

Multimodal Discourse Analysis of Moral Lessons in Selected Graphic Novels for Children

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Abstract

The study focuses on graphic novels as a medium to convey moral values and explores how linguistic and non-linguistic semiotic resources contribute to the overall meaning-making. It draws upon the systematic functional linguistic theory by Halliday and Matthiessen (2014), the work of Kress and Van Leeuwen (2006) on the grammar of visual design, and Linda and Eyre's (1997) book on teaching values to children. The research utilizes a mixed-method approach, incorporating qualitative and quantitative analysis methods. The study aims to achieve several objectives, including examining the usage of textual and visual elements within these novels, and exploring how these elements work together to convey messages through single images. The study hypothesizes that visual elements are equally crucial as textual elements for understanding single images.

Key words: multimodality, discourse analysis, graphic novels, moral lessons, visual analysis, textual analysis.

المستخلص

تتناول الدراسة الروايات المصورة كوسيلة لنقل القيم الأخلاقية، وتستكشف كيف تساهم الموارد السيميائية اللغوية وغير اللغوية في عملية صنع المعنى الشاملة. تستند الدراسة إلى نظرية اللغة الوظيفية النظامية التي وضعها هاليداي وماثياسن (٢٠١٤)، وعمل كريس وفان ليوين (٢٠٠٦) حول نحو التصميم البصري، وكتاب ليندا وإير (١٩٩٧) عن تعليم القيم للأطفال. تستخدم البحث منهجًا مختلطًا يتضمن أساليب التحليل الكيفي والكمّي. تهدف الدراسة إلى تحقيق عدة أهداف، بما في ذلك دراسة استخدام العناصر النصية والمرئية ضمن هذه الروايات، واستكشاف كيفية تفاعل هذه العناصر معًا لنقل الرسائل من خلال صور فردية. تفترض الدراسة أن العناصر المرئية لا تقل أهمية عن العناصر النصية لفهم الصور الفردية.

الكلمات مفتاحية: التعددية الوسائطية، تحليل الخطاب، الروايات المصورة، الدروس الأخلاقية، التحليل البصري، التحليل النصي.

1.Introduction

The study focuses on analyzing graphic novels as a medium for teaching moral values to students. Graphic novels are stories in a comic-style format, combining visual illustrations with short bursts of text in rectangular panels. They have gained popularity, particularly among readers who may not be inclined towards traditional literary works. The study utilizes a multimodal discourse analysis approach, influenced by the works of Kress and Van Leeuwen, which emphasizes using different modes of communication to create meaning.

The study aims to examine the interaction of multiple modes in selected graphic novels to analyze moral values and how they are conveyed textually and visually. It recognizes the importance of instilling moral values in children from an early age to develop a strong character and promote good behavior. Schools play a critical role in guiding and supporting students in understanding right from wrong.

The main question addressed in the study is whether graphic novels are effective in teaching moral values to students, both through their textual and visual elements. The analysis of moral values is approached through a multimodal lens, where textual analysis is conducted first, followed by graphical analysis using literary theory.

The study aims at:

1. identifying textual and visual modes (text, image, colour, and facial expression) represented in the selected graphic novels.
 2. identifying how graphic novel (visual and textual) elements contribute to achieving the moral lessons.
 3. analyzing the moral values presented in each image.
 4. examining the effectiveness of graphic novels as a multimodal discourse.
 5. identifying the most dominant process in the ideational transitivity system.
 6. investigating the most frequent type of process visually employed.
- This study hypothesizes that: Multiple modes are used communicatively to deliver a message.
2. visual modes are as crucial as textual modes to understand one single image.



3. graphic novels contain the fundamental moral values that students need to be taught.
4. graphic novels are effective means for teaching moral values.
5. the material process is used at a higher frequency than other types in.

transitivity system.

6. within visual analysis, the narrative process is the most dominant one in the selected images.

2.Literature Review

2.1 Discourse Analysis

The concept of discourse analysis was first introduced by Zellig Harris, an American linguist, in his article titled "Discourse Analysis 1952" (Kamalu and Osisanwi, 2015:169, as cited in Harris, 1952). Over the years, discourse analysis has been approached from various perspectives in fields such as linguistics, sociology, and philosophy. According to Harris, discourse analysis is a method for analyzing connected speech or writing that goes beyond the scope of a simple sentence (Kamalu and Osisanwi, 2015:169). In its simplest form, discourse can be seen as language in use (Brown & Yule, 1983:1), and therefore, discourse analysis involves the analysis of language in use. "Language in use" refers to the norms, preferences, and expectations that relate language to its context. It is a misconception to confine discourse analysis solely to the description of linguistic forms, as traditional studies often focus on isolated grammatical analyses of abstract language systems, disregarding their functional and purposive aspects in human affairs.

