different modes such as text or a picture can highlight two different meanings but reading two or more modes conjointly can produce synergistic meaning that may oppose or elaborate the previous meaning of the action. Lemke (2002) advocates this view and maintains that “language and visual representation have co-evolved culturally and historically to complement and supplement one another, to be co-ordinated and integrated”. Manderino (2011) also asserts that multimodal discourse is “more textured than mono-modal” discourse because they employ multitude of semiotic resources to enhance the effect and expression of the meaning. This analysis eventually leads to the synergistic or “multiply[ing] of meaning” (Lemke, 1998) of a phenomena on the whole.

Films as Multimodal Text

Halverson et al., (2012) regarded film as multimodal text as it “shares substantially the same audio-visual semiotic; the same interpretative conventions for their salient sensory features.” (Lemke, 2007). Kemlo (2008) provides details about considering films as multimodal text and maintains that a film is a congregation of multiple semiotic resources that can be analyzed in separate components such as pictures, sound, phonetics, writing and noise that he called “sensorial supports.”



ISSN Online: 2709-9180
ISSN Print: 2709-9172

**INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS**

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

Semiotic Remediation- MDA Phenomena

Semiotic remediation, on the other hand, is a concept of multimodality that was founded by David J. Bolter and Richard Grusin who expounded upon the theory of remediated texts in their book, *Remediation: Understanding New Media* (2000). They define remediation as a process where “one medium is seen by our culture as reforming or improving upon another.” In simple words, it pertains to the refashioning of older content into a new medium. It does not mean that the newer form is “better” but it can be said that while borrowing the old material, new media creates something new and provide a new outlook for meaning making. This refashioning of old semiotic material into a new one is referred to as *repurposing* or absorbing where the semioticians borrow “a property” from one medium and then regenerate them into another format (Bolter & Grusin, 2000). Expressing the significance of remediation and digital technology, they assert that “we call the representation of one medium in another remediation, and we will argue that remediation is a defining characteristic of the new digital media.”

Film Adaptation as Semiotic Remediation

Keeping in view the concept of remediation, adaptation of novel into a film fulfills the criterion of semiotic remediation. Naremore (2000) explicates adaptation as “the study of recycling, remaking, and every other form of retelling in the age of mechanical reproduction. With this view, the present study deals with multimodal analysis of a remediated text into a film. A film is certainly a multimodal text as it encompassed wide variety of resources that imparts the sense of the text. Andrew Davies (1995) adapted Austen’s classic novel, *Pride and Prejudice* (1813) into a film that is almost same as the original text.

The phenomena of semiotic remediation helps in examining visual texts like films because a film incorporates vast array of signs that makes it parallel to multimodal analysis. The semiotic material such as costumes, setting of the scenes, music in the background, facial expressions and posture of the actors while interaction and other such resources provide a broader room to an analyst to get the gist of the scenes. The semiotic analysis of a remediation include the layers of semiotic resources because people are performing many actions simultaneously so the need is to interpret those actions as they are diffused across various dimensions and are scattered “ANT-like [and] rhizomatically” (Prior & Hengst, 2010).

Theoretical framework of MDA

Kress and Van Leeuwen (1996, 2006) adapted Halliday’s core concepts of Systemic Functional Linguistic (SFL) (1978, 1994) and shifted the attention from language to other semiotic resources. They focused their attention on visual discourses to examine “range of semiotic resources” for



ISSN Online: 2709-9180
ISSN Print: 2709-9172

**INTERNATIONAL BULLETIN
 OF LITERATURE AND LINGUISTICS**

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

“meaning potentials” from the artifacts to understand the ideologies behind it (Jewitt, 2013) through a metafunctional approach in their seminal work *Reading Images: The Grammar of Visual Design* (1996). This framework assist in generation of meaning across different modes where visuals, symbolic, verbal, aural resources combine to generate the reality that “extend[s] beyond what is possible using linguistic resources alone” (O’Halloran, 2008).

Methodology

The present study uses qualitative methods to analyze the multimodal remediated text. The interpretation of the film is carried out through metafunctional approach proposed by Kress and Van Leeuwen (1996, 2006) and named them as *representational, interactional and compositional*. The table below underscores the purpose of each metafunction that interplay altogether for meaning potential from an artefact.

Representational	Representation of events, experiences, ideas and actions
Interactional	Relationship between producer and viewer of the visuals
Compositional	Organization of all semiotic resources into a coherent whole

Figure 1: Metafunctions of visual grammar.

(A) Representation:

In visual analysis, the representational metafunction is concerned with the depiction of some event. It primarily deals with the representation of the participants and objects in an artifact. It also encompasses all the other semiotic materials such as posture, clothing, expressions etc. that enhance the meanings such as disposition of the actor, symbolic meanings in the narrative (Kress & Van Leeuwen, 2006). It is further categorized into *Narrative* and *Conceptual processes*.

