تحليل الخطاب متعدد الوسائط لقوائم الطعام الانجليزية والعربية

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A Multimodal Discourse Analysis of
Food Menus in
English and Arabic

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Abstract

   The multimodal discourse analysis has attracted much more attention. People were affected in the multimodality of discourse a long time ago, but it took time for researchers to recognize its importance. Though language is an essential resource in discourse, yet it requires to coordinate with another resources in the act of meaning-making. Thus, discourse analysis should take into consideration other modalities.

   The study aims at investigating the textual and the visual resources of food menus in two different cultural and linguistic contexts, namely, English and Arabic from semiotics perspectives. To get the study aims, ten food restaurant menus have chosen from English as well as Arabic, divided equally into five menus for each linguistic context. A multi-analytic model has adopted for analysing the selected data. It has based on Beasley and Danesi's (2002) *semiotics framework*, Scollon and Scollon's (2003) *geosemiotics,* and Kress and van Leeuwen's (2006) *multimodal social semiotics.*

   Finally, the study sums the conclusions. The qualitative analysis has selected to reveal that the food menus of the two linguistic texts utilize the same textual and the visual resources for the promotional purposes.

Key words: Multimodal discourse analysis, social semiotics, food menus, textual and visual levels

المستخلص

   لفت تحليل الخطاب متعدد الوسائط انتباه كثير من الباحثين، اذ حظي بعنايتهم منذ زمن طويل على الرغم من انه يستلزم وقتاً طويلاً للإدراك كُنهه والوقوف على معانيه، وذلك بسبب اشتراك اللغة مع غيرها من المصادر في تشكيل المعنى في هذا النوع من الخطاب.

   وتهدف هذه الدراسة الى التحري عن المصادر اللغوية والبصرية لقوائم الطعام في سياقين لغويين وثقافتين مختلفتين هما الانجليزية والعربية من وجهة نظر السيميائية. ومن اجل تحقيق اهداف الدراسة، فقد تم اختيار عشر قوائم طعام لمطاعم انجليزية وعربية، مقسمة بالتساوي على خمس قوائم لكل من السياقات اللغوية. وقد أُعتمد انموذج تحليل متعدد مبنياً على نماذج بيزلي ودانسي(2002) *الاطار السيميائي*، و سكولون وسكولون(2003) *السيميائية الجغرافية*، وكريس وفان ليوين(2006) *السيميائي الاجتماعي متعدد الوسائط.*

   ولخصت الدراسة الاستنتاجات في نهايتها وتوصلت الى أنه تم التحليل الكمي لإظهار قوائم الطعام في السياقين اللغويين التي استخدمت المصادر اللغوية والبصرية لأغراض ترويجية.

الكلمات الدالة: تحليل الخطاب متعدد الوسائط، السيميائية الاجتماعية، قوائم الطعام، المصادر اللغوية والبصرية.

1.1 Multimodal Discourse Analysis

Chan (2013:70) claims that multimodal discourse refers to "the study of the various methods used by humans to communicate (the discourse) including using voice, writing and 'body language' (the multimodalities)". This model offers a valid analysis of a new way of communication which has slowly gained notoriety depending on technologies, arts and other ways of expressions. In this regard, O'Halloran (2011:120) considers multimodal discourse analysis (henceforth MDA) "extends the study of language to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound". This means that any resource which is conceived to bear meaning can be examined properly .

He also states that the type of analysis which gained approval by different scholars depends on their increasing interest in the mid-2000s to investigate language in another resources beyond the spoken and the written discourse: "there was an explicit acknowledgment that communication is inherently multimodal, and that literacy is not confined to language" (Ibid.,:123).

Halliday's (1978) approach confirms the idea that a reality of a culture can be embedded with semiotic resource which may be sorted as a system of meanings. Therefore, the mediums like newspapers, televisions or computers are only "the means through which the multimodal phenomena materialize". Thus, finding a combination of several frameworks, is likely to create group of different elements which are adequate to look at any semiotic resource. Halliday's Systemic Functional Linguistics (henceforth SFL) may be used to provide written forms of discourse. Van Leeuwen (2015:1) acknowledges that Halliday' grammar depends on "the principle that language simultaneously constructs representations of the world, realizes social interactions, and marshals these representations and interactions into texts and communicative events".

In short, MDA refers to the analysis of different and various semiotic modes in the discourse. It aims to integrating the interactive, representational, and textual meanings accomplished by various elements and how to analyze these elements which work together to shape a complete discourse. Therefore, textual structure is not only realized by linguistic signs, but also by colour, layout, and typography at the level of both "clause" as well as "discourse" (Wei, 2015:90).

1.2 Halliday's Systemic Functional Linguistics

Haratyan (2011) mentions that, in Halliday's SFL, as a social phenomenon language is functional for it depends on the function, the text structure, and the meaning of language. Wang (2010) also states that SFL is considered the key foundation of "Critical Discourse Analysis" and other theories in pragmatics.

Haratyan (2011) also refers to the analysis of language in a social context where a special lexico-grammatical choice can be constructed under the impact of the social as well as the cultural context. Meaning can be achieved via the linguistic choices in the syntagmatic and the paradigmatic levels of discourse where the word is arranged in a text or a clause. Its precursor says that:

Discourse is a multidimensional process and text as its product not only embodies the same kind of polyphonic structuring as is found in grammar […] but also since it is functioning at a higher level of the code, as the realization of semiotic orders above' language, may contain in itself all the inconsistencies, contradictions and conflicts that can exist within and between such high order semiotic systems (Halliday,1978:96).

The functions which Halliday (1978) proposes to depict the abstract meta functions across language are :

a. The ideational function may be concerned with the logical content of the text and the experiential that provides an understanding of the experience of the world. It contains the concept of "transitivity" and "voice". The transitivity system consists of the behavioral, the existential, the material, the mental, the relational, and the verbal process.

b. The textual function includes the cohesion and the coherence of the text. These aspects are gained through referencing, exophoric, homophoric and endophoric categories; the use of conjunctions and the substitution and ellipsis. These elements are joined to achieve the lexical cohesion of the text.

c. The interpersonal function reflects the social and the power relations between the producer of a sign, and the receiver of that sign which a text conveys via indicative, imperative, and modality clauses.

