AN ANALYSIS OF THE MODAL FUNCTION IN THE VISUAL COMPONENTS OF A GRAPHIC NOVEL

ZA'IM BIN MOHD JAIS

FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA
KUALA LUMPUR

2019

AN ANALYSIS OF THE MODAL FUNCTION IN THE VISUAL COMPONENTS OF A GRAPHIC NOVEL

ZA'IM BIN MOHD JAIS

DISSERTATION SUBMITTED IN PARTIAL FULFILMENTOF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF LINGUISTICS

FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA
KUALA LUMPUR

2019

UNIVERSITY OF MALAYA ORIGINAL LITERARY WORK DECLARATION

Name of Candidate: **ZA'IM BIN MOHD JAIS**

Matric No: **TGC 130045**   Name of Degree: **MASTER OF LINGUISTICS**

Title of Project Paper/Research Report/Dissertation/Thesis ("this Work"):

AN ANALYSIS OF THE MODAL FUNCTION IN THE VISUAL COMPONENTS OF A GRAPHIC NOVEL

Field of Study: **SEMIOTICS**

 I do solemnly and sincerely declare that:

(1)   I am the sole author/writer of this Work;

(2)   This Work is original;

(3)   Any use of any work in which copyright exists was done by way of fair dealing and for permitted purposes and any excerpt or extract from, or reference to or reproduction of any copyright work has been disclosed expressly and sufficiently and the title of the Work and its authorship have been acknowledged in this Work;

(4)   I do not have any actual knowledge nor do I ought reasonably to know that the making of this work constitutes an infringement of any copyright work;

(5)   I hereby assign all and every rights in the copyright to this Work to the University of Malaya ("UM"), who henceforth shall be owner of the copyright in this Work and that any reproduction or use in any form or by any means whatsoever is prohibited without the written consent of UM having been first had and obtained;

(6)   I am fully aware that if in the course of making this Work I have infringed any copyright whether intentionally or otherwise, I may be subject to legal action or any other action as may be determined by UM.

Candidate's Signature   Date:

Subscribed and solemnly declared before,

Witness's Signature   Date:

Name:

Designation:

ABSTRACT

The introduction of graphic novels in Malaysian primary English classroom is seen as a great shift towards introducing multimodality. Due to its interplay of text and illustrations, graphic novels engage readers and increase their interest in reading. Hence, an analysis of visual components in the graphic novel and how they engage readers is worth exploring as these visual components distinguish graphic novel from other types of text. One graphic novel which is "The Jungle Book" was chosen as the main source of data as it is one of the compulsory texts to be introduced to primary school pupils in Malaysia under the Language Arts module. The visual components in "The Jungle Book" were identified and analysed based on the framework by Eisner (2008), McCloud (1994), Okum (2005) and McKenzie (2005). Then. the modal function of these visual components was analysed using O'Toole's (1994) framework. Additionally, two interview sessions were held with two separate focused groups which comprise of pupils of differing proficiency in English; one group with intermediate to high level of proficiency and the other one with low proficiency. These interview sessions were aimed at validating the findings of the analysis of modal function which was done prior to the interviews. It is found that most of the visual components identified in the graphic novel "The Jungle Book" portray a high level of modal function which leads to a greater involvement of pupils towards the graphic novel. A few components are identified as less appealing to pupils based on the interview sessions. It is concluded that all visual components contribute to the realization of modal function where every component works simultaneously with each other to construe the intended meaning. This study is limited to only one graphic novel hence the findings could not be generalised to other graphic novels. However, it is a great platform for teachers to realize the benefits of utilizing graphic novels exhaustively in the classroom and for the authorities at the Ministry of Education Malaysia to take into consideration

promoting graphic novel at a larger scale to achieve their prime objective of upholding the English Language in Malaysia.

Keywords: Graphic novel, multimodality, visual analysis, Modal function, SFL

ABSTRAK

Pengenalan novel grafik di dalam kelas Bahasa Inggeris di sekolah rendah dilihat sebagai satu perubahan yang baik ke arah memperkenalkan multimodaliti. Disebabkan perhubungan di antara teks dan visual inilah novel grafik telah berjaya menarik perhatian pembaca dan meningkatkan tahap kecenderungan murid untuk membaca. Justeru, analisis komponen visual di dalam novel grafik dan bagaimana ianya dapat menarik minat pembaca dilihat berbaloi untuk diterokai memandangkan komponen visual inilah yang membezakan antara novel grafik dengan mana-mana jenis teks yang lain. Satu grafik novel berjudul " The Jungle Book" telah dipilih sebagai sumber data utama disebabkan ia adalah salah satu daripada teks yang wajib diperkenalkan kepada murid sekolah rendah di Malaysia di bawah modul "Language Arts". Komponen-komponen visual di dalam "The Jungle Book" telah dikenalpasti dan dianalisis berdasarkan kerangka yang dipelopori oleh Eisner (2008), McCloud (1994), Okum (2005) dan MacKenzie (2005). Seterusnya, fungsi modal untuk setiap komponen visual tersebut telah dianalisis berdasarkan kerangka yang diperkenalkan O'Toole (1994). Sebagai tambahan, dua sesi temubual telah dijalankan Bersama-sama dengan dua kumpulan focus yang terdiri daripada murid dari pelbagai tahap penguasaan dalam Bahasa Inggeris; satu kumpulan murid pada tahap sederhana dan baik dan satu kumpulan murid pada tahap lemah. Sesi temubual ini dijalankan untuk mengesahkan dapatan yang diperoleh daripada analisis fungsi modal yang dijalankan sebelum sesi temubual ini dilaksanakan. Kajian ini mendapati bahawa kebanyakan komponen-komponen visual yang dikenalpasti mempunyai tahap fungsi modal yang tinggi yang menjurus kepada penglibatan murid yang baik terhadap novel grafik tersebut. Beberapa komponen didapati kurang menarik perhatian murid berdasarkan dua sesi temubual yang dijalankan. Kajian ini merumuskan bahawa semua komponen visual menyumbang kepada realisasi fungsi modal di mana

setiap komponen adalah berkaitan di antara satu sama lain untuk menzahirkan makna yang diharapkan. Kajian ini terhad kepada hanya satu grafik novel sahaja, justeru dapatan daripada kajian ini tidak boleh diaplikasikan kepada semua novel grafik. Walau bagaimanapun, ianya merupakan satu platform yang amat baik untuk semua guru menyedari faedah-faedah menggunakan novel grafik di dalam kelas serta untuk pihak berkenaan di Kementerian Pendidikan Malaysia untuk mengambil kira penggunaan novel grafik pada skala yang lebih besar bagi mencapai matlamat utama mereka dalam usaha memperkukuhkan Bahasa Inggeris di Malaysia.

.

Keywords: Novel grafik, multimodaliti, analisis visual, fungsi modal, SFL

ACKNOWLEDGEMENTS

Alhamdulillah, all praises to Allah SWT for granting me the opportunity and strength to complete this arduous task of completing my dissertation. Countless blessings have been blessed upon me by Him throughout the journey of finishing my master's degree which I am thankful for and has taught me to become a better person.

To my late mother, who had encouraged me to pursue my master's degree, thank you for always believing in me. Although you may no longer be with me now to witness this great achievement, I am certain you are always with me through spirit throughout this journey. To my father, whose words of encouragement help me to stay motivated, no words could ever describe how proud I am to have you as my father. To my siblings, Along, Angah, Adik, my brother in-law, Abang Is and my two nieces, Alya and Sarah and nephew, Umar, I thank you for your support.

To my lovely wife, Azeera Aisya, nothing can ever be compared to the sacrifices you have made for me to make sure I complete my studies. You never fail to cheer me up and bring my spirit up whenever I am down. To my son, Ziyaad, welcoming you in the course of completing this dissertation has taught me to be more responsible and independent. Seeing you grow each day brings joy to my life and motivates me to do better in life.

To my supervisor, Dr. Surin, who has been very supportive, you are one in a million. You are indeed a blessing from God to me. You never stop believing in me and I thank you for your continuous guidance. To my friends who always keep me sane, you are the best!.

May God bless each and every one of you!

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

LIST OF SYMBOLS AND ABBREVIATIONS

MBMMBI :   Memartabatkan Bahasa Melayu Memperkukuh Bahasa Inggeris

KSSR   :   Kurikulum Standard Sekolah Rendah

SK   :   Sekolah Kebangsaan

SJK   :   Sekolah Jenis Kebangsaan

LIST OF APPENDICES

CHAPTER 1: INTRODUCTION

1.0 Background

The present study aims at describing the visual components in a graphic novel used in the Malaysian Primary English classroom and their Modal function to examine the level of engagement of the visual components with the readers. English is one of the compulsory subjects to be taught in both primary and secondary schools in Malaysia. Although most of the students in Malaysia have undergone at least 11 years of formal English education, their English proficiency is weak and has become a major concern. A recent study by the Malaysia Employers Federation (MEF) found that poor proficiency in the English Language among Malaysian fresh graduates and diploma holders has become one of the factors which leads to unemployability (New Straits Times, 2017). Due to the urgency of this matter, the focus on developing and upgrading pupils' level of proficiency in the English Language has been one of the primary objectives of the Ministry of Education which leads to the introduction of a policy called Memartabatkan Bahasa Melayu Memperkukuh Bahasa Inggeris (MBMMBI) [To uphold Bahasa Melayu and to strengthen the English Language]. Under this policy, it is hoped that it will " produce Malaysians who are proficient in BM and English in all aspects of communication." (Kementerian Pendidikan Malaysia, 2010).

To ensure that the aim is successfully achieved, one new component is introduced in the English Language subject in schools which is the Language Arts module. This module is implemented with the aim to promote a more fun, engaging lesson which helps to activate pupils' imagination and interest in making, preparing and producing creative works (Kementerian Pendidikan Malaysia, 2010). Pupils in lower primary will participate

in fun activities such as making puppets and singing nursery rhymes while pupils in upper primary will be introduced to three literary genres which are poem, short story and graphic novel. The introduction of graphic novels in the syllabus is seen as a shift made by the ministry to introduce multimodality in Malaysian classrooms. Due to its interplay of illustration and text, students are given opportunities for meaning making which results in a more engaged reader.

1.1 Statement of Problems

1.1.1 The Teaching of English in Malaysian Primary School

In Malaysia, there are two types of primary school which are Sekolah Kebangsaan (SK) [National School] and Sekolah Jenis Kebangsaan (SJK) [National-type School]. In SK, Bahasa Melayu is used as the language of instruction in most of the subjects while in SJK, Bahasa Tamil and Mandarin are used depending on the type of schools you are attending.

English is compulsorily taught in both types of primary school. With the implementation of the new standard curriculum, termed as Kurikulum Standard Sekolah Rendah (KSSR) [Primary School Standard Curriculum], the number of teaching hours for the English subject is divided differently for both types of school. For SK, there are 300 minutes of teaching allocated while in SJK, 150 minutes are allocated. KSSR emphasises on the modular approach in teaching where each skills in the English Language is taught according to modules. Each module, namely Listening & Speaking, Reading, Writing, Grammar and Language Arts, is taught on different days consecutively.

The Language Arts module is one new component introduced in the new KSSR syllabus. In the Language Arts module, three types of text are introduced which are poems, short stories and graphic novels. These texts are presented to all primary 4,5 and 6 pupils in both SK and SJK and they also use the same texts. Apart from the poems and short stories, three interesting graphic novels are introduced to pupils as the Ministry of Education thinks that it will fundamentally help pupils to develop love for reading which later lead to the love for English (Kementerian Pendidikan Malaysia, 2010). Unfortunately, time is one of the important factors in implementing this module in teaching and learning in the classrooms. It is a major concern by most English teachers in the primary school as they think there is not enough time for them to carry out the Language Arts module (Charun, 2012).

Fauziah (2008) postulates that teacher's beliefs, attitudes, perceptions and background knowledge are some of the contributing factors that lead to the success of an education reform. Seeing the introduction of graphic novel as a new reform in the teaching and learning of English in Malaysia, Fauziah's suggestions are somewhat true. Some of the teachers in the primary school refuse to implement the Language Arts module saying that it is time consuming and not going to be tested for the national exams. This has disrupted the ministry's initiative in enhancing pupils' English proficiency which will later benefit the students badly. This may be due to lack of exposure on the teachers' part on the importance and benefits of incorporating graphic novels in the classroom which will be discussed in the following sub-topic. Teachers may also have limited knowledge on how to exploit the graphic novel extensively in the classroom. Hence, through providing an analysis on why graphic novel is beneficial in improving pupils' proficiency, it will help to inform these teachers on the advantage of using graphic novels in the classroom.

1.1.2 The Introduction of Graphic Novels in Malaysian Primary School

Graphic novel is one of the genres introduced by the Ministry of Education Malaysia under its newly introduced component in the English subject termed as Language Arts. It is aimed at creating a fun and engaging English learning environment by activating pupils' imagination hence encouraging them to use English widely (Kementerian Pendidikan Malaysia, 2010). Benefits of using graphic novel in classrooms are vigorously highlighted by many researches. Rajendra (2015) posits the existence of rich illustrations and text in graphic novel will enhance the pupils' learning experience. Subsequently, Kelley (2010) further enlightens that by having text and image together, students can monitor their own comprehension; an obstacle a normal text encounters as students might get overwhelmed by the text which resulted in cognitive overload. Based on my personal observation in the language classrooms, it is evident that most of my students enjoy graphic novels. They get excited and show a great amount of interest every time a lesson which uses a graphic novel is introduced. They get motivated to read although some of them have difficulties in reading. Some of them even begged me to use the graphic novel in every lesson.

When students are motivated to read, their level of engagement is increased. Liberto (2012), in her study, concludes that due to its multimodal features, graphic novel shows a significant amount of relation towards students' engagement in reading. As an English teacher myself, I see a lot of positive changes among my pupils after the introduction of graphic novels into my lessons. As I see my students; regardless of their level of proficiency in the English, interested and engaged in reading the graphic novel, I could not help but to wonder which part of the graphic novel would interest them the most. As illustrations in graphic novels are one of the features that set them apart from traditional novel, it is noteworthy that an analysis should be done in understanding how these

illustrations engage the readers. Therefore, the visual components of a graphic novel will be identified and analysed based on O'Toole's (1994) framework. His framework is inspired by Halliday's Systemic Functional Linguistics (SFL) which utilizes metafunctional principles. One of the metafunctional principles is modal function which looks at how a text connects with the readers. Hence, looking at the modal function in O'Toole's framework, the visual components of the graphic novel are analysed to determine how these components engage the readers.

1.2   Research Objectives

As Malaysian English language classroom just recently implemented the graphic novels in the teaching and learning process, it is noteworthy that an analysis of the modal function found in the visual components in the graphic novel is analysed and discussed to understand the impact the visuals have in engaging the readers to read the text.

One of the objectives of this research is to identify the visual components in the graphic novel. One graphic novel has been chosen for this study which is "The Jungle Book". This book is used by all Year 4 pupils in the primary school. This graphic novel has been exclusively chosen based on the researcher's own experience in using it in the classroom where most of the pupils who read this book were found motivated in reading the book and loved every lesson where the graphic novel was concerned. In this study, identifying the visual components in this graphic novel is pertinent as it helps to identify various visual components used by the writer and illustrator to complement the text. As a graphic novel contains a mixture of text and illustrations, the visual components in the graphic novel needs to be done prior to analysing how these visuals function to attract the readers to read the graphic novel. Furthermore, it will also help those who are using graphic novel

in the teaching and learning especially the teachers to understand and know about the various types of visual components in graphic novels.

Another purpose of carrying out this research is to investigate the modal function represented by the visual components found in the graphic novel " The Jungle Book". As mentioned earlier, graphic novels seem to have acquired a lot of interest among researches as it is believed that they bring more benefits to pupils. As most of these researches highlight the engagement of readers to the text as one of its benefits , which is also a reflection of the researcher's own experience, it is important that a study is done to investigate why graphic novels are engaging to pupils. Hence, the analysis of modal function is utilised. Modal function is the term used by Micheal O'Toole (1994) which is based on SFL metafunctional principles, the interpersonal metafunction. Modal function helps to realise the relationship the text has with readers by analysing the visual components in terms of the frame, light, gaze and stylization; to name a few. This will essentially lead to understanding why graphic novels are engaging to the readers especially ESL readers which are the main participants in this study. Additionally, interviews are done with two groups of Year 4 pupils; one group of 5 pupils with high English proficiency and one group of 5 pupils with low English proficiency. These interviews will facilitate in identifying some key features that interest pupils in graphic novel which will ultimately provide insights on the level of engagement a graphic novel has on the readers regardless of their proficiency level.

1.3   Research questions

To achieve the objectives set for this study, two research questions are used to guide the overall analysis and discussion of this study. The two research questions are:

1.   What are the visual components found in the graphic novel "The Jungle Book"?

2.   How do the visual components in the graphic novel "The Jungle Book" form modal function?

The first research question will help to identify the various visual components employed by the writer and illustrator of the graphic novel "The Jungle Book". To do this, various frameworks are utilised which include Eisner's (2008), McCloud's (1994), Okum's (2005) and McKenzie's (2005). Among the visual components which are being highlighted by these frameworks are panel shapes and positions, panel shots, speech balloons and background. An in-depth explanation will be given in Chapter 3 where the methodology and framework which guide this research are explained.

The second research question is guided by the perception that graphic novel is a type of text which engages readers. Hence, after identifying the visual components used in the graphic novel "The Jungle Book", this study moves to analysing the modal function portrayed by the visual components. Modal function, as being discussed earlier, serves a key factor in determining the connection between the visuals and the readers. It is used to examine the level of engagement of the visuals with the viewers. Thus, the analysis of the modal function is deemed as a proof that these visuals have a great impact towards pupils' engagement of the graphic novel. Further explanation on Modal function will be discussed in Chapter 2 (see 2.6)

1.4   Significance of the research

This research is significant in selecting proper materials to be used in the teaching and learning of English in schools. Selecting a fun and engaging learning materials for various types of learners in a reading lesson has been regarded as tiresome and taxing by most educators. Hence, by identifying and analysing the interpersonal meaning, materials which are more engaging to readers will be able to be identified hence leading to a more successful and meaningful English lessons in classrooms.

In addition, this research is also noteworthy in informing educators the importance of utilizing graphic novels exhaustively in the classrooms. As this research hopes to provide evidence of how visual components in the graphic novel attract readers, it can also be a proof as to how meaningful graphic novels can be in promoting literacy among students especially English as second language (ESL) students. Hence, teachers would be able to include graphic novels in the classroom to enhance students' learning experience of the English Language.

1.5   Limitations of the study

A few limitations were identified for this study. One, this study is limited to only one graphic novel which is "The Jungle Book" from the three graphic novels which are currently being used in the Language Arts module for primary school pupils. Hence, the findings from this research could not be generalised to other graphic novels in the Language Arts module specifically, and graphic novels generally. Perhaps, a study comparing the three graphic novels could be done to investigate the various elements and their functions extensively.

Another limitation is this study only utilised the Modal function in O'Toole's Framework of Visual Display. This function only focuses on determining the "connectedness" between the readers and the text which is the aim for this study. Hence, a more comprehensive study of including the other two functions in O'Toole's framework, namely Representational and Compositional, could be taken into consideration to see how the visual components portray these three functions respectively.

This study also looked at only the visual components found in the graphic novel "The Jungle Book". As graphic novel contains both visuals and textual components and is an interplay of both components, a study on how these two components correlate and complement each other in delivering meaning could also be done.

1.6   Summary

This chapter has outlined the background of this study as well as the statement of problem which has stimulated the interest in pursuing this study. Two research questions have also been formulated which serve as a guiding pathway in realizing the objectives of this study which is to identify the visual components found in the graphic novel " The Jungle Book" and to investigate the Modal function portrayed by the identified visual components to determine the level of connectedness readers has on the text. The significance and limitations of this study have also been acknowledged to inform on why it is important to pursue this study and certain boundaries which surround this study.

Four more chapters are written subsequently after this chapter. The next chapter, Chapter 2, provides relevant literatures related to this study as well as past researches associated with graphic novels. Chapter 3 describes the methodology of this study where the theoretical and conceptual framework, data collection and analysis procedures are explicitly discussed. Chapter 4 presents comprehensive findings and analysis with discussions related to the overall objectives of this study. Finally, Chapter 5 summarizes the whole study and offers some recommendations for future studies in the same field.

CHAPTER 2: LITERATURE REVIEW

This chapter explains the relevant literature which are related to this research. It starts by describing and explaining about the history of comics and graphic novels and why graphic novels are similar and different to comics. Subsequently, the concept of multimodality is thoroughly explained as an integral element in analysing graphic novels due to its incorporation of different modes in a single text. In addition, the implementation of graphic novels in Malaysian English classroom is also comprehensively discussed. Systemic Functional Linguistic is also highlighted as an integral element in O'Toole's framework of visual art to further examine the function of text; which in the account of this research is to identify the relationship between the text and the reader as O'Toole termed it as Modal function. Past researches on visual analysis are also being discussed in relation to identifying the relationship between text and readers.

