Visual Aspects and the Representation of Reality in Multimodal Texts
A Research Paper in Linguistics

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Introduction:

The visual world

Nowadays, we live in an increasingly visual world. We explore, recognize and realize the world throughout a widely used visual literacy. The news comes to us through visual media such as: illustrated magazines and newspapers, movies and television, and visually engaging sites with streaming video from the Internet. A letter was recently circulating on the Internet describing a young boy's reaction to this beautiful sunset:

"Dear God, I didn't think purple and orange went together until I saw the sunset you created on Tuesday. That was cool, I didn't think… until I saw." The image always precedes the thought. Einstein imagined riding on a beam of light and then did the math to back up his theory of relativity. First the image, then the thought. For additional articles by Dr. Burmark (2006) on the importance of visual images in teaching and learning, go to the 100% Educational Videos web site.

The visual impact of what children first read and write is important to them rather than any specific meaning or message. Students' exposure to visual information in early age enhances their skills at interpreting visual language which plays a vital role in exploring the world around them. No one denies the importance of visual language as a first step to the world of print. A visually stimulating setting is important in encouraging children to explore and understand language. English language classrooms are exciting places, even for adults, with colorful displays of shared language work, picture books, poetry charts, students' work, alphabet charts, and bilingual signs. According to modern research, it is evident that communication skills are enhanced through the interaction between verbal and visual elements .(Anstey & Bull, 1996; Christie & Misson, 1998).

Communication process is achieved through: we (the audience) receive (medium) something (meaning or message) for reasons (purpose) by some means (mode of transmission, or form). Before we view any visual language text, we need to consider the purpose, the audience, and the topic in the same method that we follow when we read written text or listen to oral text. So it is important before we experience any multimodal text to determine what the visual text is about, the sort of visual English used and

its meaning. This process requires investigating the codes and conventions that help interpret meaning. Understanding the aspects of visual English and their effects on the reader is crucial in decoding the visual texts, depending on the techniques provided by technology which are also necessary in the interpretation of the texts. How do the visual, written, and oral texts interrelate and support each other . This is a question that should find an answer too. Within the same context, we need to know whether this visual language represents reality or not. The answer of this question leads to another important one which is: who are the types of audience to whom the message is conveyed, and how do they benefit from it?

Obviously, Progress in technology facilitated and helped making modern texts rather multimodal to serve the global communication purposes. Kress and van Leeuwen (1996,p. 3) emphasize the importance of this new literacy: "In future, not being ' visually literate' will begin to attract social sanctions. Visual literacy will begin to be a mother of survival, especially in the work place".

In the past, written language was the only strand of language which can be recorded, read and reread, stored, and studied, through printed text and pictures. Before the emergence of multimodal texts, Picture has been rejected as it distracts the reader away from knowledge in any reading material.(Goodman, et al,, 2002). In postmodernism, and after such an amazing progress of technology, new devices and techniques appeared to enable us to record, store, revisit, and study both visual and oral language. Visual literacy has become an inevitable tool to adapt to work and social life.

The role of technology in visual literacy

Nowadays, it has become essential for learners to draw on visual codes to be able to explain and understand verbal information. Actually, the computer is very useful for the teaching and learning of visual language, which can be seen in the forms of pictures, graphs, diagrams, typefaces, different colors and other modes. Consider the following figures (2- 4- 5) by Mark, et al (2010) in which different modes of visual information are used to emphasize meaning.

Technology now enables learners to study better, so that students, for example, can identify, illustrate, discuss, analyze, and evaluate the language aspects faster and easier than before. In light of the various methods

provided by technological advances, readers can gain experience in interpreting visual language through close reading. For instance, programs and games can assist students and children to explore visual language by using such technologies to view, interact with, and present ideas. Students and children can describe the cartoons and the games' narratives, including their own interactions, change their narratives, describe their visual features, and create their own games.

The conventions of grammar, punctuation, and spelling applied to other forms of written language are usually not observed because of the speed and immediately interactive nature of what has been called 'e-discourse'. This tendency of not extending the usual courtesies of written conventions to the Internet conversationalist, has created difficulties for some users. They may need to be reminded of the importance of appropriateness to the purpose and audience in, for instance, Internet conversations between a student and tutor, where the written conventions are likely to be used.(Campbell, 2000; Derewianka, 1990 , and Halliday, 1975).

Actually, there are many ways to investigate visual English. Visual information is not a simple concept, but it has its conventions and impact as possible means of communication. The interaction between visual and verbal are integrating rather than conflicting modes. In some cases, the effect that visual English can make is greater than the effect made by verbal mode only. The significance of visual information is emphasized by specialists in many fields.