Narrative processes are represented through vectors and underscores the “unfolding actions and events” (p. 56) in the visual which is classified into *action* and *reaction*. *Action* pertains to the representation of an action between the participants. It can be *transactional* where two or more participants are involved or *non-transactional* where only one participant is represented in the narrative. Meanings in *action processes* are realized through vertical/diagonal vectors that are projected from actor towards a goal along with the “psychological salience” such as expressions of the represented participants (Kress & Van Leeuwen, 1996, p. 64). *Reaction* in narrative process pertains to the reaction of the participant towards an action which is often depicted through *gaze* of the participant, usually the reactor. *Circumstances* in narrative processes refer to the participants or minor character and objects that assist in understanding the whole representation. Circumstances may be categorized into two main divisions namely *locative and means*.



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

Conceptual processes, on the other hand, are non-narrative in nature and pertain to the representation where participants are depicted in general and stable terms such as “in terms of class, or structure, or meaning” (p. 79). This process represents “what they are, how they are classified” and what they exhibit through their manners (Serafini, 2014). *Conceptual* representation encapsulates *symbolic* meanings in an artefact.

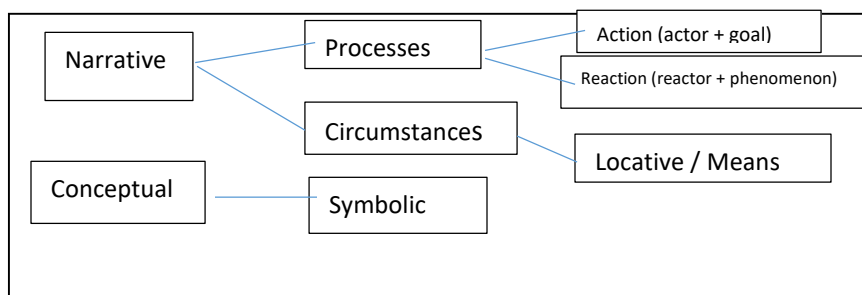


Figure 2: Components of representational metafunction

(B) Interactional

Interactional meanings in the visuals are realized through the interaction between the image and the viewer. Interactional patterns in a representation operate at two levels such as *interactive relations* and *modality*. Interactional meanings in the text are highlighted the way author/director underscores one or more semiotic resources to amplify the representation. The interpersonal meanings are highlighted through, *social distance*, *attitude* and *color*. *Social distance* or *frame size* pertains to the proximity level of the characters in the film that enhances the effect of the visual. The shots through which the distance between is realized also highlights the extent to which the information is revealed in a frame or scene (Wen-Huang, 2014).

Distance	Camera shot	Meanings (Hall 1996)
Intimate	Close up shot	Extreme physical involvement
Personal to Social	Medium shot	Shows interest/involvement-pleasant/unpleasant interaction
Impersonal/stranger/public	Long shot	Acquaintance stage, distance at social gatherings

Figure 3: Social distance in frame shots in interactive metafunction

Attitude is classified into *objective* or *subjective* perspective of the represented and interactive participants and the use of *colors* in the visual have to tendency to appeal the viewers as it soothes or excites them while comprehending the meanings.



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

(C) Compositional

The compositional metafunction deals with the organization of the materials in a compact whole to impart meanings through three basic techniques namely *information value*, *salience* and *framing*. *Information value* pertains to new or given information in the narrative. *Salience* refers to the prominence of the objects or participants in the represented world. This may be depicted through the use of well defined contrasts, close ups, striking colors (Van Leeuwen & Boeriis, 2017). *Framing* refers to the inclusion of elements or characters in a frame shot.

SAMPLE

Jane Austen's *Pride and Prejudice* (1813) novel was taken as a sample. For its filmic equivalent, Andrew Davies' adapted film *Pride and Prejudice* (1995) was considered suitable. Davies' version (1995) replicates the dialogues from the original text and remains true to the actual narrative (Parrill, 2002). Three short video clips of the film were examined as multimodal texts and were compared with the equivalent original text for extensive meaning potential. Following are the scenes that were selected for analysis:

Scene 1: First ball at Meryton assembly hall where Bingley and Mr. Darcy meets the Bennets first time.

Scene 2: Darcy arrogant proposal to Elizabeth at Collin's place.

Scene 3: Darcy-Elizabeth's confession of love during their walk.

RESULTS AND DISCUSSION

Mise-en-scene 1



1 (a)



1 (b)



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>



1 (c)



1 (d)



1 (e)



1 (f)

Context of the images:

This scene takes place in the beginning of both film and book and is important because it provides the glimpse of the first impression of Bingley's party and Mr. Darcy to the other characters in the story and the readers/viewers as well. It is the first meeting between Bennets and Bingleys at Meryton ball.