2.1 Comics and Graphic Novels

Comics is a "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce aesthetic response in the viewer." (McCloud, 1994) It is a narrative art featuring a series of images in a fixed sequential manner. The development of comics that we see today can be traced back to early civilization particularly the Egyptian Civilization. This early civilization embraced the concept of sequential art in which they used hiegrolyphics and images in a sequenced manner to depict events. Most of these sequential arts were depicted on the wall inscriptions. An example of this is a scene from The Tomb of Menna which is shown in Figure 2.1.
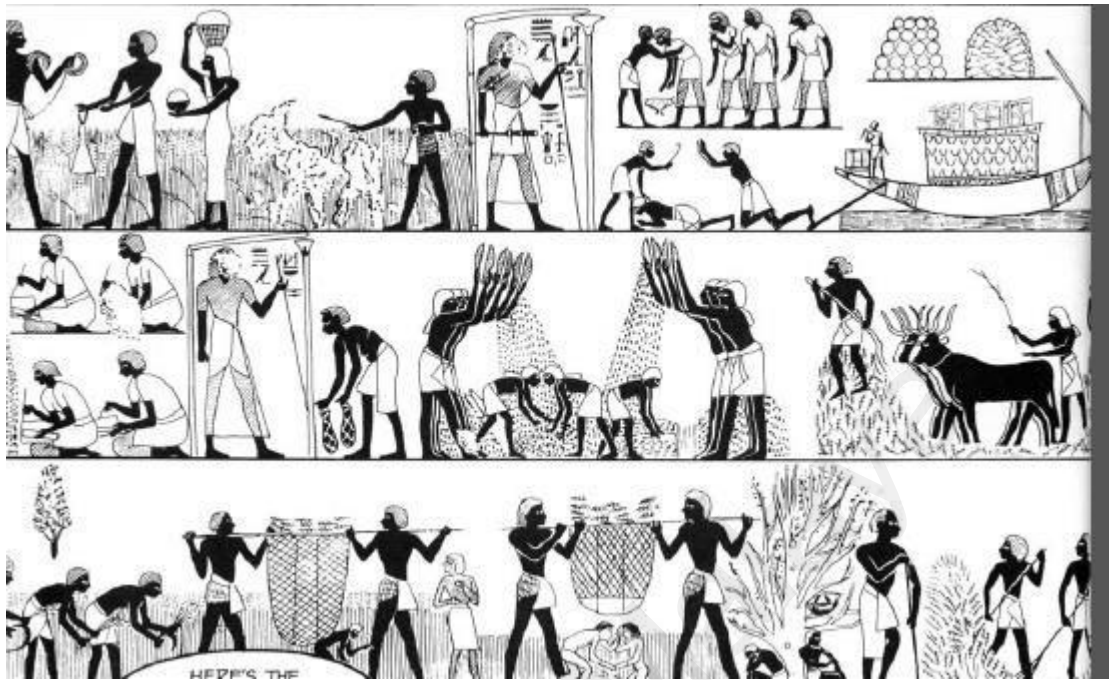
Figure 2.1 A Harvest Scene from The Tomb of Menna (McCloud, 1994)

From this graphic, it is clearly shown that images are arranged in a sequential manner as to provide coherence in the narrative. The images are understood on their own but are arranged in such a manner, so the readers can understand the whole narrative thus creating a comprehensible story line. Furthermore, the images are also read in a zigzag manner; starting from the top left side of the first line and ending at the bottom right side of the third line, which also reflects the order in which the comics that we see today are arranged.

Saraceni (2003) informs on the emergence of comics we see today as being derived from the last half of the 19th century in England. Saraceni, together with some comics theories, argues the relevance of relating ancient art to comics as both are distinctively characterized with comics earn the right to be considered an art on its own. This view is

further supported by Carrier (2000) where he posits the speech balloons which are extensively used in comics serve as a defining element that separates comics from other types of art. In addition, Carrier also adds that comics have both verbal and visual elements which are combined effortlessly when they are done right. Hence, it is prudent to highlight that comics should be treated as an art on its own without relating it to the arts found during early civilization.

Throughout the years, comics have gone through vast changes which leads to the introduction of various formats of comics including graphic novel. The term "graphic novel" was first coined by Richard Kyle who was a comic fan and critics but was only used among comic books diehard fans (Kannenberg, 2008). Will Eisner later made this term popular with his work "A Contract With God" in 1978. As graphic novels continued to blossom in the USA and Britain with the interest escalating among academics and literary circle, the introduction of manga and anime from Japan into the world of comics in the Western countries has created a new avenue for the comics fan to dwell into. The popularity of manga kept increasing in the 1990s and the new millennium and has sparked the trends to publish manga with serious themes and genres ranging from mystery, horror, science fiction, romance, politics, history, biography and contemporary fiction (Cary, 2004). With the advancement of technology and the digital era, graphic novels have emerged to suit the current needs as new possibilities are continuously explored by the writers and illustrators of graphic novels to regenerate the new era of comic books (Duncan & Smith, 2009).

Eisner (2008) explains that graphic novel is a type of narrative expressed through text and art. The stories are told in a sequential manner and may look similar to main stream

comic books. Sabin (1993), on the contrary, criticizes the notion of graphic novel as being a revolution from comic books as he believes it is just to add more prestige to the form thus resulting in a fast-selling product. However, Sabin could not also deny the fact that graphic novel does not deviate from what it actually is; novels which are presented in graphic form which is also a lengthy comic books. As graphic novel is derived from comics, many use these two terms interchangeably which makes it difficult to have one distinctive definition. However, there are some differences between these two forms of narrative as Weiner (2002) points out the differences in terms of its thickness, bounding style, shelf span, narrative structure, audience and indexation. Hence, this proves that, although graphic novels are stemmed from comics, they still possess their own unique qualities and features.

Weiner (2002) categorizes graphic novels into six different namely superheroes, manga, human interest story, adaptation/spinoffs, satire and non-fiction works. For the purpose of this research, an adaptation-type graphic novel will be analysed. As graphic novels employ text and images in their narration, it is important to understand the concept of multimodality which will be discussed in the following sub-topic.

2.2 Multimodality and Graphic Novels

Multimodality is a popular term used in various fields. In semiotics, multimodality generally involves a functional approach which emphasises on the functionality of various semiotic modes. Van Leeuwen (2005) defines multimodality as the combination of various semiotic modes in a communicative artefact or event. These semiotic modes serve various functions and display meanings. The various semiotic modes help to convey the

meaning intended as meaning is often portrayed through multiplicity of modes. This arises the question of why the writers and illustrators employ such semiotic modes in their own text (Kress, Jewitt, Ogborn & Tsatsarelis, 2001). Understanding the selection made by these writers and illustrators will ultimately inform readers why such choices are made and how they impact their reading experiences.

The graphic novel encompasses an interplay between text and images to convey the meaning. Pictures in graphic novels are orderly arranged to depict a storyline with additional texts, panels, frames and bubbles to tell a story. Hence, a graphic novel is a multimodal text which incorporates various semiotic resources to convey meaning (Rajendra, 2015). It is important to note that as graphic novels possess various modes which are arranged and organized simultaneously. Analysing these modes and how they engage the readers should not be disregarded to further understand how they help to convey meaning (Hammond, 2009). Hence, this research is hoped to further understand the modes utilised by a graphic novel, particularly visual modes, and how the writers present meaning to the readers.

In the field of education, studies on multimodality and graphic novels have blossomed in the past few years. Researchers are becoming more interested in exploring the pedagogical values of graphic novels. There are numerous studies on the literary and pedagogical values on graphics (Hughes, King, Perkins, & Fuke, 2011; Serafini, 2010) and how multimodality plays a role in enhancing literacy among students (Cook, 2014; Serafini, 2011; Duncum, 2004). These past studies serve a great indicator of how multimodality and graphic novels serve as a great pedagogical tool in the language

classrooms. The rich illustrations and text employed in the graphic novels help pupils tremendously in their understanding and proficiency (Rajendra, 2015). Hence, due to this belief, the Ministry of Education Malaysia has employed the use of graphic novels in the primary English Language classrooms to improve pupils' proficiency and increase their understanding of a foreign text. As graphic novel is a newly introduced text in a primary literature classroom in Malaysia, it is noteworthy that an analysis of the visual elements is done to further understand the effect these graphic novels has towards pupils' engagement in reading as these elements set graphic novels apart from the traditional novels.

2.3 Literature in Malaysian Primary Classroom

Literature has been officially introduced in the English curriculum in Malaysia since 2000 (Ministry of Education, 2004) with short stories, novels and poems as the types of texts selected to be introduced and students in Forms 1 and 4 in secondary schools as the targeted participants. The inclusion of this literature components in the syllabus is aimed at benefiting students in three major areas which are language development, personal growth and cultural enrichment (Sivapalan & Subramaniam, 2008). This change in the education system in Malaysia is seen as a great move in acknowledging the many benefits literature could offer, not only in developing students' proficiency in the target language but also students' knowledge on various cultures around the world and their personality development.

However, the teaching and learning of literature in Malaysia has been through many phases; from being the focus to being less emphasized and later to be foregrounded in the curriculum again (Kaur & Mahmor, 2012). Recently, literature has once again been

emphasized on its role in developing students' proficiency in the new Malaysian Education Blueprint 2013-2025. The Blueprint stresses on literature as a great resource and tool in promoting English Language among students. This can be seen in Shift 2 in the Blueprint where it concerns the ability of every child to master Bahasa Malaysia and the English Language and one of the strategies in ensuring the success of this shift is by introducing literature to students (Ministry of Education, 2013). Thus, the introduction of literature does not only involve students in secondary schools but those in primary schools as well.

In primary schools, literature is introduced as a resource or referred to as small "ℓ". Students are not exposed to complex literary elements and do not learn literature as a subject on its own as the main purpose of the introduction is for students to enjoy reading and to have fun while doing so apart from exposing them to English texts. The literature component for primary school students is imposed in the new KSSR syllabus under the Language Arts module. For Level 1 pupils (Years 1,2 and 3), they are exposed to readers such as the Lady Bird series alongside music, poetry and drama. For Level 2 pupils (Years 4,5 and 6), a component termed as Contemporary Children's Literature is introduced which exposes pupils to various types of text. In the new syllabus, English is taught in a modular approach where five strands are included which are listening and speaking, reading, writing, grammar and language arts. Pupils are proposed to be learning each strand consecutively for 5 days following a range of topics supplied in the textbook and learning standards which they are expected to achieve for every lesson.

In Contemporary Children's Literature, students are exposed to three types of texts; poems, short stories and graphic novels. There is a total of three short stories, three graphic novels and 26 poems to be utilised for students in Years 4, 5 and 6. Teachers have the authority on managing the usage of these texts in the classroom and all texts should be introduced to every student in the primary schools. However, questions are arising especially in terms of material selection. Based on the researcher's own experience, selecting proper materials which do not overwhelm pupils is important. Matching the linguistic elements of the text with pupils' language abilities will ensure a more effective teaching and learning process. On this circumstance, graphic novel is believed to be a great platform to engage pupils due to its features which resemble comics and the shorter texts used in the narrative. Hence, introducing graphic novels in the syllabus can be acknowledged as a wise move to ensure a more fun and engaging English lessons to be implemented in the classroom.

2.4   Graphic Novels in Malaysian Primary Literature Classroom

With its multitude of benefits highlighted by many researches (Christensen,2006; Galley, 2004; McPhersson, 2006), the introduction of graphic novels in the English classrooms by the Ministry of Education Malaysia is deemed as a new shift in pedagogy which will benefit pupils tremendously.

In Malaysia, the introduction of graphic novels in the English syllabus is one new approach under the MBMMBI policy which hopes to enable a more fun and engaging English lessons to pupils. In the new KSSR syllabus, the three graphic novels are introduced to primary school children are:

1. The Jungle Book by Rudyard Kipling (Year 4)

2. Gulliver's Travel by Jonatahan Swift (Year 5)

3. The Wizard of Oz by L. Frank Baum (Year 6)

The graphic novels are one of the text types introduced to pupils in the primary school under the Language Arts module apart from short stories and poems. As the new KSSR syllabus employs the modular approach where teachers teach according to modules, these text types including graphic novels need to be introduced at least once a week. This arises the question as to how teachers should implement and adapt the graphic novels in their teaching and learning in classrooms. The same question was also brought up when the literature component was first introduced in 2000 for the secondary school students as Ganakumaran (2003) reiterates that many teachers do not know how to teach literature as many of them may not have proper trainings. The focus in teaching literature should not only be in introducing the stylistic elements of the literary components but on developing students' critical thinking skills (Sidu, Fook & Kaur, 2010) as well as promoting a sense of enjoyment to pupils (Ministry of Education, 2010). Hence, by introducing graphic novels to students through the Language Arts module, it is prudent that teachers need to transform their teaching methods from the traditional way to manipulating the text to benefit the students in terms of promoting proficiency in the target language and love for reading. Graphic novels can serve as a great tool for teaching and learning due to its rich illustrations and texts and they also appeal to every student including reluctant readers, which makes meaningful learning an easier task (Rajendra, 2016).

The emerging interest in incorporating graphic novels in the teaching and learning of English Language in Malaysia has sparked a lot of arguments and discussions. To date, researches on graphic novels and how they affect pupils' performance in the target language are developing and has become one of the areas that interest many researchers.

A lot of studies indicate a positive correlation between graphic novels and pupils' interest in reading (Pishol & Kaur, 2015; Jamaludin, 2015) with a few showing no relationship between graphic novels with pupils' ability in comprehending the text. One study was conducted by Nadia (2017) on the effect of using graphic novels on reading comprehension among secondary school students. She divided the study into two parts; tests and one-to-one interview were carried out to further understand the effects graphic novel has on students' comprehension. She found that graphic novels helped the students to retain the story in their memory, visualize the characters and the storyline better as well as boosting their motivation to read.

Another identical study to Nadia's was conducted by Sabbah, Masood and Iranmanesh (2013) on understanding the effects of graphic novels on reading comprehension among Malaysian Year 5 students. In this study, 60 pupils were selected and grouped into verbal and visual learners. These pupils were exposed to one easy textual and graphic novel and one difficult textual and graphic novel. It was found that visual learners can comprehend difficult graphic novels better but there is no significant difference between verbal and visual learners in comprehending simple graphic novels. This study proves that graphic novels may have benefited in comprehending difficult content texts, and only a certain group of students who are visually inclined as compared to other students who may have acquired other types of intelligences. Thus, graphic novels may not have a significant effect towards pupils' comprehension of a reading text.

Another study was also conducted in the Malaysian setting with regards to examining the effects of utilizing graphic novel in developing critical thinking skills among pupils. Ching and Fook (2013) studied the use of multimedia-based graphic novels in fostering critical thinking in learning the history subject. A multimedia learning material was

developed for the purpose of this study. Three multimedia graphic novel instructional modes were applied to students namely Graphic novel and Narration (GN), Graphic novel and Text (GT) and Graphic Novel, Text and Narration (GTN). It was found that pupils performed significantly better in the GN mode compared to other modes where graphics and verbal narration are present. It is concluded that graphics play an important part in ensuring critical thinking to be applied apart from assisting the text and narration for better comprehension among students.

Having discussed a few studies on the use of graphic novel in the Malaysian context, no study is found to have analysed the differing modes used in graphic novels to attract pupils as most of the studies focus on pupils' performance in relation to using graphic novels in classrooms. Therefore, a content analysis on the components in graphic novels, specifically visual components, and how they attract readers is worth exploring. In doing this, the modal function of these visual components in graphic novels which is derived from O'Toole's framework of visual art is analysed as this helps to further justify the relationship between the text and the readers. O'Toole (1994) utilizes the systemic functional linguistic concept which sees a text as having differing functions and these functions will be clearly discussed in the following sub-topic.

2.5   Overview of Systemic Functional Linguistic

Language is deemed as a means for communication. People use language to communicate with each other and it involves expressions of meanings which is most of the time is culturally and socially bound. Fairclough (1992) posits that using language is associated to social behavior hence it is important to look at how language functions in

social settings. To analyse this instance, Halliday proposed a systematic theory called Systemic Functional Linguistics (SFL) where language is analysed based on its form and use where the focus is on the text as a whole, not focusing on the sentences only.

SFL which was proposed by Halliday pays attention to how utterances are generated by speakers and how meanings are conveyed through texts (Halliday & Matthiessen, 2014). It emphasises on the analysis of how language functions in everyday life; not merely a study of how it is structured. Through analysing the functions of language, Halliday has identified three metafunctions. The three metafunctions are interpersonal metafunction, textual metafunction and experiential metafunction.

Interpersonal metafunction deals with how language is used to interact with people, establish and maintain a relationship and influence people's behavior (Thompson, 2004). In addition, interpersonal metafunction also helps people take on certain roles in communication and to express and understand feelings, attitudes and judgments (Bloor & Bloor, 2004). In identifying the interpersonal roles that a text has, a mood and modality analysis is employed to identify the subject, finite, predicator and adjunct. Mood which can be categorized into declarative, imperative and interrogative will enable the reader to establish a relationship with the text while modality which refers to the region of uncertainty that lies between "yes" and "no" will help to construe the meaning of the text either it is asserting and denying or an obligation and inclination (Halliday & Matthiessen, 2014).

Textual metafunction treats clause as one whole message. According to Thompson (2004), in using language, messages are organized in such a way that they fit with other

messages around them and the context in which they appear. In a clause, there are two parts which carry the textual meaning which are the theme and rheme. Theme serves as a point of departure of the message in the clause while the remainder that completes the whole message is called the Rheme (Halliday & Matthiessen, 2014). Analysing theme and rheme in a clause will help the reader understand the texture of a text and how the writer describes the nature of his or her underlying concerns (Halliday, 1994).

Experiential metafunction, as what Halliday proposed, is about how language is used to organize, understand and express our perceptions of the world and of our own consciousness (Bloor & Bloor, 2004). It deals with how language interprets the real world. To further understand the experiential metafunction that a text has, three main elements which are process, participant and circumstance are crucial to be identified and analysed (Halliday & Matthiessen ,2014). According to Halliday, there are six process types that are pertinent in helping the text depict the real-world experience which are material, mental, relational, verbal, behavioural and existential. These processes are carried out by participants assigned to them that portray different functions. In addition, the element of circumstance in the text serves as an additional information towards the processes done by participants in terms of manner, location and extent; to name a few. These three elements which realize the experiential metafunction form a system which is called transitivity system (Eggins, 1994).

2.6 Systemic Functional Linguistic and O'Toole's Framework of Visual Art

Martin and Rose (2003) elucidates that Systemic Functional Linguistic (SFL) which is proposed by M.A.K. Halliday believes that language serves multiple functions in which the cultural context and the situation in which the language is in use are considered.

Metafunctional principles are utilised in SFL to understand the meaning portrayed which consist of ideational, interpersonal and textual metafunction (Halliday, 1973).

According to Social Semioticians, these metafunctional principles are also applicable to non-linguistic resources. O'Toole (1994), Kress and Van Leeuwen (2006) and O'Halloran (2005) are some of the Social Semioticians who are inspired by the same metafunctional principle which they later apply them in their framework. O'Toole (1994), for instance, applies the principles in analysing visual art where he highlights the role of communication between the art and the viewer to realize three functions which are 1) to demand viewer's attention and interest (modal function), 2) to portray the reality (representational function), and 3) to organize the information into textual form (compositional function). In his framework, O'Toole identifies the art in a hierarchy of unit; starting from Member as the basic unit, followed by Figure, Episode and Work as the highest rank. This rank system works similarly like language as language starts with words, followed by phrases, sentences and a full text.

In O'Toole's framework, the representational function is related to how the visuals depict the actual reality. It involves how pictures are seen as a reflection to what it actually is in real life. Figure 2.2 is an example of a tree sketch.

Figure 2.2 A sketch of a tree[1]

Figure 2.2 shows a sketch of a tree. If a picture is depicted like its actual self in reality, it means the representational function is foregrounded. In Figure 2.2, the sketch of the tree looks similar in real life thus profoundly realizing the representational function. However, a visual does not need to look exactly the same as visuals are sometimes abstracted yet they are still identified as the images they signify (McCloud, 1993). In comics for instance, an image may have very minimal detail but it is recognizable by the viewers. This also deals with the image's representational function as to how effective the visual is in portraying the real object to the viewers.

Another function that is highlighted by O'Toole in his framework is compositional function. This function deals with how individual figures in a visual "work" together to make it coherent (Lo,2011). It sees a visual as a whole and identifies how the different elements in the visual affect the overall composition. Elements such as proportions,

---

[1] Image from https://www.happyfamilyart.com/wpcontent/uploads/2015/03/UmbrellaTree4v2.jpg

rhythm, colour and framing are some of the elements proposed by O'Toole which help to identify the compositional function of a visual. In comics, as visuals and images are dominant, identifying the compositional function is vital in understanding the choices made by the artist to ensure the coherence of the comics.