Fairclough and Wodak (1997:258) state that discourse analysis promotes language in use, serving not only our communicative needs but also constituting a significant part where linguistic functions are heavily utilized. They argue that discourse is socially constitutive and socially shared, representing a system of opinions and choices made by language users based on the social construction of values and representations. Discourse analysis closely examines language and language use as evidence of various aspects of society and social life (Taylor, 2013:4). Stubbs (1983:1) defines discourse analysis as the study of the organization of language, including larger linguistic units such as conversational exchanges or written texts. It can also be viewed



as the examination of language organization beyond the sentence level (Kamalu, 2015:170).

According to Paltridge (2012:2), discourse analysis investigates how diverse perspectives of reality and knowledge are presented through language use. It explores how language use, as well as the consequences of language use, can impact social identity formation and relationships through user interactions. Link (1983:60) defines discourse analysis as an institutionally consolidated concept of speech that determines and consolidates actions, thereby exerting power. From this perspective, discourse is seen as a social knowledge that attributes actions to individuals, representing society as a whole and exercising power.

While some discourse analysts focus on the communication of meaning and structure in texts, others use discourse analysis more critically to examine issues related to power, unfairness, and ideology, particularly since the early 1990s (Baker and Ellece, 2011:32). Discourse analysis studies the relationship between language and the contexts in which it is used, encompassing both spoken and written interaction. It investigates how stretches of language, when considered in their textual, social, and psychological context, become meaningful and cohesive for users (Cook, 1989:viii).

Discourse is not only formed by language but also influences the formation of language itself. It is shaped by language users and, in turn, shapes the language used by people. Discourse analysis focuses on how individuals use language to achieve communicative goals, participate in communicative events, and present themselves to others. Furthermore, it explores how people go beyond language to express their ideas and beliefs through linguistic means (Paltridge, 2012:7).

2.2 Text and Discourse

In the field of discourse analysis, the concepts of "text" and "discourse" are often used interchangeably (Harris, n.d.; Stubbs, 1983). While some scholars do not make a clear distinction between the two (Widdowson, 2004), others consider text as a physical "product" and discourse as a dynamic process of expression and explanation (Crystal, 2008). Text can be seen as a unit of language in use, characterized by principles such as cohesion, coherence, and informativeness (Crystal,



2008). Additionally, texture, as defined by Halliday and Hasan, is a distinguishing property of text, created through the interactions of cohesive and coherent patterns (Halliday & Hasan, cited in Partlidge, 2012). Within this framework, discourse is viewed as the activation of context on code, the negotiation of meaning, and the pragmatic process leading to the production of text (Widdowson, 2004). It is important to note that there is ongoing debate and variation in the definitions and interpretations of these terms within the field of discourse analysis.

2.3 Context and Discourse

The term "context" is frequently discussed in the literature on text and discourse analysis, much like the term "discourse." Tracing back to Malinowski, who emphasized the code's functioning in the context of use, context plays a crucial role in determining the meaning of words and utterances (Widdowson, 2004:36). Malinowski stated that the meaning of a word is highly dependent on its context, and without the linguistic context, a word loses its significance (as cited in Widdowson, 2004:73).

Meaning is not solely conveyed through words but also through their incorporation into social interactions, societal objectives and activities, historical narratives, and the beliefs, values, and ideologies of a specific cultural group (Jhons, 2018:28). Discourse analysts recognize that linguistic choices are not made randomly and attempt to answer questions about the participants, location, timing, and other factors that shape the context within which a piece of language functions (He, 2001:431-432).

Context is also considered an inter-level of language organization in Hallidayan linguistics, relating linguistic form to the extra-linguistic environment, essentially encompassing semantics (Crystal, 2008:109). Linguist John Firth suggested three components of context: the relevant features of participants, the relevant objects in the situation, and the effect of verbal action (Jones, 2018:28-29). Van Dijk defines context as "all that comes with the text," referring to the properties of the discourse's environment. Understanding the relationship between what is said and what is understood in spoken and written discourse requires an understanding of how language operates within its context (Paltridge, 2006:53-54). Context and discourse are interdependent and complementary to each other, as the meaning of a discourse primarily



depends on its context, while discourse itself is part of the context (Yang and Hu, 2022:2019).

2.4 Multimodality

The concept of multimodality is closely related to the analysis of discourse. Multimodality refers to the use of multiple semiotic modes, such as image, sound, and language, for interpreting and producing meaning. It encompasses various disciplines and approaches, including semiotics, linguistics, and art and design theory (Tannen et al., 2015:247). The emergence of multimodality can be attributed to factors like globalization and advancements in technology, particularly digital technologies, which have made it easier to create and analyze multimodal texts (Kress, 2010:5; Gibbons, 2012:8). Multimodality is an inherent part of daily life, as we perceive and engage with the world through multiple senses and modes of communication (Gibbons, 2012:8). Even seemingly simple conversations involve multiple modes, such as language, intonation, and gestures.