Representation:

In terms of representation of the whole scene, both *narrative* and *conceptual* processes were identified. With regard to *narrative process*, it is *transactional action and reaction* in nature. *Transactional* in a sense as more than two participants or characters were involved in unfolding the events and exchanged their thoughts with one another. This feature marks the *action process* of the narrative which pertains to the "first impression" of Bingley party and includes *actors* and *goals* as well. The vectors formed in this scene are through the glances and gaze that characters share with each other. Kress and Van Leeuwen (1996) maintain that "when the vector is formed by an eyeline, by the direction of the glance of one or more of the represented participants, the process is reactional" (p. 64). As Bingley party enters the room, the gazes of Jane, Elizabeth and others form the vector as they discuss them with great delight (1 (b)). Their interest in the wealthy Netherfield party is underscored by the gleam in their gazes as they talk about them. Such instance is not mentioned in the verbal text. There is only a narrator who informs the reader with their qualities and possessions. Then the scene, where Darcy (actor) slights Elizabeth (goal) with his rude remarks "She is tolerable; but not handsome enough to tempt me;" (P & P, p. 13). Here the vector is formed with Elizabeth's eyeline (1 (e)) and her reaction towards his scorn is depicted through her facial expressions as she mockingly smiles and stamps his image in her mind through that gesture (1 (f)).

Circumstances in this *mis-en scene locative* that illustrates about the setting of the scene. It is an indoor setting, a typical 19th century assembly hall that highlights the merriment of provincial people. The surroundings reveal the socio-economic status of the people. The setting plays a



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

significant role in understanding the mood and meaning of the narrative because it provides the glimpse of the era of the narrative and thus underscores the themes of the story (Pramaggiore & Wallis, 2005). A dim, small and overcrowded room with candle lights, women gossiping with each other, young girls playing flirtatiously with boys signifies the manners of the middle class of that era. The dim lights lit with candles also indicates romantic mood of the setting. The coarse chatter and laughter in the background along with heavy drinking of the people emphasize their rowdiness. The dance music in the background is somewhat “rougher” (Birtwistle & Conklin, 1995, p. 63) that depicts an energetic and vigorous environment for merriment and dancing. Such small details are omitted in the book (novel) but are depicted beautifully in the film and thus give synergistic meanings. These details provide the glimpse of the time and an in depth information about the event.

The scene also encompasses *conceptual process*. The costumes that Bingley’s sisters (1 (a)) and other ladies in the room wear clearly marks their class difference which is an example of *symbolic process*. They reveal their status, roles and personality as elite class women in the society. The dispositions with which women of both classes are portrayed signify much about their character. As in novel, Bingley’s sisters are described as “fine women, with an air of decided fashion” (P&P, p. 12). In film, their manners and attitude are augmented through their portrayal and arrogant expressions (1 (e)) (Pierson, 2010). Their sense of superiority is symbolized by their bearings. They wear silk gowns of bright colors that are beautifully embellished and are adorned with brooches. Whereas, the way Bennet’s dress depict their simple middle class life with white or neutral color cotton gowns with no ostensible ornaments (1 (b)). Their happy demeanor represents their soft heartedness and simple life which is strikingly contrasted with elite class. Moreover, the musicians in the Meryton ball were three rough looking men (Birtwistle & Conklin, 1995, p. 6) who seems to be village players and indicate the lower social level of the company who could not afford an orchestra for the ball.

Interactional:

Interactional meanings are depicted through *social distance/frame size* of the represented characters. The distance of the characters in the visuals reveal much about their relationship with one another. In *shot 1 (c)*, the frame covers Bingley and Darcy. Bingley is portrayed in *medium close up shot* that reveals his intentions to socialize as well as his pleased expressions to be introduced to the Bennets while Darcy is far away and have less proximity level with the latter. Here the distance that Darcy sustains is “social” (Hall, 1959, 1996) that portrays his less involvement in making new acquaintances and insists on being strangers. Kress and Van Leeuwen (1996, p. 130) borrow from Hall’s (1996) notion of “proxemics” and maintain that distance in a visual defines the social relation of characters during their interaction. Their distance in a physical



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

space has different meanings (Hjavard, 2002). Darcy's *medium shot* also provides a glimpse of his body posture that illustrates that he is not interested in their conversation and depicts an indifferent mien.

Another important aspect in this scene is when Darcy comments on Elizabeth's looks (1(e)). The *far social distance* between the two characters is clearly illustrated in this shot. Elizabeth is sitting while Darcy and Bingley stand apart. It is a *long shot* that highlights the impersonal relationship between the two protagonists- Darcy and Elizabeth. Their distance depicts them as strangers and Darcy's posture (not facing Elizabeth) highlights his refusal to get acquainted with Elizabeth.