O'Toole also describes another important function in his framework which is the modal function. Modal function helps to further understand the interpersonal relationship a visual or image has on the viewers (Lo, 2011). It deals with how the artist expresses his or her attitude towards the experiences they depict in the drawings which may affect the viewers in terms of their mood and attitude. Furthermore, it also involves the engagement a visual is able to create with the viewers. Engagement is considered a subjective matter, but according to O'Toole, it can be minimised into a set of objective vocabulary to value engagement. O'Toole uses the term gaze, rhythm, frame, contrast and perspective as some of the elements which he thinks many artists use to manipulate to engage their viewers. In graphic novels for instance, various visual components used such as the characters, panels, speech bubbles and splash page carry a variety of interpersonal meaning which serve as tools to attract readers. A panel with an odd shape containing figures who gazes straight at the readers, coloured in vibrant and striking colours will ultimately attract viewers more than a plain rectangular-shaped panel with figures in black and white. The comparison of these two examples is shown in Figure 2.3.

Figure 2.3 A comparison between two panels [2]

In Figure 2.3, the panels on the left side occupy many interesting features which may engage viewers including the colours which are striking, the oddly-shaped panels as well as the main character who is positioned at the centre of the page looking directly to the viewers. In contrast, the panel on the right side utilizes a more conventional panel shape with only black and white colours and minimal text. Nevertheless, it is entirely dependent on the writer and illustrator on which type of images, colours and panel position that they want to employ in the graphic novels as it is closely related to the objective and aim of the whole narrative.

---

[2] Images taken from   https://comicgamersassemble.files.wordpress.com/2014/06/maximum-carnagecomic-panel.jpg and https://www.pleated-jeans.com/wp-content/uploads/2011/12/20111209.jpg

2.7   Past Researches on Content Analysis of Graphic Novels

Realising this modal function is vital in determining how engaging visuals are to the viewers. A few researches have been done to look at how the modal function (or in SFL interpersonal metafunction) is being portrayed by visuals. Guijarra and Pinar Sanz (2008) conducted a research to analyse the compositional, interpersonal and representational meanings in a children's narrative. Utilising the framework by the proponents of visual grammar, Kress and van Leeuwen, their study indicated that the use of long shots and the images which are predominantly presented in frontal position and from medium angle suggest an increased involvement in the part of the viewer.

Another similar study was conducted by Hermawan and Sukyadi (2017) where they identified the ideational and interpersonal meaning of children's narratives in Indonesian picture books. In terms of interpersonal meaning, Hermawan and Sukyadi found that the images shown in the picture books are positioned in such a way that children who read the picture books are socially equal to the represented participants. The use of eye-level horizontal angle for most of the pictures and extreme close-up for the main character denote that the images are presented so that the readers feel they are looking at the actual scene which proves the level of interpersonal meaning is high.

Another research was conducted by Lo (2011) where she examined the differences between American comics and Japanese manga on their structural elements, found that both American comics and Japanese manga employ quite a similar layout with all the structural elements portraying interpersonal meaning alongside other metafunctions in SFL. Using O'Toole's framework as the basis of her research, she examined whether the structural elements present in both types of comics correspond to O'Toole's framework in terms of delivering the functions.

In Malaysia, one study is found by Rajendra (2016) on graphic novels specifically on the genre of adapted classics discussing how the various elements in graphic novel portray meaning. She made comparison of three graphic novels and identified and discussed the textual and visual elements as well as the cohesion of the texts. In terms of visual elements, she applied Kress and Van Leeuwen's (2006) Visual Grammar framework to examine their representational processes. It was found that the representational processes of the visuals in the texts which include narrative process and conceptual process are being used to tell the narrative exactly like the actual text.

It is found that most of the studies which involve analysing the content of comics, graphic novels and picture books do not discuss thoroughly on how the visuals affect readers in keeping them motivated and eager to read. Hence, the analysis of the interpersonal meaning which is one of the metafunctions in SFL and used to identify the relationship between the text and readers is lacking. This is the gap that this research intends to fill. Hence, the modal function of the visual components in the graphic novel will be analysed based on O'Toole's framework as this will help to understand how visuals in graphic novel "interact" with the readers as well as their interpersonal meaning. In Malaysian education context, this is important to be done as it will determine the effectiveness of using graphic novels in classrooms as one of the objectives of introducing graphic novels in classrooms is to promote reading habits as well as a fun learning environment. Thus, by examining the modal function of the graphic novel, it will help to further justify the relevance of introducing graphic novels in Malaysian English classrooms.

2.8　　Summary

This chapter has successfully outlined the relevant literature related to this study. A comprehensive history of comics and graphic novel has been discussed with the inclusion of similarities and differences between comics and graphic novels. Subsequently, the concept of multimodality and its relation to graphic novel has also been explored with some researches in the field of education being exemplified to see the relevance of graphic novels in education. In addition, the implementation of graphic novel in Malaysian English classrooms is also analysed and a few researches related on the use of graphic novels in Malaysia are also highlighted. The last part of this chapter discusses Systemic Functional Linguistic as the basis of O'Toole's Framework of Visual Art which serves as the fundamental element in this research. The modal function in O'Toole's framework is also thoroughly discussed and this is an integral element in this study. The following chapter discusses on the methodology used, pertinent to this study which include the theoretical and conceptual framework, the key concepts related to this study, description of data and data analysis procedure.

CHAPTER 3: METHODOLOGY

This chapter describes the methodology used in this study. It begins with the description of the theoretical and conceptual framework followed by description of data derived from this study and data analysis.

3.1   Theoretical and Conceptual Framework

As mentioned in the previous chapters, this study aims at analysing the modal function portrayed by a graphic novel by looking at its visual elements. A graphic novel has been chosen as the main source of data which is "The Jungle Book". This graphic novel is a compulsory text used in Malaysian Primary English Classroom for the Language Arts module and has been one of the texts that most students favoured in the English class that the researcher has the privilege to conduct. In identifying and analysing the modal function of the visual components in the graphic novel "The Jungle Book", various frameworks are utilised and adapted to achieve this objective. Before identifying and analysing the modal function, the visual elements of the graphic novel are identified based on the framework proposed by Eisner (2008), McCloud (1994), Okum (2005) and McKenzie (2005). This is to dissect the elements found in the graphic novel and to only identify the visual elements of the graphic novel. The summary of the framework is as follows:

VISUAL COMPONENTS ANALYSIS				
PANEL	BLEED	SPLASH PAGE		

Shapes and Positions	Shots	Background	Balloons	Onomatopoeic words
Shapes ☐ Rectangular ☐ Jagged ☐ Cloud-like ☐ Geometric ☐ Circular ☐ Wavy ☐ Scroll shape ☐ Index shape ☐ Other Position ☐ Regular ☐ Split ☐ Overlap	☐ Extreme long shot ☐ Long shot ☐ Knee shot ☐ Medium shot ☐ Medium close-up ☐ Close-up ☐ Extreme close-up	☐ Sans ☐ Minimalist ☐ Detailed	☐ Round ☐ Rectangular ☐ Thought ☐ Expressive ☐ Yelling ☐ Mechanical ☐ others	Words resemble sounds Eg BAM

Figure 3.1 Visual Components Analysis of the Graphic Novel "The Jungle Book"

As seen in Figure 3.1, the visual components analysis is divided into three main parts which are panel, bleed and splash. These three elements are the integral parts in a graphic novel as they contain all the multimodal features thus serve as the main feature in graphic novels. It needs to be noted that bleed and splash are also considered as panels. However, considering their unique features and function in displaying modal function, they demand a separate analysis. In addition, panels are discussed based on four criteria which are their shapes and positions, the types of shots used, background, speech balloons and onomatopoeic words. Detailed explanation on these visual components will be discussed

in the next sub-topics (see 3.2.1, 3.2.2 and 3.2.3) together with some examples taken from the text.

The next part of this research is to analyse and discuss the modal function portrayed by all the visual components identified based on the framework presented earlier. To achieve this objective, a framework proposed by O'Toole will be extensively used. The framework is presented in the table below:

Table 3.1 : O'Toole's Framework of Visual Art

Unit \ Function	REPRESENTATIONAL	MODAL	COMPOSITIONAL
WORK	Narrative themes Scenes Portrayals Interplay of episodes	Rhythm Modality Gaze Frame Light Perspective	Gestalt: Proportion Framing Geometry Horizontals Line Verticals Rhythm Diagonals Colour
EPISODE	Actions, events Agents–patients–goals Focal/side sequence Interplay of actions	Relative Prominence Scale Centrality Interplay of Modalities	Relative position in work Alignment ⎫ Interplay ⎬ of forms Coherence ⎭
FIGURE	Character Object Act/Stance/Gesture Clothing Components	Gaze Contrast: Scale Stance Line Characterization Light Colour	Relative position in episode Parallelism/Opposition Subframing
MEMBER	Part of body/object Natural form	Stylization	Cohesion: Reference (Parallel/Contrast/Rhythm)

Presented in Table 3.1 is O'Toole's framework of visual art. This framework is adapting Halliday's view of language as being functional and utilizing metafunctional principles (Bloor & Bloor, 2004). These metafunctional principles are argued by some semioticians including O'Toole that they can also be applied to non-linguistic resources. Thus, O'Toole proposed his framework of visual art to analyse the metafunctions of non-linguistic resources particularly paintings.

Since this framework is adapting Halliday's SFL metafunctions, O'Toole is using the term Modal function to indicate how visuals "interact" with people which correlates with Halliday's interpersonal metafunction. According to O'Toole (1994), Modal function helps to identify the engagement a viewer has towards an image or painting. Although the engagement may appear to be subjective, O'Toole argues that the subjectivity can be minimised into a set of objective vocabulary. In his framework, notions such as gaze, frame, light and scale are used as these elements, according to O'Toole, are exploited by artists to grab viewer's attraction.

As evident in the framework displayed, O'Toole has spread the functions to a hierarchy of units which begins with Member as the lowest rank, followed by Figure, Episode and Work. Each rank is consisting of one or more of the next lower rank (except for Member) which corresponds to a hierarchy of language; starting with word, then expanding to clauses and phrases (Halliday, 1973). The analysis of visual components; which is described earlier, informs on the different visual elements found in the graphic novel. These visual elements belong to various ranks in O'Toole's framework and are later analysed using notions such as stylization, gaze, stance, scale, frame and rhythm to see the Modal function they portray. The classification of these visual components into the various ranks mentioned in O'Toole's framework will be described in details in following sub-topic (see 3.3).

Having discussed all the frameworks used to fulfill the objectives of this research, it is prudent to note that there are two stages of analysis for this research; the first stage is to identify the visual components found in the graphic novels and the next stage is to discuss

the interpersonal meaning conveyed by these visual components. Another stage is added for this research which is an interview with two focused groups. This interview is done to triangulate the data from the analysis. The following figure exemplifies the overall conceptual framework of this research:

Visual components analysis
• **Eisner (2008), McCloud (1994), Okum (2004), McKenzie (2005)**

Analysis of Modal Function
• **O'Toole's (1994) Framework of Display Art**

Interview
• **Two focused groups**
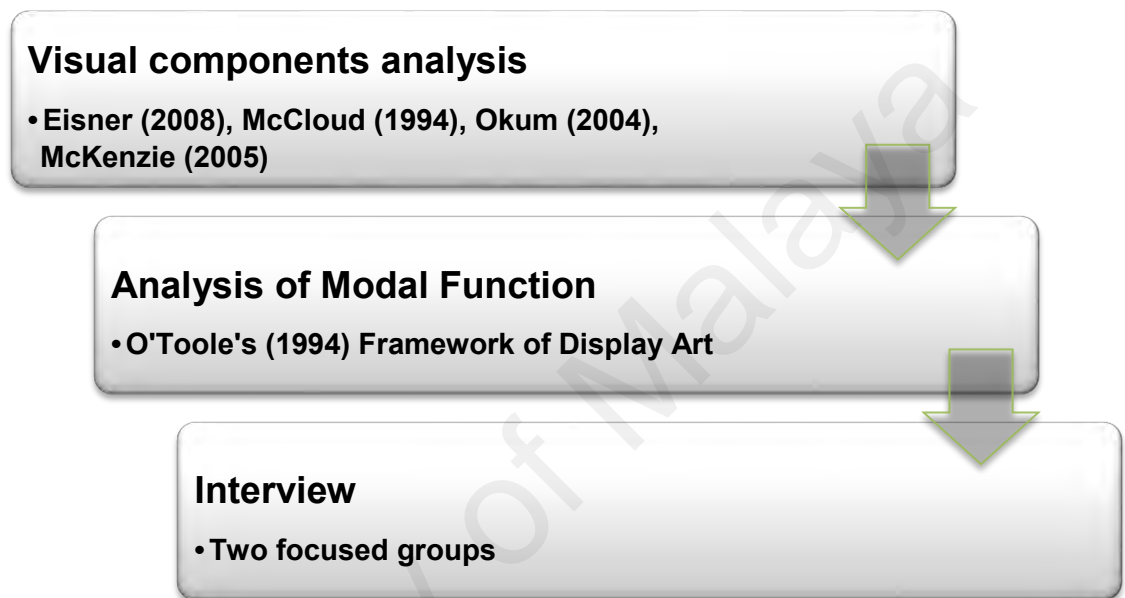
Figure 3.2 *:* Conceptual framework of the study

3.2   The Visual Components of Comics in Graphic Novels

Graphic novels are multimodal in nature as they include text, images, colours and other multimodal features to portray the narrative. To understand the meaning, a reader should comprehend these multimodal features. These features are pertinent components found in comics thus graphic novels and comics are similar in nature. Both texts follow the exact set of conventions and are similar in formats. The convention of comics includes a range of components which are important in developing graphic novels (Rajendra, 2016). One of the components is visual components. This research attempts to identify the visual components hence to answer RQ1:

1)What are the visual components found in the graphic novel "The Jungle Book" ?

RQ1 identifies the visual components that can be found in the graphic novel "The Jungle Book". Lester (2011) explains that a cartoon may look simple within its frame but it requires a complex semiotic analysis. This is because graphic novels embody an interwoven relationship between linguistic and visual elements hence make it more complex to analyse. However, for this research, only the visual components will be highlighted and discussed as these components carry a wide range of meanings and have a great impact on pupils' engagement. In fact, it also helps the reluctant readers tremendously to initiate their interest in reading as Heckman (2004) postulates that the illustrations and images used in graphic novels help in delivering contextual clues for the written text hence making them easier to understand by reluctant readers.

In identifying the visual components of comics in graphic novels, a framework of analysis which is derived from the work of Eisner (2008), McCloud (1994), Okum (2005) and Mackenzie (2005) is utilised. The framework of analysis focuses on panels, splash pages and bleeds found in the graphic novels. Although splash page and bleed are both considered as panels in graphic novels, they need to be analysed separately as both carry different layout thus warrant a different focus and analysis. The number of panels, splash pages and bleeds are identified. Furthermore, as every panel comprises of different visual components, these visual components; for instance the shape and position of panels, different types of shots and backgrounds, are also being analysed. In addition, the speech balloons and sound effect words are also taken into consideration for analysis as they are also visual components of the graphic novels.

3.2.1   Splash Page

A splash page is a one-page image usually used to give emphasis on the first inside page of the story. Eisner (1996) describes splash page as a launching pad of the story and it establishes a frame of reference. This page also includes the title and credits of the book. Due to its size, it normally catches reader's attention and prepares the readers for the narrative they are about to read. McKenzie (2005) further explains that a splash page highlights important scene and creates maximum impact.

An interior splash page can also be found in graphic novels whereby it is found other than the first page of the book. In addition, a panel which covers the whole page can also be regarded as splash page. An example of this is shown in Figure 3.3 below:

Figure 3.3 : A splash page (page 39)

Figure 3.3 shows a splash page taken from The Jungle Book. As evident in the picture, a splash page consists of only one picture covering the whole page and this particular one is showing the fight between Mowgli and Shere Khan.

Furthermore, a double splash page uses two pages to depict important scenes and establish the characters. Below is an example of a double splash page:

Figure 3.4: A double splash page (page 4&5)

3.2.2 Bleed

A bleed is when an image extends to and beyond the edge of the page (McCloud, 1994). A full bleed is commonly used for a comic book cover and sometimes on internal panels to focus on actions. Bleeds are dramatic and often violent as the domination of an image in a page is striking and demands readers' attention (Earle, 2013). As the frame is removed, bleeds have removed the sense of confinement for the image and readers'

control over the timescale of the narrative. An example of bleed is presented in Figure 3.5:

Figure 3.5 : A bleed (page 52)

As seen in the example above, the image extends and goes beyond the panel into the next panel showing the running action done by Mowgli. Mowgli's left hand, which has spilled over the next panel, is purposely done by the illustrator to create a fast running action which functions as an attention grabber for the readers.

3.2.3   Panels

Panels are the essential part in graphic novels. It is the base unit of graphic novels and consists of various elements such as images and texts. Each panel is designed and executed by the artist with the selection of necessary elements for the narration such as the choice of perspective from which a reader is allowed to see them, the portion of

symbols or elements to be included and the composition of the panel (Eisner, 1996). Eisner (1996) explains that shapes of frames and unframed images carry the narratives themselves conveying different emotions, hence creating the environment of a page. Thus, panels can be considered as an integral part in narrative processes of graphic novels.

Panels, as McKenzie (2005) defines, are snapshots of actions like selected images from a movie. They hold the frozen key moment for the narrative and are arranged in a storytelling manner. This helps the readers to further understand the story and limits them from wandering around the page to make sense of the story. There are times that panels are unframed. These unframed panels create an impact to the readers while reading where it creates a total experience of the story by the readers (Moebius, 1986, as cited in Nodelman, 1988). These different shapes of panels; framed and unframed, create interest among the readers as Okum (2005) describes that panels with many shapes *"hold the eye of reader"*.

Gutter is the space between panels and according to McCloud (1994), it holds the magic and mystery of the comics as it needs human imagination to make sense of the narratives. There are times when the illustrator excludes gutter in their narration to create a great impact towards the readers. Figure 3.6 shows examples of gutter in a page:
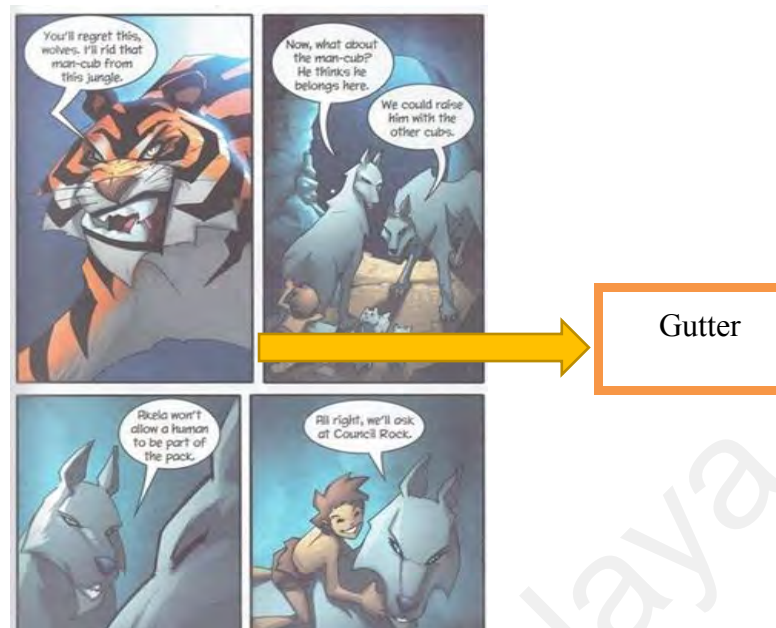
Figure 3-6: Examples of gutter in a page (page 11)

The above figure indicates examples of gutters. As can be seen, there are spaces between panels and these are called gutters. They can vary in width and colour and it is entirely based on the illustrator's decision.

(a) *Panel Shapes*

Panels in graphic novels carry different shapes and they contribute tremendously in the narrative process. McKenzie (2005) asserts that shape, number and layout of panels convey the mood and meaning of the story. The shape of panels and their sizes give impact on the focus for each moment in the panel. Panel shapes also affect the reading experience of the audience (McCloud, 1994).

Eisner (1996) describes four types of panels namely rectangle, wavy, cloud like and jagged types. In addition, McKenzie (2005) comes up with a list of panel shapes which are more detailed and this is going to be the basis for the analysis for this research. Nevertheless, it must be stressed that a definite list of panel types could not be finalized

as the convention of comics is continuously evolving. Thus, another category other than the ones presented by McKenzie labelled as "others" is created. Table 3.2 below shows the range of common panels proposed by McKenzie (2005).