Semiotics plays a significant role in understanding multimodality. Modality, derived from the term "mode," refers to socially and culturally shaped resources for making meaning. Multimodality integrates various modes, such as image, text, and sound, and involves the integration of different sense faculties, such as auditory and visual (Siefkes & Arielli, 2018:151). Kress and van Leeuwen define multimodality as the use of multiple semiotic modes in designing a semiotic product or event, and the particular way these modes are combined (Kress & van Leeuwen, 2001:20).

Multimodal analysis explores the use and potential meaning-making of different semiotic resources, as well as how choices from diverse resources interact to create multimodal meaning (Zhao et al., 2018:3). It examines the similarities and differences between various semiotic modes and how they are integrated into multimodal texts and communicative events (Tannen, 2015:447). Multimodal analysis goes beyond linguistic discourse analysis and draws on insights and methods from other fields to understand and analyze the representation and meaning-making processes in different communities and cultures (Kress, 2010:8; Tannen et al., 2015:447).

In summary, the concept of multimodality is essential for analyzing



discourse as it recognizes the diverse semiotic modes and resources involved in communication, and how they interact to produce meaning. It emphasizes the integration of different modes and explores the variations in their representations across communities and cultures. Multimodal analysis draws from various disciplines and approaches to understand and interpret the complexities of multimodal texts and communicative events.

2.5 Multimodal Discourse Analysis

Multimodal Discourse Analysis (MDA) is an approach used to analyze texts that incorporate multiple semiotic resources. According to Kress, language is just one mode among several others, and it is used for representation and meaning-making in both spoken and written forms (O'Halloran, 2004). MDA aims to understand the motivations, purposes, goals, and intended audience of a discourse, drawing on external analyses such as semantics and pragmatics, as well as internal analyses like discourse analysis (De Fine et al., 2006: 113). MDA is employed whenever there are texts that utilize multiple semiotic resources, allowing for a more comprehensive understanding of the analyzed data by examining different aspects of the text. Discourses make use of various semiotic resources, modes, and genres to communicate messages (Machin, 2013: 347).

With the advent of modernization, there is a growing tendency to use multiple modes in media, textbooks, advertisements, and other forms of communication. This aligns with the need for a multimodal approach in analysis. MDA provides an analytical framework that considers the content of a message as it is transmitted and received through the integration of multiple semiotic resources. All modes are treated as part of a unified field or domain, collectively forming a cultural resource through which individuals within a social group make meaning at a specific time (Kress, as cited in Gee and Handford, 2012: 38).

2.6 Graphic novel

In connection with the historical background of graphic art, McCloud (1993) claims that it is difficult to determine the exact beginning of graphic arts, as cartooning, filming, and pictorial magazines all share some comic features. However, the term "graphic novel" was coined by Will Eisner in 1978 when he was seeking a



publisher for his renowned work, *A Contract with God* (Jacobson, 2007). Petersen (2011) presents an alternative historical perspective, stating that "graphic narrative" is a relatively new term introduced by David Kunzle and adopted by several scholars to be more content-neutral than "comics." According to Kukkonen (2013), a graphic novel is a self-contained, non-serialized comics narrative. It can also refer to any page-based comic that tells a complete story through images in a successive manner.

Christensen (2006) defines graphic novels as nonfiction, full-length works of consecutive art that intelligently and often humorously tackle topics such as race, social justice, universal conflict, and war. The use of images in graphic novels supports the comprehension of the text, making them accessible to readers at different levels. Graphic novels convey stories about individuals, places, and events that readers find interesting, with narratives containing struggles, adventures, dangers, and choices related to human values, morals, ethics, and political dimensions (Daniels & Zelman as cited by Christensen, 2006). In the past, graphic novels and comics were often not considered serious literary works worthy of formal study or examination of critical issues. However, educators who incorporate graphic novels into the curriculum select works that are equal in quality to canonical literary works. They aim to provide academic, intellectual, and personal development opportunities for students, recognizing that graphic novels can promote introspection, social change, tolerance, and imagination (Connors, 2010).

Research Design

A research design refers to a systematic and structured plan that resumes the necessary strategies and procedures to confirm the methods that the researcher needs to follow for investigating a particular research topic. The method which is followed in this study is a mixed method. A mixed-method research design is a procedure for mixing, and gathering both quantitative and qualitative methods in one study or a series of studies to understand and analyze the research problem (Creswell & Plano Clark, 2011). Basically, it is assumed that the combination of both quantitative and qualitative methods in a single study leads to a better understanding of the problem and question of research rather than either method by itself. Furthermore, mixed



method research is not just mixing two methods but also indicates merging, combining, or embedding the two methods qualitative and quantitative (Creswell, 2012:535).