As far as *attitude* is concerned, it is evident in the last part of the scene when Darcy comments insultingly on Elizabeth. The scene is shown through latter's perspective (1(e)). It is a *low level shot* as Elizabeth is sitting and Darcy is depicted as powerful. Here Darcy has *power* over Elizabeth who considers her insignificant whose beauty doesn't tempt him. The power is perhaps due to the class difference. When he sees Elizabeth, the shot is of *high level* that depicts the power of his arrogance that doesn't allow him to talk to people that are not of his class. The visual clearly illustrates his mean attitude and their social distance with one another through the use of camera shots.

Interactional meanings are also realized through *colors* used in the visual narrative. The dim lightening of the room indicates the joyous moments and an air of jubilation among the people who are dancing and chatting. Although the room is candle lit yet the mood it conveys is of merriment and new acquaintances. The rich exotic colors worn by Bingley sisters portray them somewhat of darker nature and not among the others in the room while Bennets in light and simple neutral colors depicts zest and innocence.

Compositional:

With regard to compositional metafunction, all three aspects are found in the visual narrative. The introduction of Darcy and Bingley along with his sisters pertains to the *information value* of the narrative. Before the scene, the readers/viewers have only heard about the Netherfield party but in the Meryton ball, they actually notice and observe them moving and interacting with other characters in the film. *Salience*, also is quite evident in this scene. The striking contrast between dim colors in the background and light gowns of the women enhances the presence of characters by giving them prominence and accentuates their faces and expressions owing to the use of neutral colors (1 (b), (f)).

Framing is closely related to social distance/frame size, however, the difference lies in what is presented in a specific frame and accentuates either separateness or belongingness of the objects



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

in a frame (Wen-Huang, 2014). The *shot 1(a)* shows the new party in a separate frame that soon becomes center of attention for everyone in the room. However in the book, they are not introduced in this way. The separate frame indicates their distinct importance along with their attire that enhances their distinctness. The frame of *shot 1(b)* underscores young women longing for a fortunate suitor separate them from the Netherfield party. Both frames signify the differences in their status and attitudes. Last but not the least, when Elizabeth overhears men's conversation (1 (f)), her expressions were shot in single frame that perspicuously reflects her reaction towards his slight.

Mise-en-scene 2



2 (a)



2 (b)



2(c)



2 (d)



2 (e)



2 (f)



2 (g)



2 (h)



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

Context of the images:

In this scene, Elizabeth is at Collin's place- Hunsford and sits alone when Darcy comes to visit her. Elizabeth has recently heard from Colonel Fitzwilliam about Darcy's hand in separating Jane and Bingley so here she is even more prejudiced towards Darcy than before.

Representational:

This scene embraces both *narrative* and *conceptual* processes. The proposal scene between Darcy and Elizabeth is *transactional action* and *reactional* in nature. The unfolding *action* pertains to Elizabeth's awareness of Darcy's feelings towards her. This action is significant for the development of story because both characters through this particular instance (the proposal) reflect upon one's own flaws after arguing on not accepting the proposal.

Moreover, there is a *reactional process* in the scene too that is depicted through *vectors* formed by an eyeline (Kress & Van Leeuwen, 1996, p. 64). Elizabeth's and Darcy's gaze towards each other during latter's confession of his love towards the former establishes a diagonal line (vector). The notable aspect of this scene is the "psychological salience" of the characters while interacting with each other. "Psychological salience" is an important characteristic of *action process* because it is through this that the implicit meanings are discovered in multimodal texts.

Throughout the scene, Darcy exhibits frenetic deportment. Right after entering the room, his expressions convey a sense of turbulence and unrest as he does not sit calmly (2 (a), (b)). This is also indicated by his actions as at one time he walks nervously and then looks at Elizabeth frantically, sits for a moment and then stands in a restless manner as if he is building up the courage to confess his feelings (2 (c)). For the first time, viewers see Darcy as a helpless man who tries several times to express his feelings yet when he does he is literally gasping. His nervousness is further depicted when he hastens to convey his affection (2 (e)) that seems like he wants to say all at once and get over with it. Upon rejection as well, Darcy displays dismayed expressions (2 (7)) because he was not expecting this rejection and seems to be considering that he is doing her a favor by proposing her notwithstanding their class distinction. Thus, in his first proposal to Elizabeth, he portrays himself as rash and arrogant in every possible way.

On the other hand, Elizabeth's expressions are in state of flux throughout the scene. At first, she sits quietly in cool civil manner (2 (d)) and then bows over when Darcy pronounces his love for her and her facial expression changes from serenity to astonishment (2 (f)). Later on, rage overpowers her when Darcy insults her again of loving her despite her inferior status (2 (h)).

So, the "psychological salience" in this particular scene holds much importance because Darcy's enamor for Elizabeth has reached at its apex therefore he comes and speaks up with the same tone



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

without knowing the consequences of the matter. When he talks about class disparity he becomes stern and “arrogant” (Birtwistle & Conklin, 1995, p. 2) as he was depicted before however, when he talks about love, he becomes nervous and looks strained. These valuable details about the tone and expressions of the characters are not penned down in mono-modal text (novel) but are evident in multimodal text like film that adds to the rich understanding of the narrative.