Table 3-2: List of panel shapes based on McKenzie (2005)
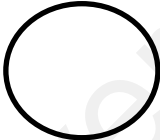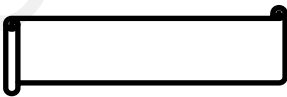
Name	Type	Description
	Rectangle/Regular Panel	• Standard form • The most neutral
	Jagged Panel	• Represents noise or violence or an impactful event
	Cloud like panel	• Indicates events in the past or future or a separate reality like a parallel dimension
	Geometric	• Adds interest to the layout
	Circular	• Depicts a key event
	Wavy panel	• Denotes something in the past or secret information
	Scroll-shaped panel	• Shows a separate part of a narrative
	Index card shaped panel	• Denotes stories which are narrated through files

Table 3.2: List of panel shapes based on McKenzie (2005) (continued)

Name	Type	Description
Others	Any other panels	☐ Other unlisted irregular panels like L-shaped or silhouette type panels.

(b) *Panel Positions*

Eisner (2008) encapsulates that choosing the way panels are positioned would affect viewer's emotions which resulted in emotional involvement in the story. According to McKenzie (2005), the three common types of panels are regular, split, and overlap. A regular panel refers to a standard rectangular panel. A split panel is a panel divided into sections which is used to express brief sequence of events in a quick manner. An overlapping panel can be used to show an important event over the happening event in the panel. These differing positions of panels is crucial in helping readers understand the narrative better and is worth exploring as this has set the mood of the story thus affecting readers' involvement and engagement. The different types of panels commonly used in graphic novels are presented in Figure 3.7.
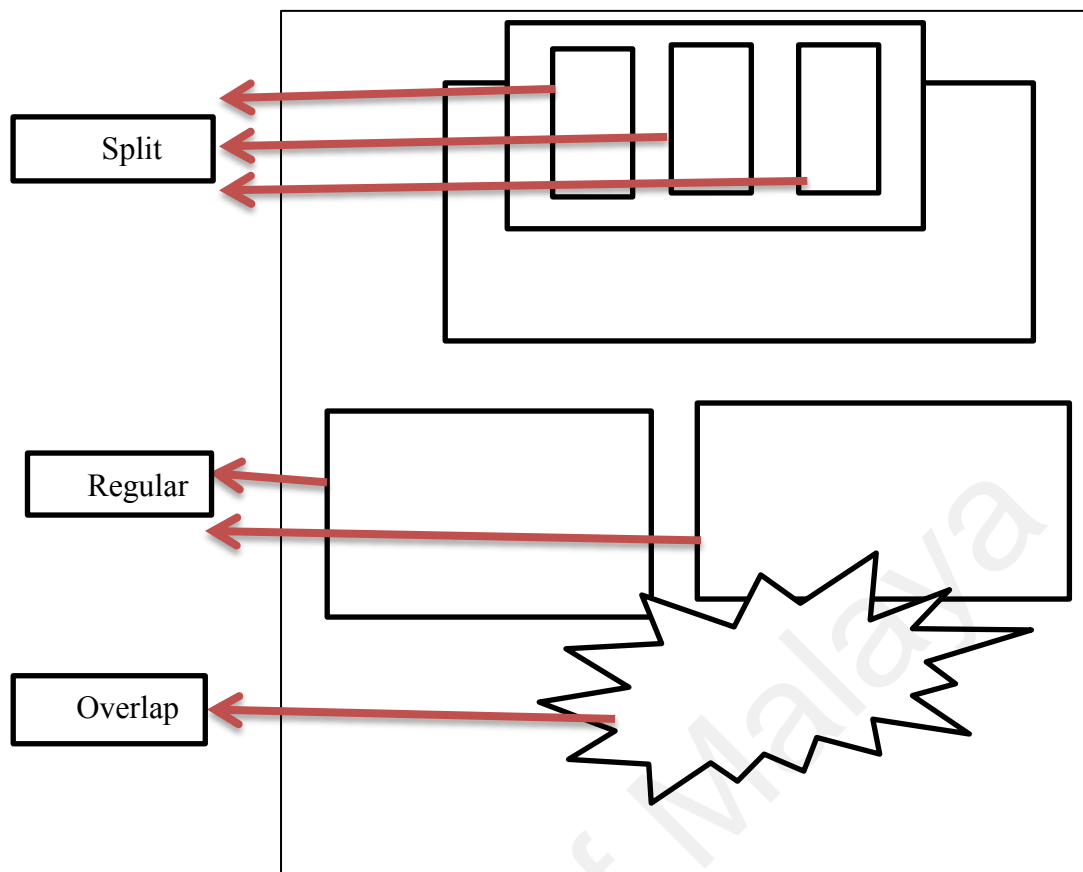
Figure 3-7 Panel position according to McKenzie (2005)

3.2.4 Shots

Shots used in panels in graphic novels are important in delivering the content of the narrative as they emphasize specific points or parts in the story (Rajendra, 2016). Okum (2005) summarizes the different types of panel shots and the following table shows the summary of basic elements of panel shots as proposed by him.

Table 3-3 : Descriptors of Panel Shots (adapted from Okum, 2005)

Types of Shots	Description
Extreme long shot (Establishing shot)	☐ Establishes setting ☐ Foreground, middle ground and background highlighted
Long shot (Full figure)	☐ Focuses on entire figure ☐ Background details important but should compete with the focus of the panel.
Knee shot	☐ Useful to clarify complex actions
Medium shot (Waist up)	☐ Allows clearer view of details, expressions and actions
Medium close-up (Chest up)	☐ Focuses on expressions and details of face but provides information on the character's costume and surroundings
Close-up (head shot)	☐ Expresses emotions or reaction shots ☐ Could show other details like feet, hands or an object
Extreme close-up	☐ Focuses on a specific element or detail

Table 3.3 lists the 7 types of panel shots which are extreme long shot, long shot, knee shot, medium shot, medium close-up, close-up and extreme close-up. Examples of these shots are shown in Figure 3.8, 3.9, 3.10, 3.11, 3.12, 3.13 and 3.14.

Figure 3-8: An Extreme Long Shot (page 12)

Figure 3-9: A Long Shot (page 18)

Figure 3-10: A Knee Shot (page 35)

Figure 3-11: A Medium Shot (page 41)

Figure 3-12: A Medium Close-up (page 29)

Figure 3-13: A Close-up (page 61)
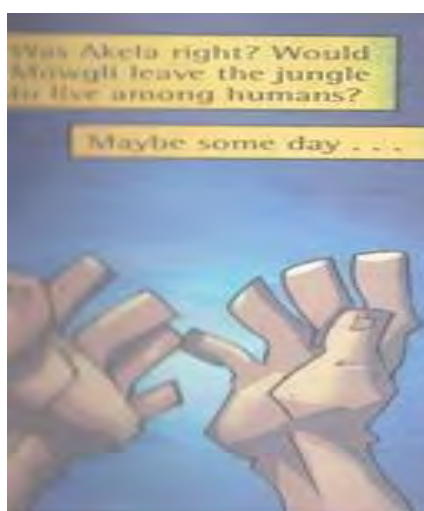
Figure 3-14: An Extreme Close-up (page 63)

3.2.5 Background

McKenzie (2005) proposes two types of common backgrounds which are minimalist and detailed. A detailed background gives detailed elements of illustrations where it is more comprehensive. An example of a detailed background is shown in Figure 3.15.

Figure 3.15: Examples of Detailed Background (page 56&57)

On contrary, the minimalist background is cleaner and uncluttered as shown in Figure 3.16.

Figure 3.16: A Minimalist Background (page 13)
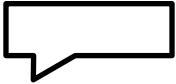
These two examples show the differences between a detailed and minimalist background. The detailed background shows a variety of actions happening and is very descriptive whereby the dholes are chasing Mowgli and the background indicates the setting where the actions happen. On the other hand, the minimalist background presented above shows a more relaxed atmosphere where all the animals in the jungle are having a meeting. The use of darker blue colour which is a warm colour creates a sense of relaxation (Manav, 2007).

3.2.6 Speech Balloons

Speech balloons represent the utterances made by the characters. Khordoc (2001) explains that speech balloons 'marks the intersection between image and word'. She also adds that these speech balloons show the link between the illustrations and wordings in a panel, providing context. Balloons contain the utterances made by the speakers and can have various shapes and sizes. A speech balloon has a tail that points directly to the speaker and is deictic. There are also thought balloons which are unspoken thoughts of the characters and has a series of bubbles pointing to the character rather than a tail. The difference between the two balloons is the shape as speech balloons take a more rounded or rectangular shape while thought balloons use a relatively less crisp shape of a cloud (Lo, 2011).

To identify the types of balloons in the graphic novel, this study uses the common types of balloons proposed by Okum (2005). The table below summarizes the types of speech/text balloons adapted from Okum (2005).

Table 3-4: Standard Range of Speech/Text Balloons (adapted from Okum, 2005)

Type	Name	Definition
	Round/oval word balloon	Smooth oval or circle drawn with a continuous and even line
	Rectangular straight balloon	Square or rectangular, with straight edges and rounded corners
	Thought balloon	Fluffy cloud-form and a tail consisting of a sequence of bubbles
	Expressive balloon	Has icicles dripping from the bottom of the balloon and tail
	Yelling balloon	Has sharp edges to form a regular or irregular contour
	Mechanical/radio balloon	Has jagged edges and a tail shaped as a lightning bolt
	Others	Any range of balloons which are not listed

3.2.7 Onomatopoeic words

Onomatopoeic words are used in graphic novels to emote certain emotions and create the dynamics in the storytelling. It normally captures the sound of an action done. These words are called onomatopoeia which basically means words that resembles sound. For example, the word "BAM" is used to indicate a crashing sound. Onomatopoeias in comics are very interesting as they are printed in different colours, shapes and sizes. According to Petersen (2007), there is a propensity for onomatopoeia to be fused with visual cues that provide additional information of the sound, for example a larger bold font to signal loudness. So, this means that by changing the way the word is printed and portrayed, it will add an additional meaning to the denotative meaning of the word. Examples of how these onomatopoeic words are used in the graphic novel are shown in Figure 3.17.

Figure 3-17: Examples of Sound Effect Words (page 16&17)

.From the example above, the words SNAP,FWOOSH resemble the movement made by the monkeys and Mowgli while RREEORRR shows the sound made by Bagheera who is angry at the monkey.

3.3   Modal Function of the Visual Elements in the Graphic Novel

The next part of the analysis attempts to provide insightful findings on the Modal function of the visual components found in the graphic novel " The Jungle Book". It hopes to answer RQ2 which is:

2. How would the visual components of comics in the graphic novel "The Jungle Book" help to portray Modal function?

Applying the concept of Systemic Functional Linguistic in analysing a non-linguistic resource, O'Toole (1994) provides a framework which enables non-linguistic resources to be analysed. In analysing the graphic novel based on the O'Toole framework, the different visual components of a graphic novel will be analysed and discussed. Since a graphic novel is multimodal in nature, analysing the interplay between these visual components is imperative to further understand the choices made by the writer and illustrator. This is realized by O'Toole using the hierarchical concept where the interplay of these visual components takes place.

As prevalent in O'Toole's framework, there is a hierarchy of four units and each unit consists of one or more sub-units. The lowest rank is Member, followed by Figure, Episode and the highest is Work. Juxtaposing this system of rank to the visual components of a graphic novel related to this study, Lo (2011) posits that a page in the graphic novel is Work, panel is considered as Episode with its content including characters, scene and props as Figures and any parts of Figures is deemed Member. Therefore, based on the amalgamation of frameworks presented in the previous sub-topic on identifying visual components in the graphic novel (see Figure 3.2), all the visual components identified can

be grouped into different ranks based on O'Toole's framework which is presented in Table 3.5 below:

Table 3.5 Visual components, their corresponding units and elements of analysis based on O'Toole (1994)

O'Toole's Rank of Units	Visual Components	Elements of analysis
Work	Splash page	Rhythm, Gaze, Frame, Light, Perspective, Modality
Episode	Bleed, panel position	Scale, Centrality, Interplay of Modalities
Figure	Shots, background	Gaze, Stance, Characterization, Scale, Line, Light, Colour
Member	Speech balloons, onomatopoeic words, panel shapes	Stylization

O'Toole uses the term "Modal" to indicate the interpersonal engagement a viewer and reader has on the visuals presented. Everyone has a different reaction and portray different emotion when looking at images and O'Toole believes he could summarize it into objective vocabulary. He uses notions such as gaze, frame, light and rhythm to understand how visuals can engage viewers. Therefore, for the purpose of this study, the Modal function of visual components identified in the graphic novel "The Jungle Book" is thoroughly discussed, drawing upon samples from the original text, to see its engagement towards the readers; particularly pupils in the primary level.

As presented in Table 3.5, the visual components found in the graphic novels have been grouped into four different ranks based on O'Toole's framework. To analyse the Modal function of the visual components which belong to the Member unit (speech balloons, onomatopoeic words and panel shape), their stylization was examined which includes colours, fonts and shapes. Furthermore, in determining the Modal function of the visual components in the Figure unit (shots and background), gaze, stance, characterization and the contrast (scale, light, line, colour) that each component has were analysed. For the visual components in the Episode unit (bleed and panel position), scale, centrality, prominence and the interplay of modalities were looked upon. Additionally, in examining the Modal function of the visual components in the Work unit (splash page), rhythm, gaze, frame, light, perspective and modality were investigated. In addition to this analysis, pupils' responses from the two interview sessions held provide justification and clarification of how effective the visual components in the graphic novel affect pupils' reading experience emotionally.

3.4   Description of Data

This section describes the data used for this research. The main data comes from a graphic novel used in Malaysian Primary Literature classroom. The title of the graphic novel is "The Jungle Book" written by Rudyard Kipling. It is a 72-page book including the front and back cover and consisting of five chapters. It has been retold by Carl Bowen and illustrated by Gerardo Sandoval. This graphic novel has been used extensively by primary 4 pupils in all primary schools in Malaysia.

Another set of data is derived from an interview done with two focused groups. The first group consists of 5 Year 4 pupils who are proficient in the English language and the second group consists of 5 who are less proficient. Their level of proficiency is determined by their English Language examination marks for the end-of-year examination and their teacher's judgement based on their overall performance in class which is the Pentaksiran Bilik Darjah (Classroom Assessment). The interview questions are set based on the analysis done for the first two stages of this research.

3.5   Synopsis of the text

"The Jungle Book" is a story about a young boy named Mowgli, who was found wandering in the jungle by a wolf. He was then adopted by the wolf and this had created some disagreements between the animals living in the jungle. However, after the meeting at the council, Baloo, the bear and Bagheera, the panther, volunteered to teach Mowgli on the laws of the jungle. At the same time, Shere Khan, the tiger, did not agree with the decision and vowed to kill Mowgli.

Mowgli was taught the laws of the jungle by Baloo and Bagheera and grew to become a part of the pack. One day, he was kidnapped by a group of monkeys and brought to the monkey's lair. Baloo and Bagheera sought help from Kaa, the snake to rescue Mowgli from the monkeys and they succeeded. In the jungle, Mowgli continued to grow to become a strong young boy. Shere Khan still wanted him dead and this has become a threat to Mowgli. So, Mowgli went into a village to find the red flower which most of the animals were afraid of. He used the red flower to fight Shere Khan. However, the other animals saw this as a threat to them and asked Mowgli to leave the jungle.

Mowgli left the jungle and found himself in a village where one woman named Messua claimed that he was her long-lost son whom she thought was killed by a tiger. Messua brought Mowgli home and took care of him like her own son. While staying in the village and adapting to the new environment, Bagheera came to see Mowgli to warn him about Shere Khan. Mowgli decided that it was time for his to act and kill Shere Khan. He managed to kill Shere Khan although he was chased away by the villagers due to an eye witness who saw Mowgli's fight with Shere Khan and told the villagers Mowgli was violent and may harm them.

Mowgli was welcomed to stay in the jungle after he killed Shere Khan. He grew older and became a strong man. One day, the jungle was attacked by a group of dholes. Mowgli, with the help of his friends, Kaa, Bagheera and Baloo, planned to trick the dholes and kill them. Through the course of fighting with the Dholes, the wolf who adopted and raised Mowgli died.

A few themes are highlighted in this graphic novel. One of them is love for the family. Although Mowgli was asked to leave the jungle and stay in the village, he eventually came back to the jungle as he loves his family very much. Another prominent theme is courage. Being courageous has helped Mowgli to survive the jungle life and to protect the jungle from harmful acts.

3.6   Interview Questions

As mentioned earlier, two interview sessions were done with two different focused groups. These interview sessions function as a medium of triangulation of data derived from the analysis done in the previous stages of this research which are identifying the visual components and analysing the modal functions portrayed by the visual components. There is a total of 10 semi-structured questions used for these interview sessions. The questions are presented in Table 3.6.

Table 3.6 Examples of semi-structured questions for the interviews

Question No	Question
1	Do you like reading graphic novels? Why or Why not?
2	Which part of the graphic novels that interest you the most? Why?
3	What do you feel when you see a splash page?
4	Is the splash page attractive? Why or why not?
5	Can you see the emotions and actions in these bleeds?
6	Are the shapes and positions of panels disrupt your reading at all? Why or why not?
7	Which one of these shots captures your eyes? Why?
8	Does a background in panels affect your reading? Why or why not?
9	How do the sound effect words help you in reading? Are they engaging?
10	Do you think the visuals help you to understand the story better? Why or why not?

These interview questions were set mainly to identify the relationship between the readers and the text. Most of the questions involved asking readers on the emotional relationship they experienced when they are presented with the visual components. This is pertinent to this study as this will help to further justify and complement the analysis of the modal function done in the second stage of this research.

All of the students who participated in the interview sessions have read the graphic novel at least once in their English lessons. The graphic novel "The Jungle Book" is the first graphic novel which they have been introduced formally in class. All of them have never encountered any graphic novel prior to the introduction of "The Jungle Book" in class. As "The Jungle Book" is introduced in the English lessons to promote reading habits in a fun meaningful way, the literary elements and technicality surrounding graphic novel would be alien to these students because it is not taught formally in class. Therefore, to get them understand all the visual components which have been identified from the graphic novel, a brief explanation was done prior to the interview sessions to familiarize the students with the terms.

The two interview sessions were done separately on different days. A recording device was used to record the entire interview sessions. After that, the interviews were transcribed. One interview session was done in English and the other one was done in Bahasa Melayu. The one in Bahasa Melayu was transcribed in its original language and later translated into English.

3.7   Data Analysis

This study is a qualitative research whereby the visual components of the graphic novels are analysed using the framework proposed by O'Toole (1994). However, there is a quantitative approach applied specifically for frequency counts. It is done to collect the statistical result of various variables on the visual components found in the graphic novel.

These quantitative data are complementary to the qualitative approach of this research to provide a more in-depth and substantiated analysis.

The first part of the analysis is identifying all the visual components found in the graphic novel The Jungle Book. This is done by utilizing the framework adapted from Eisner (2008), McCloud (1994), Okum (2004) and McCloud (1994). The analysis started by analysing the graphic novel into three main components which are panels, bleeds and splash pages. The number of panels, bleeds and splash pages was accumulated. In addition, various visual components found in panels which are panel shapes, positions, shots, background, speech balloons and sound effect words were identified. The frequency of the different types of visual components found in panels was then calculated based on their category.

The next part of the analysis is analysing and discussing the Modal function portrayed by the visual components identified. O'Toole's (1994) framework is utilised for this matter. Although O'Toole framework highlights three different functions, this study is only focusing on Modal function as this function is objectively related to the purpose of this study which is to look at how visuals attract and engage readers. All the identified visual components from the first part of analysis was further examined using O'Toole's framework. As all the visual components have been grouped into the four hierarchical units based on O'Toole's framework, they were analysed according to different criteria which every unit is accounted for.

Triangulation were done with two focused groups; one group consisted of 5 Year 4 students with high level of English proficiency and another group with 5 Year 4students with low level of English proficiency. The students were selected based on the performance in the English papers for the Mid-Year examination. This is done to validate the findings and enhance the accuracy of data as this research mainly investigates students' engagement in reading the graphic novel regardless of their English proficiency. A set of open-ended questions was asked to these students about the features in the graphic novels. Their responses were recorded with a voice recorder and was later transcribed.

3.8   Summary

This chapter outlines the theoretical and conceptual framework which guide the execution of this study. A thorough explanation has been done on how the study is carried out by explaining how the two research questions are going to be answered. The first research question entails an analysis of visual components found in the graphic novel and an array of frameworks which cover different parts of the visual components is put together to provide a thorough analysis. The second research question deals with interpreting the Modal function portrayed by these visual components by exploiting O'Toole's framework of Visual Art. The description of data and data analysis procedure have also been discussed.

The following chapter discusses the findings of identifying the visual components in the graphic novel "The Jungle Book" and how these components portray Modal function. These will answer the two research questions which are the essence of this study.

