

**SYNCHRONIZATION OF WORDS AND
IMAGES: A MULTIMODAL ANALYSIS OF A
DIGITAL CINEMA**

BY

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ABSTRACT

Title: Synchronization of Words and Images: A Multimodal Analysis of a Digital Cinema

Digital Cinema is the new form of media, influencing the people most. This study is an attempt to uncover meaning making process in a multimodal text. It lays stress on meaning making process in individual modes and the synchronization of different modes to construct a coherent text. Meaning making of theme of hyper reality is studied in film “Blade Runner”. Linguistic, Visual and Kinesics modes have been selected and different frameworks have been utilized to uncover meaning making process in these modes. Interactional discourse approach is used for investigating linguistic mode. For Visual mode Kress and Leeuwen’s Visual Grammar is applied incorporating camera techniques. Kinesics mode is analysed using “gesture and posture” framework. Intersemiosis process and analysis of change in semantic relations of different characters have supported the analysis produced in individual modes. Meaning making of genre and theme in Visual mode is highlighted by analyzing modality of the selected images of the film. The detailed analysis of different modes is then used to critically analyse the theme “hyper reality” in contemporary social conditions. The current study argues that a multimodal approach integrating different frameworks for different modes is needed for analysis of any multimodal text. The present study is an attempt to stress multimodal literacy by raising awareness on how different modes work internally in a holistic manner and servers to enhance our experience of any multimodal text. It is also an attempt to make us conscious about the prevailing condition of hyper reality in our postmodern cybernetic society by taking the meaning making of hype reality in selected film and relating overall analysis with present social conditions.

Key Words: Meaning Making, Synchronization of Words and Images, Multimodal Analysis

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DEDICATION

This work is dedicated to my children Dayan and Ashweena. You have made me stronger, better and more fulfilled than I could have ever imagined. I love you to the moon and back.

CHAPTER 1

INTRODUCTION

This study is an attempt to uncover “Meaning Making,” processes in a multimodal text. Multimodal text, in the 21st century is a coordination and collaboration of different modes to produce a single artefact (Jewitt, 2005). It poses a challenge to decode the meanings of various resources, used to produce a single artefact. In a multimodal text, meanings are intermingled intractably across different modes, so there is a need to have a deeper understanding of these processes, hence to understand the meaning potential of each resource individually and in collaboration with other sources. The traditional analysis approach takes into account linguistic resource; however, this study also focuses on the visual and para linguistic resource which are equally important in meaning making process.

Almost, in all forms of communication and in all domains of social world, meanings are made via fabrication of different modes. These modes range from gesture, image, gaze, speech, movement, posture, colour etc. The basic specialty of multimodal text is to use different modalities to communicate. In terms of multimodal literacy the increase in use and production of multimodal content lays stress on better understanding of the ways in which information is coded. Thus, it is of paramount significance to understand the need of multimodal literacy: a skill that can unfold and use the meaning fabricated in each mode with reference to other modes being utilized in any multimodal communication.

In terms of digital communication of today the challenge remains the same of “*digital literacy*”. It is now imperative to have skill to communicate with the world and perform administrative, creative and educative task. In film these modes work simultaneously to produce a meaningful whole.

Digital cinema has been taken as an instance of digital narrative from the broad category of digital multimodal communication. I take the film ‘Blade Runner’, a neo noir science fiction that displays city of Los Angeles in year 2019. It was a futuristic film as it was released in 1982 and meant to manifest social situation of Los Angeles city in 2019. It

is an exemplary hyper real film and as a multimodal text it communicated the theme of hyper reality via different modes.

The present research is an attempt to add something to multimodal literacy by analyzing 'Blade Runner' from multimodal perspective. It is an attempt to understand how 'meaning work' is done with synchronization of different modes in this film. As taking all modes and semiotic resources could hardly come under the scope of single study, this present study, therefore, is only focused on the linguistic, paralinguistic and visual modes from various modes that were utilized.

In order to analyze the multimodal text, I selected theme of hyper reality. The rationale for choosing the theme of hyper reality is the prevailing conditions with reference to the use and abuse of scientific advancement in the postmodern world. Our society is now deeply entrenched with simulation and simulacra. The theme of hyper reality is purposefully and carefully taken to highlight the prevailing conditions associated with cyber culture in the present world. Hyper reality is not a new concept, but its effects are more relevant and pertinent today. Thus, it is of great essence to understand the phenomenon of hyper reality in broader context of cultural change in our techno-saturated society. The idea that this social transition is not working any good to individual humans as a whole seems true as it detaches individuals from any real and emotional engagement and attaches them with that of simulacra and simulation. So, I took film that dealt with concept of hyper reality in theme and technique. This presented better understanding of phenomenon of hyper reality in our multimodal text.

Short synopsis of Blade Runner is as follows.

1.1 (a) Short Synopsis of Blade Runner

City of Los Angeles in year 2019 is displayed where police officer Gaff meets Deckard and compels him to continue his old job as Blade Runner. His job is to "retire" that is killing of four escaped Replicants that are human machines with short life spans. Deckard takes the responsibility and goes to Tyrell Corporation where he meets Rachel that, as the movie unfolds she becomes his love interest. Deckard starts his job of retiring replicants. This journey leads him to meet these Replicants. All of them want more life as their life span is set to four years. The Replicant leader meets Tyrell and demands more life but is disappointed as Dr Tyrell could not fulfil his desire. In anger he kills Tyrell and runs away. Rachel on hearing that she is a Replicant is dejected and disturbed but loves

Deckard. She kills Leon in order to save Deckard. Roy encounters Deckard and after a long scene of chasing and hurting each other Roy saves Deckard's life. Roy delivers an emotional speech and dies. Gaff comes to congratulate Deckard on completing the task and a hint of Rachel's life span. In the end, Rachel escapes with Deckard and Deckard finds a paper unicorn made and placed by Gaff that is symbol of his private memories, this gives a clue that Deckard is also a Replicant.

1.2 (b) Definitions of Important Terms

1) Synchronization

The word synchronization originally means the action of causing a set of data or files to remain identical in more than one location. Generally, it is the process of precisely coordinating or matching two or more activities, devices, or processes in time. It is the operation or activity of two or more things at the same time or rate. Synchronization in multimedia systems refers to temporal relationships between media objects in the multimedia systems. Synchronization may also refer to spatial and content relationships, as well as temporal. A variety of theoretical frameworks predict the resemblance of behaviours between two people engaged in communication, in the form of coordination, mimicry. In digital environment it is a process that involves coordinating the execution of multiple threads to ensure a desired outcome (Dictionary & Thesaurus, 2018).

In present study the term synchronization is used for the coordination and collaboration of different modes (words and images) in a multimodal text to produce the desired result. It is the study of how different modes coordinate and match to produce the overall impact in the cinematic communication.

2) Multimodality

In its basic sense, multimodality is a theory that describes communication practices in terms of the textual, aural, linguistic, spatial, and visual resource or modes to communicate. It is the use of several modes to create a single artefact. This is a shift both in theory and practice, that now every multimodal discourse is composed and decoded carefully considering all the modes used in that multimodal communication or discourse in making meaning(Kress, 2008).

3) Multimodal Communication

Multimodal communication is simply communication through variety of “modes”. Multimodal communicators use more than one “mode” to communicate. In the high technology world we live in, we use many modes of communicating daily (Parton & Marler, 2005).

4) Digital Cinema

Digital cinema refers to the use of digital technology to distribute or project motion pictures as opposed to the historical use of reels of motion picture film, such as 35 mm film. Whereas film reels have to be shipped to movie theatres, a digital movie can be distributed to cinemas in a number of ways: over the Internet or dedicated satellite links, or by sending hard drives or optical discs such as Blu-ray discs (Greenhow, 2009). The present study used digital print of Blade Runner released in 2007 as Final Cut.

1.3 (c) Important Terms used in the Film

(I) Replicants

Replicants are manufactured bioengineered humans developed by Tyrell Corporation. They possess superior intelligence level and are developed to perform difficult tasks which human beings are unable to perform. These were used as slaves by Tyrell Corporation and then exiled to other planet. When the movie starts we hear the news that four of them have escaped and landed in Los Angeles.

(II) Nexus 6

It is a special generation of replicants that were implanted with human memories. The programmers were concerned that these would start developing human emotions and will be difficult to control.

(III) Blade Runner

It is a term used for Deckard for his job of killing replicants as commanded by Tyrell Corporation.

(IV) Retire

Killing any replicant is named as retiring as by Tyrell Corporation.

(V) Voight Kampff Test and Machine

A test is developed to differentiate replicants from that of human beings that used subject's retinal dilation scanner to help Deckard as blade runner to confirm whether he or she is a replicant or not.

(VI) Origami

It is a Japanese art in which paper is used to make different structures.

(VII) Eyes

Eyes are symbolic of replicant's identity and eye is used symbolically as shown in image saturated with network of information nodes.

(VIII) Implants

Implanted memories of the Replicants are what Tyrell has implanted in them to support and control their emotional response and to give them past.

1.4 (d) Characters of Blade Runner

I have included the description of only those characters whose extracts I used in the analysis. We see humans and replicants in the film. Although many characters take part in the development of whole scene but I took extracts of these four characters in my analysis.

ii) Deckard

Deckard is the protagonist of the film; however, he is not a traditional hero. He is seen as carefree cold and indifferent type of a person. In the start, we come to know that he has served as Blade Runner that was to kill the replicants. He pursues his work seriously and retires three out of four replicants. He is seen recalling his memories of unicorn and holding a photograph in his hand. In the end, as the film progresses, we see a paper unicorn is made by Gaff and left intentionally at Deckard's place. We see Deckard holding this paper unicorn and recalling Gaff's dialogue which he spoke about Rachel. He falls in love with Rachel and in the last scene we see him fleeing with Rachel to unknown destination.

iii) Rachel

Rachel is the love interest of the Deckard. She is a replicant but she is a special experiment of Tyrell maybe with more advanced technology. Tyrell has implanted false

memories of her niece to cushion her emotional response and give her a past. As the film unfolds, Rachel comes to know about her being a replicant. This is distressing for her. She meets Deckard to prove her that she has memories and hence she is a human being. Although Deckard tells her that her memories are implants of Tyrell's niece. She becomes speechless and abandons the place. We also find her responding to Deckard's love. In the end she agrees to flee with Deckard.

iv) Roy

Roy is a replicant. His urge is to get more life. In search of more life, he manages to meet Tyrell and asks for more life. In his long scene with Tyrell, he discusses every option to enhance his life span. He is tensed and angry when he is hopeless as Tyrell tells him that it is virtually impossible to grant him more life. He kills Tyrell in his dejection and bulges his eyes out with his hands. When he reaches at his place he learns that her partner Pris has been killed by Deckard. There starts a cat mouse chase scene. He breaks two of Deckard's fingers but does not kill him. In the end, he saves Deckard's life. In the same scene which is his last scene before death, he delivers an emotional speech that expresses his feelings towards his life and experiences. He dies in front of Deckard after delivering that speech.

v) Tyrell

Tyrell is the head of Tyrell Corporation. He is the man behind all that replicant manufacturing. He thinks Rachel as an experiment and Roy as prodigal son. He is shown interacting with Rachel, Deckard and Roy.

J.F Sebastian

Sebastian is a minor character who helps Roy reaching Tyrell. He leads Roy to Tyrell's room. When Roy kills Tyrell, he disappears from the scene but it is heard that Roy kills him too.

1.5 Research Questions

1. How does synchronization of (words and images) in digital cinema contribute in meaning making process?
2. How does meaning making of "hyper reality" by coordination and cooperation of different modalities is seen in social context?

1.6 Objectives of the study

In order to achieve above mentioned aims following objectives have been derived.

- 1) To analyze how meaning making of theme of hyper reality is fabricated in character's interactions and development using different modes in Blade Runner.
- 2) To analysis how theme of hyper reality is situated in contemporary social context.

1.7 Research Methodology

It is discussed in detail in chapter 3.

1.8 Significance of the Study

Many research articles, blogs, social media websites and film review platforms have discussed the theme of hyper reality and simulacra. The depthlessness and fragmentation of postmodern period is discussed with special reference to Jean Baudrillard's concept of hyper reality in different movies. These research articles have mainly dealt with the thematic analysis of these movies. However, I have reviewed and included some of them in my literature review. To the best of my knowledge, the framework for analyses, in that entire research thesis, has been descriptive to unfold the meaning made. Not much has been done in dealing with the phenomenon of hyper reality meaning making in a multimodal cinematic context. Even for the most celebrated movie Matrix series there is not any analysis that deals this phenomenon from multimodal perspective. So the niche for the present study will be made evident and same is the case with famous cult science fiction movie "Blade Runner". This is how the present study will fill the research gap.

My aim is to explore the meaning making phenomenon of theme (hyper reality) from multimodal perspective. How meanings of hyper reality are constructed with the co-deployment of different resource will be taken into consideration. Significance of this research lies mainly in an attempt to understand multimodal communication in general and digital multimodal communication in particular. It is an attempt to add to multimodal literacy and to better understand meaning potential of different semiotic resource by using integrated methodological and theoretical framework.

O'Halloran views multimodal literacy, as understanding and elaborating the design of multimodal text. It involves investigating the contributions of different resource

that co-deploy across text and their interaction and coordination in producing a coherent multimodal text (O'Halloran, 2011). Victor views multimodal literate students more sensitive towards the meaning potential and choices taken in the production of these texts. It gives them better and polished ability to produce, consume and evaluate any multimodal text (Victor, 2011).

This study lays stress on multiliteracy. A multimodal literate student is sensitive towards the meaning potential of different modes and is more aware of the choices afforded in the production of that text. He enjoys an aptitude and greater ability to choose items intentionally and effectively in the construction and production of knowledge communicated by multimodal resource. A multiliterate student is a better producer and consumer of these texts. It prepares him for the world of tomorrow by making him skillful in this art today

Another potential of this research is an attempt to unfold the meaning making of hyper reality in digital cinema. The theme and technique of hyper reality is well treated in large number of films. This is relevant for the students of linguistics. As hyper reality is a common phenomenon in our postmodern culture, so a multimodal literate student will better comprehend the meaning potential of different resource to construct hyper reality and simulacra.

Moreover, its significance lies in its social semiotic approach where we construct meaning socially and culturally. A film is not only a multimodal text for entertainment, but it also serves to mirror economic, political and social setup of contemporary society. Movies reflect our past, present and allude towards future. They express our beliefs, problems, events, etc. The critical analysis will place our multimodal text in relation to contemporary anxieties and restlessness due to blurring of real and hyper real in our society that is hyper reality.

1.9 Delimitation

Analyzing any multimodal text involves uncovering meaning potential of various resources and modes involved in meaning making process of that text. A single research is inadequate for incorporating all those modes and resource, in any one study. As the aim of the study is to analyze the meaning making process through the co-deployment of different modes, therefore it is impossible to unveil meaning making in all these modes. I have delimited my research by choosing linguistic, visual and kinesics mode from various

modes that contribute in meaning making process. From the broad concept of hyper reality, I have focused on Simulacra leaving Simulation. Description and delimitation of these modes as used in my study are given in Chapter 3 section C: Data Collection.

Furthermore I have carefully selected Blade Runner from the various films released on the very theme of hyper reality. The reason for choosing blade runner is multidimensional:

- 1) Blade Runner is exemplary movie on the topic of hyper reality.
- 2) To my best knowledge Blade Runner has never been analyzed earlier from multimodal perspective.
- 3) The interesting thing about Blade Runner is that it meant to show the world in 2019 so that it perfectly matches with the time frame of contemporary world of ours.
- 4) The script of Blade Runner is available, the most necessary document to start with.

1.10 Organization of the Study

This thesis is organized in five chapters. Chapter one gives brief introduction of the topic with its description and objectives. A short synopsis of the film is included. Definitions of some important terms are included in chapter 2 along with the work already done in relevant field. Chapter 3 provides detail of research design and theoretical framework used in my study to analyze multimodal text. This chapter is divided into three sections that give detail of theoretical and methodological framework used in this research. Section 3 of this chapter gives details of the extracts used in this study; it also gives rationale for selecting these extracts. Chapter 4 is an elaboration of meaning making in visual and linguistic modes along with their synchronization process. Chapter 4 discusses the overall analysis of the characters and their relationship with each other. This is followed by character development. These findings are then used in section (D) to discuss subthemes. Chapter 5 is a critical analysis with respect to social context and a brief conclusion. It also focuses on how research questions have been treated in the analysis. Summary of main findings is discussed in chapter 6. This chapter also discusses limitations and recommendations for further studies.

CHAPTER 2

LITERATURE REVIEW

Communication is the most common yet most important phenomenon among human beings. Etymologically the word communication is derived from Latin word “commuicare” (Nepal, 2011). It means to share or to make common etc. It is also related to words “communion” and “community”. In its simpler form communication is an act of transmitting / delivering and conveying meaning from one individual to another by using signs and semiotic rules that are mutually understood. All composed messages are delivered with specific communicative intent and meanings (Nordquist, 2017).

De Vito (2009) explained communication as a process of message transmission from one node to another. It is, from a sender to a receiver and, is conveyed through a specified means with the addition of noise. The basic steps of communication are the forming of communicative intent, composition, encoding, transmission and reception of signals using a specific medium, and finally decoding of the message by the receiver (Richard, 1999).

We use language to connect and communicate with others. When this relationship works, we say the act of communication is fluent or relatively effortless. When this relationship does not work the communication process can be frustrating (Sirbu, 2015). Communication is a multimodal phenomenon by its nature. Even the most common forms of communication like writing and talking in their simplest forms, fall under the category of multimodal communication (Hebets & Higham , 2013; Jewitt, 2013).

2.1 Multimodality

In its basic sense, multimodality is a theory that describes communication practices in terms of the textual, aural, linguistic, spatial, and visual resource or modes to communicate (Jewitt, 2009). It is the use of several modes to create a single artefact. This is a shift both in theory and practice, that now every multimodal discourse is composed and decoded carefully considering all the modes used in that multimodal communication or discourse in making meaning (Kress,2008).

2.2 Multimodal Meaning Making

Multimodal meaning making is referred to the process and product of that semiotic production. It lays stress on situated meaning not structural or abstract process. Meaning making in multimodal text, is what people do with available resource (Taylor 2014). It includes all types of semiotic productions that vary from a very fine piece of art to common everyday activities like walking or smiling.

Multimodal articulation is the act of meaning making with more than one resource. For example, in talking using multiple resource of our body (gesture, voice, posture and expression) or with the help of cultural tools (software or hardware tools or both) that are available in that communicative context and discourse (Kress & Leeuwen, 2001; Johannessen, 2013).

Communicative texts are mostly multimodal in which there is an integration of meaning by the interaction of semiotic resource present and, hence this integration creates the final meaning or communication. The coordination of semiotic modalities and meanings are organized with reference to social context. The meaning of the final product reflects the interest of the producer of that text within different social contexts (Bezemer & Kress, 2008).