1.3 Halliday's Social Semiotics

Language, in social semiotics, is based on the context in which it appears; i.e., the social relation is context based. Halliday states that "language is a system of signs with social functions in which meaning is constructed" in relation to text in use (Kress and Hodge,1988:95).

Social semiotics is an essential school of semiotics which springs as opposite to the traditional semiotics. It is "a new distinctive approach to the practice and theory of semiotics" (Van Leeuwen,2005:1). It is an inventions of the British linguist Halliday's *Language as a social semiotic* (1978) in which language functions within a socio-cultural context and the significance of culture in shaping the way how verbal language reacts with another systems of communication. In order to understand other codes, the verbal codes play a basic role in bringing all of them together. Halliday's linguistic theory has evolved major outcomes on which social semiotics counts as formulating its concepts (1978:113).

Halliday stresses the idea of "context" which comes from the "connection between the studies of texts with the context in which they are related to". Context likes a bridge between text and the situation in which it occurs. The relationship between language and context is governed socially, i.e., each is based on the other in order to fill the interactional messages (Yassine, 2012:36).

Semiotics highlights structures and codes that have social uses, functions, as well as complex interrelationships of semiotic systems in a social practice. In social semiotics, an important term is "the message which is the smallest semiotic form that has concrete existence". It has directionality, i.e., a goal and a source, a purpose and a social context. The message is around something that appears outside and also related to the world around it to refer to the functions which the message is intended to. It is interweaved into a longer semiotic sense, i.e., a text. Text and discourse refer to the same objects whereas discourse refers to "the social process" in which a text is embedded, text refers to "the concrete material object" produced in discourse (Kress and Hodge (1988:1-6).

Van Leeuwen (2005:3) explains the significance of social semiotics , it is not a "pure theory, nor a self-contained field". It is applied to specific problems and specific instances and it is understood fully when social semiotics completely engages with the social theories. This kind of interdisciplinary is an essential feature of social semiotics. He also refers to social semiotics as "a form of enquiry". It does not only give ready-made answers but also offers ideas to formulate questions and to search for answers.

He uses the notion of "sign" instead of "semiotic resources" and defines it as "the actions and artefacts we use to communicate, whether they are produced physiologically or by means of technologies". Those resources are "signifiers, observable actions and objects that have been drawn into the domain of social communication and that have a theoretical semiotic potential". Semiotic resources are not only restricted to picture making, speech, as well as writing but also allowed the articulation of several cultural and social meanings. They are remade socially to meet specific demands and they are never fixed (Van Leeuwen, 2005:3 and Kress, 2010:8).

To sum, semiotic resources are the products of the cognitive resources and cultural histories which are used to make meaning in the production as well as an interpretation of visual as well as other messages (Van Leeuwen and Jewitt, 2001:136).

1.4 Kress and van Leeuwen's Multimodal Social Semiotics

Multimodal social semiotics as a theory that accounts for cultural as well as social influences in texts and meanings made in "multimodal visual narratives". Social semiotics and multimodality together used in understanding other forms of communication (Huang,2009:2 and Kress,2010;16).

Kress and van Leeuwen (2006:20) suggest a new direction in analyzing visual semiotics in light of social semiotics "i.e., they are dealing with it as a grammar, the interaction between the different modes as a whole compromises what is intended". They name their approach "grammar" to gain attention to culturally produced regularity.

Unlike another approaches, their framework deal with elements contributing to visual statements. Kress and van Leeuwen claim that our theory to communication starts from a social base. In order to put social semiotics in the mainstream of semiotics, there may be a short survey to replace it in its suitable context (Ibid.).

They propose visual structures as particular interpretations of forms of social interaction and experience . The core of visual structures is "meanings belong to culture, rather than to specific semiotic modes" in which what it is communicated whether visually or verbally is also culturally as well as historically specific. In their point of view, language may be displayed through "the choice between different word classes and clause structures", while in visual communication, be expressed via the "choice between different uses of colour or different compositional structures and this will affect meaning" (Kress, 2010:6).

Kress and van Leeuwen set up their work on Halliday's "social semiotic" approach that centers on three metafunctions; the ideational, the interpersonal, as well as the textual. They offer a new terminology to describe those metafunctions: "representational instead of ideational; interactive instead of interpersonal; and compositional instead of textual" (van Leeuwen and Jewitt, 2001:138).

Concerning the images which are not only present the world, but also play a role in an interaction and constitute recognizable kinds of text such as an advertisement, a painting, a political poster, as well a magazine, etc. (Ibid. and Kress, 2010:5). Kress and van Leeuwen (2006:1) have shown that the interpretation of the image is dependent on the verbal text. They have viewed the images as having their own structures and are unrelated to the verbal texts. With the importance and wide spread of visual communication, it becomes as important as the verbal and it is one of the means of communication that have images as much as the linguistic forms are being used (van Leeuwen and Jewitt, 2001:17).

Kress and van Leeuwen (2006:7-8) show the significance of the "context" in which visual communications take place depending on the values and uses available in that

community. Context is very essential in the processes of signification, i.e., how the producers of the sign use the semiotic resources to meaning making. The sign is given depending on an interest of the producers that reveal the physical, social-cultural, conceptual and cognitive positions of the producers of the sign in the world.

Moreover, they have enlarged the ideational metafunction in given two kinds of representation: narrative as well as conceptual to link together "the visual syntactic participants" in a meaningful way, as in the figure below (Ibid.:59)
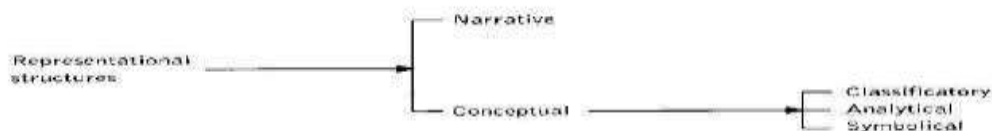
Figure1: Main visual representational structures in Kress and van Leeuwen (2006)

The narrative processes always have a vector. They are narrative when participants are interconnected by a vector, they are presented as doing something to each other. A vector likes a line, often diagonal, which connects participants, as in an arrow. The vector is a dynamic or a kind of relationship between the participants (van Leeuwen and Jewitt, 2001:141).