There are many different ways of looking at visual information those   interested in the field of visual literacy include linguists and discourse analysts, cognitive psychologists, artists ,historians, graphic designers, news paper editors, and photographers ,all of whom have different reasons for studying images and focus on different aspects of visual literacy.

(Goodman & Graddole, 2002, p. 38)

The impact of multimodal texts on learners

Traditionally speaking, literacy means the level of achievement in reading and writing and further for knowledge and interest, write

coherently, and think critically about the written word. The United Nations Educational, Scientific and Cultural Organization (UNESCO), (2003) defines literacy as the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy is an everlasting process of learning to enable readers to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society.

Visual literacy includes the ability to understand all forms of communication such as: body language, pictures, maps, and video. Evolving definitions of literacy often include all the symbol systems relevant to a particular community. Literacy encompasses a complex set of abilities to understand and use the dominant symbol systems of a culture for personal and community development. In a technological society, the concept of literacy is expanding to include the media and electronic text, in addition to alphabetic and number systems. These abilities vary in different social and cultural contexts .The following is a map in which various visual modes are used to convey information in an interesting and simple method.

From Wikipedia, the free encyclopedia

Visual Language has an impact on learners' performance**.** Learners should experience various forms of visual communication and explore the interaction between words and images, thinking critically about the meanings and effects produced. Well-qualified teachers are aware of the significance of visual information for learners' understanding .An understanding of visual language features can also assist students who are using visual language themselves to create and convey particular effects and meanings.(Callow, 2003). Creating visual effects is a useful way of learning about visual language. Also, for many students, learning through visual language is an effective method or style; many people can acquire knowledge and understand more readily from information and ideas presented visually.

The images presented by the students reflect their interest in representing their ideas through picture and color much better than just expressing them through verbal English only. Kress and van Leeuwen (1996) argue that in our current culture, "photo-realism" is accepted as representative of the natural reality of the scene or person shown. This

credibility of photos is reflected by one child, who noted that "people believe you more if you use photos."

It has been indicated by learners that exposure to visual texts provides them with better understanding of the patterns and purposes of these texts. Visual text designers and teachers need to build framework for their own understanding of visual texts if they are to model and discuss images explicitly with their students.

Analyzing the nature of readers' understanding of visual texts in the "new literacies." the research shows that students need access to a metalanguage in order to explain their own visual designs , as well as to develop more sophisticated and critical understandings about how visual texts in general are formed. To achieve this objective, teachers require an understanding of visual features, as well as the ability to incorporate appropriate pedagogical practices into the classroom environment.(Downes & Zammit, 2001).

Multiplicity of meaning-making modes (visual, textual, audio, etc.), as well as the wider social contexts of these modes form peoples' representation of reality. While visual and multimodal texts are included in curriculum around the world, there is sufficient data to assist learners' interpretation of these new types of text. (Anstey & Bull,1996 and Healy, 2000).

It has been argued that when learners encounter visual and multimodal texts, particularly through technological means, they need to understand not only technical skills in experiencing these texts, images, and colors, but also how all these components work to create meaning. So, metalanguage is a key element to students to develop "multiliteracies."(Callow,2003). Actually, educators need to understand not only the design aspects of visual texts, but also the cultural and social background. Qualitative approach suggested by (Merriam,1998) highlights the importance of data sources : researcher's notes taken during viewing classes, discussion based on interaction between students and teachers, collection of work samples from students, and group interviews with students about their work. Features of image color, selection, salience, and layout were explored via group interviews.

Nowadays, it has become common in any modern English text to find a mixture of verbal and visual modes in various domains. Throughout the

computer many documents are presented visually. It has been pinpointed that through manipulating the computer, many photographs and diagrams are easily read, altered or deleted. Logos and symbols can be easily inserted. Fonts, margins and page size can be added through the use of certain icons. Actually, this mechanism is not available in print materials. "…unlike print technology, telewriting discourages uniformity. Letters, pages, columns, spacing can be changed and modified ad infinitum. Writing and design are no longer separate activities, but become different moments in single creative process." (Taylor and Saarinen, 1994, p.11).

Symbols, icons and pictures

Symbols and icons are all around us, from instructions on an appliance to signs in foreign airports. They give us immediate information which may otherwise be too difficult to access. A road sign in text, for example, would be useless for some one who could not read the language and too time-consuming to be safe for some one who could.