CHAPTER 4: FINDINGS AND DISCUSSIONS

This chapter describes the findings pertinent to this study and extensive discussions to answer the research questions. The first part of this chapter will help to answer RQ1 which deals with describing and identifying the visual components in the graphic novel "The Jungle Book". The second part of this chapter attempts to provide a thorough discussion and explanation to answer RQ2 which requires an analysis of modal function portrayed by the visual elements in the graphic novel "The Jungle Book".

4.1   Visual Components in the Graphic Novel "The Jungle Book" This

sub-topic is aimed at answering RQ1 which is:

1)What are the visual components found in the graphic novel " The Jungle Book" ?

To answer RQ1, the data taken from the graphic novel which focus on pages and panels in pages was discussed. The conceptual framework of visual components analysis of the graphic novel "The Jungle Book" was utilised. (see 3.1). The visual components analysis of the graphic novel "The Jungle Book" is derived from the works of Eisner (2008), McCloud (1994), Okum (2004) and McKenzie (2005). There are three separate components namely splash page, bleed and panel. Again, it is important to highlight that bleeds and splash pages are also panels but they are divided from each other due to their unique features and characteristics which will be discussed in detailed in the next sub-topics.

4.1.1   Splash Page

A splash page is a page which consists of one full picture. It serves various functions and among those functions are as introduction to the readers when used at the beginning

of the story and to capture reader's attention (Eisner, 1996). A lot of these splash pages employ rich details of events that are important in the story. The total number of splash pages and percentages is displayed in the table below.

Table 4.1 Number of splash pages and percentages

Total panel	Number of splash pages	Percentage	Related pages
207	11	5.31%	4&5,13,14,16,21,27,28,31,39,60

From the table, it is evident that 5.31% of the overall panels in "The Jungle Book" is splash pages with page 4 and 5 occupying a double splash page and the other pages are normal one-full page splash page. One example of a splash page is shown in Figure 4.1. As can be seen in the example, the picture covers the whole page and it portrays a fight scene between Mowgli and Shere Khan. A full page illustration is given here to give emphasis on the scene which is significant to the story because this scene has led to the killing of Shere Khan.

Figure 4.1 A splash page in The Jungle Book (page 39)

There is one example of a double splash page (page 4 and 5) in the graphic novel which is shown in Figure 4.2. This double splash page appears at the beginning of the story and functions as introduction to all the main characters in the story.

Figure 4.2: A double splash page in "The Jungle Book" (page 4&5)

An interesting finding from identifying these splash pages is most of them occupy a few panels inside them. Out of the 11 splash pages identified in the graphic novel, 7 of them have additional panels inside them. These inside panels narrate a few events that lead to the scene portrayed in the splash page. An example of this is shown in Figure 4.3 (page 14). In this example, the splash page denotes the transition Mowgli has undergone from being a small naïve boy to a strong and matured young man. The panels inside the splash page function as a timeline and the arrangement of the panels is done from the upper left side of the page towards the figure of a grown up Mowgli who is positioned at the bottom left corner of the page in one straight line. Furthermore, the panel sizes; starting from a small square panel to a whole page, also indicate Mowgli's transition from a small boy to a bigger and stronger young man.
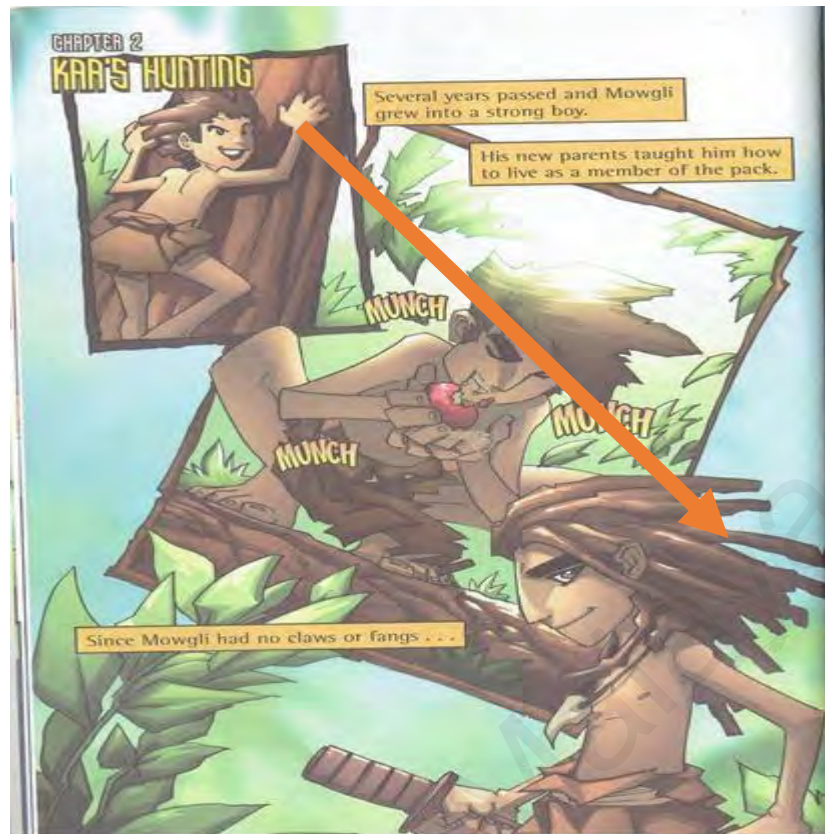
Figure 4.3: A splash page with inside panels (page 14)

Other than describing prior events that lead to the scene in the splash page, the panels are positioned in the splash page to depict fast action. This is because there is no gutter between the panels thus creating a sense of promptness between the actions portrayed in the panels. An example of this instance is presented in Figure 4.4.

Figure 4-4: Example of a splash page showing fast-paced action (page 21)

In this example, the page shows an ambush made by Bagheera, Baloo and Kaa toward the monkey's lair to save Mowgli. The actions between the monkeys looking over their shoulders to Kaa's appearance in the last panel indicate that the actions are done quickly as to how an ambush should be done.

4.1.2 Bleed

A bleed is when an image in a page or panel filled the entire space and go beyond the edges. It creates a sense of "timelessness" towards the actions happening in the page or panel as McCloud (1994) posits "time is no longer contained by close panels, but instead hemorrhages and escapes into the timeless space". Based on the graphic novel "The Jungle Book", there are 11 bleeds identified and Table 4.2 shows the total number of bleeds, its percentages and related pages.

Table 4-2 Number of bleeds and percentages

Total panel	Number of bleed	Percentage	Related pages
207	11	5.31%	9,10,16,20,21,34,50,52,54,59,63

As shown in Table 4.2, the percentage of bleeds found in the graphic novel "The Jungle Book" appears to be 5.31%, almost the same as the percentage of occurrence for splash page. Bleeds are significant in this type of narration as most of the bleeds are used to give emphasis on the actions done by the characters and their emotions as well as to grab readers' attention to the scene depicted in the panel. Figure 4.5 shows an example of bleed found in a page.

Figure 4-5: Example of bleed (page 9)

As evident in Figure 4.5, the bottom panel shows a bleed where the image of the tiger, Shere Khan, goes beyond the panel and into the panel on top. It shows how angry Shere Khan is to the wolves who protect Mowgli. Another example is shown in Figure 4.6. In this example, Mowgli, the main character, is shown on the move to search for the dholes. His left hand has entered the right panel to show a fast movement.
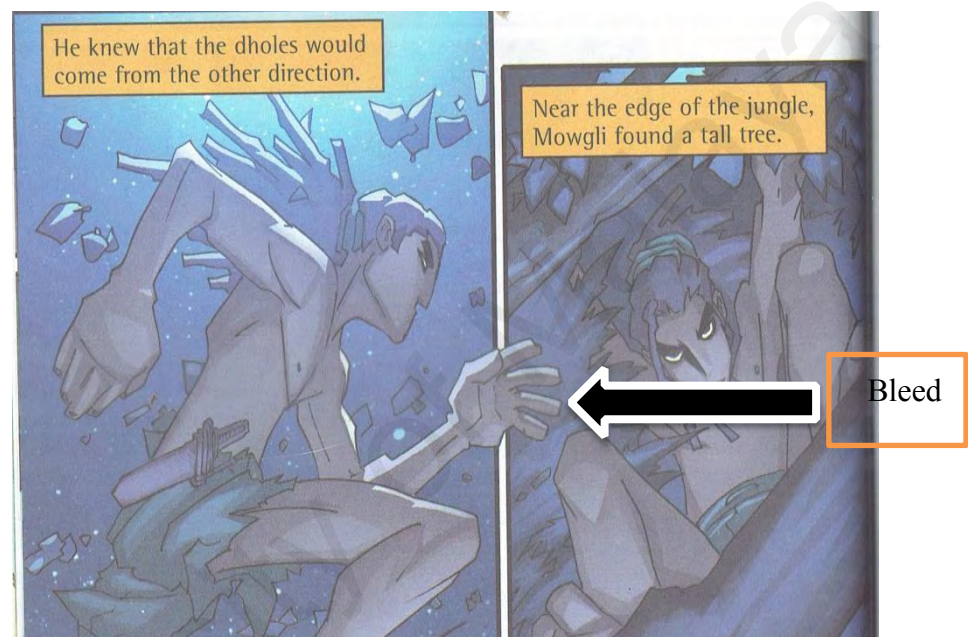
Figure 4-6: Example of bleed (page 52)

From these two examples shown, it is evident that bleeds in the graphic novel are used for the elements of actions and emotions; actions and emotions then, are the two elements which have become the emphasis on most panels with bleeds. When the images are "spilled" over the panels, it has given the opportunity for the readers to go beyond whatever is shown in the panel. Readers then have the authority to imagine the whole scene which will increase their level of participation in creating meaning of the text.

4.1.3   Panel

Panels are frames; normally drawn rectangular or square, containing the drawing and other important features that assist the narration of the story. In "The Jungle Book", there are a total of 207 panels used. These panels contain various features which will be discussed in the following sub-topics in detail.

4.1.3.1 Panel Shapes

Shapes of panels are an important element in a graphic novel that can be manipulated by the writer and illustrator to achieve a great impact on the storyline. Common types of panel shapes according to McKenzie (2005) include rectangular, jagged, cloud-like, geometric, circular, wavy, scroll shape and index shape. For this research, another category is added which is "others" to indicate any type of shape that does not belong to the category mentioned by McKenzie. The different types of panel shapes are summarized in the following table.

Table 4.3: Types of panels and percentages of occurrences

Total panel	Rectangular	Jagged	Cloud-like	Geometric	Circular	Wavy	Scroll shape	Index shape	Others
207	205 (99.03%)	-	-	-	-	-	-	-	2 (0.97%)

As stated in Table 4.3, almost all panels used in "The Jungle Book" are rectangular. These panels are used vertically and horizontally. Figure 4.7 and 4.8 show an example of horizontal and vertical rectangular panel.
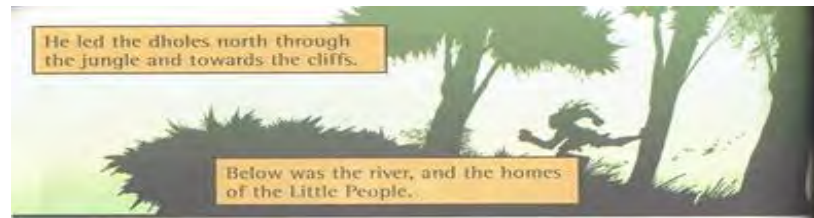
Figure 4.7: Example of a horizontal rectangular panel (page 56)

Figure 4-8: Examples of vertical rectangular panels (page 15)

The prominent use of rectangular panels shows that this graphic novel employs a more traditional way of narrating events and is more appropriate to be applied in an adapted version of a classic literature. Despite the use of rectangular panels, there are two panels which have been categorized as others. Figure 4.9 and 4.10 show two examples of panel in this category.

Figure 4-9: An example of an irregular panel (page 10)

Figure 4-10: Example of an "L" shape panel (page 20)

As evident in Figure 4.9 and 4.10 , the panel shape does not resemble any category

proposed by McKenzie (2005). The jagged lining used on the upper part of the panel in

Figure 4.9 takes a shape of a cave which depicts the setting in which the scene is taking

place. Figure 4.10 on the other hand shows a panel which takes an 'L' shape which shows the conversation between Mowgli with one of the monkeys who kidnaps him.

It is important to highlight that, although rectangular panels are dominantly used in this graphic novels, not all panels use the smooth straight lines. Examples of these are presented in Figure 4.11 and 4.12. Figure 4.11 shows an example of panel which uses lines looking similarly to that of twigs. This is to indicate the setting which is in the jungle. On the contrary, for Figure 4.12, the panels lines used symbolize hay which resembles the house Mesua is taking Mowgli in which is probably made of straw.

Figure 4.11: Examples of wood-like panel (page 14)

Figure 4-12: Example of straw-like panel (page 35)

4.1.3.2 Panel position

The position of panels in a page is important in portraying the narrative to the readers. There are three common types of panel position which are regular, split and overlapping. A regular panel position is rectangular panels arranged in a sequential manner. A split panel divides the scene in the panel into several sections while an overlapping panel is positioned over a regular panel to indicate important events happening within the panel. Table 4.4 shows types of panel position and their percentage of occurrences in the graphic novel "The Jungle Book".

Table 4-4: *Types of panel position and percentage of occurrences*

Number of panels	Regular	Split	Overlapping
207	175 (84.54%)	-	32 (15.46%)

From Table 4.4, it is shown that the regular panel position takes up 84.54% of the overall panels while overlapping panel position has 15.46% with no split panels found. This is another proof that the writer and illustrator are following a more conventional way of portraying the narratives to the reader; similar to what have been found for panel shapes. As this graphic novel is an adapted version of a classic and has a storyline to follow, the use of the regular position panel helps to display the narrative more efficiently to the readers. As for the use of overlapping panels, this type of panel position is used to emphasize events that have connection to each other. Figure 4.13 shows examples of overlapping panels.

Figure 4.13: Example of overlapping panels (page 31)

Figure 4.13 shows three overlapping panels on the right-hand side of the page. They overlap a splash page showing Mowgli carrying a pot which is believed to have contained a red flower. The three overlapping panels depict scenes following Mowgli's revelation of him owning the red flower which Shere Khan and the rest of the pack fear and Shere Khan's close-up facial expression showing that he is in shock and frightened.

The panel position analysis exposes the illustrator's preference of using regular panels over other types of positions. This is done to give emphasis on the storyline as to what a normal comic convention would be. It is also imperative to note the use of overlapping panels in this graphic novel which are used mostly to capture important events and show emotions. The use of a variety of panel position in this graphic novel shows that the

illustrator is able to highlight the storyline more effectively and to convey the message of the story more effectively.

4.1.4 Panel shots

According to Okum (2005), there are seven types of panel shots which are extra long shot, long shot, knee shot, medium shot, medium close-up, close-up and extreme closeup. The use of these shots will eventually help in the narration of the story besides giving a clearer and vivid view of the scene and settings. Table 4.5 indicates the types of panel shots and their percentage of occurences in the graphic novel "The Jungle Book".

Table 4.5 Types of panel shots and percentage of occurrences

Number of panels	Extreme long shot	Long shot	Knee shot	Medium shot	Medium close-up	Close-up	Extreme close-up
207	20 (9.66%)	74 (35.92%)	41 (19.81%)	14 (6.76%)	27 (13.04%)	30 (14.49%)	1 (0.48%)

From the table, it shows 35.92% of the panels in the graphic novel "The Jungle Book" used long shot followed by knee shot (19.81%), close-up (14.49%), medium close-up (13.04%), extreme long shot (9.66%), medium shot (6.76%) and extreme close-up (0.48%). The use of long shots in this graphic novel helps to set the mood of the story as well as depicting the scene and setting. Most of these long shots are used to depict the beginning of a new scene. An example of a long shot is depicted in Figure 4.14.

Figure 4.14 Example of a long shot (page 44)

As depicted in Figure 4.14, a full-figured Mowgli is shot having a drink at a stream in the jungle. As this is the beginning of a new chapter, it has set the scene and provided information on the setting of the upcoming events. The shot of a full-figured Mowgli also indicates his transition from a boy to a mature and strong young man, judging from his physique and his hair length; and to show Mowgli's wolf-like characteristics.

Knee shots are the second highest shots utilised by the illustrator in the graphic novel "The Jungle Book". Most of the knee shots in this graphic novel are specifically used to depict movements which are related to the emotions portrayed by the characters. For instance, in Figure 4.15, both Bagheera and Baloo came to the monkey's lair to save Mowgli from the monkeys. It shows the action of Bagheera and Baloo getting ready to attack the monkeys. In this example, it can be seen that the emotions shown by these two characters are prevalent although they are not being shot close-up. Thus, it can be

concluded that knee shots help readers to comprehend the whole scene better as both actions and emotions are being portrayed clearly.

Figure 4.15 : An example of knee shot (page 21)

Furthermore, close-up shots are also the third highest shots preferred by the illustrator of the graphic novel "The Jungle Book". Close-ups are normally used to indicate emotions of the characters. An example of a close-up shot used in the graphic novel is shown in Figure 4.16.

Figure 4.16 Example of a close-up shot (page 50)

Figure 4.16 shows a picture of Kaa, the snake, who is talking to Mowgli and complimenting him on being faithful to his wolf pack. The panels prior to this one narrate on how the dholes wanted to attack the wolves and Mowgli tried to look for Kaa to ask for his idea as Kaa is known for his wisdom. In this close-up shot, Kaa is illustrated as having his left eye lid slightly raised from the right one and his tongue is sticking out. The raised left eye lid may indicate that he is being cynical to Mowgli as he knows that the wolf pack whom Mowgli protected is the same pack who disowned him previously. This is an example where the facial features of a character may indicate certain emotions which is prominent in comprehending the overall narratives satisfactorily.

It is prevalent in "The Jungle Book" that the illustrator fancies the use of various types of shots depending on what he intends to portray and focus on in every scene, which makes the understanding of the story easier for students.

4.1.5 Speech Balloons

Speech balloons serve as one of the distinctive features of comics and graphic novels. Table 4.6 below denotes the types of balloons and their percentage of occurrences in the graphic novel "The Jungle Book".

Table 4.6 Types of speech balloons and percentage of occurrences

Number of balloons	Round	Rectangular	Thought	Expressive	Yelling	Mechanical	Others
210	210 (100%)	-	-	-	-	-	-

As shown in Table 4.6, 100% of the balloons found are round. This is nonconventional to an adapted version of a classic as Saraceni (2003) elucidates that the usage of a square-shaped balloons in the adaptation of a classic literature give respect to the publication. It is also important to note that there is no thought, expressive or yelling balloons found which mostly serve to express emotions. The round-shaped balloons are entirely utilised to depict the actual utterances made by the characters.

4.1.6 Onomatopoeic words

Onomatopoeic words are those words which resemble sound and are not enclosed in speech balloons. These words often create suspense, drama and mystery in the panel they exist. Table 4.7 shows the number of sound effect words found in the graphic novel "The Jungle Book" and their examples.

Table 4.7 Number and examples of onomatopoeic words

Number of sound effect words	Examples
34	ROAAR, MUNCH, KKREE, SNAP, FWOOSH, RREEOR, GROOAR, HISS, THWAP, SSKREE, SMACK, ROAWR,SSSS, KKKRR, GGRRR, UURRNN, BOOM, PHEAL, AAHHROO

As seen in Table 4.7, there are a total of 34 sound effect words found in the graphic novel "The Jungle Book". Since this story has many animal characters, most of the sound effect words found are a resemblance of these characters' sound. For example, in Figure

4.17, the sound effect word RRROOOAAR is resembling the roaring sound made by Shere Khan, the tiger.

Figure 4.17 Example of onomatopoeic word (page 9)

On the other hand, apart from resembling the sound of the animal characters in the story, the sound effect words found in this graphic novel are also used to depict the fast and aggressive movements of the characters. For instance, in Figure 4.18, the action of Mowgli swinging the torch in front of Shere Khan's face shows a fast movement and Mowgli's aggressive encounter towards Shere Khan.

Figure 4.18 Example of onomatopoeic word (page 32)

As evident in both examples, these sound effect words are illustrated by different typology, design and colours. Due to its special features and characteristics, these onomatopoeic words have clearly given impact on readers' participation in the story as well as giving a clear and vivid understanding of a particular scene shown in the graphic novel. In the graphic novel "The Jungle Book", among all onomatopoeic words identified, words indicating aggression and movements are more prevalent. It is important to note this as these words help to emphasize on the overall mood of the story apart from portraying the theme of the story more significantly to the readers. Carrier (2000) postulates that onomatopoeic words are not just words but they are to be read to describe the action portrayed which provides a clearer and vivid understanding of the scene. This shows that onomatopoeic words give impacts towards readers in interpreting the narrative and understanding the characters in the story better.