Conceptual representation can be divided into classificational, analytical as well as symbolic processes . Classificational processes may relate participants to one another in terms of "a kind of relation, a taxonomy: at least one set of participants will play the role of subordinates with respect to at least another participant, the superordinate". Classificational processes can be: Covert taxonomy as well as overt taxonomy, as in figure 2 (Kress and van Leeuwen (2006:87) :

Figure 2: Classificational processes in Kress and van Leeuwen (2006)

Analytical processes interact participants "in terms of a part–whole Structure".
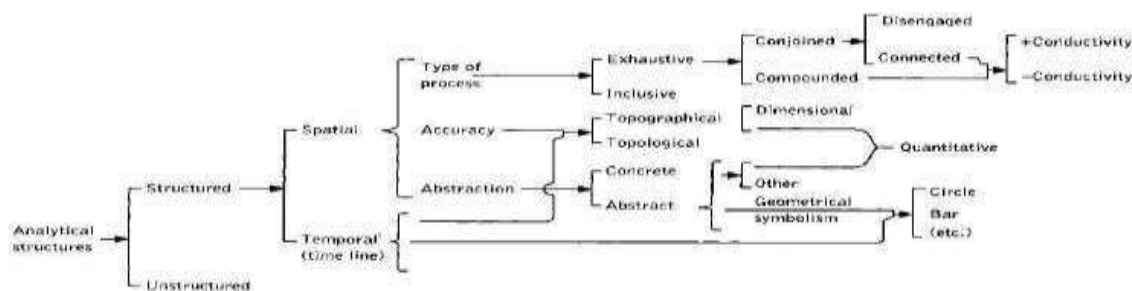
Figure 3: Analytical processes in Kress and van Leeuwen (2006)

Symbolic processes are about what participants mean or are. Either there are two participants or there is one participant. The former process is called symbolic attributive; and the latter is symbolic suggestive (Kress and van Leeuwen, 2006:104-105).

Figure 4: Symbolic structures in Kress and van Leeuwen (2006)

1.5 Scollon and Scollon's Geosemiotics

Scollon and Scollon (2003:2-14) explain how language can be used in physical and concrete circumstances. Their book gathers insights from a very wide variety of branches from "linguistics to cultural geography and from communication to sociology into a perspective they call *geosemiotics*". Geosemiotics means the study of "the social meaning of the material placement of signs and discourses and of actions in the material world". It emphasizes that action, indexicality, and identity are all anchored in real times and the physical spaces of the material world. Indexicality is the quality of the "context-dependency" of signs, particularly language.

In their framework of geosemiotics, they are interested in the way in which the sign systems of language index another semiotic systems in the world around language. Geosemiotics presents the social semiotics of the three systems which are connected at any site of the social action: the interaction order, place semiotics, and visual semiotics (Ibid.:5).

They borrow Goffman's term "the interaction order" which includes the interaction as the primary between a wide range of fields from interactional sociology and social psychology to communication, conversational analysis and sociolinguistics, that develops an understanding of the way in which humans have social arrangements and create social interactions between themselves (Ibid.: 8).

While Kress and van Leeuwen's visual semiotics major objective is to understand how meaning is produced via visual elements, Scollon and Scollon's adaptation of Kress and van Leeuwen's work fits their social semiotic understanding. Therefore, geosemiotics is connected on the one hand with visual semiotics in how the interaction order is visually represented and on the other hand how the placement of visual symbol affects their interpretation (Ibid.:16-18).

Since the core issue of geosemiotics is where exactly on earth actions take place which is an essential part of its meaning and the natural world is a main aspect of geosemiotics. Then place semiotics is a crucial in which it investigates the material aspect of signs and its placement in real world in relation to inscription, emplacement and code preference.

In sum, there are two ways to show meaning through a sign, either by symbolization or indexicality. If signs make meaning by their geophysical placement, physical characteristics, or their placement with other sign, it is called *indexicality*. When signs make their meaning by presenting something else that is not present or is metaphorical or ideal, it is *symbolization*.

1.6 Food Menu Sources

Food menus are a rich source for sociocultural practice and linguistic convention that are highly enriched as well as interwoven within those menus both visually and textually. That is, restaurant menus are selected for food images and industries are utilized widely by advertisers to publicize and promote not only their products but also their cultures. Some restaurants may use text only in their menus. In other cases, restaurants utilize photos and illustrations either of the dishes or the elements of the culture that are associated with the restaurants, e.g., Lebanese kebab restaurants might

decorate their menus with photos of Lebanese beaches and mountains. This is one reason for choosing such a type of advertising menus in the study. The other reason is the available data for such study. Moreover , it is stated that cultural comparisons and cross-linguistic may contribute to study in cross cultural communication.

For selecting the most representative data, only restaurant menus are collected for analyzing such menus which are in conformity with the model adopted. Also, the data selected include only two linguistic codes English and Arabic which are under investigation. Finally, the menus have not analysed before and colours, figures, shapes, etc., are extremely vital in choosing those menus.

1.7 Analysis and the Model Adopted

A multi-analytic model has examined for the analysis of the study data. In other words, the textual as well as the visual levels of food menus of English and Arabic languages are analyzed through using a number of analytic models, i.e., an eclectic model of analysis. Each single food menu is analyzed textually and then visually.

For analyzing the textual level which is concerned mainly with the linguistic resources used in writing of food menus in English and Arabic, Beasley and Danesi's (2002) and Scollon and Scollon's (2003) taxonomies of textual features are adopted. Ten textual categories are chosen for the analysis such as "code preference, variety preference, formality, phrase/clause type, lexical choice, cohesion, coherence, figures of speech, rhetorical devices, and macro discourse structure". These textual categories are illustrated in table 1 for the analysis of the study:

Table 2: The visual categories selected for the data analysis.

No.	Categories	Textual Features
1	**Code Preference**	English
		Arabic
		Mixed Codes
2	**Variety Preference**	Standard
		Colloquial
3	**Formality**	Formal
		Informal
4	**Phrase/clause Type**	Nominal, verbal, adjectival & adverbial phrases. Simple, compound & complex clauses.
5	**Lexical Choices**	Nouns (common/abstract), verbs, adjectives & adverbs. Conjunctions, articles, prepositions, etc.
6	**Cohesion**	Grammatical & lexical cohesion.
7	**Coherence**	Illustration, relay, and anchorage
8	**Figures of speech**	Metaphor, allusion, simile, alliterations, personifications, etc.

| 9 | **Rhetorical Devices** | Slogan, jingles, imperative forms, formulas, the absence of language, intentional omission, parallelism, and synecdoche. |
| 10 | **Macro- Discourse Structure** | Heading, describing, identifying & closing components. |

Table 1: The textual categories selected for the data analysis.