3.1 Data Analysis

The data for the current study consist of twenty images which were chosen from three graphic novels entitled (Mystery Ranch , Blue Bay mystery, Mike's mystery) these graphic novels were Adapted by Christopher E. Long Illustrated by Mike Dubische, published in 2009. The data were in the form of PDF which were taken from

https://www.libgen.is/search.php?req=Boxcar+children&lg_topic=libgen&open=0

https://www.libgen.is/search.php?req=Boxcar+children&lg_topic=libgen&open=0&view=simple&res=25&phrase=1&column=def

The analysed data are chosen according to the following criteria:(1) The images should be analysed according to the adopted models textually and visually (2) The selected images should fit with the aim of the study which is the analysis of moral lessons visually and textually.

3.2 Procedures of the Study

The present study is done to identify moral lessons in the chosen graphic novels which contain stories for children as these graphic novels use words and images to deliver the message in an interesting way. Since the method used in this study is a mixed method, the researcher start with qualitative method and then provide the quantification. The procedures of data analysis involve many steps. Firstly, the researcher read the selected graphic novels carefully to discover the proper data based on the researcher's perception, researcher's knowledge. Secondly, the textual analysis is conducted according to Halliday and Matthiessen's systematic functional grammar (2014) to examine the metafunctions in the text. Thirdly, the visual analysis uses Kress and van Leeuwen's social semiotic approach (2006) to investigate how the dimensions are realized in images. Fourthly, moral values are identified based on Linda and Richard Eyre (1997) theories of moral values. Fifthly, tables are used to display the frequencies and percentages of the types of processes, types of gazes, and types of moral lessons. Finally, the results are supplied and discussed.

3.3 Models Adopted in the Current Study

i) Kress & van Leeuwen (1996, 2006) Multimodal Social Semiotic Approach



- ii) Halliday & Matthiessen (2004, 2014) Systemic Functional Linguistics Theory.
- iii) Linda and Eyre (1997) teaching your children values.

3.3.1 Halliday and Matthiessen (2014)

Michael Halliday introduced a model of grammar that is called systemic functional grammar (SFG) or systemic functional linguistics (SFL) in the 1960s. Nowadays, the SFL approach is employed all over the world, particularly in language education and for a variety of applications such as discourse analysis (O'Donnell, 2012, p. 1- 2). Halliday (2008, p. 189) points out that he aims to create a coherent tradition of language that is "applicable" in the sense that it can be helpful to many people who are using language in their line of work. The phrase "context of situation" is the basic notion Halliday's approach which attains via a systematic interaction between the functional organization on the one hand, and the social setting of language on the other (Halliday, 1985:11). According to Halliday (1994), so as to make sense of a text, it is natural to consider a text as a thing—a product , rather than seeing it as a process (p.xxii). Kress (1985:18) summarised the nature of text of the systemic genre theorists:

Texts arise in specific social situations and they are constructed with specific

purposes by one or more speakers or writers. Meanings find their expression

in text—though their origins of meanings are outside the text—and are negotiated (about) in texts, in concrete situations of social exchange.

* In general , the categories of context have been investigated under the headings

* of field, tenor and mode (Halliday and Mathessien ,2014,33):

* field – refers to what is happening in the situation (subject matter , topic).

* tenor – refers to who is participating in the situation, their roles and their social

* status .

* mode – refers to the role that is being played by language in the situation (written or spoken).



* Clause is the unit of analysis In Systemic Functional Linguistics . It is a unit in which three different types of meaning are put together. Three unique structures are mapped onto one another to generate a single wording, each of which conveying a different type of semantic organization. These three structures are known as Metafunctions (Bavali and Sadighi ,2018 :15). In the theory of Systemic Functional grammar , three metafunctions of language are identified by M.A.K. Halliday:

The Ideational Function

Halliday (1978) states that "transitivity is the key to understand the ideational meaning of texts"(p. 132). In the transitivity system of English, as stated by Halliday, there are six types of process: 1- Material; 2- Mental; 3- Relational; 4-Behavioural; 5-Verbal; and 6- Existential. In addition, he classified the process into three kinds : (The process ,The participants and The circumstances associated with the process) (rasheed and jamell ,2017,4)

The Interpersonal Function

In this function, clauses are interpreted as exchanges. Halliday identifies two elements in a clause: the mood and the residue (Halliday, 1994:71).

The Textual Function of Language

In textual function the ideational and interpersonal meanings are realized (Halliday 2007: 184). In textual function of language , clause is interpreted as a message (Halliday and Matthiessen,2014 ,88). According to Halliday (1994:97), a clause is composed of a theme followed by a Rhyme.