2.3 Difference between Multimodal and Multisemiotic

O'Halloran (2011) explained the difference between multisemiotic and multimodal. Multimodality is used for discourses in which more than one mode of semiosis is used. The term mode he referred to as the channel (visual, auditory or tactile etc) for semiotic activity to take place. The term multisemiotic is used for texts which are constructed by using more than one semiotic resource. Communication and discourse will be taken as synonymous to each other in this study although according to dictionary, communication can be counted whilst, discourse cannot.

There is a debate over the use of multimodality as a method or a theory. In this research, it is taken as a method. Whether it is taken as a theory or a method, it helps to unfold what is called multimodal in our world. Digital communication of today is also multimodal.

2.4 Digital Communication

Digital communication can be referred to any multimodal communication via using digital environment. Although in its technical sense, digital communication is electronic transmission of information. The intended data to be delivered is encoded, stored and transmitted digitally by using computer technology. Our digital communication is multimodal and multi semiotic in its very essence. However, not every multimodal communication is digital. Even written and oral communication and discourse, which are considered uni-modal, are in their very nature multimodal (Marler, 2005; Jewitt, 2013) but they are not digital. Whether the communication is digital or non-digital it involves meaning making. In order to understand well, the communication process, we have to consider the meaning making i.e. how meaning is made.

2.5 The Process of Meaning Making

The process of meaning making in any multimodal communication has two main aspects. First semiotic resource used in communication construct meaning according to their own potential, affordance and design layout of specific communication. Secondly, it refers to Intersemiosis process. Meaning constructed by different resource is distributed across different modes. Different modes coordinate and combine to add to the holistic meaning of the text. For example in cinematic text various semiotic resources are used to contribute to the meaning making process e.g. colour, word, image, sound etc. Analyzing a multimodal text from meaning making context is unfolding and analyzing how these semiotic resources are used in different modes to construct meaning and, how meaning spread across different resources is combined to produce a coherent whole.

Multimodal literacy is related to meaning making. It acknowledges the importance of all resources and modes in process of meaning making. Multimodal meaning making process does not grant language a central position but confers the same status to all the modes and semiotic resources used therein. This is what is meaning making process in multimodal text (Kress ,2010).

2.6 Semiotic Resources and Modes

Semiotics is the study of making meaning, meaningful communication and sign process (Bezemer & Jewitt, 2010). Semiotics not only deals with linguistic but also with other sign systems or modes such as para-linguistic and visual sign systems to

communicate. In social semiotics, the term semiotic resource is used to refer to means for making meaning. Any semiotic resource is always at the same time a cultural resource, a material and a social resource (Leeuwen, 2005). According to Leeuwen, people use semiotic resource as artefacts, actions or materials to communicate e.g. when they use our vocal muscles to communicate through their facial expressions (as cited in Bezemer & Jewitt, 2010).

Semiotic resources have a meaning potentials that are based on their past usage and affordance. Affordance is related with their possible use in concrete social contexts in semiotic domain (Leeuwen, 2005). Language is not the only semiotic resource used in communication, there are many others for example architecture, music, gesture, images, mathematical symbolism, and clothing.

As meaning is always context dependent, it is always socially constructed. We take the help of social semiotics, because it is related with how meaning work takes place in social settings. As Jewitt puts it “Social semiotics produces a detailed and qualitative analysis of meaning making in different multimodal texts .It investigates the production and distribution of any discourse with reference to social and cultural settings within which meaning is made(Jewitt,2009). This research is an attempt to analyze the co-play of different semiotic resources in meaning making process of digital communication. Without going into the technicalities of the digital communication, it is obvious that our digital communication is multimodal in its very nature. Besides, it is also multi semiotic. That is why; there has been an emphasis on multimodality in this era of digital communication to understand well its nature and potential.

Digital multimodal communication can take place through any resource that uses digital medium fully or partly. Examples of digital communication are cell phones, internet, digital cinema video conferencing Buxton explained that “Scientific visualization is a graphic rendering of complex data that helps make relevant aspects and relationships within the data more striking and notable to the viewer”(as cited in McLellan & Hilary,1996). Many techniques and technologies have been used to support digital communication and, with latest development in science and technology many more are developing. Computer-generated imagery (CGI) is the key feature of digital communication. It is an application of computer graphics that is used to contribute to images in printed media, films, television video games, etc. One aspect of CGI is the emergence of virtual realities (VR). The main purpose of the most virtual environments is

to create a duplicate of reality. It is not simply a duplicate but also an artist's ability to extend and manipulate our sense and belief of physical reality. Virtual Reality is an opportunity to expand our ways of experiencing far beyond we can experience, in our normal everyday life. In the context of modern digital communication, it is to construct and (to refine) virtual worlds where they are indistinguishable from reality. When this virtual environment is mingled and mixed with physical environment, we use the term Hyper Reality (Baudrillard, 1994). Hyper reality is also a social condition as per the theory of hyper reality states. Hyper reality is not a new concept and is mostly linked with the postmodern contemporary condition of society. The detail of hyper reality theory is given in Chapter 3.

2.7 Rationale for Choosing Digital Cinema as Multimodal Text

The aim of this research is to analyze meaning making process in digital multimodal communication with respect to theme of hyper reality. For that purpose, digital film has been selected. The reason for choosing digital film is twofold. Firstly, it is because video games and films are multi semiotic and multimodal in nature and are the most proper, if not ideal, artefact for analyzing multimodal data. The second reason to choose film is to study the phenomenon of meaning making of hyper reality and simulacra, as presented by digital cinema. How elements of hyper reality and simulacra are constructed in meaning making process and how do different modes in film synchronize to construct meaningful whole, is analysed in this study.

Baudrillard's postmodern universe of hyper reality in entertainment, information and communication technologies furnish experiences that are concentrated and connecting more than the occurrences of everyday life. Hyper real takes us into ideal worlds, where everything is more real than real, in which the imageries and codes of the hyper real come to control thought and actions.

Written and directed by Andy and Wachowski, *The Matrix* released in 1999 was a super hit. A computer hacker, Thomas Anderson, lives a fairly mundane life until he is contacted by a perplexing person called Morpheus who introduces him to the REAL world. *The Matrix* portrays future, in which reality as perceived by most humans is essentially a replicated one, created by perceptive machines to placate the humans. The electrical activity and heat of their bodies have been used as the energy source.

Baudrillard major work the simulacra and simulation appears in an initial scene of the movie as a burrowed out book. What the Matrix shows us is the reality like ours which consists entirely of simulated and arbitrated people and objects – the hyper real entities. Baudrillard *Simulacra and Simulation* is presented in the film, and its reading was obligatory for the actors. Baudrillard commented, however, that *The Matrix* misunderstood and presented his work in an inaccurate way.

The Truman Show was released in 1998, written by Niccol and directed by Peter Weir. Hero's hometown and vicinity is presented as the world's biggest soundstage. *City* 1998, written and directed by Proyas is a dilapidated jumble of an urban metro which is ultimately shown to have been built by the aliens for observing human activity.

The Thirteenth Floor released a year later than *the City*, was written and directed by Josef Ransack. One scientist completes a sim-city comprehends gradually that he himself and all he knows exists simply as part of another sim. *Sim City* was a city developing recreation game, released in year 1989.

Avatar is yet another example. Predominantly an action-adventure expedition of the discovery of self, *Avatar* is in the context of interventionism and subterranean ecosystem. Discussions in it have been cantered on themes like the conflict between the humans and the nature. Pandora can be imagined as hyper reality and the *Avatar* as a simulacrum of the audience inside that hyper reality though it is not perfect. As a physique, it can be minus you but it cannot function without you. One is aware of its presence and the connection can be purged at every second, even though purging the connection can possibly result into destruction of the simulacrum. Jake Sully is paralyzed, but due to the connection between him and *Avatar*, he is able to control his legs once again. Specifically, he reins *Avatar's* body, although his own body is still paralyzed. Hyper reality has given him more likelihoods than the reality does and steadily this new world becomes his preferred choice over the reality. Jake becomes accustomed to this simulacrum and it becomes more of himself than his real physique. But it's fragile too. The link can be cut at any second and he will have no control on it. He cannot accept the reality that it is only a simulation. The film's climax exhibits that Jake Sully is able to wholly convert into his simulacrum and gets rid of his past physique. The first shot at performing this fails, although this synthesis could be Grace Augustine's redemption: her body is now too weak. However, Jake thrives and makes the simulacrum perfect. It unites with his cognizance, enabling him to wholly be on its own. It becomes real more than his

original body. Digitally veiled environs and entanglement effects make the audience downright engrossed in the movie.

Solaris defines the notion of the simulacrum. Bored by the simulations on a space station, Kelvin wants the original. That original is no more, so he opts to accept the replica. Solaris portrays the third order of Baudrillard order of simulacrum, where we wholly identify the simulated as real. This embodies a total cessation in the otherness between the two Kelvin's choices of not returning back to Earth echoes his longing to get rid of the real and choose the simulation.

Hyper reality is also palpable in Pulp Fiction. The film's blend of casual pop culture refers to the lives of the characters which demonstrate that the real has been concealed by the imagined. The characters have casual conversations on their favoured bands and TV shows. In a tongue-in-cheek turn, these characters developed themselves based on these celebrities, identities of whom have been tarnished via the media lens and the public. It turns out that the celebrities are merchandises with no real self.

The list about the muddling of the real and the simulated will be lacking, without at least, one film by Christopher Nolan. His film Inception presents us with the idea that our thoughts can be influenced with technology. Question of the simulacra versus reality comes to the fore, resultantly. If humans' simulations become superior to reality, than reality will ultimately become reconsideration. Nolan outlines opaque ideas relating to what's real and what's not, leaving the audience enquiring whether their thoughts are actually theirs.

"Her" exhibits some stressful Baudrillardian ideas pertaining to our present state of relations, which are deeply interceded by technology, yet present them into a sort of humour. Steven Spielberg's film "Artificial Intelligence" illustrates that the simulation may be able to finally replace the real. The lines between real and unreal can be blurred to a great extent. Even when the society tries to discard the robots, they have formed emotional connections, which make it harder to cast-off the simulation.

2.8 Work Already Conducted

My first attempt was to review works which precisely describe my research area. I started exploring meaning making of hyperreality from multimodal perspective in cinematic discourse. I could not find meaning making of theme of hyperreality in multimodal cinematic discourse. Then I expanded my area to explore thesis which dealt

with meaning making phenomenon in multimodal text. I explored different works on multimodal analysis. I found research conducted on advertisements, posters, class room teaching methods and video games etc., yet, I could not find any such research on cinematic discourse in which theme of hyper reality is dealt from multimodal perspective. Moreover, I included works that examined the concept of hyper reality as a phenomenon or theme and analysed them critically. Almost all these works utilized descriptive approach, yet this aid in understanding the concept of hyper reality. The works included in this study fall under three categories firstly multimodal analysis of texts, secondly analysis of hyper reality in cinematic discourse where framework of analysis is other than multimodal and a few research articles in which multimodal texts are analysed for Intersemiosis process.

Victor (2011) analysed multimodal pedagogic text using MDA approach. It is a fine analysis using integrative frame work. He used two lessons from the Junior College in Singapore and explored how different semiotic resources used by two teachers during lessons made meaning by the integration of verbal and nonverbal modes. He analyzed language, gesture and use of space by both teachers. By use of space he meant, the movements and positioning during lessons. After discussing and describing the merits of an effective teacher, Victor argued that teaching and learning is a multi-semiotic experience. Hence, in order to assess the effectiveness of any pedagogic lesson multi semiotic choices made by teachers should also be considered. Literacy is semiotic because learning is an act of meaning making. Victor discussed multimodal perspective of communication and stated that though language is given the central position among many other semiotic resources, yet it is always co-deployed with other resource to make meaning. The meaning potential and limitation of each mode should be analysed. Victor discussed some approaches to classroom discourse, for example interaction analysis by Cohen, Minion: Conversation analysis by Sacks et.al, Discourse analysis by Sinclair and Coulthard and discussed the merits and demerits of each approach.

The different semiotic modes used by the teachers during class were analyzed using SFMDA approach. The interaction of these resources constructs a unique pedagogic experience for the students. Victor extended SF-MDA approach to pedagogic semiotic. Curriculum Genre theory of Christie and O Halloran was used. For analyzing gesture Martinec and Hood were discussed. For space utilized by teachers Matthiessen, Hall and Kendon were used Victor combined these with using digital technology software such as

Cytoscape Systemic for analysis. He also discussed and proposed the notion of structured informality. It is constructed by the interaction of meaning resultant from the coordination of semiotic resources. The overall information of both teachers was discussed in conclusion Victor, 2012.

Victor's study is important in educational contexts in which language is given primary importance but other semiotic resources are not ignored in the process of meaning making. This research extended the productivity of multimodal pedagogic discourses. This research is indeed very detailed and apt in meaning making process of teaching learning environment and can be elaborated further in future research to better understand the teaching learning situations.

Stoian(2015) study visuals as a system of communication for making meaning used Grammar of Visual Design for analyzing images. She dealt with "Social Semiotic approach to analyze image. Her research strength lied in careful and detailed systematic analysis. Her main focus was to explore the meaning potential of the images. The researcher took an image of an advertising honeymoon packages from a travelling website. She also explored some of the areas where social semiotic approach can be applied. Stoian agreed with Kress and Leeuwen that visuals have several representational and communicational requirements, in order to serve as a system of communication. Taking this stance Stoian checked her sample image as a system to communicate. The researcher unfolded Representational, Interactive and Compositional Meta functions and investigated how meaning was established in that image.

In representational Meta function, she unveiled the patterns of representation i.e. how the experience is encoded visually. Stoian identified vectors from her sample. Then she mentioned and analyzed different narrative processes like Action Process, Speech Process, Reactional and Transactional processes. Conversation process that she mentioned was not present in that visual. Next she investigated functions of the selected visuals. Interactional Meta function is characterized by the patterns of interaction among characters or actors of the visual. It has three dimensions: Image Act Point of View and Social Distance. She also considered modality of the image. She concluded high and medium modality.

The last Meta function that is compositional, tells us how representational and communicative act together bring a meaning full whole. Three interrelated systems built

meanings in a visual. Staion traversed sample from these interrelated systems and drew her conclusion accordingly. She also mentioned that the image has no framing, which means that this image is an independent information unit it is not related with any text.

Concluding the researcher presented full analysis of the image mentioning the undeniable importance of images in multimodal discourse and communication. She suggested that Kress and Leeuwen model is applicable in many domains to better understand visual communication. On the other hand, professionals can make more adequate use of visual communication to persuade the target audience easily and successfully. As visual communication has many categories, it can be analyzed from different perspectives, such as content analysis, psychoanalysis, social semiotics etc. The researcher focused on social semiotic to describe in detail the potential of her selected visual. She did not choose visual with embedded text, to take visuals as a complete system of communication for making and delivering meaning.

Staion (2015) research is partly related to my research design because she took image and also applied social semiotic approach , moreover, she applied Visual Grammar in order to understand the meaning making process of visuals. I applied Visual Grammar to understand the meaning making of images in my research. The strength of her research lies in detailed and organized analysis. Although she did not elaborate her analysis results and there is a room for further discussion as she was more concerned with the systematic application of methodology used.

A multimodal framework for tracking the character development in an anime movie was presented by Weimin in his research on the development of female character Sesshomaru from the anime movie Inuyasha. The researcher proposed the integrated frame work for unfolding the character development. The linguistic part of frame mainly focused on the appraisal analysis. For a nuanced analysis of the character's gesture, the visual part of framework was developed by integrating Lim's system of gesture into the Martin and White's system of nodes. Then, this was illustrated via comparative analysis of the two scenes from this movie.

The researcher showed how the visual and linguistic resources are correlated under appraisal analysis. He further studied how this relationship changed from convergence to divergence and, how this was related with character development. In conclusion he discussed how the narrative content influences the semiotic representation

of these characters. This study aimed at analyzing the type of ideology of language. How specific character behaved. This research is helpful for the people interested in the multimodal analysis of character development and for those interested in narrative studies (Weimin, 2013).

It is also helpful for the students, to understand the ideology behind representation of characters from anime movie

Research that falls under the discipline of communication studies or media studies, deals with the construct of hyper reality from consumer and user point of view. These studies usually took video games and advertisement as data to analyze the impact of these elements on consumers and viewers of advertisements and video games. Under media studies themes of postmodernism and hyper reality were probed and analyzed from different angles, like hyper reality in architecture, design, medicine etc. I included findings of some research papers that investigated meaning making in multimodal texts or took hyper reality in semiotic analysis.

Jewitt in his paper on multimodality analysed how multimodality in 21st century has entirely changed the process of meaning making. He views and agrees with Kress and Leeuwen that print and screen-based technologies present various modes and resources that form processes of making meaning. The specific material and social affordances of modern technologies have led to the fabrication of image and writing on screen in ways that are significant for writing and reading. In his paper, he described some of these configurations and discussed the design decisions made about when and how writing, speech, and image are used to negotiate meaning making. His aim was to demonstrate how useful multimodal analysis could be in the context of both school level literacy and computer gaming. (Jewitt, 2005).

Jewitt's interest in semiotic resources other than language added in multimodality in a sense that he took these resources beyond seeing these as decorations. His paper is comprehensive discussion and brief description of implication of multimodal meaning making in modern world

Ariyo's work on multimodal discourse analysis of cartoons was published in 2017. The researcher selected political cartoons from TELL magazine. The data was analysed using Kress and Leeuwen's framework for visual analysis. The study explained how intended message is fabricated in these cartoons. The paper concludes that the

cartoons are deployed to enhance easy understanding and comprehension of the messages on sensitive political issues. . In addition, the paper makes reference to the use of satire in the multimodal discourse analysis, though note that most researchers overlook the use of satire in their discussion of political cartoons (Ariyo, 2017).

Hu and Luo (2016) used Visual Grammar proposed by Kress and Leeuwen to discuss the visual components of advertisements. They analyzed representational, interactive and compositional meaning presented in the advertisement; this article illustrates how visual components serve as huge attraction to the viewers and effectively justifies the consumption behaviour by appealing to the cultural and social state. It also stressed on raising the awareness of consumers by presenting how advertisement producers practice psychological manipulation on the viewers (Hu and Luo, 2016).

Ariyo and Hu research articles follow the traditional analysis design by simply analysing the data by using Kress and Leeuwen's Visual Grammar and discussing ideological or psychological implications of these images and lacks potential addition in terms of methodological or theoretical exploration.

A Multimodal literary analysis of a television commercial was conducted by Periasamy. He took TV commercial as literary text and utilized multiple modes of meaning. The researcher discussed and examined the literary elements of setting and character and discussed the socio-cultural context in which TV commercials are produced and viewed. The researcher revealed the significant role of setting and character in meaning making. (Periasamy, 2015).

Periasamy (2015) stance on which research is conducted is new and different as compared to research past research on TV commercials. The conceptual framework could have been more effectively elaborated by adopting a more detailed multimodal methodological frame work for probing both setting and characters individually although this is a contribution in developing and promoting applications of multimodal approaches in literary contexts.