As far as the analysis of the visual structure of the food menus is concerned, Scollon and Scollon's (2003) geosemiotics and Kress and van Leeuwen's (2006) multimodal social semiotics models are adopted. The visual mode gives a turn to the world as much as the textual or verbal mode does. The resource of understanding the processes of making meaning may differ from those presented by language only. Kress and van Leeuwen (2006:30-35) claim that "information is vast, so complex, and has to be handled visually because the verbal mode is no longer adequate". Hence, the visual social semiotics forms the intrinsic characteristics and requirements and the potentialities, values of societies, histories, and their cultures. Four basic visual categories are chosen for the analysis. These basic categories are: "representation, interaction, composition, and place semiotics". The first three categories are taken from Kress and van Leeuwen's multimodal social semiotics (2006) whereas the fourth one is taken from Scollon and Scollon's geosemiotics (2003). Each major category with its sub categories are illustrated in table 2:

No.	Main Categories	Sub-Categories		Minor Sub-Categories
1	**Representation**	Conceptual Classificational process	Covert	Showing the superordinate-subordinates relation in texts and images. The presence of a vector forms an action and its absence shows an event.
			Single-leveled Overt	
			Multi-leveled Overt	
		Narrative	Transactional Actional process	
			Non-Transactional reactional process	
		Social distance		Close shot → personal
				Medium shot → social
				Long shot → impersonal

2	**Interaction**	Point of view (angle)	Involvement	Frontal→involvement
				Side→ detachment
			Power	High angle→ viewer powe
				Eye-leveled→ angle equality
				Low angle →image power
		Gaze (contact)	Demand→asking	
			Offer→presenting	
3	**Composition**	Information value	left-right (right-left) →Given-new up-down →Ideal-real Central-margins→important-unimportant	
		Framing	No frames →connectedness With Frames →disconnectedness	
		Salience	Foregrounded →highlighted Size →importance Colour →depends on the context	
		Modality	Naturalism Real →high modality Abstract →low modality	
4	**Place semiotics**	Emplacement	Contextualization →sign-context relation Situated semiotics →sign-place relation	
		Inscription	Fonts →handwriting or electronic Material →showing durability Layering →showing old and new signs State change →signs with different States	

1.8 Preliminary

This section shows the analysis of English and Arabic food menus. It presents the textual and the visual analysis of English as well as Arabic data. For each restaurant menu, the textual analysis is introduced first, and then the visual analysis. The analysis is divided into two sub sections. The first one represents the analysis of English food menus, while the second represents the analysis of Arabic food menus. The analysis is

presented in the two sub sections is qualitative in nature and it depends on the analytic framework introduced in the previous sections.

1.8.1 English Food Menus
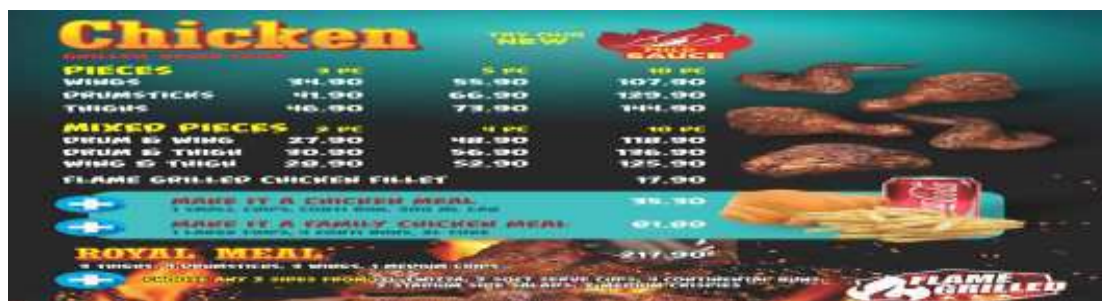
Menu No. (1): Chicken

The linguistic code here is English. It is a monolingual English menu which is written in a formal style. The food menu has one imperative sentence "Try our new", three nominal phrases "Chicken","grilled, never fried" and "pieces", and two adjectival phrases "mild sauce", and "mixed pieces". The lexical choices used are seven common concrete nouns "wings, drumstick, thighs, drum & wing, drum & thigh, wing & thigh, and flame grilled chicken fillet", an additive conjunction "&"-and, one attributive adjective "mixed" denoting status, and one predicative adjective "mild" denoting quality. Cohesive devices are a homophoric reference "Chicken", collocations "wings, drumstick, thighs, drum & wing, drum & thigh, wing & thigh, flame grilled chicken fillet", lexical reiteration "wing" , "drum", and "thigh" each one of them repeated three times, hypernymy "mild sauce", and meronymy "mild sauce" and "grilled, never fried", and nominal ellipsis "pc" as ellipsis of "pieces", as well as "numbers" denoting prices of food. These cohesive ties denoting a restaurant menus. An image-text coherence can have an illustration relation. Figures of speech are a metaphor "Chicken", hyperbole "try our new", and alliteration "wings" and "wing & thigh", and "drumsticks" and "drum & wing", as well as "drum & thigh". The rhetorical device "try our new" is used here. The macro structure of the menu has three major components, namely, the heading move "Chicken", the identifying move "try our new", "mild sauce, grilled, never fried", as well as the describing move "pieces, mixed pieces", "size", and "price".

The visual structure of the menu has the covert conceptual representation where the left as well as the right phrases of "Chicken" may function as the superordinate and the phrases "try our new", "mild sauce" and " grilled, never fried" may function as the subordinates. The menu has "a medium side eye-leveled" shot wherein the wings, drumsticks, and thighs figures form a demand gaze. The text vector is left-right where "Chicken" is leftish and foregrounded. The colours used are white, red, black, green, and brown for the three layers of the menu, and texts are in yellow, red, and white. The figures are drawings in which the abstract figures may give low modality. The menu is contextualized in an English context and situated as a restaurant menu. The fonts used here are printed on a permanent material. Layerings are used and none of the state change menu is used.