3.3.2 Kress and Van Leeuwen (2006)

In their work Reading Images(2006): The Grammar of Visual Design, Kress and van Leeuwen discuss how to read, comprehend, and interpret images and how meaning is made through using a variety of semiotic resources. They make it clear that just as language is controlled by grammatical rules, so is visual design. These grammatical rules should not be studied separately from meaning. Visual structures, like linguistic ones, denote specific explanations off experience and modes of social interaction (Kress and Van Leeuwen :2006,1-2). Language, as stated in Halliday's SFG (Systemic Functional Grammar), is composed of three systems: semantic, lexico-grammatical, and



phonological. The central system among the three is the semantic system, which includes three metafunctions: ideational function, interpersonal function and textual function (Halliday, 1978 :183). As for Halliday (1978, 192), language's grammar is neither a code nor a series of rules for generating accurate sentences, but rather a resource for creating meaning. He assumes that each sign concurrently conveys information about "the world" (ideational meaning), the position of people in connection with someone or something (interpersonal meaning), and makes a textual message (textual meaning) . When applied to visual systems, the ideational metafunction regulates how represented participants interact with one another in order to portray the world around us. The interpersonal metafunction the control the interaction between the represented participants and viewers And the textual metafunction puts the pieces together to make a whole form of the image (yang, 2016:1597).

3.3.3 Linda and Richard Eyre Model of Moral Values (1997)

In "Teaching Your Children Values" by Linda Eyre and Richard Eyre, the authors outline two categories of moral values: values of being and values of giving.

1. Values of Being:

- a. Honesty: Consistently adhering to principles of truthfulness and integrity.
- b. Courage: Doing the right thing even in difficult situations, facing hardships fearlessly.
- c. Peaceability: Empathizing with others' emotions, seeking harmony, and refraining from causing harm.
- d. Self-Reliance and Potential: Taking responsibility for one's actions, striving to improve oneself.
- e. Self-Discipline and Moderation: Effectively regulating one's behavior and avoiding excesses.
- f. Fidelity and Chastity: Being faithful, loyal, and virtuous.

2. Values of Giving:

- a. Respect: Showing consideration and admiration for others.
- b. Love: Demonstrating affection, care, and compassion.
- c. Loyalty: Remaining faithful and supportive of individuals, causes, or beliefs.



- d. Unselfishness: Acting without selfish motives, considering the needs of others.
- e. Kindness: Showing goodwill, generosity, and empathy.
- f. Mercy: Granting forgiveness and compassion to others.

Data Analysis

Image 1



1. Textual Analysis

1. Textual Metafunction

_Henry (Interpersonal Theme) let's (Topical Theme) Run away from here

(Rheme)

_we (Topical Theme) will never let Benny go to a children's home.we(Topical

Theme) must get as far as we can tonight (Rheme).

2. Interpersonal Metafunction

_ let's (Mood) away from here (Residue) .

_ we'll (Mood) never let Benny go to a children's home.(Residue)

_ We must (Mood) get as far as we can tonight(Residue)

3. Ideational Metafunction

In accordance to the Ideational metafunction , the first clause expresses material process . Us is the actor , run away is the process verb, from here is the circumstance . The second clause also expresses material process .We is the actor , go is the process verb , to a children home is the circumstance . The third clause expresses material process .



We is the actor, must get is the process verb , as far as we can tonight is the circumstance.

2. Visual Analysis

1. Representational Dimension

There are only two main participants : Henry and Jessie . They appear to be having a dialogue, which would be considered as doing something , fitting into Kress and Van Luween's description of narrative processes . Since the participants' eyes appear to be looking at something the viewer cannot see , it can be assumed that the eye-line formed is a victor emanating from the participants to the unknown object . Thus , the process is reactional and the participants can be identified as a Reactor because they are reacting to the unknown object. The absence of a Phenomenon classifies the image as a non-transactional reactional process. Consequently, the viewer is left to imagine what the reactor is looking at.

2. Interactive Dimension

This dimension is concerned with identifying the relationship between the viewer and represented participants. The eyes of the Participants in image 1 are directed not at the viewer but at something outside of the image frame. Therefore, image 1 can be categorized as an offer image . Without eye contact, the viewer may see the participants in an impersonal and detached way , may be as someone who are pre occupied in their own world , which the viewer is excluded from . In this image only the face of head of the participants is visible . According to Hall , the face of head of participants is visible in intimate social distance . This distance indicates that the viewer is in an intimate relationship with the represented

participants .

The represented participants are shown from the frontal angle which indicates involvement with the viewer . The image producer says the viewer is involved with the represented participants and their world . From the vertical perspective, the participants are seen from a low angle by the viewer which indicates that the power in the relation is with the participants .The markers of contextualization is not applied as the background is plain . Modality is high in terms of representation much details of the RPs are depicted , such as the facial expressions of the Ps



and the hand .With regard to differentiation the image has several colors . As for illumination there are also the play of light and shade such as the changing of light on the face of Ps . The presence of black color shows low degree of brightness.