4.1.7 Background

Each panel consists of a background and it serves as a determining factor in the reader's perception of the overall story (McKenzie, 2005). There are three types of background which are minimalist, detailed and no background or sans. Table 4.8 showcases the types of backgrounds and their percentage of occurrences in the graphic novel "The Jungle Book".

Table 4-8 Types of background and percentage of occurrences

Total number of panels	Minimalist	Detailed	Sans/No background
207	152 (73.43%)	29 (14.01%)	26 (12.56%)

As shown in Table 4.8, 152 panels (73.43%) employ a minimalist background, followed by a detailed (14.01%) and sans or no background (12.56%). The high percentage of a minimalist background shows that the illustrator wants to create simpler, less cluttered panels, giving more emphasis on the characters. An example of a minimalist background is depicted in Figure 4.19 where it shows Shere Khan standing in front of the wolf pack. The minimal background of only the dark sky to indicate night time allows the reader to focus on Shere Khan which makes Shere Khan the most salient image portrayed in the panel. Apart from that, the shadows of the wolves are coloured in black which is a minimalistic colour to give emphasis on Shere Khan who is portrayed in a striking orange colour. Furthermore, the use of darker shade of blue echoes, not only the time setting, but also the mood of the scene. As portrayed in Figure 4.19, Shere Khan was persuading the wolf pack to choose him as the leader hence a more relaxed and calmer atmosphere iillustrated which is done using the colour blue (Manav, 2007).

Figure 4.19 Example of a minimalist background (page 25)

In addition, panels with a detailed background found in "The Jungle Book" serve as a means for the illustrator to display the setting of the scene in a descriptive way. It is important especially to readers who have difficulties understanding the text to see the detailed background in comprehending the overall scene. Figure 4.20 depicts a panel with a detailed background where it shows the action of Mowgli wandering around the village after he left the jungle. The background of villagers' houses indicates the setting in which the scene is happening which is a village. It also signals the readers that he is no longer in the jungle and a significant event is about to happen in relation to the village portrayed; Messua, a woman living in the village who lost his son whom she thinks was killed in the jungle, claims that Mowgli is her long-lost son. Hence, it is proven that not only a detailed background identifies the setting but also serves as a starting point for a new plot to arise.
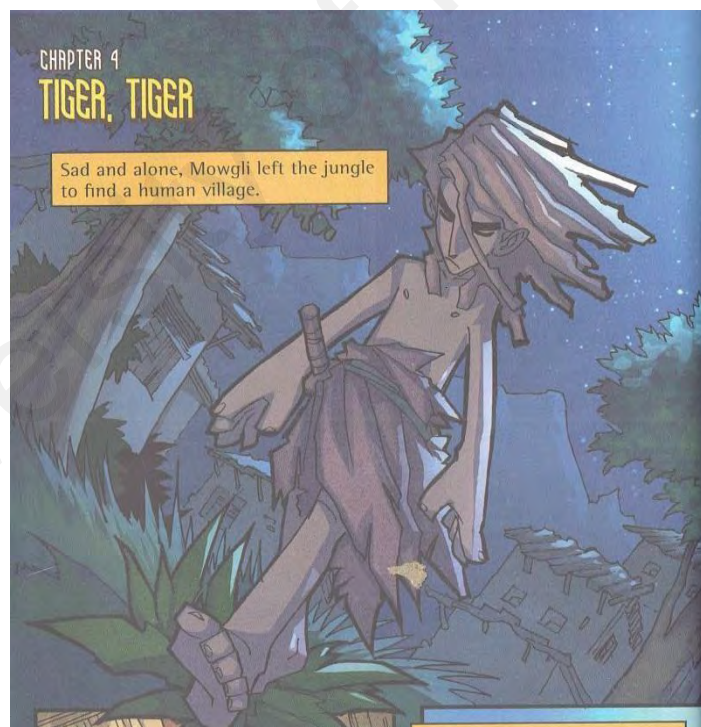
Figure 4.20 : Detailed background (page 34)

4.1.8 Colours

Another visual element which transcends across all visual components is the use of colours. Although colours are not specified as one of the visual components in the framework presented in Chapter 3 (see Figure 3.1), they are inevitable in every visual component which play a significant part in affecting readers' comprehension and engagement of the text. Kress and van Leeuwen (2006) strongly believe in the power of colours in delivering affective dimension to the viewers. Beenfeldt (2016) also postulates that most of the students who participated in her study pointed out that colours were the visual resource that influenced them to establish emotional connection to the graphic narratives.

In "The Jungle Book", the colours used are mostly earthy-toned colours where it resembles the setting in which the story took place; in the jungle. The use of blue, brown and green dominates the whole story as it depicts the settings. For instance, Figure 4.21 below shows an example of the use of blue colour which denotes the colour of sky, indicates the time setting which is during the day. The use of green colour in most of the panels , which depicts the colour of the leaves, also informs readers that the scenes took place in the jungle. All the characters are also drawn using colours which may resemble them in actual life; Baloo the Bear is coloured brown, Bagheera the Panther is in black and Mowgli is in brown.

Figure 4.21 : Examples on the use of colours (page 16 & 17)

From the example given, it is proven that the illustrator uses more natural and earthy colours to depict the setting of the story. Furthermore, all the characters are coloured to resemble their actual self in real life. These two instances indicate that the colours used in "The Jungle Book" help readers in relating the story to real life situations which eventually increase their comprehension and participation of the text. Readers would be able to relate the story to their everyday life encounters and activate their prior knowledge on the subject.

4.2 Modal Function in Visual Components of the Graphic Novel "The Jungle Book"

This sub-chapter is focusing to answer RQ2 which is

RQ2 : How would the visual components found in the graphic novel "The Jungle Book" help to portray the modal function?

To answer RQ2, an analysis of the modal function based on O'Toole's framework is done to the visual components identified in the previous sub-topics. The summary of O'Toole's framework is shown in the previous chapter (see 3.1).

The framework is adapted from Halliday's Systemic Functional Linguistics which treats language as functional and using the metafunctional principles to explain the language functions. These metafunctional principles are also applied in O'Toole's framework. O'Toole uses the term "Modal" to study how the visual art "connects" and establishes relationship with the readers. Thus, for the purpose of this research, the Modal function from this framework will be the foundation of analysis to further understand how the visual components found in the graphic novel "The Jungle Book" engages the readers in making meaning of the text.

Based on this framework, there are four units which resemble a hierarchy; starting from the smallest unit which is Member, followed by Figure, Episode and Work. Hence, when juxtaposing this to the visual components in the graphic novel, each unit constitutes different visual components which have been mentioned in Chapter 3 (see Table 3.5).

Previous sub-sections have successfully identified all the visual components in the graphic novel "The Jungle Book". In this sub-topic, the modal function of these visual components will be discussed and analysed. The visual components include splash page, bleed, panel shape, panel position, panel shots, speech balloons, sound effect words and background.

4.2.1 Splash Pages

Splash pages occupy 11 panels or 5.31% of the overall panels in the graphic novel "The Jungle Book". The inclusion of splash pages in this graphic novel is entirely intended to portray significant events which resemble the overall theme of the story. An example of a full splash page is shown in Figure 4.22.

Figure 4.22: A full splash page in The Jungle Book (page 39)

Figure 4.22 depicts the fighting scene between Mowgli and Shere Khan which later leads to the death of Shere Khan. Shere Khan is featured at the centre which has been given a fierce facial expression and a solid stance. His gaze is directly towards the readers to depict his anger. His full-figured shot indicates a high prominence of his appearance in this scene. The presence of three similar sound-effect words is a resemblance of Shere Khan's roars which is enough to narrate the scene as no speech bubble is present. This full splash page has enabled the readers to imagine the fighting scene which eventually leads them to get involved in the scene. Eisner (2008) clearly opines that when splash pages are properly employed, they will seize readers' attention and prepare them for the events that follow. Although the occurrences in the graphic novel 'The Jungle Book" is limited, the few splash pages would leave a great impact on the reading experience of the readers thus providing a solid evidence that splash pages possess a high level of Modal function.

A double splash page is also present in the graphic novel "The Jungle Book". It is presented in the first two pages of the graphic novel (page 4 and 5) where it introduces the main characters in the story. Figure 4.23 shows the double splash page in "The Jungle Book".

Figure 4.23: Example of a double splash page (page 4 & 5)

Although there are no utterances made by any of the characters, readers can predict the characteristics of each character portrayed in the double splash page. Mowgli, for instance, is shot from his knee up with his head positioned slightly low with his eyes making a direct gaze to the readers. His appearance is portrayed as rough with his scruffy hair and a torn-up cloth hanging around his waist. By looking at this character, readers may have some general ideas about Mowgli's background and his character. The gaze made may indicate his determination and anger while his appearance shows that he is not just an ordinary boy and he is different from the others. His body position; the way he stands with his right side slightly facing frontal than his left side, indicates his strength and power. All these instances; Mowgli's gaze, appearance and stance, will ultimately draw readers' attention to him hence proving that Modal function is highly realized. The other characters are also making direct gaze to readers and the way they are shot portrays their own characteristics. Gaze, being one of the elements highly emphasized by O'Toole in his framework in identifying Modal function, is predominantly portrayed in this double splash page which also means that Modal function is portrayed significantly. Groensteen (2007) describes that when a page is distinguished by some special features and characteristics when most of the pages use a regular layout, it carries a great impact on readers. A double splash page definitely fits the criteria mentioned by Groensteen which indicate its function in engaging readers into the narrative.

4.2.2 Bleeds

Bleeds occupy about 5% of the overall panels in "The Jungle Book". Bleeds are mostly used to indicate actions and emotions portrayed by the characters. Pupils usually do not understand their existence as they lack knowledge in visual analysis. Figure 4.24 below is an example of a bleed.

Figure 4.24: Example of a bleed (page 9)

As evident in Figure 4.24, the bottom panel exemplifies a bleed in which the image of Shere Khan, the tiger, is spilled over its own panel and goes into the above panel. This is relatively prominent in this scene to show how angry Shere Khan was towards the wolves who protect Mowgli, the main character. Shere Khan wanted to kill Mowgli and when the wolves refused to cooperate, he became extremely upset and angry. His image, which is spilled over, gives a sense of power that Shere Khan exudes to the readers. In addition, it also helps the readers to notice his emotion which is anger, judging from his facial expressions as well as the gaze made towards the readers.

4.2.3 Panel

4.2.3.1 Panel Shape

As for panel shape, it is evident in the graphic novel that 99.03% of the panels use rectangular shape while another 2 (0.97%) occupy the type "others". This is a solid proof that this graphic novel utilizes a conventional way of delivering the content of the story. However, it is also worthy to note that some panels do not use a smooth straight line to create the rectangular shape. The example is shown below.

Figure 4.25: Panel with rough edges (page 14)

Figure 4.25 is an example of panels with rough edges. They denote Mowgli's transitional process from a young boy to a young man. The rough edges resemble wood sticks which imply that the transitional process took place in the jungle. This unique stylization will capture the readers' attention and affect them emotionally as it is nonconventional. This is further supported by Eisner (1996) in which he claims that panel shapes and the perspective within them are often manipulated by the illustrator to produce various emotional states among the readers.

4.2.3.2 Panel Position

The panel positions which consist of regular, split and overlapping positions, have tremendous effect towards understanding the narrative. "The Jungle Book" has 195 regular-positioned panels which makes up 84.54% while the rest of the panels use an overlapping position. Most panels are regularly positioned to help the readers understand

the storyline better. Figure 4.26 shows an example of regularly positioned panels in a page.

Figure 4.26: Regular position panel (page 25)

The above example narrates an event where Shere Khan persuaded the other animal to pick him as the leader. As can be seen, the panels are arranged following the reading order of which a normal graphic novel and other comics would be to help readers understand the narratives better. According to Eisner (2008), a regular positioned panel keeps a distance from the readers to be involved in the text. Readers only focus on the narration as compared to the visuals portrayed in the panels.

Overlapping panels are employed to indicate actions pertaining to the main panel they overlap. They also function to give more details of the event thus increasing the cohesion

of the text. When this is done, it means that the readers' involvement in making meaning over the text is lower as these overlapping panels have "helped" the readers to do so. Saraceni (2003) posits that readers have the choice of reconstructing the whole story as reading does not only involve what is in the text but also what is not in the text. When these overlapping panels are utilised by the illustrators, the readers' choice of reconstructing the whole story is denied. Figure 4.27 shows an example of overlapping panels.

Figure 4.27: Overlapping panels in a page (page 27)

Figure 4.27 shows three overlapping panels over a splash page showing Mowgli sitting with his hands crossing over his knees and his head is positioned closer to his hands. The three overlapping panels show how Bagheera consoles Mowgli and asks him to leave the jungle. If only the splash page was left on its own without any overlapping panels, readers could have imagined the whole scene as Bagheera is already present in the

previous panels, hence increasing readers' involvement of the text. As the overlapping panels are present here, the readers' imagination has been restricted.

4.2.4 Shots

Panel shots embody the perspective and emotions the illustrator intends to show to the reader. For instance, as Eisner (1996) explains, if a character is shot full figured, it requires no sophistication for there is no imagination or knowledge needed from the readers. On the other hand, if the shot is close-up, a reader has to construct his or her own imagery based on prior panels and his or her judgements of the image portrayed. Eisner (2008) also adds that perspective, or camera angles in which the shots are taken, promotes affective connection which touches readers' emotion deeply. In "The Jungle Book", 74 panels or 35.92% use long shots, followed by knee shots (19.81%) and close-up shots (14.49%). This is evident in this graphic novel as these long shots are used to depict the setting and mark a change of scene. This is further supported by Beenfeldt (2016) as she claims that long shots are particularly used to establish the setting in the panels. Figure 4.28 shows two long shots which exist on the same page. These shots show full-figured Mowgli where the scene and setting changes; from him telling the wolves about his intention to investigate the dholes' whereabouts to his running actions. This change of scene requires the reader to make his or her assumption and judgement to make meaning of the text. Hence, the level of engagement of the reader is increased.

Figure 4.28: Long shots from "The Jungle Book" (page 49)

Although close-up shots take only about 15% of the overall shots in the graphic novel "The Jungle Book", they would certainly affect the readers visually and emotionally. This might be due to the direct eye contact the characters made through the shots as most of the close-up shots found in the graphic novel portray characters making a direct gaze towards the readers. An example of a close-up shot from the novel is shown in Figure 4.29.
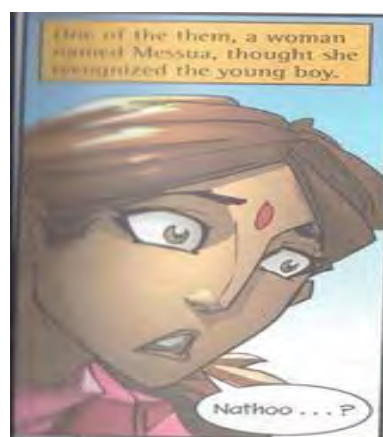
Figure 4.29: An example of a close-up shot (page 35)

Figure 4.29 exemplifies a character, Messua, who was shocked when she saw Mowgli whom she believes to be her long-lost son. The direct gaze made by Messua and the framing of the character's face vividly shows her emotion. Although the gaze is not exactly directed to the readers, it can still attract readers due to the size of Messua's eyes. Beenfeldt (2016) in her study in which she studied the different meanings in three graphic novels found that the close-up shots used by illustrators in graphic novels serve to establish emotional and affective engagement of the character to the readers. This proves that this type of shot carries a high level of Modal function as it has been proven to have affected readers emotionally.

4.2.5 Speech Balloons

Speech balloons are regarded as one of the distinctive features in graphic novels. For "The Jungle Book", 100% of the speech balloons are round in shape. No other types of balloons were found in this graphic novel. These round-shaped balloons are used to display the characters' utterances. As there is no yelling balloon, expressive balloon or even thought balloon which normally denote emotions (Okum, 2005), this proves that the type of balloon found in the graphic novel "The Jungle Book" are generic and "mechanical" and portrays a slightly low Modal function due to its stylization. Hence, this indicates what Eisner (2008) asserts as speech balloons being a "desperation device" where its primary function is to capture and visualize sound and add depth of emotion to the utterances is misrepresented in "The Jungle Book" due to its primary used of round-shaped balloons.

4.2.6 Onomatopoeic Words

One of the visual components found in the graphic novel is onomatopoeic words. These onomatopoeic words are words that resemble actual sounds made by something or someone. There are 34 sound effect words found in the graphic novel "The Jungle Book". These sound effect words are mostly animal sounds as a lot of the main characters are animals. In addition, the other sound effect words resemble the sound of an action made; for instance the sound of swinging "FWOOSSHH". The example of an onomatopoeic word is portrayed in Figure 4.30.

Figure 4.30: An onomatopoeic word found in The Jungle Book (page 32)

These words would have affected the reluctant readers tremendously. The wordings used for these sound-effect words are bolded and printed in all capital letters. The way the lettering is done, apart from denoting the sound, also sets the mood (Eisner, 1985). Since these sound-effect words are big and bolded, readers could not help but to notice and read them at the same time. This denotes the stylization utilised by the illustrator which is highlighted in O'Toole's framework. When the stylization is prominent, its level of Modal function is highly identified. This opines with Abel and Madden's (2008)

position in analysing the lettering used in comics where they claim that the art of comics include the art of "drawing words" and "writing pictures". Words are drawn in such a way that it depicts the emotion of the characters as it helps in ensuring that readers understand the narrative and connect on an emotional level with the readers. Onomatopoeic words in "The Jungle Book" possess unique styling which indicate illustrator's objective in displaying emotional quality to readers. This also means that Modal function is substantially recognized.

4.2.7 Background

Each panel has its own background which often portray the setting in which the scene takes place and the tone of the narrative. According to McKenzie (2005), common backgrounds include detailed and minimalist. Some panels do not have any backgrounds and this has been included in the analysis. After analysing the background for each panel, it is found that 152 panels (73.43%) exploit the minimalist background. An example of a minimalist background is shown in Figure 4.31.

Figure 4.31: A minimalist background from The Jungle Book (page 45)

As can be seen in Figure 4.31, the minimalist background of trees and a dark blue sky is enough to make readers understand that the scene takes place at night in the jungle. The use of only one shade of colour as a background signifies the importance of highlighting the incident happening in the panel. The colours used for the wolves seem to have blended with the surrounding with one wolf is portrayed in a shadow form. By doing this, it has foregrounded Mowgli, the main character. Although he does not utter any dialogue in this scene, readers can focus on his emotion by looking at his facial expressions and body language; which in this example is worry and concern. The use of minimalist background also proves that the illustrator highlights the simplicity and objectivity of the background rather than giving too much details on it. Hence, although the use of colours in the background is less emphasized and quite subtle, pupils can still enjoy and understand the narratives which leads to a better reading experience. As a result, Modal function is highly identified.

4.2.8 Colours

Colours are manipulated by illustrator to serve various purposes. O'Toole (1994), in his framework, has highlighted the function of colours in creating connection between visuals and the viewer thus establishing the Modal function. He specifically puts colours as one of the elements in identifying the Modal function for the Figure unit. In this study, the use of colours has been discussed in analysing the Modal function for shots (see 4.2.4) and background (see 4.2.7) as these two visual components belong to the Figure unit. However, there is also a need to discuss the function of colours for other visual components as colours have a strong impact towards a person's feelings and reactions (Bonnardel, Piolat & Le Bigot, 2011).

A lot of the colours used in the story helps in pupils' comprehension of the text. This is because the illustrator used colours which resemble the character's actual persona in real life. For instance, Mowgli is featured as having a brown, tanned skin which may resemble him in real life as a result of frequent exposure to the sun. Baloo the Bear is coloured in brown which is the colour of a bear in reality. By doing this, readers may have a clear understanding of the characters as they can relate their prior knowledge about the characters to understand the characters' behaviours in the story. Apart from the colours used on the characters, the use of colour in depicting the setting also helps in pupils' ability to comprehend the text. The use of lighter and darker shade of blue to depict day and night and green to represent the leaves and the jungle are some of the examples used by the illustrator in the graphic novel which can facilitate the readers' understanding of the text. When the readers can comprehend the text well, they would be able to have a better understanding of the story which eventually leads to establishing the Modal function with the text.

One visual component which manipulates colours to depict certain emotion is onomatopoeic words. Most onomatopoeic words found in "The Jungle Book" use orange and yellow colours and some use green and blue. Examples of onomatopoeic words can be seen in Figure 4.32:

Figure 4.32 : Colours used in onomatopoeic words (page 59)

Figure 4.32 shows an example of onomatopoeic words which use orange and yellow. The word "GRRRRRRRR!" is coloured in orange and yellow and there are three of them present in the panel to indicate the sound that the wolves made who were hiding behind the bush and ready to attack the red dholes. The combination of these two warm colours create a high level of arousal and anxiety among readers which may be translated into the feeling of anger and dissatisfaction. Feisner (2006) postulates that orange and yellow can serve as an indication of danger and caution. In addition, it is worthy to note that the orange and yellow colours used in the onomatopoeic words are less bright and more saturated. According to Valdez and Mehrabian (1994), colours which are less bright and more saturated are found to be more arousing and brought greater feelings of dominance in the viewers. Hence, this proves that, not only the colours used in onomatopoeic words serve as a way to showcase emotions, they are also inviting and have a strong connection with the viewers.