Multimodal analysis of two movie posters was conducted by Chen and Gao in 2014. They analysed these posters using Visual Grammar and attempted to propose it as a model to analyse movie posters. They explored three meta-functions and analysed how the realization of all three meta-functions contribute to the overall impact. In this research, instead of a quantitative corpus-based approach, the researcher adopted a

qualitative and interpretative one with incisive exploration of a small set of movie posters. This research concentrated on the multimodal discourse of movie posters which hasn't received enough attention from linguists. Traditional discourse analysis of movie posters all focus mainly on "grammar" of individual modality such as colour, image and text, while ignores or underestimates the cooperation and interaction of these semiotic systems. Synergy between different modalities in movie posters is a challenging field for further exploration (Chen ,Gao ,2014).

This research partly resembles with my study in a sense that I adopted inter semiosis process and elaborated synchronization process to show how different modes coordinate to produce overall message. The main achievement of the researcher is to discuss how these meta-functions collaborate to produce overall impact. The researcher presented a comprehensive analysis of movie posters by proposing a systematic model for multimodal discourse of the movie posters and concentrated on modes such as image, colour and language.

Xiong used multimodal discourse analysis to analyse hand and motion frequency. His point that although speech carries the major symbolic presentation yet gestures are important signifiers is explored in his study (Quek & Xiong, 2006).

Cook (1992) discussed the interactive function of text, music, picture and participants in advertising. Huang (2001) made use of systemic functional grammar to study advertising discourse.

Qinhong studied discourse analysis based on multimodal media text. His paper analyzed a multimodal text published in *The Times* 2006 magazine in the UK .He analyzed them from Meta functional perspective and proved the multifunctional nature of multimodal texts. He discussed how all these semiotic resources merged in the text. He discussed semiotic modes that are traditionally taken as paralanguages like image, colour, and typography etc, but make meanings with verbal languages in our social interaction (Qinhong, 2009).

Stefan's research paper on the theme of hyper reality, interpreted the relationship between reality dreams and hyper reality in three selected movies. These three movies were *Vanilla Sky*, *The Truman Show*, and *The Matrix*. The author was interested in focusing the challenges brought by these types of fictions, working with meanings of the real, the surreal, and the more real than real (Stefan, 2015).

The author discussed the plots of the movies scripts and the role of the spectator in discussing hierarchies of reality at work in these movies. However, Stefan's approach was descriptive in unfolding themes in these movies

Another research analysis of digital film by a group of students from Waikato University New Zealand took hyper reality in consumer context. The movie selected was Hobbit. The 3D high frame rate version of Peter Jackson's Hobbit was one of the most realistic and hit movie of its time. The research was carried on the very theme of "The Hobbit hyper reality paradox". The researcher focused upon the hyper realistic aesthetic effects. The researcher analysed the key factors contributing to polarization among Hobbit viewers on aesthetic footings and offers insight into how advancing technologies are reforming cinematic viewership (Michelle, 2017).

This was relevant to my research, however, the focus of the research was only on visual effects and linguistic mode was not entertained. Moreover it was a descriptive analysis yet the strength lies in elaborating and discussing the prominent role of advancing technologies in current social conditions.

The Matrix in Theory explored the movie from Baudrillard's Simulacra and Simulation theory. The researcher illustrated many aspects of his media theory particularly by linking these to orientations in new media technologies. He also discussed possible future path, using Baudrillard stance to discuss the epistemological implications of developments in the simulation of experience and consciousness. The researcher focused his findings on its use of Baudrillard, opening up an important discourse to discuss contemporary developments in virtual reality and simulation, as well as in cinema and technology. Problem of dreaming is revised in developed virtual reality technologies simulating the sensation of the real. So a perfected simulation would be indistinguishable from the real (Merrin, 2003).

. Merrin's research is close to my research questions regarding hyper reality in social context

A research article published by Language, Meaning, and Society in 2009 explored meaning-making in World of War Craft. World of War Craft, is a massively multi-player online role playing game. There is a rich dialogic encounter among players through interpersonal grounds based on normative discourses. This paper, presented a semiotic analysis of the commodity forms within the game to highlight the motivation

and social meaning behind the interactions. Moreover it explored how player's orientation to the game modifies the embedded meaning (Chen & Duh, 2007). This research probed interactive element that is immersion and practical experience by becoming part of it.

Multimodal analysis of children's computer animation was conducted by (Burn & David, 2003). Methodology developed was combination of multimodal analysis and film semiotics. The methodology involved the systematic coordination of multimodality theory with aspects of film semiotics, especially in relation to the sound and image relation of the analyzed piece.

Tarantino, as a postmodern film director was taken in Stubbs's thesis. The researcher adopted theoretical stance of two postmodern philosophers: Baudrillard and Lyotard. He argued that the main foundations of society, such as the family and religion, are taken as grand narratives, in Lyotard's sense of the term. This intersection of Lyotard's philosophy in Tarantino's films is situated in the Baudrillardian loss of the real, which is hyper reality in different scenes. He stated that Tarantino made a deliberate effort to construct hyper reality with the construction of playful signifiers in his films. He analyzed selected scenes to find Baudrillard's simulacra (Stubbs, 2011).

The interesting intersections between the creation of Baudrillardian simulacra and the category of Lyotard's grand narratives were investigated within selected extracts from film. The combination of the different methods of research in this thesis presented what Stokes calls "a more textured understanding" of the films under discussion. From semiotic perspective, it entertained an investigation of obscure elements, such as the embedded meaning in lyrics and dialogues or the implicit messages.

The multimodal analysis of T.V commercials was conducted by Pennock and María. They focused on the exegesis and analysis of commercials from different cultures. The researcher examined these commercials under different theoretical stances. The stress was to provide an insight that epistemological and methodological view of any multimodal discourse is exegesis (Pennock, 2013).

SF MDA is concerned with analyzing meaning from multi-semiotic resource in discourses. The research conducted by O'Halloran in the Interactive & Digital Media Institute at the National University of Singapore analysed the meaning making process with the use of visual images and language. The researcher utilized printed text as a sample and formulated a cross functional system to investigate the meaning arisen from

these printed texts. An integrated platform was proposed that was based on Meta functional principle. In order to grasp the fuller meaning with the interaction of linguistic and Para linguistic forms an inter-semiotic mechanism was proposed. The analysis of printed texts was conducted by using SF-MDA approach. The visual part was analysed using Image editing software which gave a more accurate detail of sample on both levels: semantic and ideological. The analysis revealed that how meaning was constructed across the visual and linguistics modes.

The major contribution of SF theory for multimodal discourse is Meta functional principle. It is because it provides description of how semiotic resources interact and create full meaning. Meta functional principle holds that all semiotic resources used, provide tools for constructing ideational meaning and for ratifying social relations. With the help of Meta functional principle, the researcher examined the functionalities of semiotic resource in printed texts.

The aim of the research was to develop a more reliable model to analyze intersemiotic phenomenon. The point explored was the construction of ideational meaning from language and images with the help of digital technology. SF-MDA model was used to cater both modes. Adobe Photoshop with SFMDA framework for analyzing ideational meaning and Lemke's (2000) formulation of mixed method semiosis were used (Halloran, 2008).

Weimin (2010) analyzed scenes extracted from movie "Dark Knight" and tried to propose an integrated design and framework for analyzing films as a multimodal resource. He incorporated the linguistic framework and visual framework to enable a comprehensive analysis of film as a multimodal communication. The researcher focused both on linguistic and visual aspects of cinematic text. Weimin included Grice's Cooperative Principal and maxims, Austin's speech Act Theory for linguistic framework. Christopher Nolan's Dark knight was taken as the multimodal discourse to analyze and present how integrated framework made meaning. The narrative analysis included the themes, characters and their relationships with each other.

The study showed that independent analysis of linguistic or visual semiotic resource can be done and it can produce meaning on their own but their meanings are incomplete when taken in the context of the film. It is because linguistic and visual resources negotiate and cooperate with each other in a film to produce a meaning full

whole. This study argued that integrated frame work that takes into account both resources to uncover the meaning work should be applied. This thesis is also an attempt to raise awareness and understanding on how the film works internally and servers as a multimodal resource for enjoyment.

The researcher described the rationale for the holistic analysis that cinematic texts are multimodal by their nature and involve use of more than one mode for meaning making. Taking this understanding Weimin utilized the pragmatic interactional discourse analysis frame work and Grammar of Visual Design to systematically analyze how different modes linguistic and Para linguistic interact in meaning making process. Weimin stated two main objectives firstly, to analyze the development of different characters and then relating this with the theme of the film. Secondly, he traced the relationship between characters and linked them with the theme. He also tried to answer the research questions that whether the final meanings produced, were multiplicative or not. In spite of the limitation of this research, the researcher tried his best to develop an integrated multimodal approach to closely analyze the scenes and tried to establish a holistic analysis of these movies scenes (Weimin, 2010).

Surely Weimin's work produced a better insight into the craft of the film maker. He considered movies as a reflection of the society, so he linked theme in socio culture perspective. Weimin's research focused on developing a comprehensive framework for multimodal cinematic text. Although theoretical framework could have been used more effectively to produce the same results.

Wilton's multimodal analysis of Magazine advertisements holds a different perspective by combining MDA and CDA approach. Marion took advertisements and media images .He considered them powerful enough in creating and transmitting attitudes about ethnicity. In this regard he considered them as shaping and molding attitudes and norms about racial differences and ethnicity. This in turn shapes the ideology of the society. Wilton took different advertisements of beauty products portraying images of ideal feminine beauty. Skin colour and hair are considered most important physical signifiers in global beauty standards rather these two are also seen as principal phenotype for racial classification. These are deeply rooted within Feminist Discourse. Marion related these advertisements with creating and transmitting ideal feminist beauty. Wilton analysed purposive samples from a magazine 'True Love'. He chose different images

advertising different beauty products. His research concerned the ideology of depicting lighter tone models as superior and confident (Wilton, 2015).

The researcher very aptly chose and analysed images in terms of skin colour and hair with the ideologies and power structure of fair skin linked with being superior. Taking images a multimodal discourse and their meaning as culturally embedded, In a sense Martin followed multi semiotic approach. In which he incorporated multimodality and social semiotics. CDA suggested by Fair Clough and Rodok is used to critically evaluate how the popular idea of ideal beauty in these advertisements is linked with super civilized and honoured women. How light skin colour is associated with being sophisticated, socially more mobile, more successful and more progressed in terms of financial wellbeing.

However Wilton's methodological frame work could have been much better with more detailed multimodal approach to explain skin colour and hair as a semiotic resources to establish particular meaning in social context.

Naufal explored Memento released in 2000 and the Prestige released in 2006. He analyzed two different types of simulacrum in selected movies. The researcher rightfully chose Christopher as he is famous for his works that communicates ideas and themes central to postmodern age. The main focus of the researcher was on the creation of it by the repetition and layering of simulations delivered by the main characters. Accepting postmodern Baudrillard' theory of Simulacrum and its relation with consumer society the researcher tried to show that the simulacrum in selected films is individual. Comparative analysis of simulacra in selected movies was established. Memento dealt with the problem of memory and behaviour while Prestige explored a prehistory of simulacrum. He proposed that a simulacrum is not a new concept and established that it was there even when postmodern technologies were not as pervasive. The research explored different degrees of simulacra as discussed by Baudrillard (Naufal, 2014). His research proved significant in understanding the phenomenon of simulacra and hyper reality further

Bailey examined Google Glass and Cyborg as a case study in his thesis. He explored the implication of his research questions. But he did not try to prove the theory of hyper reality simulacra and simulation. He used them to discuss his sample with respect to current social and cultural tendencies of merging virtual world with physical

one and discussed the future of post-human. He discussed in detail, the history of simulation from religious iconography to present Photoshop techniques used in general.

He discussed and related theories of Simulacra and Hyper Reality with that of modern thinkers such as Kember. This thesis presented two case studies that were Google glass and Cyborg. The final note of the researcher was on Cyborg as how it should be accommodated in our world in which there is merging physical and digital world. Bailey quoted the example of Avatar as advancement in simulation and considered it a pure simulacrum. He argued that modern technological world is a proof of the idea of simulacra. He also discussed internet and face book in this regard. He then established and argued his point further that we have entered in an age of hype reality and contextual ties. Baudrillard in the modern idiom of our computer filled lives. The researcher stated that we need to move on to post hyper reality. He developed his arguments by discussing some examples of simulacra in our society. Simulacra of a woman that fitted the requirement of the male gaze are one of the most common examples. Continuing with the same arguments and discussion he concluded that we already are part of technology and that is part of us that is the merging of physical and hyper real becoming one (Bailey, 2016).

Victor in his research entitled “analysed advertisements. The research mainly discussed multisemiotic issues. He adopted socio semiotic approach to analyse the sequential multisemiotic discourse of advertisement. He took advertisements and unfolded these in context of time magazine’s list of 100 influential people. The analysis is related to identity and role of print media in our digital age. The stance is software-based modernity that has changed the human condition totally. The role of print media and how that corporate identity is maintained. This is analysed by using Halliday’s systemic functional social semiotic theory. This research is a better insight on the overall changed conditions that led to the identity issues in our social sphere. It was demonstrated that in the representative Economist magazine text the visual and verbal modes complement each other semantically to produce a single textual phenomenon that is characterized by intersemiotic complementarity. A descriptive analytical framework was developed, and it was proposed that intersemiotic complementarity was achieved when one or more criteria are met. These criteria identified as intersemiotic ideational, interpersonal and compositional Meta functional meanings. The results of this study demonstrated that the

intersemiotic complementarity between the visual and verbal modes was realized in the sample text through three intersemiotic processes.

Firstly, the visual and verbal ideational meanings were lexico-semantically related by means of the intersemiotic sense relations of repetition, synonymy, antonymy, hyponymy, and collocation. Secondly, the visual and verbal interpersonal meanings were related through intersemiotic reinforcement of address and intersemiotic attitudinal congruence. Thirdly, the visual-verbal compositional meanings were interlined through the compositional relations of information value, salience, and visual framing, as well as potential reading paths. These results were examined in terms of their implications for further research in the intersemiotic analysis of multimodal texts. Some educational implications were also discussed. Victor stressed the need to develop models to understand the relationship between consumer identity and power in digital age. The need to map different modalities using digital technology to cope new challenges (Victor, 2009).

The research is basically a detailed analysis of intersemiotic process or synchronization process in context of my research. Interestingly the analysis laid stress on Baudrillard's and Hall's stance to better understand the dominant role of technology and the need to understand it through technology based softwares.

Professor O'Halloran professor and research head of Multimedia Analysis Group, Victor and Weimin co-authors at visual communication, explored the domain of multimodality and multiliteracies, moving images, graphic design, visual phenomenon such as image, gesture etc, thoroughly from different perspectives. Their and Tseng's model of thematic configuration provided the basis for my research design.

Visual Communication produced a lot of research articles on the issues of multimodality, systemic functional grammar, digital communication, Intersemiosis etc. Halloran's interest lies in reading and understanding multimodal discourses in the context of digital technology, she worked on developing different integrated designs for understanding meaning making process in multimodal texts.

Her interest in recontextulization and intersemiotic phenomenon produced a research paper on constructing ideational meaning using language and visual imagery. It is a very apt and detailed research. She applied systemic functional multimodal discourse analysis. She discussed the challenges in developing an effective digital interface for

analyzing meaning making process. She used systemic functional multimodal discourse analysis design to analyze teacher's use of gestures during the lectures. (Halloran, 2008).

Halloran research helped to clarify the basic concepts regarding multimodality. Although the discussion remains in terms of more of recommendations than of implication yet it provided the basic details regarding multimodality.

Victor's analysis Sequential Visual frames provided pretty good insight on synchronization process and the Intersemiosis in printed texts that was helpful in understanding Weimin's Intersemiosis phenomenon which he used for analyzing film. I adopted Weimin's model for my analysis with certain modifications. Victor also attended the connotative values of colours that are linked with my research under modality analysis. The colour palate is a way, rather a subtle way, to visually enhance meaning of the film and to unconsciously guide the viewers towards its intended message (Lim & Halloran, 2008).

O Halloran's systematic functional multimodal discourse presented the concepts regarding multimodal system although the researcher analysed video of an advertisement using digital software, yet it incorporated useful details regarding this domain. This research is detailed analysis of meaning making via digital software (O'Halloran, 2008).

Victor's focus on integrative multisemiotic modal is helpful in the context of my research. Different resources organized in this model according to their specific contribution in the process of meaning making. IMM can be referred to a well-equipped box rather a toolbox that account for the theoretical stance of the multimodal fabrication of meaning. The researcher can select any theoretical tool that is most useful for his deconstruction of the text. The point is that meaning is constructed socially and culturally so is context dependent. It proved Halliday's stance that the relationship between meanings is inextricably linked. This is validated by Hasan (1978) that without considering context, it is almost impossible to explain the meaning of any semiotic resource. This highlighted the meanings of camera shots with respect to the setting and theme of the film in my research. In that sense SFL is an association between semiotic resource and context. As Halliday and Hasan in 1985 defined culture as set of semiotic resource and system of meanings which interrelate to produce meanings (Halliday as cited in Robins,1971)

The strength of Halloran and her co-authors lied in the fact that their research articles were systematic and thoroughly designed. Research in these disciplines provided deep and detailed insight on the vast discipline of multimodality and multisemiotics. These proposed integrated plate forms to analyze multimodal and multisemiotic texts in different settings opened new dimensions in research. Moreover, their co-authors Victor, Weimin and others provided practical solutions and designs to conduct and understand re-semiotization process as Weimin's analysis of film Dark Knight and Lim's analysis of film Momento. In this context this research is an attempt to analyse the synchronization and co-deployment of different resources in multimodal text.

Victor analysed meaning making process by conferring language a primary place in pedagogic texts. He used para-linguistic modes as reinforcing the meaning delivered via language while Stoian took visuals as complete meaning making system and analysed meaning making of advertisement images without including any linguistic mode. Lim's understanding of anime movie produced a multimodal analysis using appraisal framework. He used gestures from visual modes and tried to understand how meaning in visual mode is altered by linguistic mode. He used social semiotic theory in his research. Qinhong took printed multimodal magazine text analysis in detail to discuss meaning making using Meta functions. Brack's research on war craft game, gave meaning making in interactive setting. Burn and David analysed sound and images as semiotic resource and analysed meaning making process using semiotic approach combined with film semiotics. Pennock took multimodal advertisements and explained them under three different theoretical framework .His understanding of meaning making is epistemological how meaning is constructed and consumed by those who contemplate it.Wilton took meaning making of different advertisement as mirroring and shaping ideology of the society.How meaning making is used by corporate media in digitally enhanced societies to alter the social reality. All of the above mentioned research articles and the others that mentioned above dealt with meaning making process in different multimodal contexts.

Two perspectives emerged clearly after reviewing these works. The aim of multimodal analysis in any form is concerned with meaning making process in one way or other.As meaning making is distributed across different modes by using different semiotic resources, so making meaning of individual mode cannot justify the meaning potential of that multimodal text.

Secondly meaning making is always context based. That lays stress on the semiotic nature of resources used. Changing context alters the meaning made via that mode is clear. I tried to analyze meaning making processes in cinematic discourse in social cultural context in my study.