Symbols are similar to icons, but are able to convey a much broader and more varied levels of meaning. Icons are a visual key used to access a single piece of information and work in isolation from one another. They may have a design which can convey a layered meaning, for example a road sign with a red triangle is a warning and is circled with a line through is a prohibition, but it can not be used to convey any thing more than basic information. Pictures have the opposite problem to icons in the sense that they can convey too much information which confuses the intended meaning. Pictures are, by their very nature, open to interpretation, and although a symbol may look like a picture at first glance, there is a great difference. A symbol has a single, simple and defined meaning, whereas the picture below could have multiple interpretations.

Standards for safety signs and symbols are used to alert workers of hazards ranging in severity and in the US, both ANSI and OSHA have a classification scheme for these types of signs. Color codes are used to indicate the type of sign or severity of the hazard as are specific words. ANSI uses "danger", "warning", "caution" and "notice". The standards define the size of the signs and letters, the placement and other key factors to help workers be aware of the hazards present. OSHA publishes regulations governing signs in the Code of Federal Regulations CFR19.

Multimodal technique is common in road sign in which many elements, verbal and non - verbal are used to illustrate the roads to passengers quickly and simply. The earliest signs were simple wooden or stone milestones. Signs with directional arms were introduced. later, they took different forms according to different countries. Notice how multi visual techniques are used in the road signs in different parts of the world. Colors, symbols, pictures, typeface, distance, shape . All are used along with verbal English to Achieve intense effect .

Street Signs and Stop Signs

Visual literacy and marketization

In modern marketization, visual English has a significant effect in the propaganda for certain product. For example, in tourism, companies depend on visual as well as verbal language, to propagandize for touristic places and beautiful resorts. Actually, the picture is greater than the verbal language. Dondis (1973,p.7) asserts that " In the modern text … the visual dominates; the verbal augments. Print is not dead yet, nor will it ever be, but, nevertheless, our language – dominated culture has moved perceptibly toward he iconic ."In marketization many visual effects are used to convince the clients of products. Consider the following pictures in figures:(9-10-11) cited from Wed pica, free encyclopedia which show how beautiful photos are used in commercial advertisements to attract the eye and convince the minds of the customers.

Visit the most beautiful resort (?) enjoy the beauty of nature and relax

During the winter season the city is a junction for tourist voyages on the Nile and the starting point for tours to Abu Simpel temples. There are many Egypt tourist attractions here, to

Visual within verbal

Visual effect is not restricted to images or symbols, but it draws on verbal English as well. Sometimes the form that verbal English takes such as: size, font, or typeface can cause a visual effect and convey a certain message. This is called 'Graphosemantics'. Goodman and Graddole (2002, p.44), This science is based on the concept   meaning is derived from text' writness'. Apparently, in the science of graphosemantics , meaning is

derived not only from what is written, but from how it is written. Moreover, orthography and visual morphemes may also influence people's perception of written word. (Derwing, 1992 and Bolinger, 1946).

Typeface plays a crucial role in communicating visual meaning. Typeface, with the help of technology, can be used in various forms to convey different messages. Typeface should be well chosen to achieve the desired effect aimed by the sender of the message. More than one typeface can be used to express different concepts or different relationships between speakers. For example, bold typeface is used as a visual representation of superior persons or people of high social status. Consider the following exchange between professor and student:

A Professor: **Apparently, you are not interested in the lecture,**

so you can leave if you want.

B Student: Not at all sir, I,mmm not feeling well today, that is all.

Typeface can be used also by designers, advertisers and newspaper editors to function as representation of visual communication or as indicated by Goodman, et al (2002,p. 48) as" a strong intertextual device" to emphasize an intended meaning. This view is similarly emphasized by Hutt, (1967) in (Goodman and Graddole, 2002,p.48):"Typography and make-up in newspapers are only a vehicle for journalism that is the most important. If it is poorly presented, however, good journalism loses much of its impact. First –class content; therefore requires first- class form…". According to Hutt, the Times Romans Font, was first designed in 1932 to be " worthy of The Times- Masculine English, direct, simple… and absolutely free from faddishness and frivolity" (p.59). Consider some sample fonts in the following logos in which different typefaces are used side by side with different semiotics and pictures to convey a specific meaning and to achieve a particular effect intended by designers.