4.3 Focused Group Interview Sessions

Two interview sessions were held with separate focused groups where one group (Group 1) consists of Year 4 pupils who have a medium to high proficiency in English while the other group (Group 2) consists of Year 4 pupils with low proficiency in English. There were 5 members present in Group 1 and 4 members present in Group 2. A set of semi-structured questions (Appendix 2) was used to initiate their responses in understanding the relationship between them and the text analysed. In addition, a power point slides was also used to show examples of visual elements in the graphic novel.

Question 1 in the interview asked the students' preference over graphic novels. When all the participants were asked whether they like reading graphic novel, 7 out of 9 participants responded positively. They pointed out reasons such as the attractive pictures, shorter text and the similarity between graphic novels and comics. 2 participants do not like reading graphic novels as they prefer a text-only novel without any graphics. The subsequent question also required students to identify elements that interest them to read graphic novels. Most respondents pointed out the same reasons as the elements that interest them to read graphic novels which are attractive pictures and its similarities towards comic books.

4.3.1 Splash Page

A splash page is one visual component which attracts the interview participants of the graphic novel. Due to its size, it has managed to attract the participants when they are shown one example of a splash page. Most of the participants pointed out that they feel that they are in the actual scene and were overwhelmed by the actions portrayed by the

characters in the splash page. For instance, Participant D responded, " *I feel I was at the scene fighting the tiger too*" while Participant I said, *".....so many things happening teacher. Looks interesting.*" The attractive and colourful pictures are also among the reasons why most of the particpants think splash pages are interesting.

4.3.2 Bleeds

When the participants were shown examples of bleeds, all of them responded on the emotions portrayed by the characters. From the example shown, all of them were able to identify that Shere Khan, the tiger, was very angry at something. A respondent also pointed out the use of medium shot in the bleed helps readers to identify the emotions and actions of the character. She said " *......the way the writer uses the shots. This is very close to the readers. So, we can see the emotions easily."* (Participant E)

4.3.3 Panel

As for panel shapes and position, interestingly, all participants responded that they were not affected by these various shapes and positions. Quoting from Participant F in the interview, he said, *"I don't feel anything, teacher. Nothing interesting."* Most of them do not even notice the differing shapes and positions of the panels. Despite the claims made by Eisner (2008) and Rajendra (2016) which highlight the effect of panel shapes and positions in developing sensory dimensions and increase the involvement of readers in the text, it was not the case with the participants in the two interview sessions. This might be due to the lack of exposure these students have on analysing visual texts which is not the initial primary objective of introducing graphic novel in the classroom.

4.3.4 Shots

When the participants were shown examples of panel shots from the graphic novel, 6 out of 9 participants favour the close-up shots stating the ability to identify the character's emotions as the reason for their preference. Participant C mentioned, *".....For close-up, I can see the emotion."* This is a great indicator that one of the factors influencing their preference is how emotionally attached they are towards the visuals. In addition, some respondents also favoured the long shot and extreme long shot as they would be able to identify the whole scene and the actions of the characters.

4.3.5 Speech Balloons

As all of the speech balloons used in the graphic novel are round-shaped balloons, none of the participants highlighted it as one of the elements which interest them. When prompted about the impact of these balloons onto their reading, all of the participants reacted that it is too ordinary and often seen in comics. For instance, one participant in the interview sessions mentioned " *I don't think it is interesting. Everything is the same*". Other participants also reacted by mentioning words like "*boring*" and "*not unique*" to refer to the speech balloons found in the graphic novel.

4.3.6 Onomatopoeic Words

One visual component which every participant in the two interview sessions favoured the most is the sound effect words. When they were asked whether these words intrigued them to read and look at the visuals, everyone responded positively. Reflecting on their

own personal experience reading the graphic novels, most of them responded that they would sound the word whenever they came across the words in any books they read. Participant A reacted, *" I normally sound the word. It lets me into the action."* They also noted that these sound effect words are very engaging as they use eye-capturing and vibrant colours and they "invite" the readers into the scene.

4.3.7 Background

All the participants in the interview were presented with two different types of background present in the novel "The Jungle Book" which are minimalist and detailed background. 7 out of 9 participants preferred the minimalist background quoting reasons such as they are less cluttered, less messy and their ability to focus on the scene as some of the reasons for the choice they made. Participant H responded, *"I like the plain one. You can focus on the scene."* The other two participants who preferred the detailed background stated that they love it because they would know the setting as well as the beauty of the detailing done by the illustrator.

4.3.8 Colours

Colours are highlighted by most of the interview participants as one of the visual elements which draws them to read graphic novel. Colourful pictures are one of the main reasons why they like to read the graphic novel. Other than colourful pictures, the colours used for the onomatopoeic words seem to have caught the attention of the interview participants. Participant C, for instance, responded "*The colours [used in onomatopoeic*

words] are very attractive. It really catches my eyes." Participant H also responded on the use of colours in onomatopoeic words as *"eye-catching"* and *"nice".*

4.4   The Significance of Modal Function in the Visual Components in "The Jungle Book"

Three previous sub-topics have thoroughly discussed the types of visual components found in the graphic novel "The Jungle Book", the Modal function these visual components portrayed and interview responses gained from the two focused groups in relation to identifying how well the Modal functions are portrayed by the visual components. One pertinent question arises; how significant is Modal function portrayed by the visual components in "The Jungle Book"? Hence, this sub-topic attempts at providing relative conclusions based on the findings made in the first few parts of this chapter as to how the Modal function is significantly portrayed through the visual components identified. This will also help to answer one of the research questions which guided this study which is how would the visual components portray Modal function in the graphic novel " The Jungle Book".

4.4.1   Visual Components as A Means to Build Emotional Relationship

Building an emotional relationship with the readers is inevitable in ensuring that successful narrative has taken place. The ability to emote with the characters in some pertinent scenes is important so that the readers would feel the connection with the character and the narrative. In the graphic novel "The Jungle Book", the emotions portrayed by the characters in each scene are crucial to be interpreted in visuals so it is easier for the readers to understand the whole scene. The accompaniment of visuals with

the text would help readers, especially young and reluctant readers, to enjoy the story better.

Most of the visual components identified in the graphic novel "The Jungle Book" manage to establish an emotional relationship with the readers. The use of various panel shots has done tremendously well in portraying emotions of the characters. Long shots, for instance, is the highest number of shots utilised by the illustrators in "The Jungle Book" where these shots portray the setting of the scene and the full shot of the characters. By doing this, pupils are able to see the characters' expressions as well as their body language in delivering certain emotions. Splash pages in "The Jungle Book" apply this type of shot in which the example can be seen below :

Figure 4.33 Splash page with long shot (page 31)

In Figure 4.33, the shot of Mowgli, the main character in "The Jungle Book" is taken using a long shot and this has captured Mowgli's facial expressions, his gaze, hand gestures and stance. In this page, Mowgli is angry at Shere Khan who believes he does not belong in the wolves pack. His anger is portrayed suitably through his gaze, stance and the way he holds the bundle of sticks firmly which he later uses it as a torch. Hence, it is proven that the use of a long shot is pertinent in portraying the characters' emotions

which is important in building an emotional relationship with the readers. When the relationship is established, readers are more involved with the story thus proves that the Modal function has successfully taken place.

Another type of shot which functions as a medium in establishing emotional relationship with the reader is the close-up shot. This is supported by the findings from the interview sessions held with two focused groups. Most of the respondents stated their preference of the close-up shots due to their ability in showing the emotions of the character. The table below shows the responses from the interview sessions which favoured the close-up shots.

Table 4.9 Responses on the close-up shots

Participant	Interview Group	Response
Participant B	Group A	*".... You see the character's emotion."*
Participant C	Group A	*"....For close-up I can see the emotion…"*
Participant D	Group A	*"...Close-up, emotions."*
Participant E	Group A	*"Close-up. Because it is interesting to see the characters so close to us."*
Participant F	Group B	*"I like when only the face is focused…"*
Participant H	Group B	*"I like close-ups….. I don't like the characters to be too far."*

It is highlighted from the responses gained that the close-up shots are preferred as they portray strong emotions which attract the readers. This is another evidence that shows having a connection with the readers through portraying emotional states of the characters is effective through the use of a close-up shot hence increasing the Modal function of this visual component.

107

From the findings, bleeds are also one of the visual components which help in building an emotional relationship with the readers. Bleeds, although has less number of occurrences compared to other visual components in "The Jungle Book", managed to portray actions and emotions of characters effectively well. Based on the interview sessions conducted, while the term "bleeds" might be alien to all of them, they agreed unanimously on its ability to depict the character's emotions. The use of long shots for the character in bleeds also helps in portraying the actions and emotions well. Readers can see the movement, stance and facial expressions of the character which is important in portraying the character's emotions. When readers are able to identify and relate to the emotions portrayed, the emotional relationship between the readers and the text is successfully created which is another proof that the Modal function has been realized.

The choice of colours used by the illustrator also gives a great impact on the reading experience as well as the emotional state of the readers. The colours that are mostly used in the graphic novel "The Jungle Book" are blue, green, orange and yellow. The use of cool colours like blue and green helps in creating a more natural, tranquil atmosphere while warm colours like orange and yellow can be translated into caution and danger (Feisner, 2006). Establishing a reading atmosphere will certainly affect the emotional experience while reading the graphic novel. The use of orange and yellow in most of the onomatopoeic words, for instance, helps to depict anger while the use of blue in most of the backgrounds in the panels gives a sense of relaxation. Hence, it is proven that colours too help to build an emotional relationship between the readers and the text which is also a good indication of the Modal function being formed and portrayed.

4.4.2 Visual Components As Elements of Excitement

The visuals in the graphic novel serve as a purpose to ignite the element of excitement in reading. This is important especially to reluctant readers as the need to have fun and being excited are beneficial in engaging these readers into the reading activity. Frey and Fisher (2004) who are the advocates of implementing graphic novels in classroom setting, claim the text length which has been reduced and the inclusion of pictures in texts are important in making reading a more interesting and attractive task rather than a challenging one.

In "The Jungle Book", this can be seen through the employment of onomatopoeic words. These onomatopoeic words are words which resemble the sound of something. "The Jungle Book" has the total number of 34 sound effect words where most of these words are the resemblance of the animal and movement sounds. As Carrier (2000) suggests that these sound effect words are a description of actions, they create vividness of the action which result in a more dynamic scene to be portrayed. These sounds are pertinent in this graphic novel as most of the characters involved are animals and they are a lot of fighting scenes which also resemble the theme of the story; survival in the jungle. The use of capital letters, bolded printing and unique stylization and colours are the reasons why onomatopoeic words manage to capture the readers' attention. Figure 4.34 exemplifies samples of onomatopoeic words which occupy the graphic novel "The Jungle Book". These words resemble the sound made by the animals as well as their movement.

Figure 4.34: Onomatopoeic words from "The Jungle Book" (page 22 & 23)

Some of the responses gained from the interview sessions also support the claim that sound effect words add the element of excitement in reading. Participant A and C who are from Group 1 with intermediate to high level of proficiency in English responded that the words are really attractive and they often made the sound of the word every time they encountered them when reading graphic novels or comics. In addition, all the participants in Group 2 who comprise of low proficiency in English agreed that the sound effect words are attractive and even made the sound of the sound effect word shown to them. These scenarios have ultimately proven that the sound effect words have led to a more engaging reader as they bring a sense of excitement into the reading experience. This concurs with Liberto (2012) who believes that graphic novels are a source of enthusiasm which aid in the visualization process especially for reluctant readers. Thus, when students are excited to read, they will be engaged with the text which indicate a high level of Modal function.

4.4.3 Visual Components Promote Imaginative Readers

Visuals, apart from complementing the text, aim at providing an avenue for the readers to dwell into their own imagination. Reid (2010) denotes that graphic narratives such as graphic novels require the full engagement of readers to perceive, imagine and interpret the various components employed by the illustrator to ensure that the text is meaningful. When they are being imaginative, they let themselves into the story which will result in a more engaging reading experience. When this happens, the interpersonal relationship between the text and readers will be established which indicates that the visual components have portrayed the Modal function effectively.

Various visual components in "The Jungle Book" have successfully promoted imagination among readers. One component which serves this function well is the splash pages. Splash pages are a one full page picture depicting a scene with no panels or gutter. Since there is no panel or gutter present, reader's imagination is not restricted to what is interpreted in the images. The interplay of multiple visual components in the splash page has led the reader's imagination to run wild, thus leading them to be involved in the actual scenes. As depicted in Figure 4.35 below, it is a fight scene between Mowgli and his wolves pack with the dholes. The detailed background, the character's gaze, action and stance and the camera angle used where the shots of the wolves' and Bagheera's teeth are shown are some of the visuals which help readers to imagine the whole situation. This is further supported by the interviews conducted with the pupils where they pointed out that they imagine themselves involved in the scene together with the characters. This has definitely verified that splash pages lead to a more imaginative reader who is more involved and engaged in the reading process.
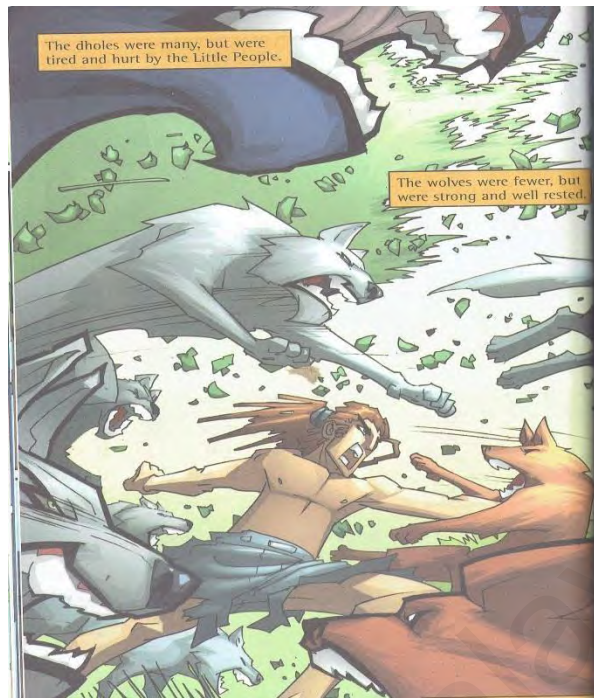
Figure 4.35: A splash page from The Jungle Book (page 60)

Additionally, the choice made by the illustrators to exploit long shots in most of the panels in the graphic novel is also another evidence that the element of imagination is emphasized. With 35.92% of the overall panel shots identified in the graphic novel using long shots, the illustrator aims at providing readers with the ability to imagine situations and actions happening within panels. Participants from the interview also rated long shot as the second most favoured shots after the close-up shots, stating the ability to see the actions and movements as the reason for choosing it.

As described in the previous sub-topic where sound effect words add the element of excitement into the reading experience, these words also invite readers to imagine the actual scene portrayed. Participant D from Group 1 of the interview claimed, *"... It (sound effect word) helps you to imagine how the action is done."* Other participants also identified the imaginative element these sound effect words have on their reading

experience. Lo (2011) indicates that the sound effect words can be exploited by the illustrators to convey mood and intensity of the actions portrayed. As most of the sound effect words are resemblance of animal and movement sounds, the intensity of the actions requires the imagination of the readers to be made meaningful. If imagination is absent, the sound effect words are merely words with no purpose on the comprehension of the text. Therefore, sound effect words also function as a medium in promoting imagination among the readers. When imagination is involved, readers are engaged with the text which also a sign of interaction between the text and readers, indicating Modal function is present.

4.4.4   Visual Components As Comprehension Aide

Pictures included in the graphic novel are initially employed to complement the text and aid comprehension for readers. Other than pictures, some visual components identified in this study also help in aiding comprehension for readers. The type of background used in "The Jungle Book" is deemed important in assisting readers understand the narrative. There are two types of background found employed in the graphic novel which are minimalist and detailed background. While detailed background provides a clear picture of the actual setting of the scene, a minimalist background lets readers focus on the narrative better. It is found that 154 of the 207 panels used the minimalist background in the graphic novel "The Jungle Book". This is purposely done by the illustrator to give emphasis on the narration.

From the interview sessions with the two focused groups, the participants identified their own preference. For those who prefer detailed background, they said it helps them

to identify the setting. Participant B responded in the interview saying *" I prefer the more detailed one. Let me see the place where the action was done."* For those who prefer minimalist background noted being less cluttered and messy as their justification for choosing it. Quoting from Participant H response, *" I like the plain one. You can focus on the scene."* These differing opinions, although contradicting to each other, are indicators that these different backgrounds help the readers in their comprehension. When readers can identify the setting, they are able to imagine the whole scene and create their own imagery. When there is less detail on the background, readers can focus on the character's action, their facial expressions and the text. Hence, this is a proof where the backgrounds in panels help readers understand the narrative better in terms of the setting and the actions portrayed by the characters.

Regardless of the types of background used in each panel, its purpose is always the same; to complement the characters in the panel. Therefore, to identify background as having its own Modal function is questionable. Rajendra (2016) describes background as an element which provides depth and mood of the overall visual layout and is important to establish location, setting and tone of narrative. Similar to panel shape and position which have been discussed previously, background also works together with other visual components to realize certain functions. To understand the Modal function, the interplay of various visual components together with the background in a panel needs to be analysed as these components work hand in hand to ensure the coherence of the text.

In addition, overlapping panels also help in pupils' understanding of the text. In the analysis of the modal function (see 4.2), overlapping panels are seen to be contributing

less in promoting imagination among readers as these panels "help" readers to understand the whole scene in a page more effectively. It is also supported by the majority of responses gained from the interview sessions stating the irrelevancy of these overlapping panel in making them interested to read the graphic novel. However, when overlapping panels are present, it will help to improve on the comprehension of the text. Figure 4.35 shows an example of three panels which are overlapping each other.

Figure 4.35: Overlapping panels (page 35)

In Figure 4.35, three panels are shown overlapping each other. They narrate the transition that Mowgli underwent after he met the woman named Messua who believed that Mowgli was her long-lost son. These panels are overlapping each other to show the transformation of Mowgli in sequence; from the day he met Messua to the days after the meet. It is also an indication of the short period of time in which the transformation takes place. By having overlapping panels, it helps readers to make sense of Mowgli's transformed appearance and see the cohesion between panels. Thus, it contributes to a better comprehension of the text. When readers are able to make sense of the narratives, it will contribute to a more engaged reader. Shwarz (2002) supports the claim that graphic novels are a useful tool in assisting comprehension among readers which is also a

motivating factor for reluctant readers to be motivated in reading. However, it is also important to highlight that overlapping panels on their own would not improve readers' comprehension. The integration of various elements in a page is vital in assisting readers to comprehend the text better.

4.4.5   Visual Components Appeal Less to Readers

Despite the claims made by many researchers stating the positive impacts visuals have on readers' attention and comprehension of the text, this study found the opposite. Some visual components have been found to appeal less to readers. For instance, the participants informed that the panel shapes employed in the novel are less appealing to them. There are two types of panel shape identified in the graphic novel based on McKenzie's framework which are rectangular shape and panel shape which the researcher classified as "others". 205 out of 207 panels in 'The Jungle Book" utilize the rectangular shape while the other 2 odd panels use the "others" type panel. The interview participants revealed that the panel shapes did not affect their comprehension of the text as all of them look the same and are not interesting.

Additionally, the panel positions in "The Jungle Book" also appeal less to the readers. Two types of panel position identified in this graphic novel which are regular (84.54%) and overlapping (15.46%). As evident in the percentages, the regular position is mostly employed in this graphic novel. Similar to what the interview participants responded for panel shape, the panel position did not affect their reading comprehension as they only focused what they saw in the panel.

These instances have also been highlighted in the analysis of Modal function of all the visual components in Chapter 4. It is found that both panel shapes and positions contribute to a low level of Modal function as both employed a more conventional approach in the selection of what shapes and positions to be used. This relates to the objectivity of the whole narrative. Since it is an adapted classic, the focus of the narrative is to tell the story. Regular panel position and rectangular panel shape help readers to focus on the narrative and leave out other elements which may disrupt their reading. The focus was directed to the images in the panel and the text included inside the panel; not the shape and position of the panel. This is further supported by Rajendra (2016) in which she denotes the use of rectangular panel shape and regular panel position as a means for illustrators to focus on the narrative and conform to the regular conventions of comics.