The research articles included in this section fall under two categories. Firstly meaning making in multimodal texts was studied in many articles but theme of hyper reality was not taken. Secondly theme of hyper reality was treated in descriptive analysis but it was not studied from multimodal perspective. Although effect of meaning making of hyper reality on consumers and viewers were seen, but how this is achieved by the collaboration and coordination of different modes in multimodal text was not yet studied. This was the research gap identified. To the best of my knowledge, the works included in this section and explored online the meaning making of theme of hyper reality from multimodal perspective has not been conducted earlier. This thesis is an attempt to fill in that research gap.

CHAPTER 3

RESEARCH DESIGN

This chapter is divided into three sections. Section A describes the research design used in my analysis. Section B provides the detail of theoretical triangulation adopted in this research. Section C is the relevant detail of sample film and extracted scenes used in analysis.

SECTION A

Research Methodology

Since analysis of linguistic and visual modes needed separate frame works so Section A is further divided into four sections to meet this demand.

- i. Frame work for Linguistic Analysis
- ii. Frame Work for Visual Analysis
- iii. Analysis of Semantic Relations
- iv. Intersemiosis

Section I

3.1 Frame Work for Linguistic Analysis

As I worked with more than literal meaning of the words, so I adopted pragmatic approach. I used interactional discourse analysis to understand the meaning making process of characters' interactions and dialogues. Following approaches were used:

- a. Speech Act Theory by Austin
- b. Cognitive Categories by Attardo
- c. Cooperative Principle and Maxims by Grice

3.1.1 Cooperative Principle and Maxims

H Paul Grice introduced the cooperative principle in his article Logic and Conversation in 1975. Grice stated his principal as follows:

Make your conversational portion such as is needed, at the stage point at which it takes place, by the agreed purpose or course of the talk exchange in which you are involved (Grice, 1975).

His principle is divided into four maxims which are called the Gricean maxims. Kent Bach views these maxims as a mean to understand the communication process well, these are not criteria or moral code about interactions to be followed (Bach, 2004).

Table 1: *Cooperative Maxims*

Maxims	Sub Maxims
Grice's Maxim of Quantity	Try to contribute as much as is required.
	Do not contribute more than required.
Grice's Maxim of Quality	Try not to give false information.
	Try not to give information for which you lack evidence.
Grice's Maxim of Manner	Try to contribute clearly, orderly and briefly.
	Try not to contribute in an obscure or ambiguous way.
Grice's Maxim of Relation	Try to make relevant contribution.
	Try not to contribute with irrelevant information.

(b) Conversational Implicature

Grice also presented the concept of implicature. When participants do not follow the maxims, we say maxim is flouted and implicature is there. That lack of proper contribution also holds and creates its own meaning. Implicature supports us to understand whether flouting of maxims is intentional and helps to uncover the speaker's intention. It could be speaker's deception on his part. This kind of behaviour is labelled noncooperative and sheds light on the character of specific speaker in the interaction which in turn unfolds and uncovers the strategy adopted by film maker to proceed the film in intended direction.

(c) **Justification for using Grice CP and Maxims**

Grice's principle helped to understand the nature of communication between the participants. It was used to analyze how characters used language to create meaning as flouting of maxims supported me to understand implicature. This in turn gave an insight into the nature of relationship between characters and development of individual characters.

3.1.2 Cognitive Categories

Cooperative principle by Grice was extended by Attardo in (1997) in order to cover wider range of contexts in conversational interactions. He stated that even competitive modes are based on those cooperative ones. He extended by adding three cognitive categories for analysis.

Goal: It can be symmetrical or asymmetrical that means in any interaction, participants can share the conversational goals or they can hold diverging goals.

Information: In any conversational interaction participants hold the same amount of information or one participant holds more information than the other participants.

Coverttness could be covert or overt. It is covert if participants have equal access to information in interaction and they do not hide it from other participants. It is Overt if one participant doesn't have access to knowledge and the others have hat access and he or she conceals it from other participants (Attardo, 1997).

Rational for using these categories

I used these categories to look into the details of meaning making process via linguistic mode that further enhances my knowledge about the development of characters with respect to their diverging or converging conversational goals in selected dialogues. This in turn helped me to understand the characterization and motives of their behaviour in the interactions. This aided to comprehend construction of theme of hyper reality in linguistic mode.

3.1.3 Speech Act Theory

Austin in (1962) argued that an utterance is not only a saying but it is doing something as well. She established three acts and her theory is called Speech Act Theory. She introduced the locutionary, Illocutionary and per-locutionary speech acts. Locutionary Acts are the semantic meaning of the utterance, the act of saying something.

Illocutionary Acts mean act performed in saying, the intended meaning. Perlocutionary Acts are the effect on the hearer, the act performed as a result of utterance. Austin argued that any utterance contains all these three acts at the same time (as cited in Allwood, 1977).

(a) Rational for using Speech Act Theory

Speech Act Theory gave insight into meaning on sentence and utterance level. This supported to understand the meaning making process and in turn intentions of the participants in the context of the interaction and effect of these utterances on the hearer. This is used to understand the character development (Fish, 1976).

Table 2: *Table Speech Act Theory*

Act	Description	Meaning
Locutionary Act	Saying something	Meaning of the utterance that is semantically true.
Illocutionary Act	The act performed that is intended and under speaker's control.	Intentional meaning of the utterance
Perlocutionary Act	The act performed that is not always intended or under speaker's control.	The impact of that utterance on the listener. The interpretation of the listener as a response.

3.2 Framework for Visual Analysis

It included

- i. Kress and Leeuwen's Visual Grammar
- ii. Kinesics Mode

The incorporation of camera techniques into Kress and Leeuwen's Visual Grammar and Tseng's thematic configuration were used in line with Weimin's use of these adopted models in his thesis.

3.2.1 Kress and Van Leeuwen's framework of Visual Grammar

Kress & Leeuwen (2006) structure of visual analysis is Meta Functional. Like language, the meaning possibilities of visual correspondence can be described regarding

Ideational, Interpersonal and Textual Meta Functions. They fundamentally developed framework for print-based pictures, for example, ads, magazine design etc. Weimin (2010) incorporated camera techniques as he linked Visual Grammar with Camera techniques to accommodate analysis of cinematic text. He adopted these techniques from the studies of Toh, Thompson, Hayward, and Mc Grath (Weimin, 2010, p.26).I used his model where relevant in my thesis.

The kinds of camera techniques utilized are depicted in Table 3.

Table 3: (a) *Camera Techniques*

Camera Technique	Description
Distance	
Very Wide Angle Shot	This shot amakes the impression of distance and incorporates all the more of settings. The subject is available however the accentuation is on the settings.
Two Shot	This shot incorporates two characters. They can be set in anywhere in the frame e.g. next to each other etc.
Three Shot	This shot is like a two shot however puts three characters in single frame.
Long Shot	A long shot in some cases taken as a full shot or a wide shot it demonstrates the whole object or human figure. Long shot is also used to capture character and its full view of background or settings.
Medium Shot	The medium shot encapsulates the human body from the midsection up. Emotions articulated through gestures and expressions turn out to be more noticeable.

Medium Close-Up Shot	This shot incorporates a space equal to a person's head and shoulders. It outlines the body from the chest up. It focuses the main subject however also incorporates different items that are close-by.
Close-Up Shot	This shot captures only the head, hands, feet or objects that are small. It accentuates outward appearance, the points of interest of a motion, or an important object.
Extreme Close-Up Shot	This shot captures a segment of the face like eyes or lips or focuses or amplifies an object.
Perspective	
Point-of-View Shot	The view is shown from the point of view of the subject. The shot is edited in a clear way to demonstrate whose point of view it is. This can also be captured as OT over the shoulder shot which places audience in the settings from the point of view of character whose over the shoulder it is.
Shot-Reverse-Shot	This shot is usually used in a dialogue in which there is an interaction of characters. Usually two alternating medium close up frames are used to show two speakers turn interactions. Mostly this shot is captured from the POV of the listener or audience.

Angle	
High Angle Shot	<p>Camera is located above head height in this shot and the shot is captured downwards. This shot is utilized more often in scenes of disputes and fights to demonstrate which individual has the high power.</p> <p>The participant that is shown with high angle looks powerless and while the subject captured with low angle looks powerful. If the shot is captured from character's perspective the shot can likewise be utilized to influence the character to seem tall, all the more effective or powerful or threatening.</p>
Low Angle Shot	<p>When camera is captured on low axis often at knee height this is called low angle shot. This shot is used to show the higher powerful position of the participant.</p>
Oblique Angle	<p>It represents detachment; it gives the message of disinterest and gives the message that this is not our world.</p>
Movement	
Tracking Shot	<p>A shot in which camera moves with the subject to realize distance and framing is named as tracking shot. As camera actually moves on the tracks in these shot so the name tracking shot is adopted..</p>

The detail of Meta Functions as used in my thesis is given below.

3.2.2 Ideational Metafunction

In Kress and Leeuwen's visual grammar ideational metafunction is represented as representational metafunction. The ideational metafunction comprises of two kinds of structures.

1. Narrative structures
2. Conceptual structures (Kress & Leeuwen, 1996).

These structures are recognized by vectors. For example, narrative structures are delineated by the vectors, and speak to unfolding activities and events, procedures of change, transitory spatial arrangements (Kress & Leeuwen, 1996). Conceptual structures are delineated by the nonappearance of vectors. These show members as their class or structure, importance and timeless essence (Kress & Leeuwen, 1996).

3.2.3 (a) Narrative Structures

In narrative structures, processes and circumstances are key frameworks of decision. Process alludes to the sorts of unfolding activities that are spoken to in visuals. Three out of the five process writes which were applicable to my exploration are laid out beneath. Table 4: (a) gives an outline of the processes and the joined camera techniques.

Table 4: (a) *Narrative Structures*

Process Types	Description
Action process	<p>It is transactional if there is an Actor and a Goal. Actor is the participant that acts on another participant that is called Goal.</p> <p>It can be acknowledged through a two shot or three shot camera technique.</p> <p>It is non-transactional where only one participant that is Actor performs action on his/ her own and there is no Goal. It can be acknowledged through a long shot, a medium shot or a medium close-up shot.</p>

<p>Mental Process</p>	<p>The mental process might be acknowledged through the camera strategies utilized, or the editing of the film shots to pass on the psychological procedure of the character. For example the mental process can be shown by different techniques like the use of flash back, or editing technique or different shots to capture the mental process of the characters.</p> <p>If it is flashback, then it could be realized by close up shot followed by any transition technique for example fade out. The mental procedure may likewise be passed on by means of a close up shot that demonstrates the character's centered look at the other character which shows his/her mental procedure. A close up shot followed by transition technique may likewise be utilized to pass on the metal procedure of a character. It might be exhibited by means of the shot-reverse shot camera technique</p>
<p>Reactional Process</p>	<p>This procedure is characterized by the gaze. The one gazing is Reactor and the participant being gazed upon is called Phenomenon. It can be one shot in one frame or in separate frames.</p> <p>It can also be transactional and non-transactional without a Phenomenon. There are different types of gaze.</p> <ol style="list-style-type: none"> 1. Spectator's look. 2. The intra-diegetic. 3. The extra diegetic gaze to the viewer. 4. The look of the camera (Larson & Chandler, 2008). <p>In visual grammar these come under the Image Act and Contact but in cinematic discourse these provide additional information regarding relationship between characters and the message delivered by the producer.</p> <p>Kress and van Leeuwen (1996) additionally make a</p>

	<p>qualification between an offer and a request.</p> <p>An offer is spoken to by indirect address in which the viewer is an imperceptible and the portrayed individual is the protest of the look.</p> <p>A request is spoken to by a look of direct deliver for the viewer to go into a personal association with the delineated participant.</p> <p>An intra-diegetic look can be acknowledged initially by demonstrating a close up shot of the character that is doing the looking, which is trailed by the perspective shot of the Phenomenon that is gazing at. It can likewise be acknowledged through a shot-reverse shot camera procedure which demonstrates the primary characters from the perspective of another. This is along these lines realized by the following camera shot showing the perspective of the principal character taking a process at the other character. It can likewise be demonstrated by means of a two shot that shows to the gathering of people two characters looking at each other.</p>
(3)Speech Process	<p>In cinematic texts, the discourse procedure is acknowledged through the linguistic dialogue spoken by the characters.</p>

3.2.4 (a) Circumstances

The additional information that is related to main characters in the narrative structures is called circumstances. These apply not only to narrative structures but all modes of the multimodal text. Their detail and relation with camera technique is given below.

Table 5: (a) *Circumstances*

Circumstances	Description
Locative	<p>In film minor characters acts as setting to other main characters. This is acknowledged via difference between foreground and background.</p> <p>Very wide angle shot or long shot is usually used in order to capture objects or characters in contrast to their surroundings and to establish settings. The focus of the camera lens, light, colour, shading etc are also used to acknowledge the locative in an image.</p>
Means	<p>The tools that are used in action process are called means. The camera techniques of close up shot and extreme close up shot is used to acknowledge means. These are physical tools that are used by characters in the shots.</p>
Accompaniment	<p>The secondary characters that are in an accompaniment with main characters. It can be realized by two shot or three shot.</p>

3.2.5 (b) Conceptual Structures

The classification process, the analytical process and the symbolic process come under the conceptual structures. Table 6:(b) gives a review of the process types and the joined camera techniques.

Table 6: (b) *Conceptual Structures*

Process Types	Description
Classification Process	<p>This process relates members in a relationship of taxonomy. It may be a relationship of subordinates or super ordinates. This can be spoken to by the camera techniques of two shot or three shot. In cinematic discourse, the characters status/parts</p>

	<p>which they are related with offer ascent to their subordinate status which is identified with a super ordinate. For instance, a two shot of Rachel and Deckard in a similar casing delineates their subordinate status of equivalents.</p>
Analytical process	<p>Analytical process connects participants in a part whole relationship. The whole is called the Carrier and the parts are Possessive Attributes. This is structured when carrier and possessive attribute both are shown and unstructured when possessive attribute is shown but carrier is implied.</p> <p>It can be portrayed using camera technique of succession of shots by editing or this can be spoken to by the camera technique of an extreme close-up shot which is followed in succession by far, medium shot, medium close-up shot or close up shot or the other way around to portray the relationship.</p> <p>The extreme close-up shot delineates the Possessive Attributes (the parts) which may be trailed by either the long shot, medium shot, medium close-up shot or the close upshot which portrays the Carrier (the entire) or the other way around.</p>

Symbolic process	<p>Symbolic process means what participant stands for or the message delivered via presentation of participants and in filmic sense characters. When there are two characters, one is called carrier whose meaning is established while when there is only one character it is attributive in a sense that the meaning or identity is represented by the character itself.</p> <p>This can be demonstrated by means of the succession of shots through editing. The camera techniques of close-up shot, medium close-up shot, medium shot or long shot that serve an ideational capacity of portrayal are demonstrated first. The</p>
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	<p>primary shot is normally followed in succession with a second shot by altering which can be a close shot, medium close-up shot, medium shot or long shot that serve to delineate the relationship of symbolic portrayal of one shot to the other. The symbolic representation could likewise be spoken to in a similar shot by demonstrating the individual together with the object that appoints a representative attributive incentive to the individual. Symbolic suggestive process portrays the summed up embodiment of the participant(s), the carrier(s) by underlining the mind-set of the setting using lighting as well as props and colours.</p>
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3.2.6 Textual Metafunction

It is related with how text is organized and made relevant to the context. As my text was cinematic, so I considered this information in the context of characters and settings. The textual metafunction includes the frameworks of Information Value, Salience, and Framing. This helped to compile the overall meanings of the other two Metafunction. Table:7 gives an outline of the kinds of frameworks and the joined camera technique.

Table 7: *Textual Metafunction*

Systems	Description
Framing	<p>The concept of framing was first given by Kress and Leeuwen in Grammar of visual design (as cited in Lim &Halloran 2009). Norgaard described framing as a resource for separating or connecting the participants. It is used to realize belongings of the participants (Nørgaard, 2010).</p> <p>The camera shot outline certain characters in separate frame or in same frame in a given shot.</p> <p>For instance, the two shot camera procedure outlines two characters in a same frame or it can capture characters in</p>

	<p>separate frames.</p> <p>The sort of visual surrounding utilized understands the diverse kinds of connections that exist between specific characters in the film when found in setting.</p>
Saliency	<p>It is realized by particular centering / focusing of the camera lens or by utilizing close-up-shot by a very wide angle shot. It is used to give an impression of distance and separation between the characters/portrayed object and the audience.</p> <p>It is acknowledged either through focusing on the character or through the separation and distance that the member remains in connection to the audience, for example, in a nearby shot or a wide edge shot. For the previous, the members are normally given focus by realizing them in a close up shot. For a wide edge shot, the members are given very little saliency because of the accentuation on the setting in which they are placed.</p>
Information Value	<p>New data is acknowledged when the members are presented in the film by means of the nearby shot, long shot, and so forth.</p> <p>This is contrary to Kress and van Leeuwen (1996) system that expresses that Given data and New data are arranged to one left and right of the visual edge individually.</p> <p>In film messages, the system is changed, to consider the camera procedures used to pass on Given and New data to the viewers. When the subject is demonstrated by shot the first time it is considered as Given. Camera strategies that demonstrate a similar member ensures Given data.</p>

In speech process the framing can be realized with the different breaks which occur between phrases or groups. It can also be realized via pauses between the moves (Norgaard,2010).

3.2.7 Interpersonal Meta function

Visual Grammar used term Interactive for interpersonal Meta functions. The interpersonal Metafunction comprises of following dimensions

- a. Interactive Meaning
 - i. Contact
 - ii. Social Distance
 - iii. Attitude
- b. Modality

a. Interactive Meaning

Interactive meaning in our cinematic text was realized through interactive relations among characters these are shown by contact, social distance and attitude. These gave the understanding of characters relationship with one another in the film. I mainly dealt with the relationship between characters and their character development with respect to theme of hyper reality so the key spotlight was on the interactive relations; although I discussed modality by analyzing modality markers of colour, representation and contextualization to analyze genre of the film.

i) Contact

Contact in cinematic text is realized through Gaze. Kress and Leeuwen stated two types of image acts. These are used in two ways in cinematic text. These are

a) Demand

Demand in our cinematic text can be realized through intra diegetic gaze. It is gaze of our participant on another participant or any object or phenomenon within the world of the text. It is typically captured by subjective point of view.

b) Offer

Offer in our cinematic text is realized through extra diegetic gaze. It is when a participant gazes out of the frame of the visual. It means there is no gaze within the frame of the text. The degrees of engagement and disengagement of character in cinematic text can be noticed via direct or indirect gaze. Direct gaze symbolizes more engagement and involvement while indirect gaze shows less involvement, disinterest or

little interest.