As for visual grammar, the advocates of visual literacy assume that images can entail grammar or 'visual syntax' as referred to by Arnhem (1988). Other proponents like Halliday (1978,p. 19) relate visual syntax to

what is called 'functional theory of language'. In this sense, Halliday views the language as a way of representing things and events that are associated with our opinions and our perception of the society in which we live. To illustrate, visual representation of events and things provides semantic dimension to the analysis in multimodal texts. So, according to Halliday's Functional Theory of Language (p.70), "the particular form taken by the grammatical system of language is closely related to the social and personal needs that language is required to serve". Consider the following chart which refers to Halliday's description of Functional Grammar.

Chart (1)

The grammar of experience: the cover of <u>An Introduction to Functional Grammar</u>, 2nd ed. (1994), by M.A.K. Halliday, showing the types of process as they have evolved in English grammar**.**

Kress (2000) in their works and in their functional "grammar of visual design" introduce beneficial model for metalinguistic understandings. They claim that a visual grammar exists, drawing on Halliday's (1994) works in systemic functional linguistics. In their model, they assume that all texts have social, cultural, and contextual aspects that must be considered, in addition to the intended audience and purpose. Like written texts, visual images draw on meaning-making systems. This model suggests that images have meanings simultaneously. Callow (2003,p.3) summarizes this model in the following points:

- Represent actions, objects, and settings.

- Create interactive or interpersonal meanings between the viewer and what is viewed by the use of features such as color, angles, shot distance, and type of media employed (e.g., photos, clip art, diagrams, etc.).

- Present layout choices that indicate the value of or emphasis on particular elements within an image, such as the salience (attention-gaining aspect) of a particular object or piece of text .

Reading the visual in multimodal text means the ability to interpret information from any source, and increasingly visual sources. It is a vital skill for all readers in contemporary culture. The development of the skills to read visual texts and communicate that understanding requires a certain

level of critical thinking and reflection, skills which can only be developed over time, through practice and dialogue. (Susan and Roybn, 2006).To develop visual literacy and critical thinking skills, it is important to draw on the functional systemic concepts developed by Kress and van Leeuwen (1990 - 1996). The following picture contains various visual representation and entails different meanings. The interpretation of this picture requires, not only critical thinking skills and understanding the semantic dimensions of multimodal text, but also the functional grammar as indicated by Halliday (1994).Consider the following photo which represents reading the visual.

Entry page for Reading the Visual. Quoted from Susan and Roybn (2006)

Communication in contemporary culture is developed by new ways and techniques introduced by technology. Most of us now access information from the web or other new digital media sources virtually every day. These media convey messages equally through image, or through an integrated composition of print and image. In addition, changes in ICTs have meant that images are now increasingly incorporated into the majority of most types of texts (Kress, 1997 and Healy 2000). Interpreting such messages and texts requires both verbal and visual literacy, and the ability to read the interaction between both verbal and visual elements. Without these literacy skills, it is difficult to see how we could survive in the contemporary world. (Kress and van Leeuwen, 1996, p. 254) .

Susan and Roybn (2006) assert that reading the visual is based on semiotic principles (how meaning is made and understood) and is widely used by academics and practitioners in the areas of functional linguistics and visual discourse analysis (for example: Callow,1996 - 1999, Jewitt & Oyama 2001). This method introduces detailed and clear technique for analyzing the meanings established by the syntactic relations between people, places and things depicted in images. These meanings are described as not only representational (the representation of entities, whether physical or semiotic), but also interactive (images construct the nature of relationships among viewers and what is viewed) and compositional (the distribution of information value or the relative emphasis among elements of the image). Susan and Roybn (2006, p. 2). Consider the following diagram which is used to analyze and interpret visual relationships and the syntactic relationships conveyed by the participants depicted in pictures.

Navigational flow chart, showing navigation through the 'Interpersonal' section of the Reading the Visual website, derived from Kress and van Leeuwen (1996, p.154).

Efficient interpretation of visual language, particularly pictures that rests on some basic factors as referred to by Susan and Roybn (2006) requires: First, where do you look? which does not require specialist vocabulary, but rather sub-codes of salience, e.g., size, color, human face and figure. Second, What is represented? Which means what is actually seen or presented in the picture (action and setting). Third, How realistic the image is? And how does the image affect you? Fourth, How do all the elements combine together to make a coherent visual text? Actually understanding and interpreting pictures vary from one reader to another, according to each person's knowledge, skill, and perception of what is visually presented to him or her. As visual literacy is relatively new method in modern English, and as it increasingly grows nowadays, it requires an effort from writers and readers, as well as, to understand the techniques and skills needed for better understanding of multimodal texts which have become basic approach in many contexts and domains.