Menu No. (2): Fast Food Menu

For the textual structure, English is the preferred linguistic code. It is a monolingual menu in which colloquial and standard English are used. It is written in formal and informal styles. The menu has a main nominal phrase "fast food menu" in addition to "burger", "pizza", "taco", "chicken", and "desserts" and one adjective phrase "hot dog". The lexical choices employed are ten common concrete nouns "beef, cheese, bacon (twice), demenica, vegie, leringo, wing, croissant, pudding, and flogera", one proper noun " Margarita" and   five attributive adjectives "Mexican" denoting the origin, "special" and "delicious" denoting the quality, "vegaterian" denoting the status, and "double" as denoting the size as well as the calories of each type of fast food. Cohesive devices used are homophoric references "fast food" and "burger, pizza, taco, hot dog, chicken, and desserts", collocations "beef, cheese, bacon, demenica, Margarita, vegie, Mexican, leringo, special,   vegaterian, double, delicious, wing, think, croissant, pudding, and flogera". Coherence functions on the textual level as much as on the visual level in "an image-text relation of relay". The figures of speech which are used; metaphors "fast food", and alliterations "b" is alliterated in "beef" and "bacon"; "m" in "Margarita" and " Mexican"; "d" in "demenica", "double", and "delicious"; and "v" in " vegie" and "vegaterian". No rhetorical device is used here. The macro discourse organization comprises two component moves: the heading move "fast food menu" and the describing move "burger, pizza, taco, hot dog, chicken, and desserts".

As far as the visual structure is concerned, the single-leveled overt conceptual representation of the phrase "fast food menu" functions as the superordinate and the texts and the food images above them function as subordinates. The close frontal low shot is in the offering mode of gaze. The text vector is left-right where the phrase "fast food menu" is centralized. The colours used are black and yellow for the background, and the text is written in black and white. The fast food menu is contextualized and situated. The electronic word processing fonts are engraved on the light menu and the food images are shown for different kinds of fast food.

Menu No. (3): Food Point

The preferred linguistic code is English. It is a monolingual standard as well as colloquial English menu written in formal and informal styles. The menu has six affirmative phrases "food point", "restaurant fastfood menu", "price list", "meat items", "drinks", "vegitable" and a negative sentence " non-veg" The lexical choices of the fixed and add-on menu include nine common concrete nouns: "burger (four times), zinger (four), rooli (twice), bone (twice), sticks (four), fries (twice), nuggets (four), rolls (four), chips (four), two abstract nouns "price" and "list" which includes the sign"$" that stands for the American dollar, and one attributive adjective "French" as denoting the origin. In this menu, cohesion is realized through the use of homophoric references "food point" and " restaurant fastfood, collocations include "burger, zinger, rooli, bone, sticks, French, fries, nuggets, rolls, and chips". Coherence, on the other hand, is created through the use of linguistic items within their context at the textual level and an image-text relation of illustration at the visual level. The speech figure used here is a metaphor "food point" and it is a rhetorical device. The macro discourse structure of this menu consists of two components, namely, the heading move "food point" and " restaurant fastfood menu", and the describing move "price list", meat items, drinks, non –veg, and vegitable".

In the menu, the single-leveled overt conceptual representation has the phrase "food point" functions as the superordinate, and the phrase "restaurant fastfood menu" and the fork and the spoon image function as the subordinates. The long frontal low shot is in the offering mode of gaze. The text vector is left-right and the name "food point" is centralized and foregrounded as well as the drawing-image. Vegetable and food framing is used. The colours used are sharp and bright, white for the background, black for "food point, restaurant fastfood menu and prize list". The illustration relation of image-text creates low modality. The menu is contextualized and the fixed part is situated, and the add-one is an exophoric semiotic one. The word processing fonts are printed on a permanent material and no use of the state change.

Menu No. (4): The Restaurant Name
The preferred linguistic code of the food menu is English. The monolingual menu is written in a formal style. It has six nominal phrases "the restaurant name", "appetizers", salads", "entrees", "desserts", and "drinks" and one exclamatory sentence "our menu includes healthy, organic & fresh!". As for the lexical choices, there are thirty two repetitions of the declarative sentences "name of the dish" and "this is a short

description of the dish…" as well as ellipsis of the latter sentence in addition to the prize "$20" which stands for the American dollar. Cohesion is achieved via the use of homophoric reference " the restaurant name ", collocation " name of the dish" and "this is a short description of the dish…". On the other hand, coherence is realized at the textual level via an image-text relation of relay. The figure of speech is a hyperbole "our menu includes healthy, organic & fresh!" and it functions as a rhetorical device. The macro discourse structure of the menu has three component moves; the heading move "the restaurant name", the identifying move "our menu includes healthy, organic & fresh!", as well as the describing move "appetizers", salads", "entrees", "desserts", and "drinks".

As far as the visual structure is concerned, this menu has a single-leveled overt conceptual representation "the restaurant name" and the carrot figure function as the superordinates, and the sentence "our menu includes healthy, organic & fresh!" functions as the subordinate. The close frontal eye-leveled shot is in the demand mode of gaze. The text vector is left-right. The phrase "the restaurant name " is on the right and the carrot figure is framed and the textual element is centralized. The exclamation is from the ideal left to the real right. The colour used in the figure is green to indicate its healthy, organic, and fresh in order to persuade the customers to eat in this healthy restaurant as well as white, red, orange, and brown at the bottom to refer to varieties of organic food, while the textual elements use black and the background is white. The food figure is drawing to give low modality. The fonts are handwriting-like and the carrot figure is drawn. Three layering or state change signs are used.

Menu No. (5): Daily Specials

English is the preferred linguistic code. It is written in a formal style. The menu has one affirmative sentence "daily specials". The left part has seven nominal phrases "Monday", "Tuesday", Wednesday", "Thursday", "Friday", "Saturday", and "Sunday", the right part has images of sandwiches served on Monday and Saturday. The lexical choices are the following common concrete nouns "2 chicken cheese burgers", "2 chicken dagwoods", "2 cheese burgers", "2 rip & cheese burgers", "2 beef dagwoods", and "2 rip dagwoods", one common abstract noun "student", seven proper nouns "Monday, "Tuesday", Wednesday", "Thursday", "Friday", "Saturday", and "Sunday", and an additive conjunction "&"-and. Cohesion is realized via the use of homophoric reference "daily specials", collocations "2 chicken cheese burgers", "2 student cheese burgers", "2 rip & cheese burgers", "2 chicken dagwoods", "2 beef dagwoods", and "2 rip dagwoods" and repetition of "2" denoting pieces of food as well as the use of numbers denoting their prices. Coherence is realized on the visual level via an image-text relation of illustration. Figures of speech are an alliteration "chicken and cheese",

and "student", "Saturday" and "Sunday", and a metaphor "daily specials". The rhetorical device here is "daily specials". Two component moves use at the macro structure; "daily specials" as the heading move as well as the identifying move, and the left part which consists of the names of the days as the describing move.