Table 8: *Demand and Offer*

Image Act of the visual	Demand of the visual	Gaze or intra diegetic gaze
	Offer of the visual	No gaze or extra diegetic gaze
Gaze of Participants	A direct gaze shows more engagement	
	And indirect gaze realizes degrees of disinterest.	

ii) Social Distance

Social relations can be determined through social distance. Kress and Leeuwen's table of social distance showing the kind of relationship between participants of interaction is reproduced below. The table was initially produced for represented participants in printed images but as Kress and Leeuwen pointed that the use of size of frame, as used in cinematography, can be used to convey a sense to the viewer of his or her social closeness in relation to the represented participants. This highlighted the nature of relationship between characters in a film by shedding light on the social relations between them. This should be kept in mind that camera techniques and social distance are always context dependent. The individual resource analysis may lead to misunderstanding. The table of social distance is reproduced for cinematic discourse as follows.

Table 9: (a) *Social Relations*

Camera Shot Used	SOCIAL RELATION
Extreme close up shot	Intimate relations Personal or Friendly relations,
Close up shot	Familiar and Social relations

Medium close up	Someone familiar, Friend
Medium shot	Social relations
Medium LONG	Public could be professional
Very Long shot or long shot	No relations/ Far social or Strangers

It should be noted that the depiction of social relation is context dependent in cinematic discourse.

Attitude

Attitude in any cinematic text can be understood through type of camera angle used for example frontal angle used conveys the message of involvement and oblique angle used shows detachment. Similarly participants shown from high angle shows the message of power to the viewer while eye level angle shows the equality of the viewer and low angle shows the empowerment of the characters or objects shown. While objectivity of the visual is visual, and visual being an action so image in action is action oriented or knowledge oriented

Table 10: (a) *Attitude*

Attitude	Subjectivity of the visual	Frontal angle	Involvement
		Olique angle	Detachment
		High Angle	Viewer power is shown
		Low Angle	Represented object is shown powerful
		Eye level	Hints a status of equality

3.2.8 (b) Modality

Kress and Leeuwen's modality markers for naturalistic settings were used for print based visuals and art. I used them for my analysis of cinematic discourse. I used only three that were relevant for my study and produced a table of modality markers

below. That is my own understanding of modality of visuals perceived according to modality markers proposed by Kress and Leeuwen. The definition of modality is used in line with Kress and Leeuwen's view that, visuals represent different things as they are real and exist actually in the same way or they represent things, objects and characters as they are imaginings, fantasies etc (Kress&Leeuwen,1996).

Rule for all modality markers is the same. More abstraction of any marker leads to lesser modality and more representation displays higher modality from naturalistic presentation. The first modality marker is use of colour variation. Colours convey interpersonal meaning and are realized by colour just as language is by speech acts. Kourdis divided colours in two categories; Sociochrome is its link with society, its aptitude, religious thinking etc. Idiochrome is related and evolved on the basis of personal experiences (Kourdis, 2017). I used Idiochrome to explain colour patterns from the given extracts. The second modality marker contextualization is used to understand and signify the setting of the scenes as per my cinematic text is concerned. Representation is used in line with focusing or defocusing of camera lens of characters or participants in contrast to settings.

Table 11: (b) *Modality Markers*

1	Use of colour variation	Colour saturation	Showing full colours to complete absence of colours
		Colour differentiation	Showing full range of colours to reduced palette to monochrome
		Colour Modulation	Modulated: Using many shades of different colours Un modulated :single plain flat colours
2	Contextualization (Settings in my analysis of cinematic text.	Full contextual representation	Detailed exposure of setting
		Defocused Setting	Blurred, out of focus or zoomed out setting

		Under or Over exposed Setting	Setting with excessive detail or focus or least detail or focus.
		Minimal setting with black white or grey background	Instead of setting white or black or diffused background
		Void No setting	Blank or no setting. This could be defocused to create sense of space.
3	Representation	Comparison of variation of focusing and defocusing of background and foreground	Increases or decrease modality of foreground or background depending upon focusing. In cinematic discourse this could be related to participants of interactions and settings of the scene.

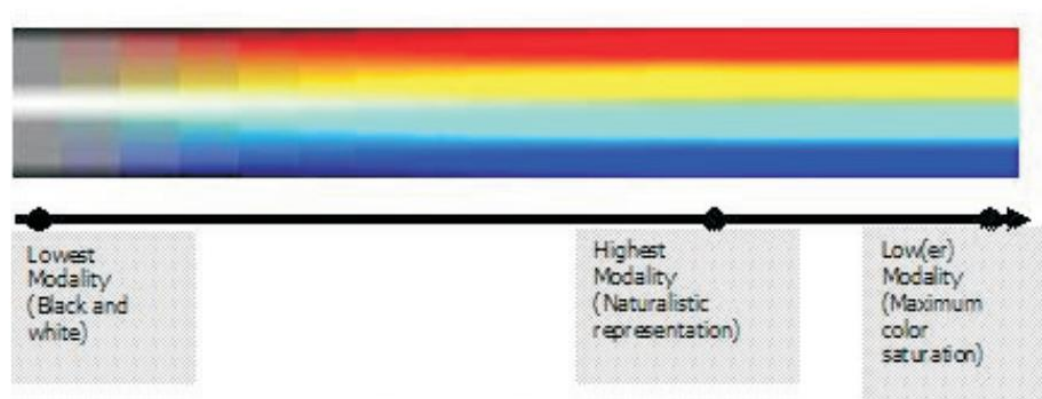


Figure 1: Modality Scale

Adopted by Motta & Nascimento (2009) from Kress and Leeuwen Visual Grammar for Colour Saturation

This scale helped in analyzing colour saturation. This scale was used by (Motta & Nascimento, 2009) in their analysis of advertisement images. Although according to (Kress & Leeuwen, 1996) reality is subjective assessment which means what is regarded real can vary in different social groups but using Kress and Leeuwen's modality marker description suggested important insight regarding modality of the these images. Moreover, as described in visual grammar the image maybe real with reference to one

modality marker but it could be unreal from the point of another modality marker so the overall judgment about these images were used.

3.2.9 Kinesics Mode

Messages are transmitted imagistically in nonverbal communication (McNeill, 1992). In multimodal communication, nonverbal resource reinforce meanings of other modes (whether verbal, other non-verbal or visual) to complement the primary meaning. The nonverbal messages display the inner conditions of the participants (Chen, Krauss, & Chawla, 1996) for example fear, empathy, detachment, temperament and character etc, and may guide acquiring information about the character and emotions of the participants (Frank& Ekman, 1997).

Film is a multimodal communication in which actors use nonverbal semiotic resource of gestures, expressions, tone, pitch, postures, and body movements to transmit meaning to other participants and to the audiences. All these non-verbal resources are under kinesics mode as per film studies is concerned. Key nonverbal resources, as used by directors, help actors display the intended meaning to the audience (Burgoon, Guerrero & Manusov, 2011).

To understand the behaviour and development of the characters, it is necessary to uncover the emotions they depict in the film. This research, included Gestures and Postures as semiotic resource from kinesics mode to understand emotional state of the characters is added Kinesics mode in visual analysis, because in a film Kinesics mode is portrayed via visual medium and, I also investigated posture, body movements and gestures through visual mode. Posture is the stable state of the body in communication, while gestures involve movement of the body to deliver messages. (Ekman,1997). I used Darwin's table of emotional indicators for body movements, gestures and postures (as cited in Barrett, Lewis & Jones, 2016). I also added description of emotional indicators as described by (Margaux et.al., 2016) to support and enhance my analysis.

Table:12 of identifiers used to identify emotions in given extract is given below. This table will be used as reference for identifying emotions in given extracts

Table 12: *Kinesics Mode*

No.	Emotion	Movements and Expressions as reported by Margaux Lhommet , Stacy C. Marsella (as cited in Rafael Calvo, Sidney D'Mello, Jonathan Gratch & Arvid Kappas)	Posture and Expressions as reported by Darwin (as cited in Barrett, Lewis & Haviland-Jones)
1	Anger	Head is noticed backward, Chest is not observed backward, there isn't any abdominal twist, although arms are seen raised forwards and could be seen upwards, in anger shoulders are seen lifted	Nostrils are seen raised mouth is noticed compressed, furrowed brow are seen while eyes remain wide open, head is erect, (chest is seen expanded, arms are rigid by sides, there is stamping on ground, whole body swaying backward/forward, with trembling movements .
2	Sadness	Head and chest remain forward, there is no abdominal twist, while arms are seen at the side of the trunk mostly a collapsed posture is seen.	The Corners of mouth are noticed depressed while the inner corners and eyebrows are observed raised. The subject is seen in low spirits.
3	Surprise	Head and chest are seen backward, there is no abdominal twist,	Eyebrows are raised, mouth and eyes are open,lips seen protruding, expiration or

		arms are usually raised with straight forearms	blowing and hissing sounds are heard. Open hands high above head, palms are directed towards person with straightened fingers, arms backwards.
4	Fear	Head is seen backward, no abdominal twist, arms are seen raised forwards, shoulders are also seen forwards	Eyes and mouth are seen open, lips are retracted, eyebrows are raised, there is crouching and paleness with perspiration, hair standing on end, muscles seem shivering, yawning and trembling can be noticed.
5	Disgust	Shoulders remain forwards, head isn't seen downwards,	It is difficult to identify although lower lip is turned down while upper lip is raised, there is expiration, mouth is seen open, there could be spitting or blowing out lips and tongue are seen .
6	Pride	Head is seen backward or lightly tilts to one side. Seen with expanded posture with hands on the hips or are raised above the head	

3.3 Analysis of Semantic Relations

Weimin (2010) used Tseng's thematic configuration in his analysis of film *Dark Knight*. He used it to investigate the characters of Gordon and Dent and to compare semantic relations of both characters in selected four scenes. The comparison of process types yielded him the important insight into character's development. I used Weimin's adopted model of Tseng's filmic thematic configuration, but I did not include Grice's CP and maxims in thematic configuration.

Tseng's (2009) filmic thematic configuration is used for the understanding of how actions and interactions of the characters in the scenes are correlated with the themes of the cinematic text. Tseng described his thematic configuration in detail in his analysis of film "Memento". This model was also adopted by Weimin (2010) in his multimodal analysis of film "The Dark Knight".

It provided a platform for analyzing cohesive ties between different elements of film and across the images. This model is an extended version originally proposed by Jim Martin's model "Filmic Identification Discourse Semantic System" that was developed for language which itself was a further development of system of cohesion as developed by Halliday and Hasan (Halliday & Matthiessen, 2006).

Iedema discussed Martin's proposed model as choices identification system in natural language that realizes the identity tracking of objects within the text. This identification system can be used to track and highlight the textually constructed unity in any text (Iedema, 2003).

Rational for using Thematic Configuration

I used thematic configuration for analyzing development of theme as the film unfolds and for tracking character development this in turn supported to understand how the producer successfully embedded the theme of hyper reality in the film.

Section IV

3.4 Intersemiosis

Royce's research elaborated how visual and verbal modes complement each other semantically via intersemiotic complementarity. When the criteria of intersemiotic ideational, interpersonal and compositional Meta functional meanings are met, the intersemiotic complementarity between visual and verbal modes is realized (Royce, 2007).

Intersemiosis elucidates how different modes e.g. verbal and visual come together and consolidate in multimodal text for example in visual or text to produce the whole impact. The term is basically derived from the word Semiosis which is the basic concept in semiotics. Terry's research provided with enough details as how to understand the intersemiotic meaning potential used by Weimin (2010) in his study on multimodal text. Weimin (2010) adopted Tan's model that he used for advertising texts but he modified it

for cinematic text and used experiential and interpersonal Meta functions only. Tan stated that semiotic resources are not static but are constantly resemiotised by other semiotic resource in a multi modal discourse (as cited in Halloran, 2009). I investigated Intersemiosis process from experiential Meta function, as camera techniques used in this thesis are context dependent. Although semiotic resource are analyzed individually but their meaning are context dependent and the final meaning produced could be different from that of semiotic resource analyzed individually (Halliday, 1978; Halloran, 2008).

Table 13: *Intersemiosis*

Experiential Metafunction		
Intersemiotic Complementarity	Repetition:	Same meaning
	Meremony:	Part whole relation
	Synonymy:	Similar meaning
	Antonymy:	Opposite meaning

SECTION B

3.5 Theoretical Framework

Theoretical Triangulation

Triangulation used in qualitative research helps to construct validity in findings by analyzing research questions from different angles. Theoretical triangulation is using different theoretical perspectives to inspect same data (Patton, 1999). I used theoretical triangulation of following theories.

- i. Social Semiotic Theory of Multimodality
- ii. Postmodern Theory of Hyper Reality
- iii. Communication Theory of Marshall McLuhan

In a broader sense, all three theories are interconnected. All these theories negotiate the role of meaning making by different semiotic resource and modes in social context. Social semiotic approach of multimodality focuses on meaning making of different modes using different semiotic resource in social context. While hyper reality theory is concerned with constructing duplicate of reality by using technology based semiotic resource and establishes the effects of these in contemporary restlessness and anxieties. Marshall McLuhan's media theory also talks about the subtle and gradual changes in social structure brought by medium of any message. A brief description of these theories and how these are treated in my study is given below.

3.5.1 Social Semiotic Theory of Multimodality

Bezemer & Kress (2008) applied social semiotic theory to understand multimodality. Social semiotics theory tries to explain human denoting practices in social and cultural contexts and takes meaning-making specifically a social practice.

Social semiotics lays stress on social meaning-making processes of all types e.g. visual, verbal or aural etc (Leeuwen, 2005). These different systems for meaning-making are known as semiotic modes. Semiotic modes can include visual, verbal, written, gestural and musical resources etc for communication. These can include different multimodal combination of any of these modes (Leeuwen, 2005).

Social semiotics covers the study of how people construct and understand meanings, the study of texts, and the study of how semiotic systems are formed by social attitudes and views, and how they are alerted as society changes (Leeuwen, 2005).

Rational for using Social Semiotic Theory

This theory is relevant as this research studied meaning making in multimodal text within postmodern social settings and phenomenon. I used this theory to understand meaning making process of my data and how it relates to contemporary practices in social context. This means by taking meaning making specifically a social practice.

3.5.2 Communication Theory of McLuhan

This theory was given by McLuhan (1966). It was coined by his famous phrase "The medium is the message". It means that the form of medium is very important in forming the message transmitted. McLuhan argued that form or medium creates a symbiotic relationship and it influences how the message is interpreted. For McLuhan, medium is very important in framing and controlling the human association and action.

He argued that content of any medium is another medium. For example, speech is the content of writing, writing is the content of print, and print itself is the content of the telegraph (McLuhan, 1966).

This means that people usually focus on the obvious, which is the content, to consume valuable information, but in the process, they largely ignore the structural changes in their affairs that are introduced subtly, or over long periods of time due to form and structure. As social values, traditions, standards and aptitudes transform due to this gradual change, it is then society notices the social insinuation of the medium. These range from larger phenomenon of social reality as well as ordinary aptitudes towards relations and ideas.

Rational for using McLuhan's Theory

The theme of hyper reality is constructed by using different semiotic resource. In the context of this research camera angles, movement, distance, light and colour used to enhance the meaning making of hyper reality. For example, camera angles or light patterns are content of visuals that act as another medium with their own specific effects. I used this theory to explain the importance of medium in making social meaning.

3.5.3 Postmodern Theory of Hyper Reality and Simulacra

Post Modernity means after modernity (Giddens, 2013). It is characterized by a new condition in which our modern society and culture enters. The format and shape of challenges of society, philosophical beliefs, technology and information all have changed, manufacture is replaced by consumption, reality by image and whole by fragmentation.

The area focused in this study is that of an absolute truth and objective reality. In postmodern age, the concept that progress and development is leading us towards a greater good is now questionable. Postmodern thinkers submit that claims to knowledge and truth are outcome of social discourses or interpretations and are therefore, socially formed. Postmodernism is a broad movement and evident by departure from modernism. It incorporates broad range of concepts and ideas in art, architecture philosophy language, visual culture etc. This research used the theory of hyper reality, proposed by Jean Baudrillard a French theorist, sociologist and philosopher. He is known for his theory of hyper reality, simulation and simulacra. His analysis of contemporary culture, media and technological communication is significant to understand postmodern contemporary society.

In its simplest form, Baudrillard talking about hyper reality stated that postmodern society has replaced all meanings and reality with signs and symbols and all human experiences are simulation of reality not reality itself. He used the terms of simulation and simulacra. Simulation is a fake process, fake experience, fake symbol, fake sign that are now leading the world. Simulacrum is a representation or an image.

Baudrillard view that "The postmodern is a world-wide verbal fornication" is a representation of postmodern phenomenon. He was called media pessimist with the view that total coverage of real is equal to its absolute disappearance.

Baudrillard considered hyper reality as a sign or representation without an original reference. For him it is more than, merging of real with unreal or symbol for which it is used. It is the construction and formation of symbol which represents that does not exist. He gave the example of Santa Claus. He added that we are living in a world where there is no reality. This is a copy world. His ideas were heavily influential in the disciplines of semiotics.

In its very nature, hyper reality is a social condition in which what is real and what is fiction is seamlessly blended together so that there is no clear distinction where one ends and the other starts. It is entirely simulated more real than the real. Our advanced communication system like TV, Computer, Internet all added in some ways to structure and enhance this social condition. The symbolic value for certain brands for example exists only in the mind of the customer. It is due to the share of advertising in hyper reality. It means we don't need anything because we need it but because media told us that we need it.

It is a phenomenon of social semiotics and in this era of modern technology its effects are far reaching now. It is not a modern phenomenon yet its effects are more visible in today's postmodern world. It is an inability of consciousness in digitally equipped societies to distinguish reality with the proxy of reality. Hyper reality is "reality by proxy". It can be the condition in which some other version of reality is taken by an individual which he claims it as his own. For example people viewing opera series habitually may develop a view that these extreme dramatic relationships are real and start judging social relationships by this lens of reality. Same is the case with face book users having and running different IDs on social media.

Baudrillard was interested in how social relations are determined by contemporary modes of communication in the society. Baudrillard argued that simulation is the current stage of simulacrum. He stated that all is composed of mere references and there are no referents. This is hyper reality. Baudrillard started his discussion from the time of Renaissance where dominant simulacrum was counterfeit where there were real referents for representation. Then he discussed the industrial revolution and the simulacrum of products. Finally, he talked about contemporary society in which dominant simulacra is model for which no referent is present.

Baudrillard used the term “Simulacrum” in his book *Simulacra and Simulation*. But this word has Latin origin and the idea of simulacra was even present in Plato and many other authors’ work. Plato’s allegory of the cave is its best example. People enchained in cave for whole of their lives and seeing shadows of the objects. They don’t have any access to real objects, so they think these shadows are the objects. This is simulacrum. It is fake reality, but it seems to be more real than the real one. Baudrillard did two things; firstly, in his book *Simulacra and Simulation* he addressed the concept in detail, secondly unlike early philosophers who think that simulacrum can be escaped, he believed that it is inescapable. It is because the simulacra have become more real than the reality itself. Simulacra is no more projections of reality but they are a separate realm of symbols that exist whether reality exist or not. These symbols are now more influencing than the objects. We don’t need a specific model of cell phone but we need it still because it shapes our social being. What it implies is more important than what it is. So our life has become creation of implications.

Baudrillard described four orders of simulacra which he stated as “Simulacrum order”.