The *locative circumstances* are evident in this scene. It takes place at Hunsford room- the Collin’s place but apart from the simple description, it holds *symbolic* significance too. The visual presents a contrasting background of both characters. Elizabeth is seen sitting in front of the window that is partially covered with curtains as seen in shot 2 (f). The daylight in her background signifies her natural and unpretentious nature. The backdrop also portrays her as a free spirit like nature and an unrestricted soul who is independent to make her choices. She could have accepted the proposal but being a genuine person she rejected him straightforwardly. On the other hand, Darcy stands against the wall of a living room that is designed with a fussy pattern (2 (e)). This backdrop patently emphasizes Darcy’s personality and pretentiousness when he confesses his fondness for Elizabeth. The mantelpiece where he stands emphasizes the aesthetic features of the room as well as the mindset of Darcy who represents himself as a member of aesthetic conventions formed by the society. Furthermore, akin to an enclosed room, he keeps his feelings enclosed and could not express them ardently as he himself claimed “In vain have I struggled. It will not do. My feelings will not be repressed”(P&P, p. 185). Moreover, the entwined design of the wallpaper in his background accentuates his enmeshed situation where his uncontrollable feelings can no longer be suppressed.

Thus, this particular scene provides abundant of information when it is studied visually. In terms of representation, the meaning of the interaction between the two characters is explicitly portrayed in the multimodal representation by virtue of affordance that it possesses. The verbal text has written words only whereas visual text offers speech, gesture, posture, setting and such that multiplies the understanding of the narrative.

Interactional:

The meanings of interaction between characters in the scene are represented through distance they maintain from each other in a frame (Hall, 1996). In this scene, a single shot is employed to depict both Darcy and Elizabeth throughout their conversation. They are not seen together in any shot. Most of the time *medium close up shots* is used to accentuate their facial expressions. It highlights their *personal to social relation* which means that there still lies a gap between them. They wear the garb of pride and prejudice that is yet to be dissipated from their minds. The distance that Darcy maintains during his confession is *personal* one. As the meaning of *personal distance* pertains to



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

involvement and personal interest in the situation so Darcy lessens the distance and comes closer to Elizabeth to express his sentiments. He again walks away when Elizabeth rejects him that emphasizes the *social relation* between them. Elizabeth shut the doors of being personal with him and so in sheer astonishment, he stands at distance near the mantelpiece (2 (g)) and demands for an answer for refusing his proposal.

With regard to *attitude*, the significant part of the scene is shot with *low angle* when it comes to Darcy (2 (f)) that highlights Elizabeth's perspective. Darcy is standing as he talks to Elizabeth while she sits calmly, looks at him and listens. It suggests his (subject) *power* over Elizabeth. The *power* of Darcy lies in his social standing that is certainly above Elizabeth's that makes him mighty.

Colors enhance the scope of understanding the emotions and mood of the narrative (Studies, 2002). In this scene, the tones of beige, brown and caramel are employed. The background colors in *shot 2 (f)* where Elizabeth is sitting provide a sense of warmth, naturalness and purity (Edwards-Wright, 2011, p. 15) because the colors used are white and beige. However, in contrast to Elizabeth, Darcy stands against caramel wall with brown patterns (2 (e)). According to Edwards-Wright (2011), brown color signifies "repressed personality" and Darcy is portrayed as same who in this particular scene, cannot control his passions anymore after suppressing it from quite long "My feelings will not be repressed" (P&P, p. 185), give vent to them. The colors in his background truly illustrate his personality at that moment. The color also signifies "material side of life" (p. 17) and this what Darcy exhibits while proposing. He talks austere about social ranking (material) but lacks passion and the ability to express his affection for her in a right way.

Composition:

Salience in this scene is highlighted through contrasts. It is depicted through the use of well-defined contrasts, close ups, striking colors (Van Leeuwen & Boeriis, 2017), highlighting the material by either foregrounding them or taking them into background. The blurring of the colors in the background of Elizabeth and placing her in the forefront provides a soothing effect to eyes and reflects upon her personality. On the other hand, Darcy is also emphasized by the contrast of colors depicted in the background wall and his attire. Moreover, the close ups of both characters accentuates their altering expressions from time to time which is most striking feature of this scene in this semiotic remediated text. Besides that, *framing* techniques is also employed in this scene. Both Darcy and Elizabeth are seen in single frame with contrastive backgrounds. This aspect highlights their distinct natures, personality and stresses upon the fact that there is no sense of belongingness (Wen-Huang, 2014) between the two. They provide viewers the potential to study them contrastively, one on the basis of pride and other on prejudice.