A single-leveled overt conceptual representation at the visual level has the phrase "daily specials" which functions as the superordinate, and "seven days of the week", and the sandwich figures as the subordinates. The offering mode of gaze is achieved by the close side eye-leveled shot. The text vector is left-right and "daily specials" is on the left and foregrounded with the food figures. The colours used are white, red, brown, green, and yellow. Framing is not used. The sandwich figures and the food behind give low modality as they are abstract figures. The material is used and fonts are drawn on it. The menu is contextualized as its placement in an English context and situated as a restaurant food menu. Two Layering are shown in the food menu.

1.8.2 Arabic Food Menus

Menu No.: (1) صمونات

As far as the textual level is concerned, the restaurant menu is written in two linguistic codes Arabic and English. It is regarded as a bilingual menu. It is written in a mixture of standard and colloquial Arabic. In this menu, both formal and informal styles are adopted. It has four nominal phrases "صمونات" "sandwiches", "نقنقات" "side dishes", "تغميسات" "sauces", and "مشروبات" "beverages". The lexical choices used are seventeen common concrete nouns " كباب " kebab" (3 times), " دجاج" "chicken" (3), " لحم " "lamb" "بطاطس" "eggplant", "شاورما" "shawarma" (3), "حمص" "hummus", "باذنجان" (4), "potatoes" (2), "ثوم" "garlic" (2), "لهوب" "lahoob" (2), "طحينة" "tahini", " جبن " "cheese", "برتقال" "truffle" (2), "كوكاكولا" "coke", "سبرايت" "sprite", "رمان" "pomegranate", "ديناميت" "cocktail"; abstract common nouns "شيش" "shish", "orange", "كوكتيل" "dynamite" (2), "مقلية" "fries" ; a proper noun "طاووق", "Tawook", ; verbs such as "اضافة" "add" and "اختيار" "choose" (repeated twice): a preposition "ب" "by"; a definite article "ال" "the" as well as the prices of each type of food. As for cohesion, there are homophoric references "صمونات""sandwiches", and "نقنقات" "side dishes" a collocation" كباب, دجاج, الحم, باذنجان, شاورما, حمص, بطاطس, ثوم, لهوب, طحينة, جبن, كوكاكولا, سبرايت, رمان, برتقال, and "كوكتيل". The overall menu has layers coherence on the textual and the visual levels in a relay relation. Figures of speech used here are a metaphor and an allusion "تغميسات" "sauces", and "نقنقات" "side dishes". None of rhetorical device is used. The macro discourse structure has "صمونات" "sandwiches",

"نقنقات" "side dishes", "تغميسات" "sauces", and "مشروبات" "beverages" which function as the heading move and", "دجاج ", "اللحم ", "باذنجان", "شاورما", " "حمص", "بطاطس", etc., function as the describing move.

The visual structure can have a single leveled overt conceptual representation which is achieved through the superordinate"صمونات" "sandwiches", and "نقنقات" "side dishes", and the subordinates including " شيش طاووق "shish Tawook" and " حمص "hummus". The close frontal shot shows a personal attachment since it is eye-leveled in the offering mode. The text vector is right-left. The name is written on the ideal part. Bold letters of the name are used and the central placement of the text presents the kinds of food served. Red framing is used. The names are written in black against a white background whereas some red food texts are placed against the white background with numbers on both sides. Their natural placement gives high modality. The menu is contextualized and situated as a restaurant menu. Big and small size fonts are printed on the permanent material. Two layering or state change signs are used here.

Menu No. (2) المقبلات
The preferred linguistic code of the three-part restaurant menu is written in Arabic and English languages. It is a bilingual menu. It is written in a mixture of standard Arabic and colloquial Arabic. Formal and informal styles are used in this menu. The first part has one nominal phrases " المقبلات" "starters". The lexical choices here are five common concrete nouns "دقيق" "floor", "دجاج" "chicken" (2), and "بصل" "onions" (2), and "مقلي" "fries" (4), and "خبز" "bread"; two common abstract nouns "بهارات" "spices", "متبلة" "spiced" (2); five proper nouns "سمبوسة" "Samosa", "بهاجي" "Bhaji", "بكورا" "Pakora", "جمبري" "Prawa", and "بوري" "Poori"; two adjectives indicating the status and the origin as in "بطاطس" "French"; "خضار" "vegetables" and three prepositions "ب" "in" (2), "و" "and" (2), as well as "مع" "with"; a definite article "ال" "the" (4) in addition to the prices of food in the Arabian coin. The second part has a nominal phrase " الشوربة "soup". The lexical choices are five common concrete noun "شوربة" "soup" (4), "عدس" "lentil", "طماطم" "tomato", "دجاج" "chicken", and "ذرة" "corn"; two attributive adjectives denoting the status "حار" "hot" and "حامض" "sour"; a preposition "ب" "in"; a definite article "ال" "the" and an additive conjunction "&"-and as well as the prices. The third part has one nominal phrase "السلطات" "salad". The lexical choices used are ten common concrete nouns "سلطة" "salad" (3), "اناناس" "pineapple", "خيار" "cucumber" (3), "زبادي" "yogurt", "طماطم" "tomato" (3), "خس" "lettuce" (3), "بندي" "bendi", "بصل" "onion" (4), "جزر" "carrot"; one proper noun "رايتا" "Raita"; two adjectives "كتشومر " "kachumar" and "مشكلة" "mixed" to denote the status; a preposition "ب" "by"; and a definite article "ال" "the"   Cohesion is created via the use of

homophoric references "المقبلات" "starters", " الشورية" "soup" and "السلطات" "salad", "جمبري-بوري" ،"دجاج بكورا"، "بطاطس مقلي،" ، "سمبوسك خضار" ،"بصل بهاجي" collocations "بندي ,"رايتا بالاناناس، سلكة كتشومر، مشكلة، بصل," "شوربة عدس، طماطم، دجاج حار وحامض" بصل، " ,"بوري" ,"بكورا" , "بهارات" , "بطاطس","بصل بهاجي in "ب" reiterations as in "رايتا" حار ، "in "ح" as well as "خضار، خبز" in "خ" "دجاج، دقيق" in " د " ,"مقلية ، متبلة" in "م" ,"بندي حامض" in three parts. The menu with its three parts is coherent at the textual and the visual levels by an image-text relation of illustration. Figures of speech are used like a hyperbole and an allusion "المقبلات" "starters", "الشورية" "soup" and "السلطات" "salad". Here the rhetorical device is not used. The macro discourse structure of the three-part menu has " المقبلات", "الشورية" and "السلطات" functioning as the heading move, and " بصل "شوربة عدس، طماطم، "جمبري-بوري" ،"دجاج بكورا"، "بطاطس مقلي،" ، "سمبوسك خضار" ،"بهاجي دجاج as the describing move.