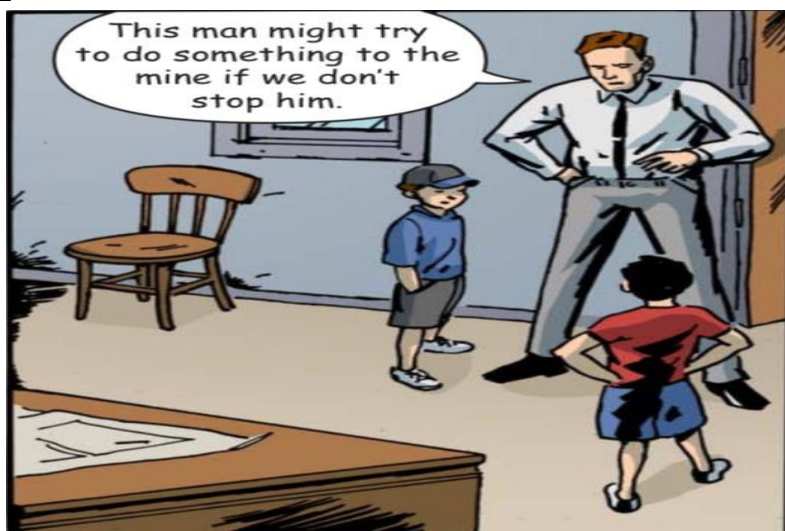
3.Compositional Dimension

The third dimension of analysis is the compositional analysis, this is to be shown in its three main categories. From an informative value , Henry and Jessie are brought to the foreground and placed central in the image. The most salient element might be their facial expression because only their heads are visible .

3. Moral Lessons Analysis

In the above image, The dialogue between the two characters reflect moral value of love. They express their love through prioritizing the family before everything else. The decided to run away for protecting their brother.

Image 2



1.Textual Analysis

The image includes the text shown below :

“This man might try to do something to the mine of if we don’t stop him”

1. Textual Metafunction

According to the textual metafunction the thematic structure of the text is:



- This man (theme) might try to do something to the mine (rheme) if we
- (theme)don't stop him (rheme) the theme is the nominal phrase and it functions as
- participant.
- 2. Interpersonal Metafunction
- According to interpersonal metafunction the text is analysed in terms of
- mood structure . The mood consists of the subject and the finite operator , while
- the reminder of the clause is called residue .
- This man might (mood) try to do something to the mine if (residue) we don't
- (mood) stop him (residue) .

3. Ideational Metafunction

The text according to Ideational metafunction involves a material process . In this clause this man is the actor might try is the process verb to the mine is the goal , in the if clause we is the actor , stop is the process verb and him the goal.

2. Visual Analysis

1. Representational Dimension

Representational dimension indicates how participants are represented . In picture one there are three represented participants : the man and two kids ; the secondary participants are represented by the setting drawn in less detail such as the door , the desk , the chair and the window. The man who is the most prominent participant because he is the speaker because the dialogue balloon is projected from him , which would be considered " saying something", fitting into Kress and Van Leeuwen's description of speech process. As long as the participants' eyes appear to be looking at something which the viewer cannot see , it can be presumed that there are two vectors in the image : one vector is emanated from the man and another from the kids in blue shirt to unknown objects . Thus the process is reactional and the participants are identified as Reactors . The absence of Phenomenon classifies the image as a non-transactional reactional process.

2. Interactive Dimension



This dimension indicates the interaction between the producer and the viewer of the image . All gazes in this picture are offer because all the participants are not looking directly at the viewer. From a social distance, the represented participants and the space around them are visible. Thus, this indicates far social distance and the relationship between the represented participants and the viewer is formal and impersonal.

The image is depicted from an oblique horizontal angle. Consequently, the viewer is detached from the participants and their world . From vertical angle perspective the participants are seen from a low angle by the viewer which suggests that the power in the relation is with the participants.

The image shows a high degree in terms of contextualization. The is noticed through the clarity of victorial details presented in the background . Concerning the representation the image shows low modality because the facial expressions of the Ps are not clear. As for illumination, the image portrays high degree of illumination as there are no shades or absence of colours.

3. Compositional Dimension

The third dimension uses three interconnected systems to relate the representational and interactive meaning of the image . The represented participants are put in the centre and the secondary participants in the margins , this lies heavy focus on them making them of higher information value . prominence is given to the personal participants . the artist does this by drawing their whole figure . they are made prominent to draw the attention of the viewers to the situation rather than the setting . this combines with the fact that participants placed at the right end of the image are more salient than other RPS .

3.Moral Analysis

The text above shows the moral value of courage . Although Mr. Carter knew that the man that they talking about is a dangerous man as illustrated in the phrase “might do something to the mine “ which suggests something bad ,he decides to stop him . Thus , this shows his determination to face difficulty fearlessly.

4.2 Quantitative analysis

The section deals with the quantitative analysis of the data studied to statistically support the qualitative analysis made in the previous section. The analysis involves descriptive and mathematical statistics



which includes the frequencies and percentages in tables and figures to describe and show the data in an objective way. The statistical analysis is used to achieve some of the aims of the present study. In regard to sequence, the statistical analysis in this section will

adopt the following procedures:

1. It examines the types of processes of the transitivity system in the selected images quantitatively to determine the dominant one that are adopted to convey moral values.
2. It deals with the quantitative analysis of processes that are used visually to support the textual process
3. A quantitative analysis is made for the gazes to identify the relationship between the RPs and the V.
4. To determine the most frequent types of moral values quantitatively.