However, although the shape and position of panel conform to the regular convention of comics, I believe they still play a significant part in engaging readers into the story. The framing of the characters and setting through panel shape, for instance, allows readers to focus on the character's emotion and the setting of the scene. Without the presence of the border surrounding the panel, it would be difficult to concentrate on the characters. Eisner (2008) supports this claim as he says that the panel border invites the readers to be involved with the text and functions more than just a box containing images. As for the regular position of panels, this is also prominent in engaging readers as they affect the reading process in terms of the movement of the eyes from left to right, following the Western comic convention. This will ultimately give impact on the flow of the narration which also affects the involvement of the readers within the text. Rajendra (2016) postulates this belief as she highlights the choice of panels and how they are positioned in influencing the reading experience and help in ensuring the flow of the story.

Thus, it can be concluded that panel shape and position, on their own, may not appeal much to readers as compared to other visual components. However, we cannot deny their significant role in scaffolding other elements to attract readers and ensure a coherent narrative. This proves the interplay of all the visual components is undeniably important in achieving a successful reading experience which are both engaging and informative.

4.5   Conclusion

Based on the findings, it is evident that all the visual components utilised by the illustrator and writer in the graphic novel "The Jungle Book" have been successfully identified. Each visual components has been calculated in their number and percentage of occurrences to see their significance in the graphic novel. After these visual components were identified, their modal function was analysed based on O'Toole (1994) Framework of Visual Art. It is found that all the visual components portray a significant modal function which proves that they can establish a relationship with the readers and engage the readers to read and comprehend the text. Based on the interview sessions conducted, the findings indicate that some visual components contributed greatly towards engaging the readers while some proved to be the opposite. Hence, this proves that although all visual components present in the graphic novel depict the modal function, some of them may not attract readers which may be due to their subtlety in portraying meaning and the students' lack of knowledge in dissecting and analysing the visual components. Some conclusions can also be made with regards to how well the modal function is met through the visual components. Although some visual components appeal less to readers, the others are believed to have incorporated the element of excitement in the reading experience, established an emotional relationship and aided in the comprehension of

struggling readers. These findings have justified that visual components in the graphic novel "The Jungle Book" form a relatively significant Modal function which enable readers to connect with the text.

CHAPTER 5: CONCLUSION

5.1   Introduction

This chapter summarizes the findings found in the previous chapter where all the data found are highlighted to see their significance and correlation in realizing the objective of this research which is to identify all the visual components in the graphic novel "The Jungle Book" and analyse their modal function in establishing relationship with the readers. Furthermore, this study also looks at the potential a graphic novel has on attracting readers to read and provide a meaningful and fun learning experience for pupils especially in the Malaysian English Language classroom for English as a Second Language (ESL) learners. The findings from this research has provided insightful justifications as to why graphic novels are a great source in providing readers with a meaningful reading experience by forming a significant text-reader relationship.

5.2   Conclusions of the Study

The researcher's personal experience in using the graphic novel in the classroom ignited the idea of conducting this research. Pupils' acceptance on graphic novels as a literary text in learning English as a Second Language has been positive over the past five years since its implementation in the syllabus under the Language Arts module. Pupils are very eager to read the graphic novel although some of them have difficulties in understanding the words used and comprehending the literary meaning of the text. Hence,

an analysis on this instance is worth exploring to identify the elements which attract the readers to read graphic novels. As visual components are the main components which separate graphic novel from the traditional novel, it is reasonable that a study on these components is carried out. Two research questions were formed to guide the overall study.

The two research questions are :

1. What are the visual components found in the graphic novel "The Jungle Book"?
2. How would the visual components found in the graphic novel 'The Jungle Book" help to form Modal function?

The current literature on the effectiveness of using graphic novels in language classroom proves its positive effects on students' comprehension, motivation as well as ability to practise higher order thinking skills. In Malaysian context, studies on the content of graphic novel in attracting readers to read graphic novel are scarce as many researches found which are related to graphic novel discuss on the pedagogical implication of graphic novels on students' performance. Therefore, this study intends to fill the gap in terms of content analysis of a graphic novel with regards to how the graphic novel interact with the readers. A graphic novel "The Jungle Book" was used as the main source of data for this study as it is one of the graphic novels used in Malaysian English Language classroom under a newly introduced module termed as Language Arts.

Using the amalgamation of frameworks proposed by Eisner (2008), McCloud (1994), Okum (2005) and McKenzie (2005), all the visual components were successfully identified. Their number and percentages of occurrences were tabulated to see which type of visual components are prominent in the graphic novel "The Jungle Book". It was found

that each type of visual components in "The Jungle Book" which are dominant and have the most number of occurrences serve their own purpose in delivering the narrative as well as connecting with the readers.

To analyse the Modal function of the visual components, O'Toole's (1994) Framework of Display Art was used. In the analysis, it is clear that all the visual components found portrayed the Modal function successfully. All visual components, regardless of their dominance in the text, serve their own unique function in displaying the Modal function thus connecting with the readers well. To support this analysis, interview sessions were also done to justify the findings with regards to how effective the visual components are in portraying the Modal function. It was found that most of the visual components found in "The Jungle Book" managed to give impacts on readers in terms of their reading experience as well as aiding the comprehension of the text. It was also found that some of the visual components such as panel shape and panel position were not appealing to readers as they thought that the components were too "ordinary" and did not affect them in their reading.

From the findings, some conclusions were made. This study concludes that the visual components are successful in portraying the Modal function to the readers as these components manage to establish emotional relationship with the readers, promote elements of excitement and serve as a comprehension aide. Although some visual components have been identified as less appealing to the readers, they still contribute in ensuring the Modal function is portrayed in every panel. It is therefore concluded that the interplay of these visual components are important in delivering the Modal function to the

readers and all visual components in the graphic novel "The Jungle Book" are equally important in making sure the Modal function is successfully portrayed.

5.3   Limitations of the Study

This study has several limitations which are worth noting and to be taken into consideration for future studies. The limitations are :

1) This study only focused on the Modal function which is proposed by O'Toole (1994) in his framework and singled out other functions which are the Representational and Compositional functions.

2) This study only identified and analysed the visual components in the graphic novel without discussing the textual components which are equally important as the visual components as graphic novel is a multimodal text.

3) Only one type of graphic novel was chosen to be analysed. Therefore, the findings derived from this study could not be generalised to other types of graphic novels.

4) Only one graphic novel from the three graphic novels introduced in the Language Arts module was analysed. Pupils in the interview sessions have read all three graphic novels and perhaps the graphic novel used for the purpose of this research might not interest them thus, reflected in their responses.

5.4   Suggestions for Future Research

As this study has managed to provide an analysis of the Modal function of the visual components found in the graphic novel "The Jungle Book", there are a few

recommendations which will help further improve future studies in relation to content analysis of graphic novels.

Firstly, a study on other functions mentioned by O'Toole (1994) in his Framework of Visual Display should also be taken into consideration namely the representational and compositional functions. A study on all the three functions on a selected graphic novel may give a more comprehensive finding as to how various components in the graphic novel are working together to portray various functions. Additionally, the analysis should not only look at the visual components as a separate component. The interplay between visual and textual components should also be highlighted by future researchers to analyse how both of these components complement each other in order to realise the meanings intended by the writer and illustrator.

Secondly, a comparison study between all the graphic novels in the Language Arts module may also be an avenue that future researches might dwell into. There are three graphic novels used in the Language Arts module and this study only looked at one. By comparing the three graphic novels in a study, it will provide insightful findings on the suitability of the three graphic novels used in the Malaysian Primary English Language classroom. In addition, a framework might also be developed to determine the suitability of graphic novels to be utilised in the Malaysian Primary English Language classroom which will benefit the Ministry of Education in their future material selections.

Thirdly, this study also looked at only one type of graphic novel which is an adapted classic. It has provided some interesting findings on how visual components portray the

Modal function which help readers to connect with the text. Perhaps, future studies may look into other types of graphic novels like science fiction, politics, biographies and horror, to see how various types of graphic novels manipulate their visual components in construing the Modal function to the readers.

5.5 Conclusion

It is conclusive that graphic novels benefit students in various ways as highlighted in most researches. Their rich texts and visuals and the interplay between these two components serve as one of the major factors in engaging pupils to read. In Malaysia, as most pupils are ESL students with limited exposure to the English Language, the inclusion of graphic novels into the teaching and learning of English is of great help in promoting the reading habit among students. As this research has highlighted that the visual components in the graphic novel portray the Modal function significantly well in creating a strong bond with the readers, it is inevitable that teachers need to use and manipulate graphic novels in the teaching and learning of language in class to increase pupils' interest in reading as well as instill the importance of reading among them. As a result, pupils would be able to learn in a fun and interesting way without neglecting the linguistic element.

REFERENCES

Abel, J., Madden, M. (2008). *Drawing Words & Writing Pictures. Making comics: manga, graphic novels and beyond.* New York: First Second.

Beenfeldt, C. (2016). The graphic novel: multimodal reading in the Norwegian upper secondary EFL classroom. A case study. (Master's Thesis, University of Bergen, Norway). Retrieved from http://bora.uib.no/bitstream/handle/1956/12346/144915371.pdf?sequence=1

Bloor,T. , Bloor, M.(2004). *The functional analysis of English*. New York : Oxford.

Bonnardel, N., Piolat, A. & Le Bigot, L. (2011). *The impact of colour on Website appeal and users' cognitive processes*. Retrieved from https://www.researchgate.net/publication/256970347_The_impact_of_colour_on_Website_appeal_and_users'_cognitive_processes

Carrier, D. (2000) *The aesthetics of comics.* Pennsylvania: The Pennsylvania State University Press.

Cary, S. (2004). *Going Graphic: Comics at work in the multilingual classroom*. Portsmouth, New Hampshire: Heinemann

Charun, Sawittri Shotiwuth (2012) *Investigating young ESL learners' comprehension of stories situated in native and non-native cultures.* (Unpublished Master's Thesis) University of Malaya, Kuala Lumpur.

Ching, H. S., & Fook, F. S. (2013). Effects of multimedia-based graphic novel presentation on critical thinking among students of different learning. *The Turkish Online Journal of Educational Technology, 12(4), 56–66.* Retrieved from https://files.eric.ed.gov/fulltext/EJ1018032.pdf

Christensen, L. (2006). Graphic Global Conflict: Graphic Novels in the High School Social Studies Classroom. *The Social Studies 97(6)*:227-230

Cook, M. P. (2014). *Reading graphically: Examining the effects of graphic novels on the reading comprehension of high school students* (Order No. 3623814). Available from ProQuest Dissertations & Theses Global. (1547742366). Retrieved from http://ezproxy.um.edu.my:2048/login?url=https://search.proquest.com/docview/1547742366?accountid=28930

Duncan, R., & Smith, M. J. (2009). *The power of comics: History, form, and culture*. New York: Continuum.

Duncum, P. (2004). Visual culture isn't just visual: Multiliteracy, multimodality and meaning. *Studies in Art Education, 45*(3), 252-264.

Earle, H. (2013). *Comics and page bleeds*. Retrieved from https://www.alluviumjournal.org/2013/10/09/comics-and-page-bleeds/

Eggins, S. (1994). *Introduction to Systemic Functional Linguistics*. Wellington House, Wellington: Continuum.

Eisner, W. (1985). *Comics and sequential art*. Florida: Poorhouse Press.

Eisner, W. (1996). *Graphic storytelling and visual narrative.* Tamarac, FL: Poorhouse Press.

Eisner, W. (2008). *Comics and sequential art.* New York: W.W. Norton and Company, Inc.

Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.

Fauziah, Ahmad. (2008). Presage, context, process and product: influencing variables in literature instruction in an ESL context. *GEMA Online® Journal of Language Studies. Vol. 8*(1), 1-21. ISSN 1675-8021.

Feisner, A. (2006). Colour: How to use colour in art and design (2nd ed.). London: Laurence King Publishing.

Frey, N., & Fisher, D. (2004). Using graphic novels, anime, and the Internet in an urban high school. *The English Journal, 93*(3), 19-25.

Galley, M. (2004). Going "graphic": Educators tiptoe into realm of comics. *Education Week 23(6).*

Ganakumaran, S. (2003). *Literature Programmes in Malaysian Schools: A Historical Overview. Teaching of literature in ESL/EFL contexts.* Petaling Jaya: Sasbadi Sdn. Bhd.

Groensteen, T. (2007). *The system of comics.* Mississippi: The University Press of Mississippi.

Guijarro, J.M. & Pinar Sanz, M.J. (2008). Compositional, interpersonal and representational meanings in a children's narrative: a multimodal discourse analysis. *Journal of Pragmatics. Vol. 40,* page 1601-1609

Halliday, M.A.K. (1973). *Explorations in the functions of language.* London: Edward Arnold.

Halliday, M.A.K. (1994*) An Introduction to Functional Grammar. 2nd edition.* London: Edward Arnold.

Halliday, M.A.K. & Matthiessen, M.I.M.(2014). *Halliday's introduction to functional grammar fourth edition.* New York:Routledge

Hammond, H.K.(2009). *Graphic novel and multimodal literacy: a reader response study (PhD Dissertation).* Retrieved November 27th, 2017 from https://conservancy.umn.edu/bitstream/handle/11299/48560/Hammond_umn_013 0E_10225.pdf;jsessionid=C0BF82BF86CA1E8372E347A261F762EB?sequence= 1

Heckman, W. (2004). Reading heroes for a new generation. *Florida Media Quarterly, 29*(3), 3-4. Retrieved from http://c.ymcdn.com/sites/www.floridamedia.org/resource/resmgr/fmq/fmq_spring 2004_v29_n3.pdf

Hermawan, S. & Sukyadi, D. (2017). Ideational and interpersonal meanings of children narratives in Indonesian picture books. Indonesian Journal of Applied Linguistics. Vol 7(2). Retrieved from http://ejournal.upi.edu/index.php/IJAL/article/view/8139/5254

Hughes, J. M., King, A., Perkins, P., & Fuke, V. (2011). Adolescents and "Autographics": Reading and Writing Coming-of-Age Graphic Novels. *Journal of Adolescent & Adult Literacy, 54*(8), 601-612.

Jamaludin, Z. (2015). Digital graphic novels: Technology enhanced narrative for learning. *Proceedings of the 5th International Conference on Computing and Informatics*, 1–15. Retrieved from https://www.researchgate.net/profile/Zulikha_Jamaludin/publication/281319333_ DIGITAL_GRAPHIC_NOVELS_TECHNOLOGY_ENHANCED_NARRATIVE _FOR_LEARNING/links/55e189fb08aede0b573068bb.pdf

Kannenberg, G. (2008). *500 Essential graphic novels: The ultimate guide*. New York: Collins Design

Kaur, P., & Mahmor, N. (2014). Examining the role of the English literature component in the Malaysian English curriculum. *Procedia-Social and Behavioral Sciences, 134 (September 2012), 119–124.* Retrieved from http://repo.uum.edu.my/12241/1/1-e.pdf

Kementerian Pendidikan Malaysia. (2010). *Memartabatkan Bahasa Malaysia memperkukuh Bahasa Inggeris [To uphold Bahasa Malaysia and to strengthen English]*. Retrieved from http://www.moe.gov.my/mbmmi.

Kelley, Brian (2010) "Sequential Art, Graphic Novels, and Comics," *SANE journal: Sequential Art Narrative in Education*: Vol. 1: Iss. 1. Retrieved from http://digitalcommons.unl.edu/sane/vol1/iss1/10

Khordoc, C. (2001). The Comic Book's Soundtrack: Visual Sound Effects in *Asterix*. In R. Varnum & C. T. Gibbons (Eds.), *The Language of Comics: Word and Image* (pp. 156-204). Jackson: University Press of Mississippi.

Kress, G., Jewitt, C., Ogborn, J., & Tsatsarelis, C. (2001). *Multimodal teaching and learning*. London: Continuum.

Kress, G., Van Leeuwen, T. (2006). *Reading images: The grammar of visual design (2nd edition)*. London & New York: Routledge.

Lester, P. M. (2011). *Visual communication: Images with messages* (5th ed.). Boston: Wadsworth.

Liberto, J. K.(2012). *Students and Graphic Novels: How Visual Aids in Literary Term Recall and Students' Perceptions of the Tools (Master' s Thesis)*. Retrieved from http://fisherpub.sjfc.edu/cgi/viewcontent.cgi?article=1211&context=education_ET D_masters

Lo Wan Ni (2011). Understanding Interaction of Visual and Verbal Grammar in Comics Using Systemic Functional Linguistics . (Master's Thesis, National University of Singapore). Retrieved from https://core.ac.uk/download/pdf/48651367.pdf

Manav, B. (2007). Colour-emotion associations and colour preferences: A case study for residences. *Colour Research and Application, 32 (2), 144-150.*

Martin, J.R. & Rose, D. (2003) Working with Discourse: Meaning Beyond the Clause. London: Continuum.

Ministry of Education Malaysia. (2004). *The Development of Education*. National Report of Malaysia.

Ministry of Education (2013). Malaysia Education Blueprint 2013-2025 (preschool to post-secondary education). Retrieved from https://www.moe.gov.my/images/dasarkpm/articlefile_file_003108.pdf

McCloud, S. (1994). *Understanding comics: The invisible art*. New York: HarperPerennial.

McKenzie, A. (2005). *How to draw and sell comics (3rd ed.)*. Cincinnati: Impact.

McPherson, K. (2006). Graphic literacy. Teacher Librarian, 33(4), 67-69

Nadia, Mohd Dani Goh (2017) *The impact of graphic novels on Malaysian Secondary School ESL learners' reading comprehension. (* Unpublished Master's thesis). University of Malaya, Kuala Lumpur.

New Straits Times (2017). Miles to go for English proficiency. Retrieved from https://www.nst.com.my/opinion/columnists/2018/08/399958/miles-go-englishproficiency

Nodelman, P. (1988). *Words about pictures: The narrative art of children's picture books*. Athens: University of Georgia Press.

O'Halloran, K.L. (2005). *Mathematical discourse: Language, symbolism and visual images*. London & New York: Continuum

O'Toole, M. (1994). *The language of displayed art*. London: Leicester University Press.

Okum, D. (2005). *Superhero Madness*. Cincinatti, Ohio: Impact.

Petersen, R. S. (2007). The Acoustics of Manga: Narrative erotics and the visual presence of sound. *International Journal of Comic Arts*(Spring 2007), 578-590.

Pishol, S., & Kaur, S. (2015). Teacher and Students' Perceptions of Reading a Graphic Novel Using the Multiliteracies Approach in an Esl Classroom. *Malaysian Journal of Learning & Instruction*, *12*, 21–47. Retrieved from http://mjli.uum.edu.my/images/pdf/N12mjli/2teacherandstu.pdf

Rajendra, T. R. (2015). Multimodality in Malaysian Schools : The Case for the Graphic Novel, *3*(2).

Rajendra, T.R. (2016) *A multimodal analysis of graphic novels used in the Malaysian English language classroom* (Unpublished PhD thesis). University of Malaya, Kuala Lumpur

Reid, L. (2010). Imagination and Representation in Graphic Novels. *The Journal of the Assembly for Expanded Perspectives on Learning*, *16* (1), 1-13. Retrieved from http://trace.tennessee.edu/jaepl/vol16/iss1/3/

Sabbah, M., Masood, M., & Iranmanesh, M. (2013). Effects of graphic novels on reading comprehension in Malaysian year 5 students. *Journal of Graphic Novels and Comics, 4(1), 146-160*.

131

Sabin, R. (1993). *Adult comics: An introduction*. London: Routledge.

Saraceni, M. (2003). *The language of comics*. New York: Routledge.

Schwarz, G. (2002) Graphic Books for Diverse Needs:Engaging Reluctant and Curious Readers. *The ALAN Review,* Fall 2002, Volume 30, Number 1. Retrieved from http://scholar.lib.vt.edu/ejournals/ALAN/v30n1/schwarz.html

Serafini, F. (2010). Reading multimodal texts: Perceptual, structural and ideological perspectives. [Article]. *Children's Literature in Education, 41*(2), 85-104.

Serafini, F. (2011). Expanding perspectives for comprehending visual images in multimodal texts. [Article]. *Journal of Adolescent & Adult Literacy, 54*(5), 342-350.

Sidhu, G. K., Fook, C. Y., & Kaur, S. (2010). Instructional practices in teaching literature: Observations of ESL classrooms in Malaysia. *English Language Teaching, 3*(2).

Sivapalan, S., & Subramaniam, G. (2008). The incorporation of literature in English language program for engineering students: Learner interest and perception. *3L: Language, Linguistics, Literature, 14: 46-73*.

Thompson, G. (2004). *Introducing functional grammar second edition*. New York: Oxford University Press.

Weiner, S. (2002). Beyond superheroes: Comics get serious. *Library Journal, 127*(2), 262-266.

Valdez, P., & Mehrabian, A. (1994). Effects of colour on emotions. *Journal of Experimental Psychology, 123 (4), 394-409*.

Van Leeuween, T.(2005). *Introducing social semiotics*. New York: Routledge.