1. Faithful Copy

When we believe it is a copy and it may be correct: sign acts as a reflection of a sincere reality. This is a first order, a good appearance.

2. Perversion of Reality

When we believe a sign as an unfaithful copy, it is alteration of a reality which masks and alters a reality. It is an evil appearance in the sense that signs and images do not reveal reality faithfully.

3. Absence of a Profound Reality

It disguises the absence of profound reality. In it the sign professes to be a faithful copy but it is a copy without an original. Sign claims to represent something real but capricious images are only suggested as things that have no relationship with sign. He calls that the “order of sorcery” where all human meaning is generated artificially to appear as a reference to the complete truth.

4. Pure Simulacrum

This is fourth stage and takes no relationship to any reality. Signs only reflect other signs. This is a dominion of total equivalence, where cultural products don't even act to be real in a unpretentious sense, because the experiences of consumers' lives are so principally artificial that even claims to reality are expected to be phrased in artificial, "hyper real" terms. All objects have lost their meanings and there is no way back. That is why we can't describe what is good; we can only describe what is bad in order to explain what is good.

Rationale for Using Hyper Reality Theory

Modern digital cinemas are using hyper reality both as a genre and technique in meaning making process. For example, in technique these elements are embedded in different modes to produce a single artefact. These elements are used in different modes for the construction and reinforcement of message delivered. In its simpler form the use of Adobe Photoshop on images to enhance the message to unreal extent. A large number of movies like Matrix, Artificial Intelligence, Dark City, and Blade Runner used the themes and techniques of hyper reality. But as hyper reality is a broad phenomenon, so for the analysis purpose, I have delimited my research to orders of simulacrum and theme of hyper reality in narrative, leaving the simulation. The meaning making of theme of hyper reality will be analysed and stages of simulacra will be identified in selected characters of the film. Then overall analysis of findings in the context of postmodernism will be discussed.

Galvan, views that we can come to full terms with new technologies only by identifying how it has encroached upon our understanding of life (Galvan, 1997) A usual criticism of hit films are that these are responsible for the dumbing-down of culture. This distress is more common in discussions on the relationship between culture, popular culture and digital technologies. There is a pessimistic trend to recent ‘cyber culture’

discourses. It is discussed and asserted that popularization of digital technology has changed our understanding of space and time to a larger extent. The hyper real digital simulation has brought new depthlessness, whether in form of special effects in film or video games.

SECTION C

3.6 Selection of Data

3.6.1 Selection of Blade Runner

I selected Blade Runner 1982, for analyzing meaning making of hyper reality and simulacra. As my objective was to look into the meaning making and synchronization process of words and images attained by the producer, I selected movie that contained simulacra and hyper reality as its themes. Blade Runner is settled in dystopian. It is declared as cult film and best science fiction movie ever. The postmodern question of distinction between human and machine is portrayed philosophically in its settings.

Form, content and themes are explored and utilized to create hyper reality and stir an identity crisis. It deals with recent danger of how we cope with unreal and with virtual equivalent. The difference between humans and machines is blurred. Growing risk of humans becoming machine is beautifully depicted in it. That is why it is called an exemplary postmodern discourse in the sense that it showed the situation of contemporary postmodern society and employed elements of the postmodern condition textually.

The movie's initial response was not good but afterwards it became a cult film. Till this time, it is regarded as one of the all-time favourite dystopian science fiction film. Its sequel is also released in 2017, but the sequel is not as representative of contemporary condition as the Blade Runner 1982. The film received nominations at the Academy Awards. The categories were Best Visual Effects, Best Cinematography, and Best Production etc. It also received nominations at British Academy Film Awards in almost same categories.

Plot of movie was adopted from Philp. K. Dick's novel 'Do Androids Dream of Electric Sheep'. It is a science fiction novel that displayed post-apocalyptic San Francisco and is set on earth damaged by nuclear war. Most animal species are already extinct or very rare due to extreme environmental conditions like radiation and poisoning. So keeping any animal is a sign of status and wealth .The basic idea of the Film Blade

Runner was taken from this novel. The novel, in spite of being criticized became very popular. Movie Blade Runner as stated by Jill Galvan, laid stress to pay attention towards portrayal of the dystopian world, as presented in novel, which is polluted due to human activities.

This is as Galvan stated, is our rapid acceptance of new realities. As Christopher Palmer talked about the Dick's warning about increasing risk of human beings becoming mechanical.

Film Blade Runner successfully redefined a genre. Therefore, human anxiety about replicants expressed uncertainty about human identity and society. The postmodern philosopher's concern about the hyper real and how we cope with a world where the image overrides the individual is put forth.

The Los Angeles as manifested in Blade Runner is a vision of our postmodern city. Huge advertising signs and images are displayed. There is a sense of depiction and perception that everyone is leaving this world and settling with virtual equivalent is prevailing one. Blade Runner blurred history, mingled traditions, and reduced the differences between the real and the manufactured. Textually, Blade Runner quotes are also example of patch work as these are extracted from different film genres and film periods, from other visual arts and authentic historical periods, time, different privileged and unprivileged culture and the relations. All of this is depicted as confused and decontextualized.

Although Blade Runner is set in past but it was meant to hint to present phenomenon. Blade Runner makes us realize the identity crisis of our world that is touched by everyone and everything. In one sense this is why the replicants, including Deckard, are placed in it. Blade Runner described what is it meant to live in a postmodern world that is realized by new virtual creation of technologically advanced environment in which virtual self is nothing more than series of information patterns.

3.6.1 Selection of Final Cut

More or less seven different versions of film Blade Runner were released after the critical response of film viewers and critics. I chose Final Cut version of that film. Different versions of the Blade Runner more or less delivered the same message although in some versions, the ending has been changed and in others there are additions of different scenes.

3.6.2 Selection of Data

I included extracts of scenes from the Blade Runner. Initially I intended to work on shots. A shot is unedited sequence in a film but with Blade Runner this couldn't be implemented. The scenes were edited in such a way that individual shots could not convey significant meanings. One reason behind this was depicting characters most of the time in separate frames. So editing was done often to show focus shift from one character to another. I then took extracts that show complete interactional dialogue between or among my selected characters. I selected four characters and studied their character development in my analysis.

3.6.3 Sampling Technique

I used purposive sampling that is a technique for collecting purposive sample from data. Data is selected considering certain characteristics of a population and aims of the research. It is also known as subjective sampling.

3.6.4 Extracts Selected

A scene in a film is usually taken as the action in a single place and at a given time. It refers to the continuity of an action or a character, in a certain time and place. I included extracts from scenes while considering the following:

1. The extracts carrying the theme of hyper reality.
2. The extracts showing interaction of selected characters with each other.
3. Although Blade Runner carries different themes but I have chosen to work on the theme of hyper reality. The theme of hyper reality is constructed via sub themes of mortality, memory, identity and commerce and humanity. So I chose extracts accordingly. The scenes which I have included fall under two categories:
 - i. In which linguistic interaction was present.
 - ii. In which linguistic dialogue was present but we cannot call it a linguistic interaction because the characters were not indulged in any conversation rather it was a memory flash back or was a speech in which one character is verbally interacted via the dialogue but the response was nonverbal.

3.6.5 Software Used

I used Aiseesoft HD Video Converter to extract my intended interactions. The average shot length in Blade Runner is 7.3 sec. I could not work on shots as it was not possible for Blade Runner to extract clips on the basis of shots to analyze theme of the film properly. Most of the shots did not present meaningful linguistic interactions. The reason was that in Blade Runner most of the time characters were shown in separate frames which made it necessary to often edit scenes to show different characters. So it was impossible for Blade Runner to use shots as extracts.

3.6.6 List of Extracts Selected from the Film

The interactions I chose as extracts and the subthemes that are derived after analyzing these interactions are depicted in the table below. For example I chose four extracts for Deckard's character. He is the main character and is developed beautifully as the film proceeds.

Table 14: (a) *Deckard's character*

Extract Number	Character Development	Characters Involved	Reference	Themes Embedded
E.1	Deckard as human	Rachel And Deckard	Interaction Both modes present	Humanity Commerce
E.4	Identity is somewhat suspected	Deckard Unicorn Memories,	No interaction Visual mode only	Simulacrum Identity, Memories
E.8	Further hint to blur his identity	Deckard and Gaff	Interaction Both modes Present	Identity, Mortality

E.9	Replicant in Director's cut	Deckard and Gaff's Voice Over	Linguistic and Visual Mode	Identity, Simulacrum Memories
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Table 15: (b) *Rachel's Character*

Scene				
E.2	Rachel Test Proves she is a replicant	Deckard and Tyrell	Both Modes	Identity, Simulacrum Commerce.
E.10	Playing Piano Lessons	Rachel and Deckard	Both Modes	Identity, Memories

Table 16: (c) *Roy's Character*

E.5	Roy Meeting Tyrell	Roy and Tyrell	Both modes	Identity, Mortality
E.6	Asking Tyrell more life	Roy and Tyrell	Both modes	Mortality
E.7	Roy murdering Tyrell	Roy and Tyrell	Both modes	Mortality, Simulacrum Commerce
S.12	Roy delivering Speech	Deckard and Roy	Both modes	Mortality Simulacrum

Table 17: (d) *Tyrell's Character*

E.2	Rachel Test Proves she is a replicant	Deckard and Tyrell	Both Modes	Identity, Simulacrum Commerce
E.5	Roy Meeting Tyrell	Roy and Tyrell		Identity, Mortality
E.6	Asking Tyrell more life	Roy and Tyrell		Mortality, Identity
E.7	Roy murdering Tyrell	Roy and Tyrell		Mortality, Technology
E.11	Roy delivering speech	Roy and Deckard		Mortality, Simulacrum, Replicant

3.6.7 Description of Extracts Used in Analyzing Semantic Relations

I selected Characters of Deckard, Rachel and Roy and included their interactions with each other. The criteria for selecting extracts are described as below;

I included two extracts of Deckard. Deckard's first interaction with Gaff that occurs almost in the beginning of the film is taken as **Extract 12**. His last interaction with Gaff that occurred in almost last scenes of the film is included as **Extract 8** in section A of Chapter 4. Both extracts were almost 35 sec long. This is done to provide uniformity of time in which semantic relations were made. So that comparing semantic relations over a uniform duration of time helped to yield more sound results. **Extract 12** which was Deckard's first interaction with Gaff, is not included in linguistic and visual analysis in Section A, so its details are given in Section B of Chapter 4.

For Rachel I took two extracts with Deckard. Both extracts are also included in section A of Chapter 4. These are **Extract: 1** and **Extract 10** of section A of Chapter 4. **Extract: 1** was her first interaction with Deckard. While her last interaction with Deckard

in which both linguistic and visual modes are present is extract 10. Both extracts were almost 20 to 25 sec long.

For Roy Betty, I included two extracts. Both show his semantic relations with Deckard. I included his first and last interaction with Deckard from his long cat and mice chase scene. His first interaction in which both linguistic and visual modes were present is included as **Extract13** and, his last interaction before dying, is included as **Extract 11**. Description of both extracts is given in Section B of chapter 4.

Table 18: Extract

Extract 1, and 10 for Rachel's character	Shows character development via mental and non-transactional process types.
Extract 12 and 8 for Deckard's character	Shows internal development via mental process.
Extract 13 and 11 for Roy with Deckard	Shows character development via verbal and reactional process types

Description of the scenes

Descriptions of scenes from which extracts have been taken are given below. The scene numbers do not represent the actual scene sequence as shown in the film. These are numbered only to track them for further reference.

Scene 1: Between Deckard, Gaff, Bar Man

When the scene starts we see Deckard reading a newspaper. After a while he crosses the road and reaches a roadside bar. Deckard asks for noodles and coffee. The old man at bar misunderstands the number of items he is demanding. Deckard tries to tell him but in vain. When he is shown enjoying noodles, we see Bryant and Gaff standing at his both sides. This scene is the first scene of Deckard and Gaff. I used the part in which we see first encounter of Deckard with Gaff. The conversation between Gaff and Deckard takes place at noodles bar. We see Gaff comes to take Deckard with him, but Deckard is uninterested t accompanying him. Gaff speaks Japanese and an old bar man translates it for Deckard. He tells Deckard that Gaff is saying him that he is a blade runner. Deckard tells him that he is eating. After a while we see Deckard riding in a flying car along with

his noodle pot and sticks. I used this extract only in thematic configuration to observe Deckard's character development.

Scene 2: Tyrell, Deckard, Rachel

From scene two, I took three extracts. This scene takes place at Tyrell's company. The scene opens, and we see Deckard is standing in big room. Rachel comes and asks Deckard about the artificial owl. Deckard says, it must be expensive and Rachel affirms his answer. Rachel then asks Deckard about her possible failure of identifying replicant which Deckard negates. Meanwhile we see Dr Tyrell's coming. He asks Deckard to perform the same test on Rachel and says that he wants to see the negative results before it gives positive on any. Deckard performs test on Rachel. He asks a number of questions from Rachel and observes her response in the form of retinal expansion in his *Voight kampf* machine. The questions are strange, for example about killing wasps and eating boiled eggs. At certain point Dr. Tyrell asks Rachel to leave the room. Then Dr. Tyrell asks about the test results from Deckard .When Deckard tells him that she is a replicant.Dr. Tyrell appreciates him in recognizing Rachel as replicant. Deckard shows his surprise on Rachel being unknown of her identity but Tyrell tells him that she has started suspecting her identity after this test. Dr. Tyrell tells Deckard that she is a special kind of replicant. She belongs to the group of **Nexus 6** and carries someone else memories implanted in her. He tells Deckard that he has implanted her niece's memories in Rachel. This is done to support her emotional response. Deckard is shown surprised but does not say anything in reply.

Scene 3: Tyrell and Roy

Scene two is inside Tyrell's private room. We see Roy and Sebastian take permission to enter room. They have to play a move in long term chess game in order to get permission. Roy guides Sebastian in playing move with Tyrell and Tyrell is shown appreciating Sebastian. When Roy enters the room, he demands more life from his maker. Although Tyrell tells him that it is not possible but Roy insists angrily. Tyrell explains him how it is impossible to change his coding sequence. Roy is dejected .Tyrell tries to console him that he has led a remarkable life and it is better to live short but live bright. Roy sits near Tyrell and we see after exchange of some dialogues Roy kills Tyrell by bulging his eyes out of his skull. I took three extracts from this scene.

Scene 4: Deckard, Rachel

Scene four opens when we see Deckard sleeping and Rachel playing Piano. Deckard wakes up and sits near Rachel. He appreciates her skill of playing piano but Rachel replies that she can play piano lessons but she don't know whether this is her skill or that of Tyrell's niece. Deckard replies that she plays beautiful. Deckard tries to kiss Rachel. Deckard asks her to say she loves her and needs him. Rachel says and they kiss each other. I took single extract from that scene which includes the dialogue between Rachel and Deckard and used it to analyze the character development of Rachel and Deckard.

In the same scene initially, we see Deckard sitting with a photograph in his hand and thinking. We see him thinking about a white strong unicorn running. Deckard thinks about his memories and looks at the photograph.

Scene 5: Deckard, Pris, Roy Gaff

We see Deckard in an old building where Sebastian keeps his artificial animals. Deckard sees Pris and shoots her. Roy reaches at the place and sees Pris dead. He kisses her and weeps. Roy then challenges Deckard and makes him run after him. During fight Roy breaks two of Deckard's fingers but leaves him to chase him. Roy takes a nail and passes it in his palm. Deckard during the chase falls from roof but Roy saves his life by dragging him up on the roof. Roy then sits near Deckard on the roof and delivers his emotional speech. Roy gazes him continuously but does not speak a word. After that speech, we see Roy is dead. A white pigeon which we see in Roy's hands is shown flying as a token of Roy's soul. Deckard is sitting with dead Roy when we hear Gaff's voice asking Deckard that he has finished his work. Deckard speaks single word, "finished" and Gaff says that it is bad that she doesn't have long life but no one has.

Scene 6: Rachel and Deckard

The next scene is the last scene of the movie in which we see Deckard and Rachel. Deckard reaches at the apartment and tells he loves her. Rachel replies with the same answer. Both are shown leaving the place secretly while they are about to leave Deckard is shown lifting up a paper unicorn which is symbol of his memories and, we hear Gaff's voice over saying his last dialogue which he spoke with Deckard in the previous scene. Deckard does not give any reply and the scene ends. I took extract from this scene to see Deckard's character development.

CHAPTER 4

DATA ANALYSIS

MEANING MAKING AND SYNCHRONIZATION

This chapter incorporates analysis of “Meaning Making” in selected extracts of sample film Blade Runner. Meaning made in visual and linguistic modes are analytically observed in separate tables according to the proposed framework described in previous chapter. Then both modes are analytically studied for Intersemiosis process. Meaning derived from individual modes, contribute in delivering coherent text, is appraised in synchronization section for each extract. The critical discussion on synchronization process also includes analysis of kinesics mode to fully elaborate the meaning made via collaboration of these modes. Moreover, a separate table is also presented to show meaning making of emotions and feelings via kinesics mode. The analysis results of semantic relations are also discussed in themes and synchronization section. Analysis of modality markers in next section introduces the contribution of visual mode in meaning making of genre and theme that is used in macro analysis of the film in next chapter.

SECTION A

Section A is a description of meaning making in visual and linguistic modes via tables. The tables are organized according to proposed framework described in previous chapter. Linguistic table studied meaning making from three interactional approaches used as described in Chapter 3. Visual table elaborated meaning making according to three Meta functions of Visual Grammar incorporated with camera techniques. The process of Intersemiosis is represented in separate table.

4.1 Extract 1 First Interaction between Rachel and Deckard

4.1.1 Linguistic Track

RACHAEL: May I ask you a personal question?

DECKARD: Sure.

RACHAEL: Have you ever retired a human by mistake?

DECKARD: No.

RACHAEL: But in your position that is a risk...

TYRELL: Is this to be an empathy test?



Figure 2: Deckard as a Blade Runner



Figure 3: Rachel representing Tyrell's Corporation

4.1.2 Description of the Extract

This extract is the first interaction between Rachel and Deckard at Tyrell's corporation. Deckard reaches there to meet Mr. Tyrell. Rachel knows that Deckard is a blade runner asks him the question. In the following scene we see Deckard takes Voight Kampff test of Rachel and declares her as a "Replicant."