Mise-en-scene 3



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>



3 (a)



3(b)



3 (c)



3 (d)



3 (e)



3 (f)



3 (g)



3 (h)

Context of the images:

This scene takes place in the end of the story where Darcy set forward his second proposal to Elizabeth and she, for the first time, confesses her love for him.

Representation:

The whole scene takes into account both *narrative* and *conceptual* processes. In *narrative*, the conversation between Darcy and Elizabeth pertains to *transactional action and reaction process*. In this respect, both serve as an *actor* and *goal* alternately. The *action* in this episode is Darcy's second proposal to Elizabeth which she accepts readily. The "psychological salience" (Kress & Van Leeuwen, 1996, p. 64) of the represented participants lends additional information about the narrative. Throughout the scene, there is a warm and tender expression on characters' faces. However, except *shot 3 (b)*, where she called on all her courage to express gratitude to Darcy for Lydia's matter. In visual narrative, her quick breath while she speaks can clearly be heard. The



ISSN Online: 2709-9180
ISSN Print: 2709-9172

INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

absence of music from this particular part in the background in the scene emphasizes the sound of her breaths along with her kind words of thankfulness.

The *reaction process* in narrative is evident through glances of both that they exchange during the course of their conversation. The reaction of Elizabeth upon Darcy's wooing her again in *shot 3 (d)* illustrates her affection towards him. She replies in a dotting manner that emphasizes the meaning of her adoration for him. Darcy's expressions too have altered from stern to amiable (3 (c)). This time, he proposes her tenderly and his voice doesn't break while speaking as does in first proposal. After Elizabeth has consented to be with him, a gush of satisfaction and sense of fulfillment overspread his face. In *shot 3 (d)*, Darcy's contented expressions and Elizabeth's pleasure along with little awkwardness is depicted with clarity. The after-effect of their cordial dialogue is portrayed in *shot 3 (f)* where they both share a laugh while talking about Lady Catherine's meeting with Elizabeth. *Shot 3 (g)* is one of the best shot. Darcy says ardently "My dearest Elizabeth" to the latter where she gets astonished at his words and looks at him lovingly. Here the vectors are formed through their eyeline (Kress & Van Leeuwen, 1996, p. 64). Such words from Darcy enhance the meaning of his fondness and affection for Elizabeth. Besides that, the admiring looks and contented facial expressions of both provide synergistic meanings of the narrative.

Furthermore, *circumstances* in this scene pertain to *locative*. The setting and the musical underscoring provide additional meaning to their growing relationship. The outdoor setting with a sun reflecting on the top of the characters provides a soothing effect (3 (a)). Outdoor natural scenery highlights openness, broad and non-confinement and the daylight setting accentuates the peacefulness as they both express their love for each other and give vent to their ardent feelings in this setting. The music in the background is soft and tender that also contributes in the meaning of their romantic relationship.

With respect to conceptual, *symbolic process* is evident in the scene. *Symbolic process* is quite close to *locative circumstances* in this episode. The scenery illustrates harvest season has culminated that indicates ripening of corn as well as ripening of Elizabeth-Darcy relationship that has surpassed many turbulences and verbal tempests. They passing by the horses loaded with corn bags give an impression that their relationship has now become mature and their intellectual levels have now fully developed to accept each other wholeheartedly. *Shot 3 (c) and shot (d)* depicts the gleam of sun on their faces when Darcy proposes her indicates the cleansing of their hearts from pride and prejudice. It is only at that moment that sun shines directly on their faces. Afterwards, by the end of their delightful conversation, viewers see Jane-Bingley and Elizabeth-Darcy walking on the pathway amidst the green fields (3 (h)). The green fields symbolize fertility, freshness and bliss. Such is the case with Bennet sisters. It is the time for them to enjoy the pleasures of marriage



ISSN Online: 2709-9180
ISSN Print: 2709-9172

**INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS**

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

with their favorable suitors. The green archway (3 (a)) that is beautifully assembled with green leaves through which they pass symbolizes the beginning of their happiness. The natural environment and weather look “romantic” (Birtwistle & Conklin, 1995, p. 81) and calls attention to their commencement of romantic relation with each other.

Interactional:

Social distance or frame size pertains to the proximity level of the characters in the film that enhances the effect of the visual. The distance between Darcy and Elizabeth in this scene is different from other scenes. Here they are seen quite close to each other. *Medium shot* (3 (b)) and *medium close up shots* (3 (e), (g)) are used to enhance the meaning of their closeness. The medium shot highlights their *personal distance* with one another because they earnestly show their ardent involvement towards each other. Unlike previous meetings, they do not maintain “boundaries” (Hall, 1996, p. 110) anymore as their shoulders touch each other as they walk (3 (f), (h)).