Understanding different semiotic modes, mixing different elements of visual English grammar with verbal elements enrich and enhance the meaning and the message intended by writers of multimodal texts. Victor is another grammatical element used in multimodal texts .According to Halliday's theory of ' transitivity' (1985), the system of transitivity offers a cluster of alternatives to represent what is going on around us. This assumption is basically based on 'who does what to whom, and in what situation? and the relationship between the participants in a situation . What has been aimed by Halliday is to know ' what is going on, and how it is presented, as either an action, or a transition or an event. These three dimensions are realized by grammatical structures in what he called 'material process'. (Goodman and Graddole, 2002,p.56).

Visual transitivity is another factor of visual literacy which can be determined according to the relationship between victors. Visual transitivity can be interpreted as " lines which lead the eye in an image".(Goodman and Graddole, p. 57). These, legs, or the direction of a person's eye, function in portraying transitivity in an images – to show the relationship between the doer of the action (actor) and the act (material process). In the following

picture, we have an artist (actor), painting, (act), and audience reaction (process material). Notice the different reactions from the viewers to the act of painting as shown from lines of the eye, legs, arms, ways of sitting and directions – All reflect certain level of interest and reaction. Consider the following figure.

Another aspect of visual English is called modality**.** Modality in Halliday's social semiotic framework of language is looked upon as expressions of comments, or attitudes manipulated by speakers towards a proposition, and are expressed through the use of 'modal auxiliary verbs'. These modal verbs such as: should, might, ought to, must ,etc. are used to express either obligation, permission, preference, or certainty. Fowler (1991) categorizes modality into high and low. For example high modality is expressed in a sentence such as :*he must be sick*, and low modality in, *he might be sick*. Modality can be expressed visually when some images are more focused on than others to look more real. Modality can be also expressed through the use of diagrams.(see diagram (10) and (for the use of charts , see chart (1).

> Visuals can represent people, places and things as thought hey are real: as though they actually exist in this way, or as though they do not… And, here too, modality judgments are social, dependent on what is considered real (or true, or sacred) in the social group for which the representation is primarily intended.
>
> (Kress &Van Leeuwen, 1996, P. 161)

Color plays a role in the modality system, particularly in scientific texts. It can indicate high or low emphasis, depending on the context in which it is used and the message or meaning intended by the writer. In geography, for example, dark color is used to reflect highly populated areas, green refers to planted areas, yellow refers to deserts, and blue represents seas, oceans or rivers. (Consider the map in figure (2).

Paralinguistics in multimodal texts

The effect of the use of paralinguistic features such as facial expressions, gestures, postures, and proxemics can reflect relationships, attitudes, feelings, distance, etc. It is significant in multimodal texts to

contribute and facilitate understanding the written texts and better convey the message intended by the author. The significance of kinesics in communication varies according to different cultures. And different languages This is expressed in the following comment:

> But as universal as kinetic communication is, there is tremendous variation cross-culturally and cross –linguistically. In the specific interpretations of gestures. Human beings all move their heads, blink their eyes, move their arms and hands, but their significance of these movements varies.
>
> (Brown, 2007, P. 238)

Paralinguistics as an interrelationship is clearly manifested in everyday face-to-face communication, where the spoken language cannot be separated from the visual language of gestures, eye contact, and facial expression. "We speak with our vocal organs, but we converse with our entire bodies. . . . Paralinguistic phenomena occur alongside spoken language, interact with it, and produce together with it a total system of communication. . . (Nordquist:1986,p. 1). A basic point that has been generally emphasized in the literature is that both the vocal and non-vocal phenomena are to a considerable extent, learned rather than instinctive and differ from language to language (or, perhaps one should say, from culture to culture). (Lyons, 1977).

Facial expressions are highly indicative factor on visual effect. Gestures and facial expressions can reveal a lot about the person' feeling. Emotions. Ideas, mental state, etc.(See figures 15-16) in which many visual effects are created through different facial expressions.

On the surface level, language consists simply of words, tied by grammatical rules to convey meaning. In fact, there are many other devices that also help indicate and support meaning. According to Henly and Schott (2002), there are ways other than verbal language to convey meaning. These include: First, paralinguistic features such as: intonation, emphasis, volume and pace, second, non-verbal norms such as physical distance, touch and eye contact, and third, cultural features, for example ways of indicating agreement, of being polite. Sometimes, non-verbal signals can also cause

problems across cultures, leading people to misinterpret each other's feelings and intentions. Consider the following figure and the comment by British Nigerian nurse.

Without body cues, it's hard to tell if these tennis champs are winners or losers from Wed pica, free encyclopedia.