Table 19: *Meaning Making in Visual Mode*

Ideational Metafunction	Narrative Representations (Process)	Action Process	
		Reactional Process	Image 2: Rachel Vector: Intra diegetic gaze as Rachel is captured in subjective POV gazing at the Deckard . Reactor: Rachel Phenomenon: Deckard Non transactional reactional process
		Contact (Image Act, Gaze)	Image 1. Intra diegetic gaze of Deckard towards Rachel.
		Speech Process	Speech process is realized by dialogues. Mental process is shown by Deckard's expression of slightly tilting his head away and smiling that is shown by close up shot and cut light. It shows Deckard's detachment or being less interested in her question.
Ideational Meta function	Narrative Structures (Circumstance)	Locative Means Accompaniment	Nil
	Conceptual structures	Relational /Classification Process	Single level overt taxonomy as both are shown as working for Tyrell corporation

		Analytical Process	Nil
		Symbolic Process	<p>Symbolic Suggestive Process.</p> <p>Cut lighting is used.</p> <p>Diffused and irregular patterns of lightening and setting of the room is used to add to the seriousness of the situation. The setting is devoid of natural sunlight, it is being controlled by Tyrell. Limited range of colours such as black pale golden,yellow, brown etc. are used. Full range of colours is absent. Natural colours greenery or natural sunlight is absent to give any natural touch to the settings. Doors are not shown or if present are closed to covey message of secrecy on the issue being discussed. The impression of the detachment that the scene is not linked to our world or is connected and linked to the other world.</p>
Textual Metafunction	Framing		<p>Separate framing for Rachel and Deckard show their social distance. Slightly oblique angle is used to realize both Deckard and Rachel to give a feeling of detachment.</p>
	Salience		<p>The selective focusing of the camera lens in both images in on subject that are Deckard and Rachel. This gives the message that both are equally important in discussion.</p>
	Information Value		<p>New (All characters have been introduced in this scene.</p>

Additional information	.		
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Table 20: *Meaning Making in Linguistic Mode*

Linguistic Analysis	Dialogue	Austin's Speech Act Theory	
		Locutionary Illocutionary Perlocutionary	<p>Interrogative: asking a personal question about the nature of his professional skills.</p> <p>Deckard's work and his possible failure to recognize any replicant.</p> <p>The illocutionary meaning becomes clear in next scene. It suggests that although Rachel is not human and she is unaware of her identity but her objection on Deckard's killing replicants is ironical. Her concern regarding the security of the humans seems interesting when Deckard declares her as a replicant. Tyrell asks Rachel .is she taking empathy test? It seems that Rachel is asking only to Get information regarding Deckard's work and</p> <p>Deckard's answer shows his response that he never failed in recognizing any human being as a replicant.</p>
Grice Maxims		Cooperative or Competitive or both Maxims and possible Implicature	<p>The interaction is simple and no maxim is flouted nor is there any implicature intended. The interaction is cooperative. Apparently both characters are there in Tyrell's corporation cooperating to solve matter of replicants. This is an initial scene between Rachel and Deckard and it provides the trajectory of how their relationship progresses as the film unfolds.</p> <p>However there is a flouting of maxim when Deckard intends to answer Rachel's question Mr Tyrell cuts</p>

			and speaks to them. This is the first impression of Tyrell. The participants follow the maxim of manner, quality and quantity. But in the last utterance of Rachel, Deckard is unable to observe the maxims due to Tyrell's interference.
Attardo's Goal		'Goal Information Covertness	Symmetrical Symmetry Overt This gives the nature of relationship that exists between two characters and the development of character itself. So far in this interaction the relationship is simple and there isn't any conflict or intentional hiding of the facts.

Table 21: *Intersemiosis Extract 1*

Experiential Meta function			
Intersemiotic Complementarity	Repetition: meaning	Same	Power and social relations shown equal in linguistic mode are similar in visual mode by using frontal angle for both Deckard and Rachel to give them equal status. But transactional action of Deckard, tilting his head before answering shows his being less interested is not present in linguistic mode.
	Synonymy: meaning	Similar	
	Antonymy: meaning	Opposite	

4.1.3 Synchronization of Visual and Linguistic Modes

Rachel is seen in black dress wearing red lipstick having composed and confident personality in extract 1. Her bonding with Deckard and his absconding with him in the end causes me, to take those extracts of Rachel in which she is interacting with Deckard.

The extract 1 is in the very beginning of the film and shows us linguistically that the relationship between them is formal yet cooperative. Grice CP and maxims show that no maxim is flouted and there is not any implicature intended. However, Tyrell's interruption in answering Rachel's question, flouts the maxim of manner. The implicature could be intended to stop the conversation between Rachel and Deckard. Austin's speech act theory yields the same result. Visual analysis confirms our linguistic description. Capturing Deckard and Rachel in separate frames with medium close up shots, delineates the social distance between them. It shows that their relationship is "close social". This is in agreement with linguistic analysis where we see them working for same person but having no personal interaction.

Visual analysis suggests that Rachel is shown in somewhat formal attire. She is composed and calm and confident in her verbal process with Deckard. Intra diegetic gaze shows their involvement, but slight oblique angle shows lack of complete trust or involvement, this is in complement Deckard's transactional action that shows his being less interested in question. There is no offer as per image act is concerned, it means everything is happening within the context of the film and we are not invited to become a part of it. Using eye level camera angle also goes with showing their equal status. Defocused setting is used in individual frame that uses no setting with minimal colours. This means modality of the foreground is high that is characters and background is low but it also places characters in vacuum, disjointed from the world. This goes with the genre of the film. This also comes under symbolic process and locative structure. As minimal settings, use of reduced palette, and defocusing of camera, all prepares us to perceive an unusual world.

4.2 Extract 2 Tyrell and Deckard discussing Rachel's identity



Figure 4: Tyrell discussing Rachel

4.2.1 Linguistic Track

Deckard: She's a replicant, isn't she?

Tyrell: I'm impressed. How many questions does it usually take to spot them?

4.2.2 Description of the Extract

Tyrell and Deckard are discussing the results of Voight Kampff test. Deckard has just completed the test and announces Rachel as replicant. Tyrell answers and appreciates him and asks him the number of questions he used to identify him as a replicant.

Table 22: *Meaning Making in Visual Mode*

	Narrative Representations	Action Process	Image1
			<p>Non transactional action process realized by medium/long shot of Tyrell while action process is realized by change of Tyrell's view from oblique angle to frontal angle.</p> <p>Actor : Tyrell</p>

		<p>Reactional Process</p>	<p>Image 1:</p> <p>Non transactional reactional process</p> <p>Vector: intra diegetic gaze</p> <p>As Tyrell is captured in medium close shot gazing at the Deckard then Deckard is shown.</p> <p>Reactor: Tyrell</p> <p>Phenomenon: Deckard</p>
		<p>Speech Process</p> <p>Mental Process</p>	<p>Speech process is realized by linguistic interaction between Deckard and Tyrell.</p> <p>Mental process is shown by Deckard thinking at Tyrell's response, shown by medium close up shot of Deckard</p>
Ideational Meta function	Narrative Structures (Circumstance)	<p>Locative</p> <p>Means</p> <p>Accompaniment</p>	
	Conceptual structures	<p>Relational /Classification Process</p>	<p>Single level overt taxonomy Tyrell shown in formal suiting and frontal posture gives an impression of professionalism. Placing Tyrell in medium long shot performing reactional and speech process signifies Tyrell's social distance with other characters (in this scene with Deckard).</p>
		Analytical	Nil

		Process	
		Symbolic Process	Professional and Formal Attire standing close to position specific for head of family or organization to suggest his authority.
Textual Metafunction	Framing		Separate framing for Tyrell and Deckard shows their social distance hence nature of relationship is social. We know from the context of situation that it is professional..
	Salience		The selective focusing of the camera lens is on Tyrell. This hints the status of Tyrell in conversation..
	Information Value		Given (All characters have been introduced before.

Table 23: *Meaning Making in Linguistic Mode*

Linguistic Analysis	Dialogue	Austin's Speech Act Theory	
		Locutionary	Declarative:Deckard declares Rachel as a replicant. He uses tag to confirm his finding from Tyrell.
		Illocutionary	Illocutionary meaning is the same as Deckard has just completed taking Voight Kampff test to determine whether Rachel is replicant or a human. He declares that Rachel is a replicant. Tyrell's response on assessing Rachel's identity shows his appreciation for Deckard's skill as well as for his own work of creativity (that is Rachel). His reply lacks emotions or feelings and suggests only excitement .It conveys that he is concerned

		Perlocutionary	with number of questions in identifying his machine that Deckard asked from Rachel.
Grice Maxims		Cooperative or Competitive or mixture	Cooperative and competitive
		Quantity Quality Manner Relation	Maxims are not flouted by Deckard but by Tyrell. He flouts the maxim of quantity and manner.
		Implicature	Tyrell's implicature in answering the Deckard question <ul style="list-style-type: none"> 1. Confirms Rachel as a replicant. 2. It shows his excitement on creating machine that is hard to be deduced as a replicant. 3. Tyrell's implicature and flouting shows his superior position in interaction.
Attardo's Goal		'Goal Information Covertness	Symmetrical Goals: Both participants are discussing Rachel as a replicant. Asymmetrical Information: Tyrell holds more information than Deckard. Overt Conversation: The conversation is overt as Tyrell holds more information but he doesn't hide it from Deckard. This imparts us about the nature of relationship between Deckard and Tyrell. At this point the relationship is working.
Additional Information			Nil

Table 24: *Intersemiosis Extract 2*

Experiential Metafunction		
Intersemiotic Complementarity	Repetition: Same meaning Synonymy: Similar meaning Antonymy: Opposite meaning	Intersemiotic Synonymy Tyrell is portrayed while we listen Deckard's speech process. This flouts the maxim of manner in a sense of editing the scene. Similarly flouting of maxims by Tyrell imparts his status this is in complement with the linguistic analysis in which Tyrell is the information provider and corporation head.

4.2.3 Synchronization of Linguistic and Visual Modes

Extract 2. We see Deckard discussing about Rachel with Tyrell. The linguistic analysis conveys that he is surprised at Rachel being uninformed that she is a replicant. The linguistic analysis indicates his emotionless, cold view as locutionary act suggests us that he takes replicants as machines. This is clear by using his word "it" for Rachel. The visual analysis evinces the nature of relationship between Tyrell and Deckard. The superior position of Tyrell in the discussion is revealed linguistically and visually. Tyrell and Deckard discussing Rachel medium/long close up shot for Tyrell and close up shot for Deckard is used. Slightly low and oblique angle for Tyrell and eye level angle for Deckard is used. The logic is of placing audience directly in a setting with reference to Deckard's expression but the gaze is not offered, it is intra diegetic gaze. This is done to show mental process of Deckard in response to Tyrell's comment. As we see Grice's maxims is flouted by Tyrell. This shows his upright status in conversation and otherwise. Tyrell posture also somewhat communicates his pride (table 2,2) as head is lightly tilt to one side, he is seen with expanded posture with one hand raised to appreciate Deckard. (Table :12 Emotional Indicators for pride).

The linguistics analysis supports the visual analysis as we see Deckard and Tyrell are being realized in separate frames. Camera angles indicate that somewhat low camera

angle is used for Tyrell that gives the impression of power for his character. Attardo's categories shows that both have diverging conversational goals as Tyrell already knows that Rachel is a replicant, while Deckard's verbal process displays that although he has taken test and concludes that she is a replicant, yet he demands confirmation of his declaration.

Tyrell is more concerned with number of questions and valuing his own creativity and skill of Deckard in identifying replicants. This reveals the logic why Tyrell flouts maxims when Deckard announces her as a replicant; he is not much interested in this declaration. He already knows the truth. This shows Tyrell's self-centered nature which is revealed further. While Deckard mentions Rachel as replicant to Tyrell the visual presentation and linguistic representations are different as because from the point of audience the maxim of manner is flouted. As we don't see Deckard speaking but camera captures Tyrell in response to his utterance .This is flouting of maxim of manner as per camera techniques are concerned. This extract sheds light on Tyrell's character as being professional, self-centered, authoritative and somewhat proud. While Deckard as being aloof and cold towards replicants as machines, yet we see human quality of being surprised. The nature of relationship is shown social and we know from context, it is professional.

4.3 Extract 3 Tyrell Expressing Commerce



Figure 5: Tyrell expressing Commerce



Figure 6: Deckard thinking Rachel

4.3.1 Description of the Extract

Tyrell and Deckard are talking about Rachel. Deckard is surprised at Rachel not knowing about her being a replicant.

4.3.2 Linguistic Track

Deckard: Suspect? How can it not know what it is?

Tyrell: Commerce is our goal here at Tyrell. More human than human is our motto. Rachel is an experiment, nothing more.

Table 25: *Meaning Making in Visual Mode*

	Narrative Representations (Process)	Action Process	Image1 Non transactional action process realized by medium shot of Tyrell. Actor : Tyrell
		Reactional Process	Image 1: Vector: intra diegetic gaze As Tyrell is captured in medium close up shot gazing at the Deckard, then Deckard

			<p>is shown.</p> <p>Reactor: Tyrell</p> <p>Phenomenon: Deckard</p> <p>Non transactional reactional process</p>
		<p>Speech Process</p> <p>Mental Process</p>	<p>Speech process realized by dialogues.</p> <p>Mental process is shown by editing Deckard's close up shot in reactional process of somewhat extra diegetic gaze in response to Tyrell's dialogue. Deckard is shown thinking in response to Tyrell's dialogue. The vector for reactional process is not initiated towards Tyrell. This shows his being engaged in his own thoughts.</p>
Ideational Meta function	Narrative Structures (Circumstance)	Locative Means Accompaniment	Nil
	Conceptual structures	Relational /Classification Process	Single level overt taxonomy Tyrell in formal suiting to symbolize Tyrell corporation.
		Analytical Process	Nil
		Symbolic	Symbolic Suggestive

		Process	Process. Cut Lighting used
Textual Metafunction	Framing		Separate framing for Tyrell and Deckard show their level of intimacy is no more than professional relations.
	Salience		The selective focusing of the camera lens is on Tyrell's speech and Deckard's mental process. This is done intentionally to highlight their personality types and aptitudes.
	Information Value		Given (All characters have been introduced before.

Table 26: *Meaning Making in Linguistic Mode*

Linguistic Analysis		Austin's Speech Act Theory	
		Locutionary	Deckard is surprised as Rachel is uninformed about her identity
		Illocutionary	The illocutionary meaning is the same as we know he is truly surprised at Rachel being unaware of her identity.
		Perlocutionary	The Deckard's question elicits two points 1. He considers replicants as things that is why he uses the word "it" for Rachel. 2. He is suspicious that Rachel is

			<p>ignorant of her identity. This highlights the theme of identity again and again in the film.</p> <p>3. Tyrell's response is interesting It shows Tyrell's corporate approach.</p> <p>4. Tyrell's indifference towards Rachel that looks exactly like human being.</p> <p>5. Tyrell's corporation's skillfulness in creating human beings that are exactly like normal human beings.</p> <p>6. Lack of any affiliation towards Rachel by saying "nothing more".</p>
Grice Maxims	Cooperative or Competitive	Cooperative or Competitive or both Flouting of Maxims Implicature	<p>Cooperative Tyrell flouts the maxim of manner and quantity.</p> <p>he implicature suggests that Tyrell is more concerned with the efficiency and craftsmanship of his work and thus the appreciation. of it.</p>
Attardo's Categories		Goal Information Covertness	<p>Asymmetrical As Deckard's goal to know how Rachel is unaware of her being replicant clashes with Tyrell's Goal of appreciating his own creativity.</p> <p>Information value is also asymmetrical as Tyrell holds more information.</p> <p>The interaction is overt as Tyrell is not hiding the information he holds about Rachel.</p>

Table 27: *Intersemiosis Process Extract 3*

Experiential Metafunction			
Intersemiotic Complementarity	Repetition: meaning	Same	Both Intersemiotic synonymy and Antonymy. Antonymy in a sense that equal linguistic participation is not portrayed in visual mode .Synonymy in a sense that social relation and position of Tyrell is reinforced in visual analysis.
	Synonymy: meaning	Similar	
	Antonymy: meaning	Opposite	

4.3.3 Synchronization of Visual and Linguistic Modes

Extract 3 Tyrell is shown standing with little tilt towards right. Although the frontal angle is used but use of static side posture also gives an impression of being in power and detachment. Classification process shows Tyrell as being symbol of corporate sector Tyrell is shown in formal dressing with formal behaviour. The light used is cut light. That is often used in this genre of films to give the impression of suspense and hidden feeling. The vector that is initiated from Deckard makes his reactional process intra diegetic gaze that is in contrast to establishing a direct relationship of viewer with the subject projected. Locutionary act of Tyrell's statement that Rachel is an experiment nothing more, echoes Deckard's use of word "it" for Rachel. Linguistic analysis highlights the character of Tyrell. His focus is commerce and for him feelings relationships and emotions of machines and humans are insignificant. He is the manifestation of technology that is employing advancement in favour of commerce is not perturbed due to dehumanizing approach linked with rapid progress.

4.4 Extract 4 Memories of Unicorn



Figure 7: Memories



Figure 8: Photographs

4.4.1 Description of the Extract

Deckard is recalling his memories of the unicorn. He is shown looking at the picture he is holding in his hand.

4.4.2 Meaning Making in Linguistic Mode

Nil, linguistic dialogue is not present.

Table 28: *Meaning Making in Visual Mode*

	Narrative Representations (Process)	Action Process	Image1
			Non transactional action process realized by extreme close up shot of Deckard Actor : Deckard
		Reactional Process	Non transactional reactional process is realized by extreme close up shot of Deckard gazing constantly. Reactor: Deckard
		Speech Process	Nil
		Mental Process	Shown by tilt up shot of photograph and panning shot of horse.
sIdeational Meta function	Narrative Structures (Circumstance)	Locative Means Accompaniment	The panning shot of running unicorn shows as if Deckard is recalling his memory of unicorn. A photograph in his hand suggests his memories.
	Conceptual structures	Relational /Classification Process	Unicorn is represented as member of the class of Deckard's memory.
		Analytical Process	Nil

		Symbolic Process	Symbolic Suggestive Process. Lighting used : Cut light Symbolic attributive process: Unicorn and photograph Carrier: Deckard
Textual Metafunction	Framing		The interesting point is focusing Deckard and unicorn in separate frames. It could have been realized through zoom out/ zoom in shot. It will be elaborated in overall analysis.
	Saliency		The selective focusing of the camera lens is on Deckard's face to highlight his facial expressions. His absorbed gaze and being fully involved in his thoughts as in a dream like condition.
	Information Value		Given and New As Deckard is not introduced in this scene but his memories of unicorn and photograph are introduced now.

4.4.3 Meaning Making in Visual Mode

The memory scene further exhibits his character. This scene creates a suspense and suspicion. The scene is technically encapsulated. Instead of using zoom out or zoom

in technique, to realize mental process of Deckard, extreme close-up shot is used. His memories of unicorn and his association with photograph is captured in separate frames with Deckard's hand carrying photograph as possessive attribute and then showing Deckard in extreme close up shot being carrier. While shot reverse shot is used to show his association with running unicorn. This is organized intentionally to bring a sense of confusion and creating less clear impression of whether these are personal memories or implants. There isn't any linguistic dialogue. The mental process is manifested by extreme close up and constant gaze of the Deckard's reactional process. This shot is first hint as per Deckard's private thoughts or personal life is concerned. We don't see his family in the film. We have no idea about his personal life. This is the first clue that creates suspense. We remember Rachel's effort to prove her a human being by showing photographs of her family. Moreover, a running unicorn is symbolic of natural life and animals, a symbol of strength and freedom. May be Deckard's memories suggest his longing for free, natural life in natural environment as unicorn. This also indicates his being thoughtful about his personal life in his leisure moments.