Processes of transitivity system	Frequencies	Percentages
Material	31	52.54%
Relational	16	27.11%
Mental	5	8.47%
Existential	4	6.77%
Verbal	3	5.08%
Total	59	99.97%

Table (4.21) Frequencies and Percentages of Processes of Transitivity System

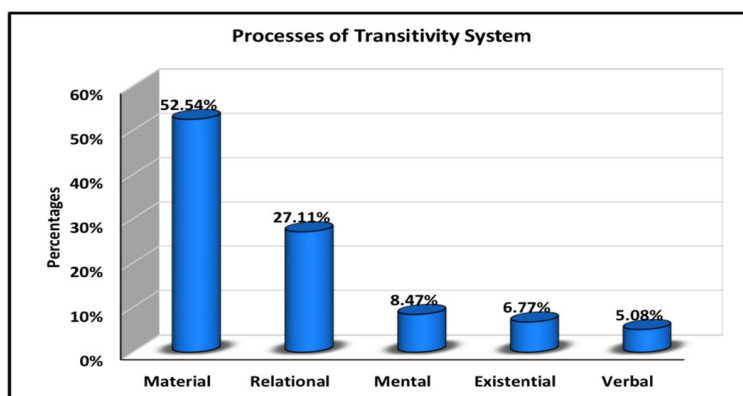


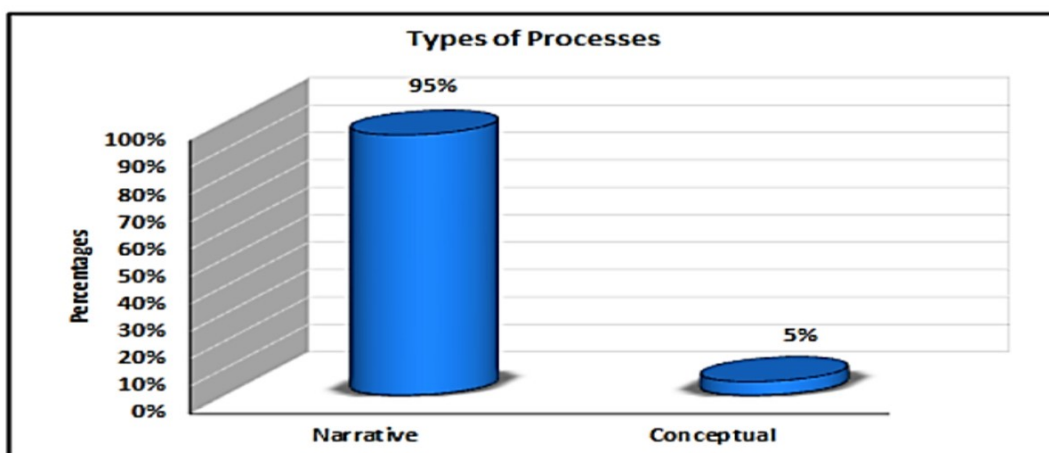
Figure (4.1) Frequencies and Percentages of Transitivity System Processes

The statistical analysis of the data reflects that moral values are mostly delivered through the use of material process, followed by relational, mental, existential, and verbal, respectively. This shows that actions speak louder than words. It also reflects that in order to teach people what is right and what is wrong needs to show them rather than telling them as it is by the deed of the RPs in the selected images.

Table(4.22) Frequencies and Percentages of Process Types

Types of Processes	Frequencies	Percentages
Narrative	19	95%
Conceptual	1	5%
Total	20	100%

Figure (4.2) Frequencies and Percentages of Process Types



Results show the dominance of narrative processes instead of conceptual processes, this reflects the effectiveness of learning through depiction of events and situations represented in images. It shows that the message must be clarified through presenting who, where, and when to fully understand the situation.