For the visual structure which has a single-leveled overt conceptual representation that is realized by the use of the phrases "المقبلات،" "الشورية" and "السلطات" as the superordinates in both menu parts and the subordinates including the images of food and the chef in all parts. The close frontal eye-leveled angle presents a social involvement and an equality in the offering mode of gaze. The right-left text vector is used along with placing the second part in the ideal part, while the first and the third parts are placed in the left part. Framing is used only inside the menu disconnecting the three nominal phrases with different colours in red against the yellow background. The menu is written in different letters typography with bright sharp red, green, and blue colours in its parts. The use of the chef head image shows high modality. The menu is contextualized as it is indexed in an Arabic context and is situated as a menu of the well-known restaurant. The electronic word processing fonts are printed on the long lasting light sign. The menu has two layers and the state change menu is not used.

Menu No. (3) : الاسم

Arabic is the preferred linguistic code. It is a monolingual menu written in formal standard Arabic and colloquial Arabic. The menu has three nominal phrases "الاسم" "the name", "بيتزا" "Pizza", and "فطير حلو" "sweet pie", and one verbal phrase " : مفتوح من 9 ص الى 10 ص" "open from 9 am to 10 am". The lexical choices used are eleven common concrete nouns "بسطرمة" "sausage", "سوسيس" "سجق", "لحوم" "meats", "جبن" "cheese", "كابوريا" "crabs", " سي "pastirma", "تونة" "tuna", "مشروم" "mashrom", "فراخ" "chicken", "كابوريا" "crabs", " فود "sea food", and "جمبري" "Prawa" in the first column while the second one has seven common concrete nouns "زبيب" "raisin", "كاستر" "castar", "جوز" "coconut" (2), "شيكولاتة" "chocolate", "مكسرات" "nuts" (2), "عسل" "honey", and "قشطة" "cream" (4), two common abstract nouns "صنف and اخر" "class and other", four proper nouns "مارجريتا

"Margarita", "هند" "Hind"(2), "نوتيلا" "Nutella" (2), "بندق" "hazelnut" in two columns, one attributive adjective "مشكل" "mixed" denoting status in the first one , a preposition "ب" "by" (7) in both columns and a conjunction "و" "and" in the second, and a definite article "ال" "the"(7) in both of them, as well as the size and the price for the small dish is (20) (26 times) while the big one is 30 (13). The cohesive ties are a homophoric reference "الاسم" and an exophoric reference as the image of the restaurant menu and the web site, reiteration "م" in "مكسرات، مشروم، مشكل، مارجريتا" , "ج" (5 times),"س" ,(3) "ص", collocation "لحوم، مشكل جبن ،مارجرلايتا (4) "ق" and (2) "ب" (2) "ن" (2) "ش", (2) "ك",(3) "زبيب جوز هند" is the hyponym of "جوز هند", "سجق، كاستر، جوز هند، زبيب جوز هند..." which also functions as the meronym. It is coherent via an image-text relation of illustration on its three-layered. Figure of speech used is only an allusion "الاسم" which is an allusion to the name of the distinguished food served in this restaurant. The intentional use of the definite article "ال " (the) in "الاسم" is one of the

rhetorical devices used. The macro discourse structure has "الاسم" functioning as the heading move, texts and image functioning as the describing move, and "شكرا لثقتكم بنا" "thanks for your trust" functioning as the closing move.

   As for the visual structure, a single-leveled overt conceptual representation is used where "الاسم" functioning as the superordinate and the image and the written texts on the menu, "بيتزا، فطير حلو" all functioning as the subordinates. The frontal eye-leveled shot is in the offering mode of gaze. The text vector is right-left and the phrase "الاسم" is in the ideal upper right part of the menu, while the restaurant image is framed with the web site in the left. What is foregrounded are the textual elements which are framed by the red lines and written in red and black. "الاسم" is printed in big sized typography. The background is white and the restaurant image is printed in black indicating high modality. For its placement, the menu is contextualized which is situated as a restaurant menu. The word processing fonts are two different typography styles. They are printed on this permanent material.

Menu Sign (4) : جميع الأنواع
   The linguistic code is in Arabic language. The menu is written in standard and colloquial Arabic with a mixture of formal and informal styles. The menu has four nominal phrases "خاروف طبق" "dish", "جميع الأنواع" "all types", "مازة ساخنة" "hot mezze", "خاروف ساندوتش" "sandwich lamb". The lexical choices are twenty one common concrete nouns "بطاطا" "potato" (2 times), "كبدة دجاج" "chicken liver", "دبس الرمان" beef "لحمة فيليه" "hummus" (4), "حمص" "sausage", "نقانق" "pomegranate molasses"(3), shawarma" (2), "شاورما" " shrimp" (2), "روبيان" "nuts","كرز" fillet" (2), "فيليه"