I shall never forget a misunderstanding when I was a student nurse. Three of us were laughing and joking in the treatment room while sister was doing a ward round with the doctors. She suddenly appeared and told us off for making a noise. I felt really terrible because in my culture we are brought up to respect and obey our elders. My absolute horror must have shown on my face; and she thought I was being insolent and exaggerating, just pretending to be horrified. She berated me for being sarcastic and told me I would certainly never get a job at that hospital. She completely misinterpreted my reaction; there was nothing I could ever do to change her view.

(Quoted from by Alix Henly & Judith Schott , 2002, p. 4)

James Borg (2010) states that human communication consists of 93 percent body language and paralinguistic cues, while only 7% of communication consists of words themselves; however, others assert that "Research has suggested that between 60 and 70 percent of all meaning is derived from nonverbal behavior." See the following diagram:

In the case of drama, the visual and the oral are combined for an audience. In a cartoon or comic strip, the visuals convey meanings that are not necessarily in the written text itself. In picture books, both with and without words, the visual images can reinforce or augment the narrative, provide a commentary or subtext, help create humor or irony, hold the story together, or deliver a message.

Drama, film, television, print advertising, and computer games-All are strongly visual, and new technology has brought these more and more into the daily lives of people. Therefore, just as they are helped to explore and think critically about written language, readers should also learn to explore and think critically about the visual language that surrounds them.

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Some readers may feel more knowledgeable about some areas of visual language than others. The Exploring Language strand of the English texts obliges readers to know about visual language in a broader sense than previously, and, as with oral and written language, it is important for readers to be motivated and confident so that they teach effectively and enjoy exploring visual language.

Thus, significant part of our communication is conveyed nonverbally, particularly in conversation where the verbal aspect is negligible. This is obviously common in social contact which requires emphasis, not on what you say, but rather on how you say it. This is conveyed with body language, gestures, eye contact, physical distance and other nonverbal messages. Brown (2007, p. 237) argues that " language becomes distinctly human through its non verbal dimensions". Nowadays, we as readers encounter various forms of visual English in different contexts . As previously mentioned, the two elements, the visual and the verbal, interact together in multimodal text to best represent reality. This technique, actually, helps emphasize meaning and reinforce the message conveyed. This is fulfilled also throughout complex interactive process, between verbal and non-verbal, in addition to contextual and background knowledge. Actually, it has become increasingly hard to neglect the visual elements in modern multimodal text. In order to understand how different elements in multimodal text work, we have to draw on Halliday's social semiotic model of language (1985).

Conclusion

To conclude, various aspects of visual literacy are seen in multimodal texts which have become widely spread recently. The key findings from this study show that when working with visual and multimodal texts, readers need to understand. not only technical skills in manipulating text, image, and color but also how all these elements interact to create meaning. Particularly, they must be conscious of the role of color, salience, and layout design, and have an understanding of how different types of images might function within presentations. The issue of metalanguage is a key factor in understanding multimodal texts, which facilitates the process of interpreting color, salience, and creates the possible meanings in the text. The illustrations presented in this study show that exposure to visual texts provides readers with an implicit knowledge of the patterns and purposes of these texts. Readers in postmodernism need to understand, not only the design features of visual

texts, but also the wider cultural and social aspects. In learning, appropriate pedagogy needs to be tested, and activities and resources should be developed in order to integrate visual and multimodal literacy activities into the current curriculum fruitful endeavor. Working with a multiliteracies framework in new learning environments, as well as in other fields, will be an exciting experience.

In light of the previous discussion and the conclusions drawn from many studies, it has become evident that the visual literacy increasingly dominates modern English texts, as verbal English only is not adequate to convey messages and interpret meaning .As a result, modern English text has become rather multimodal, implementing the visual element side by side with the verbal. Multimodal texts are supported by technology to facilitate the use of various semiotic modes, pictures, graphs, typefaces, fonts and other visual effects. Multimodal texts are appropriate to readers and writers in modern era in which the concept of 'time' is crucial and significant.

Throughout the current study, various visual forms and techniques have been investigated, as significant ways to represent reality and reflect visual information in English texts. In light of various arguments and illustrations, it can be emphasized that the meaning ascribed to visual information is socially and culturally based to a great extent. Certainly, the more the visual interacts with the verbal, the more the meanings and messages are better conveyed. Finally, it is concluded that the hyperdization between the spread of English and the progress of technology inevitably reflects on the nature and structure of modern English texts which change and develop widely and quickly.

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