Table (4.23) Frequencies and Percentages of the Types of Gazes



Types of gazes	Frequencies	Percentages
Offer	20	100%
demand	0	0%
Total	20	100%

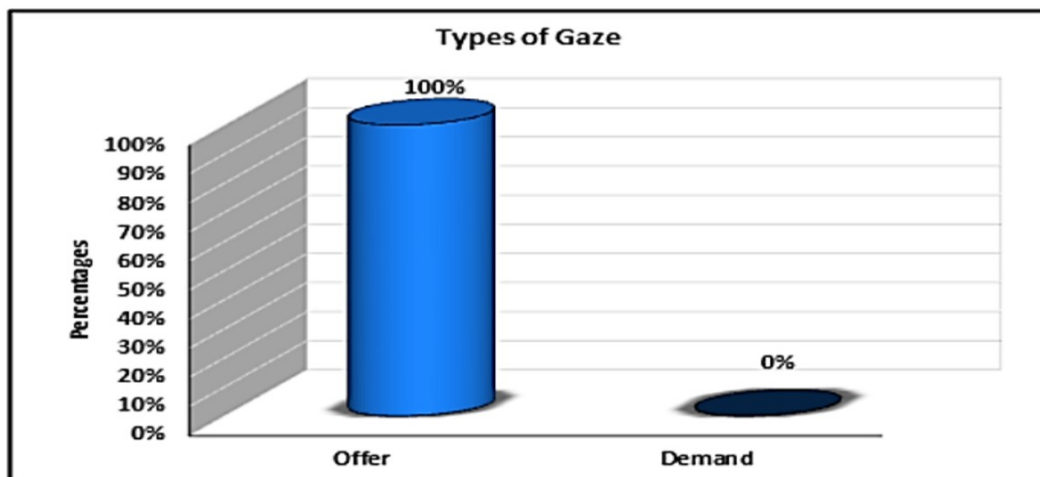


Figure (4.3) Frequencies and Percentages of the Types of Gazes

As seen above, the statistics reveal the complete dominance of offer gaze in the data. This result, no doubt, shows the fact that the selected data are events and situations in terms of stories in which the RPs are depicted as piece of information, they are not required to face the V and ask them something.

Table (4.24) Frequencies and Percentages of Moral Values Types

Types of moral values	Frequencies	Percentages
Love	7	29.16
Kindness and friendliness	5	20.83
Loyalty and dependability	4	16.66
courage	2	8.33
Fidelity	2	8.33
Self-discipline and moderation	1	4.16
Justice and mercy	1	4.16
Unselfishness and insensitive	1	4.16
respect	1	4.16
Total	24	99.95



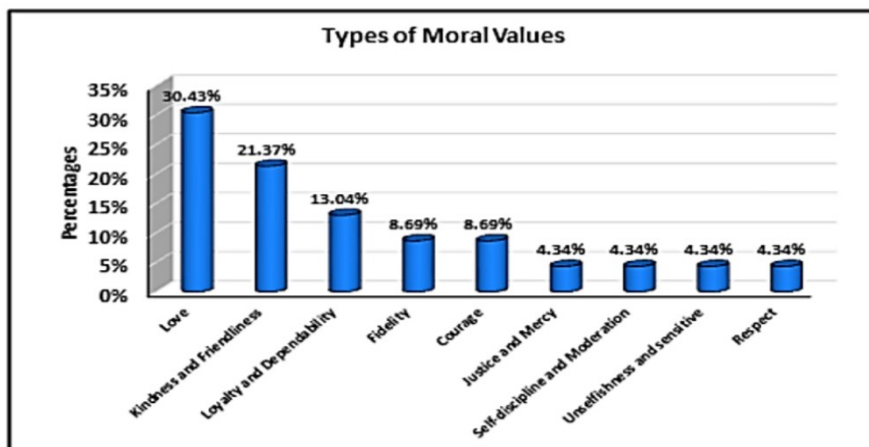


Figure (4.4) Frequencies and Percentages of Moral Values Types

Moral value of love has shown a very high percentage value when compared with other types of moral values. This shows that love is the most important value that students should learn, while the rest is to be learned respectively counting on love value. It also reflects of teaching love as a basic moral value whether family love, friend love and so on.

5. Conclusions

The study draws the following conclusions:

1. Graphic novels effectively utilize various modes (text, image, color, gaze, facial expressions, and body language) to fulfill metafunctions and dimensions of analysis, both in text and image.
2. Multimodal tools provide a detailed analysis of textual-visual patterns in graphic novels for children, aiding in conveying moral messages effectively. Visual elements such as illustrations, characters, and cues enhance readers' understanding of moral lessons.
3. The meaning of an image in graphic novels is not immediately apparent and requires establishing relationships between textual and visual elements, confirming the first hypothesis.
4. To understand moral values, one needs to read the text supported by visual elements, invalidating the second hypothesis.
5. Images are communicative tools that can convey integrated messages using multiple elements.



6. The study demonstrates the dominance of material process in teaching moral values and narrative process in visual grammar, confirming the third and fourth hypotheses, respectively.

7. Various moral values such as love, respect, courage, kindness, friendliness, and loyalty are found in analyzed images, supporting the fifth hypothesis.

8. Selected graphic novels focus on universal moral values like honesty, empathy, and friendship, portraying them through character actions and decisions for children to internalize.

9. The multimodal nature of graphic novels creates an immersive and engaging reading experience, combining visual elements with written text to effectively communicate moral lessons.

10. The analyzed graphic novels address complex moral issues in a child-friendly manner, encouraging critical thinking and providing valuable insights on topics like social justice.

11. Overall, the study highlights the power of visual storytelling in conveying moral values effectively and engagingly in graphic novels for children, contributing to the understanding of their role in moral education.

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