"ثوم" "wings", "جوانح" "fish", "سمك" "mushroom", "فطر" "molasses" (2), "دبس" "cherry", "فلفل" "eggplant", "باذنجان" "rice", "رز" "lamb" (5), "خاروف" "coriander", "كزبرة" "garlic", "رأس" "spiced" "متبل" "fries", "مقلية" "sushi", four common abstract nouns "سوشي" "pepper", "head", "طاجن" "casserole", one proper noun "عصفور" "Asfour", one attributive adjective "حارة" "hot" denoting status "a conjunction "و" "and", and two prepositions "ب" "by" (7) and, "مع" "with" (10), and a definite article "ال" "the" (11) as well as the price of each type in the Arabian coin. The cohesive ties used in this menu are a homophoric reference "جميع الأنواع", collocations بطاطا مقلية، حارة، كبدة دجاج بدبس الرمان، نقانق مع دبس الرمان، حمص مع لحمة فيليه، روبيان، شاورما، مكسرات، خاروف مع رز، باذنجان، فلفل، دبس، سوشي خاروف" and hyponymy "جميع الأنواع" is the hyponym of "مازة ساخنة", "خاروف طبق" and " ساندوتش". The menu is coherent on both the textual and the visual levels by an image-text relation of relay. The figures of speech used are allusions "جميع الأنواع" is an allusion to the different varieties of food one can ever imagine and a hyperbole. The rhetorical device of menu phrase is invested where the phrase "جميع الأنواع" is employed. The macro discourse structure of the menu has the name "جميع الأنواع" functioning as the heading move as well as the identifying move, and the names of the meals functioning as the describing move.

The visual structure has a single level overt conceptual representation which has the name "جميع الأنواع" functioning as the superordinate, and the names of the meals functioning as the subordinates. The close frontal eye leveled angle is in the offering mode of gaze. The text vector is right-left. The main meals are centralized, and the minor meals are in the ideal part. An image and framing are used with web site of the restaurant menu. The names of the meals are written in yellow and white typography against a red background. Colours used are bright and sharp. Both textual and visual elements are foregrounded. High modality is created via the natural image. All of these are indexed with its placement in a context i.e., the menu is contextualized. The use of "جميع الأنواع" associates with its indexicality so the menu is regarded as situated semiotics. The electronic word processing fonts are printed on this permanent light menu. Two layering are used and no state change menu is shown.

Menu No. (5) : فلافل القمة الشامية

As far as the textual level is concerned, the fast food menu has Arabic language as the preferred code. It is a monolingual menu written in a mixture of colloquial Arabic and standard Arabic. Thus, it has formal and informal styles. The menu has a nominal phrase "قائمة اسعار فلافل القمة الشامية" "menu of Shamia qimma falafel prices", and a preposional phrase "مع السعرات الحرارية" "with calories". The menu consists of three columns: "السعرات الحرارية" "the calories", "السعر" "the price", and "النوع" "the type", The lexical choices of the type have eight common concrete nouns "سندوتش" "sandwich" (8

times), "بيض" "eggs" (4), "حمص" "hummus"(6), "جبن" "cheeses" (4), "بطاطس" "potatoes" (2), "فلافل" "falafel", "شطة" "hot sauce", and "طحينة" "tahini", five common abstract nouns "القمة" "qimma" (2), "صحن" "dish" (8), "حبات" "beads", "عدد 4" "number four", and "علبة" "box" (2), one proper noun "شامية" "Shamia", six adjectives "عادي" "ordinary" (2), and "مشكل" "mixed" (9) denoting status, "صغير" "special" (2) denoting quality, "سبثل" "small" (5), "وسط" "middle", and "كبير" "large" (3) denoting size, a preposition "مع" "with" (2), conjunction "و" "and", as well as a definite article "ال" "the"(5). Whereas the second and the third columns contain the prices and the calories of each kinds of the fast food in the menu. Cohesion is created by the use of a homophoric reference "فلافل" (2), "ص" (2), "ب" (2), "ع" "س" has been repeated in two words, القمة الشامية, reiteration "سندوتش عادي، جبن، مشكل مع البيض، مع الحمص، صحن مشكل collocation (2), "ح" (2) and "ش" (2) is "الشامية" .صغير، وسط، كبير، صحن بطاطس، علبة شطة As for the figures of speech used, "الشامية" used as a pun (the Syrian name of the capital city, Damascus, of planting shamia in the Middle East), " القمة " also functions as a hyperbole, and " مع السعرات الحرارية " functions as a rhetorical device of the menu. The macro discourse structure has قائمة اسعار فلافل" functions as a heading move, مع السعرات الحرارية " functions as an identifying القمة الشامية" move, the fast foods behind the name functions as the describing move.

The visual structure has a mono-level overt conceptual representation which is created via the phrase "قائمة اسعار فلافل القمة الشامية مع السعرات الحرارية" functioning as the superordinate, "النوع , السعر" and names of the food served functioning as the subordinates. The close frontal low shot is in the offering mode of gaze. The text vector is right-left. The name of the food menu is centralized whereas the names of the fast food in the ideal right part. The meals are framed to be disconnected from the nominal phrase. The textual elements are foregrounded. The colours of the background is red and white. The name is written in bold black and red colours. The image is not used in this menu. The placement of the menu is contextualized and situated as a restaurant fast food menu. The word processing letter forms are printed on the permanent material. The menu has no state change.

Conclusions

The visual mode, in a multimodal text, is not an autonomous substance which independently operates of the verbal mode. These two dissimilar semiotic modes have common grounds but may vary in different cultures. Visual as well as linguistic modes prompt meaningful semiotic systems which enables someone to observe visual semiotics and language alike rather than considering them as a different entity.

It has concluded that in the food menus of the two languages, textual and visual resources operate in parallel. The interaction of distinct modes and the meaning making of each are the essential elements of a multimodal discourse analysis to formulate semiotic products. Textual as well as visual resources of multimodal texts appear with each other to create comprehensible messages. The revealing role of multimodal text has encouraged the linguistic researchers to look not only to exclusive linguistic texts but also to allocate attention to another semiotic modes like images, gestures, and diagrams besides language.

The qualitative analysis of the textual resources in English and Arabic food menus have displayed that the menus of the two languages generally utilize similar textual resources of "code preference, variety preference, formality, phrase/clause type, lexical choice, cohesion, coherence, figures of speech, other rhetorical devices, and macro discourse structure". Although there is some variation in the textual resources, the menus in these languages may use the same textual resources.

Finally, the qualitative analysis of the visual resources of food menus in English and Arabic have revealed that the menus of the two languages generally use the same visual resources of "representation, interaction, composition, and place semiotics" along with relative variation in the distribution of sub-categories in the main categories. The textual and the visual resources work together to get their communicative functions of persuading the customers of the food served and to get the meanings intended. The dependence of menus in English and Arabic on using the same resources and semiotics systems with their placement in specific contexts advocates the advertising aims.

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