Colors in the visual narrative emphasize the aesthetic patterns and highlights emotions in the narrative (Studies, 2002). Elizabeth and Darcy are wearing light color clothes. Prior to this, Darcy is seen wearing dark colors that shed light on his character and deportment. However, at this moment, he is wearing grey long coat and light grayish shirt that looks exactly apt for the period (Collins in Birtwistle & Conklin, 1995, p. 54) and moment. According to Cerrato (2012, p. 20), grey is the color of “maturity”, “intellect”, “modesty” and is considered “controlled.” All these adjectives define the character of Darcy by the end of the narrative. He is mature enough to acknowledge his mistaken pride as he says “I was given good principles but left to follow them in pride and conceit” (P&P, p. 349). He has become modest and proposed her in a controlled passionate manner this time. While Elizabeth is wearing the same neutral white color gown with brownish curry coat that indicates her as active, lively and natural girl. Thus the color they are wearing exemplifies their characters aptly according to the mood of the narrative.

Compositional:

In composition of the whole scene, *framing* and *salience* reinforces the meanings of the narrative. *Framing* provides the information of degree of belongingness of the characters in a mise-en scene (Wen-Huang, 2014). So, in the images, Darcy-Elizabeth is shot together in a single frame and is close to each other. This highlights their belongingness because the “world depicted in frame” (Baldry & Thibault, 2006) portrays that everything has been sorted out peacefully. His desire to be her companion and wooing to Elizabeth is emphasized by being shot in a single frame.

Moreover, salience in the scene is highlighted through *close-up shots* (Van Leeuwen & Boeriis, 2017) of Darcy and Elizabeth in *shots 3(c) and (d)*. The close ups of both characters are shot when



ISSN Online: 2709-9180
ISSN Print: 2709-9172

**INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS**

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

Darcy proposes her again and his expressions are quite the opposite as it were in his first proposal whereas Elizabeth's frame is shot when she tells her feeling to Darcy. These close-ups allow the viewer to examine the expressions of the characters in detail. Besides that, the first and last shots 3 (a) and (h) catches the eye because the surrounding is given prominence as depicted in the frame. The surrounding hints at the maturation of their relationship by placing them in the middle of the ripened corns.

Conclusion:

To sum up, the multimodal text was examined under the *representational, interactional and compositional* metafunctions. It was observed that it had more proclivities in representing the contents as compared to the printed text. The reason behind synergistically created meanings was the incorporation of various ensembles and different semiotic resources (Manderino, 2011) in a single scene that eventually augmented the meanings of the whole narrative. Multimodal analysis allowed the viewer to notice the minute details that were overlooked while reading the monomodal text (printed form). The actions, portrayal of characters and events, the setting and background image, music and voice tone of the characters added another dimensions in the meaning of the text. The *representational* metafunction aided in observing the *conceptual* ideas of the narrative as well that enabled the viewer to discern the accurate and "genuine" interpretation of the scene. The *interactive* meanings underscored the interpersonal relations of the characters in the narrative and provided an elaborated version of their interaction owing to the use of colors and the distance they maintained with each other. The camera techniques in the visual gave the idea of power relation between them that markedly signified their class difference. Besides that, the *compositional* metafunction diverted the attention of the viewer to the most crucial information of the narrative. It depicted the important aspects in the narrative by either foregrounding or backgrounding the contents in the film. Thus, the remediated text, owing to employment of multimodal ensembles explicitly provided ample information about the text and multiplied the meanings of the narrative (Lemke, 2002). Such elaboration of the contents in multimodal environment called attention to the implicit aspects that were otherwise neglected while reading the book.

REFERENCES

- Austen, J. (1813). *Pride and Prejudice*. London.
- Bolter, J., D. & Grusin, R. (2000). *Remediation: Understanding New Media*. Cambridge: The MIT Press.
- Baldry, A., & Thibault, P. J. (2006). *Multimodal transcription and text analysis: A multimedia toolkit and coursebook*. London: Equinox.



ISSN Online: 2709-9180
ISSN Print: 2709-9172

**INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS**

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

- Birtwistle, S., & Conklin, S. (1995). *The making of Pride and Prejudice*. Penguin Group USA.
- Bolter, J., D. & Grusin, R. (2000). *Remediation: Understanding New Media*. Cambridge: The MIT Press.
- Cerrato, H. (2012). *The meaning of colors*.
- Davies, A. (2005). *Pride and Prejudice*. Universal Pictures.
- Edwards-Wright, T. (2011). *Your Favorite Color Has a Meaning*. USA: Lulu enterprises.
- Hall, E. T. (1959). *The silent language*. New York: Doubleday.
- Hall, E. T. (1966). *The hidden dimension*. NY: Doubleday.
- Halliday, M., A., K. (1978). *Language as social semiotic: The social interpretation of language and meaning*. London: Edward Arnold.
- Halliday, M. A.K. (1994). *Functional grammar*. London: Edward Arnold.
- Halverson, E. R., Bass, M., & Woods, D. (2012). The process of creation: A novel methodology for analyzing multimodal data. *The Qualitative Report*, 17(Art.21), 1-27.
- Hjavard, S. (2002). Simulated conversations: The simulation of interpersonal communication in electronic media. In A. Jerslev (Ed.), *Realism and 'reality' in film media*, 1, pp. 227-252. Museum Tusulanum Press.
- Jewitt, C. (2013). Multimodal methods for researching digital technologies. *The SAGE handbook of digital technology research*, 250-265.
- Kemlo, J. (2008). Different voices? Film and text or film as text: Considering the process of film adaptation from the perspective of discourse. *MHRA Working Papers in the Humanities*, 3, 13-24.
- Kerckhove, D. (2002). Text, Context and Hypertext, three conditions of language, three conditions of mind. In M. Herczeg, W. Prinz, H. Oberquelle (Hrsg.): *Mensch & Computer 2002: aVom interaktiven Werkzeug zu kooperativen Arbeits- und Lernwelten*. Stuttgart: B. G. Teubner, (pp. 15-19).
- Kress, G., & van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. London, New York: Routledge.
- Kress, G., & van Leeuwen, T. (2006) *Reading Images: The Grammar of Visual Design*. (2nd revised edition). Abingdon, Oxon: Routledge.
- Lemke, J., L. (1998). Multimedia literacy demands of the scientific curriculum. *Linguistics and education*, 10(3), 247-271.
- Lemke, J., L. (2002) 'Travels in Hypermodality', *Visual Communication* 1(3), 299-325.
- Lemke, J. (2007). Video epistemology in-and-outside the box: Traversing attentional spaces. In R. Goldman, R. Pea, B. Barron, & S. Derry (Eds.), *Video research in the learning sciences*, pp. 39-52. Mahwah, NJ: Lawrence Erlbaum.
- Machin, D. (2007). *Introduction to Multimodal Analysis*. London: Hodder.



ISSN Online: 2709-9180
ISSN Print: 2709-9172

**INTERNATIONAL BULLETIN
OF LITERATURE AND LINGUISTICS**

Vol. 7 No. 2 (June) 2024

Pages: 43-62

Published by: Research Syndicate

Email: researchsyndicate.vv@gmail.com Website: <http://ibll.com.pk/index.php/ibll/index>

- Manderino, M., L. (2011). *Reading across multiple multimodal sources in historical inquiry*. (Phd thesis). University of Illinois, Chicago.
- Marthinus, L. (2015). *Semiotic remediation and resemiotisation as discourse practice in Isidingo: A multi-semiotic analysis*. (MA thesis). University of the Western Cape. Germany: Hubert & Co. GmbH & Co. K.G, Göttingen.
- Mcluhan, M. (1964). *Understanding media: The extensions of man*. McGraw-Hill.
- Naremore, J. (ed.). (2000). *Film Adaptation*. New Brunswick: Rutgers University Press.
- Norris, S. (2011). *Identity in (Inter)Action: Introducing Multimodal (Inter)Action Analysis*.
- O'Halloran, K.L. (2004). Visual semiosis in film. In K.L. O'Halloran (Ed.), *Multimodal discourse analysis: Systemic-functional perspectives*, pp. 109-130. London & New York: Continuum.
- O'Halloran, K. L. (2008). Systemic functional-multimodal discourse analysis (SFMDA): constructing ideational meaning using language and visual imagery. *Visual Communication*, 7, 443-475.
- Parrill, Sue. (2002). *Jane Austen on film and television: a critical study of the adaptations*. Jefferson, N.C, London: McFarland & Co.
- Pierson, I. (2010). *Mise-en-scene*. *College Film and Media Studies: A Reference Guide*.
- Prammagiore, M., & Wallis, T. (2005). *Film: A critical introduction*. London: Laurence King.
- Prior, P. A., & Hengst, J. A. (2010). Introduction: Exploring semiotic remediation. In *Exploring semiotic remediation as discourse practice*. pp. 1-23. Palgrave Macmillan UK.
- Serafini, F. (2014). *Reading the visual: An introduction to teaching multimodal literacy*. Teachers College Press.
- Wen-Huang, C. (2014). Teaching visual narratives using a social semiotic framework: The case of Manga. In A. Archer, & D. Newfield (Eds.), *Multimodal approaches to research and pedagogy: Recognition, resources, and access*, pp. 71-90. New York, London: Routledge.
- Van Leeuwen, T. (2005). *Introducing Social Semiotics*. Abingdon, Oxon: Routledge.
- Van Leeuwen, T., & Boeriis, M. (2017). Towards a semiotic of film lighting. In J. Wildfeuer, & J. A. Bateman (Eds.), *Film text analysis: New perspectives on the analysis of filmic meaning*, pp. 24-45. New York: Routledge.