4.5 Extract 5 First Interaction of Roy and Tyrell



Figure 9: Tyrell welcomes Roy

4.5.1 Linguistic Track

Tyrell: I'm surprised you didn't come here sooner?

Roy: It's not an easy thing to meet your maker.

	(Circumstance)		make Roy unfocused and hidden for Tyrell. After that camera focus shifts to Roy and Sebastian is blurred or zoom out. This is also done to create an element of suspense and to signify importance of Roy as compared to Sebastian.
	Conceptual Process	Relational /Classification Process	Camera technique of taking three shot from the perspective of Tyrell places the audience directly in the scene. This is done intentionally to make audience a party in that emotional scene to create more engagement.
		Analytical Process	Nil
		Symbolic Process	<p>Packed and closed environment,</p> <p>The colours used are not colours of life. They symbolize artificiality of the environment and deliver a message of disappointment prevailing over whole setting and situation.</p> <p>Pale yellow golden and black colours are used instead of full range of natural colours. This creates a sense of hopelessness that is in accordance with Roy's mental condition and his response in next scene. As Roy being disappointed by the Tyrell kills him in disappointment and anger. Burning candles show the brief life span of Roy. It also shows the lavish living style of Tyrell.</p> <p>Symbolic attributive process is Tyrell's night gown he is wearing. This shows his</p>

			being in his comfort zone without any worries. This could be suggestive of his being indifferent attitude towards replicant's situation for which he is responsible but is not concerned about it.
Lightning			Natural lightning of candles and artificial lights both are used to overpower settings with yellow and pale look but lightening used is not bright it is dim and diffused lightening. Moreover sunlight is not present it means the settings are away from natural or open environment.
Textual Metafunction	Framing		Single frame is used to capture all participants.
	Saliency		The selective focusing of the camera lens is on Roy in this shot.
	Information Value		Given (All characters have been introduced in previous scenes.

Table 30: *Meaning Making in Linguistic Mode*

Linguistic Analysis		Austin's Speech Act Theory	
		Locutionary	Declarative shows Tyrell expecting Roy and was expecting to meet him earlier.
		Illocutionary	1. Appreciates Roy's smartness and in turn appreciates his own creativity 2. Makes Roy's effort of finding him less significant, to maintain his status.
	Roy: S11.2 It's not an easy thing	Perlocutionary	Roy keeps calm and reflects in the same tone to convey his point of view.

	to meet your maker.		He is not impressed by the welcoming statement of the Tyrell. Although he admits that Tyrell is the maker yet there is a lack of any pleasant feelings or sense of respect towards Tyrell.
Grice's Maxims		Cooperative and Competitive	Competitive and cooperative both
		Flouting of maxims	Maxim of manner and quantity
		Implicature	Roy's answer flouts the maxim and implicature suggests the irony in the statement of Roy.

Table 31: *Intersemiosis in Extract 5*

Experiential Metafunction		
Intersemiotic Complementarity	Repetition: Same meaning Synonymy: Similar meaning Antonymy: Opposite meaning	Intersemiotic synonymy as linguistic analysis is complemented by use of three shot or long shot. The social distance and nature of relationship between Roy and Tyrell is reinforced by using long shot and over the shoulder shot of Tyrell.

4.5.3 Synchronization of Visual and Linguistic Modes

Extract 5 is the first interaction between Roy and Tyrell. Visual meaning making reveals that Roy, Sebastian and Tyrell are realized in long shot. Three shot camera technique is employed to capture all three actors. The shot is also over the shoulder shot as the view is shown from the back of the Tyrell's shoulder and head and is used to frame the settings and characters. This type of shot is used to aid audience place the characters

in their settings. That is why it is an establishing shot that indicates where the action is taking place. The logic for using such shot is to mark the social distance between Roy, Sebastian and that of Tyrell that falls under the category of being “social”. Long shot is also realized to fully exploit the settings and theme of the Tyrell’s room. Using over the shoulder perspective is to view things from the angle where Tyrell is standing. This symbolizes his prestigious position and rank as compared to Roy. The selective focusing of camera lens is on Roy. This shows the importance of action of Roy as per scene is concerned. When Roy and Sebastian enter the room the focusing is on Sebastian this is done to highlight an element of suspense for Tyrell. This is called focus shift and it is used to create suspense.

Attardo’s cognitive categories demonstrate that the interaction between them is asymmetrical in goal and information but is overt as Tyrell and Roy both have diverging conversational goals and Tyrell holds more information than Roy but he is not hiding this information from Roy. Grice maxims and CP indicates that interaction is a mixture of cooperation and competition although participants have flouted the maxims but the reason for flouting the maxims is clear by Attardo’s categories as Roy and Tyrell have diverging conversational goals. When we apply Austin’s speech act theory, perlocutionary act conveys that Tyrell’s attempt to impress and influence Roy does not work. This is evident by Roy’s verbal process as speaker “It is not an easy thing to meet your maker” holds that although he agrees that Tyrell is his maker, we don’t sense any feeling of respect or hesitation in his response. This instructs his daring personality and it also discloses an introduction to mutual relationship between them. Roy’s utterance is ironical and once can sense rebellion against his maker. This becomes obvious as the scene progresses when we see Roy’s constant reactional process of gazing Tyrell. According to Michael Watson’s (1970) classification, it is “clear gaze” that focuses on head and face of other person. Tyrell and Roy are mostly shown with eye level shot with slight oblique angle; this is coded to shed further light on the nature and development of these two characters. Eye level shot places the characters in a relationship of equality. Although Tyrell holds the high position but Roy does not consider his high rank or being a maker during the scene. Further, the slight oblique angle manifests their detachment towards each other’s stance.

The visual and linguistic analysis reveals the strange relationship between Tyrell and Roy. The stature of Roy standing straight with upright position shows that he is

confident, firm and stable. The settings suggest a sense of secrecy, closeness and artificiality. The lightning and colours also reveals a certain bizarre and uncanny effects to the setting. The inerseiosis process demonstrates and contemplates the visual and linguistic findings. We sense a strange relation between the makers and the manufactured. If we discuss modality of these images, we observe low modality in terms of contextualization and use of colours we observe over exposed setting and reduced palatte. This discloses low modality which is consistent with action and nature of the scene. Linguistic and visual meanings synchronize very well in this extract, as we see maker being in his comfort zone least concerned about the problems and conditions of manufactured humans. This supplements linguistic analysis in which Tyrell expecting Roy earlier. This expresses his being aware of his pain and intentions but did not take any step.

4.6 Extract 6: Roy's Determination



Figure 10: Tyrell afraid

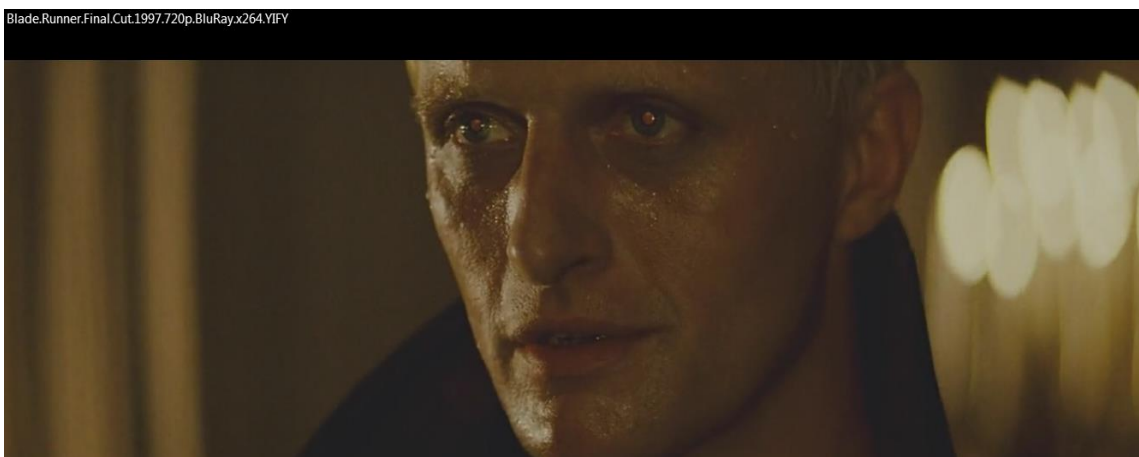


Figure 11: Roy's agony

4.6.1 Linguistic Track

Tyrell: Death. Well, I'm afraid that's a little out of my jurisdiction, you--

Roy: I want more life, father.

4.6.2 Description of the Extract

The settings and scene is same in which Tyrell and Roy are negotiating. Tyrell informs Roy that he is unable to fulfil his desire of getting more life, while Roy asks for more life again. Roy seems to be angry while Tyrell is somewhat afraid.

Table 32: *Meaning Making in Visual Mode*

Ideational meta function	Narrative Representations (Process)	Action Process	Transactional action: Actor: Tyrell Goal: Roy Two shot camera technique is used. Tyrell and Roy are gazing each other. The logic behind realizing Tyrell and Roy in two shot initially and then realizing them in separate frames is obvious. As we know Tyrell attempts to build smooth relationship with Roy is deteriorated by response and mood of Roy.
		Reactional Process	Close up shot of Roy to demonstrate his eyes and facial expressions clear. Strong reactional process of Roy realized by close up shot and intra diegetic gaze towards Tyrell. His shining eyes symbol are of his being replicant.
		Speech Process And Mental Process	Speech Process: linguistic dialogue Mental Process: Nil .

Ideational Meta function	Narrative Structures (Circumstance)	Accompaniment	Sebastian is stopped by Roy to stay ahead suggests his role of bringing Roy to Tyrell ends.
	Conceptual Process	Relational /Classification Process	Camera Technique of POV of Tyrell displays audience full facial expressions of anger directed towards Tyrell.
		Analytical Process	
		Symbolic Process	Same as for extract 5
Lightning			Same as for extract 5
Colour	Dull Yellow. Black, Dull white.		The colours used are not colours of life. They symbolize artificiality of the environment and suggest a message of hopelessness that is in accordance with the situation in which Roy is disappointed by the Tyrell. In the same Scene Tyrell is killed by Roy in that disappointment.
Textual Metafunction	Framing		Separate and two shot. This is symbolic as the relationship between them also is a combination of social to intimate. The bonding between maker and machine is not pleasant one.
	Salience	The selective focusing of the camera lens	Fore ground: Tyrell is realized with background (settings) that is full representation. Roy is realized without settings which is complete abstraction. It shows the character is important but modality is low .While in case of Tyrell this shows

			<p>equal importance of foreground and background .This manifests high modality. According to Modality Markers this makes presented object as a special case disjointed from surroundings. That is true in case of Roy. For Tyrell high modality is in complement with his mental condition of being contented.</p> <p>This also echoes his personality type “commerce is our goal, being contented and joined with his settings surroundings.</p>
	Information Value		Given (All characters have been introduced in previous scenes.

Table 33: *Meaning Making in Linguistic Mode*

Linguistic Analysis		Austin’s Speech Act Theory	
		Locutionary	Tyrell declares in an apologetic manner that he could not take control of death.
		Illocutionary	As Tyrell answers the Roy’s question on death He is straight forward but polite. While Roy advances Tyrell seems afraid and leaves his sentence incomplete..
		Perlocutionary	Roy is determined to take something in favor of him from Tyrell. He loses his control and advances forward towards Tyrell in anger.

Grice's Principle		Cooperative and Competitive	Competitive
		Maxims Flouted	Roy flouts the maxim of manner and relation.
		Implicature	Roy is determined to take more life irrespective of Tyrell's inability to grant any. His implicature suggests that he is angry and restless and wants more life span at all cost. Further his lack of trust on Tyrell's statement is also visible.
Attardo's Goal			Diverging goals

Table 34: *Intersemiosis Extract 6*

Experiential Metafunction			
Intersemiotic Complementarity	Repetition:	Same	Intersemiotic Synonymy Linguistic loss of control is shown in visual transactional action. While deteriorating relationship between Roy and Tyrell is shown by editing technique of placing them initially in two shot than in separate frames.
	Synonymy:	Similar	
	Antonymy:	Opposite	

4.6.3 Synchronization of Visual and Linguistic Modes

Roy does not feel any hesitation in demanding and pleading more life from Tyrell. Roy's transactional process of advancing forward and performing verbal process, "I want more life, father" evinces his anxiety and innate and inordinate desire to get more life. This is displayed by his short arm movement constrained torso movement showing his transactional action as an actor where goal is Tyrell. According to (Wallbott 1998; Gross,

Crane, & Fredrickson, 2010) features of arm movement are characteristic of certain emotional states. Locutionary act imparts that he is determined and firm in his demand perlocutionary act along with transactional action of advancing forward shows that he is not posing trust in Tyrell and is not giving much importance to Tyrell's answer. In fact, he is bent on gaining more life at all costs. Roy is somewhat angry and tense. In response to Roy's transactional action, Tyrell's stepping back and his somewhat jumbled speech expresses his fear and lack of confidence towards Roy's aggressive and tense transactional process.

Symbolic suggestive process include lighting , colours and settings packed and closed environment, use of lifeless colours like pale yellow, black and dull white goes with linguistic analysis and shot analysis. It conveys the feelings of absurdity along with sickness and hopelessness which gives birth to nothingness. This also symbolizes artificiality of the environment and gives a message of dejection that looms large and that is in accordance with the situation in which Roy is disappointed and taken aback by the Tyrell on the question of more life and in the same Scene Tyrell is killed by Roy in that disappointment. The settings show concealment and despair and the desperate behaviour. Burning candles show the meteoric nature of Roy's brief life span and that of Tyrell. It also reflects the lavish and luxurious living style of Tyrell. Artificial lightning of candles and room has been used. Dim and diffused lightening becomes compatible with the linguistic analysis.

This extract further highlights the rift between the characters of Roy and Tyrell. We see the relation between Tyrell and Roy is further deteriorating. Roy has flouted the maxim of manner and implicature and suggests his determination, anger and restlessness in attaining his goal of gaining more life. There is an intersemiotic compatibility as similar attitudes are shown in both modes.

Walter Walk & Coulson (as cited in Gratch in 2004) reported that some characteristics of postures that occur frequently indicate some emotional states. As they categorize anger head backward, no chest backward, no abdominal twist, arms raised forwards and upwards, shoulders lifted, we see that except arms raised forwards and upwards which in a sense is also done when Roy puts his hands in his pocket is displayed by him. This posture conveys his hidden anger that is revealed later. Extreme close up shot of Roy is used first to expose his expressions fully and secondly to show his

twinkling eyes as being replicant. This is symbolic that it is an interaction between a man and a replicant.

4.7 Extract 7: Roy is Hopeless Tyrell is Diplomatic

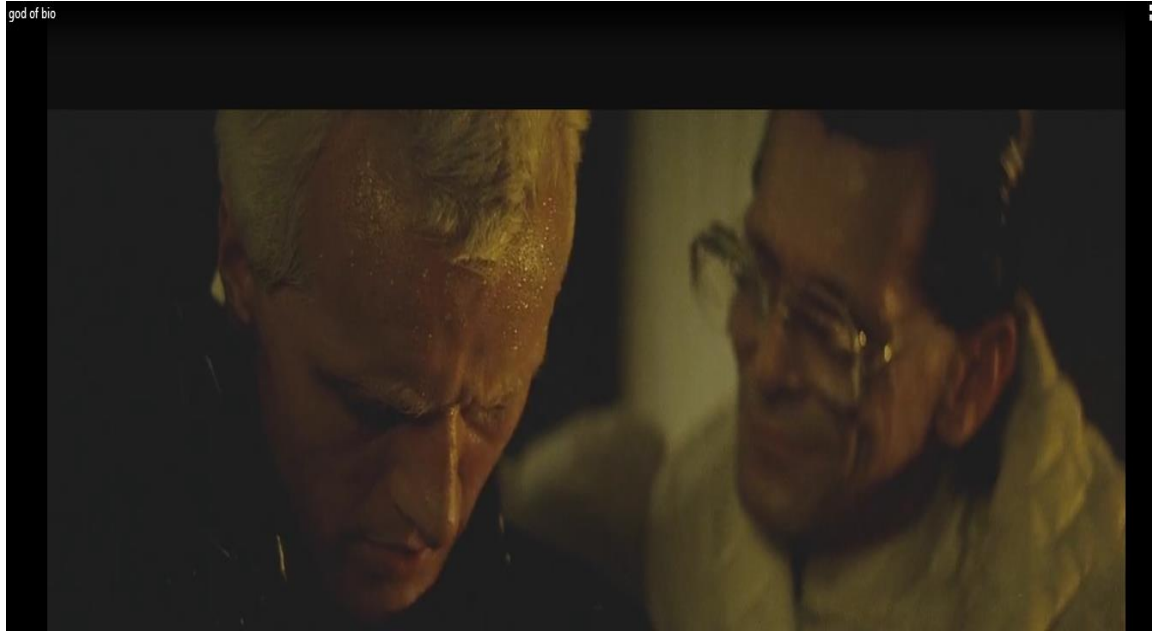


Figure 12: Tyrell consoling Roy



Figure 13: Roy's response



Figure 14: Roy killing Tyrell

4.7.1 Linguistic Track

- (i) Tyrell: You were made as well as we could make you.
- (ii) Roy: But not to last.
- (iii) Tyrell: The light that burns twice as bright burns half as long. And you have burned so very very brightly, Roy. Look at you. You're the prodigal son. You're quite a prize!
- (iv) Roy: I've done questionable things.
- (v) Tyrell: Also extraordinary things. Revel in your time.
- (vi) Roy: Nothing the god of biomechanics wouldn't let you in heaven for.

Table 35: *Meaning Making in Visual Mode*

Ideational Meta Function	Narrative Representation (Process)	Action Process	Image 1: Transactional action process realized by two shot of Roy and Tyrell suggests their closeness and highlights expressions. Actor: Tyrell Goal: Roy
		Reactional Process	Vectors realized by Gaze: Tyrell's unidirectional gaze, Roy is the phenomenon of Tyrell's gaze but he is not being the reactor the reason is his state of mind, secondly his relation with Tyrell is not smooth. This could be due to anger and contempt of Roy towards Tyrell that is displayed later when he smashes his eyes.
		Speech Process Mental Process	Speech process realized by the linguistic dialogue. Mental Process realized by focusing of the camera lens on Roy's expressions and

			collapsed posture, Sweating on Roy's Face.
	Narrative Structures (Circumstance)	Accompaniment Means Locative	Nil. Nil Nil
	Conceptual Process	Relational /Classification Process	Subordinate status of equal
		Analytical Process	Nil
		Symbolic suggestive Process	The oblique angle used for Roy shows his detachment to Tyrell's dialogues and the sweat drops on his face reveals his mental disequilibrium and tension. The cut light creates a feeling of secrecy that exhibits the hidden intention that he has in mind for Tyrell.
Textual Metafunction	Framing		Strong framing of two shot camera technique
	Saliency	The selective focusing of the camera lens	The focusing is on Roy. Roy is the one whose development is shown by transactional action of killing Tyrell.

	Information Value		Given (All characters have been introduced in previous scenes.
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Table 36: *Meaning Making in Linguistic Mode*

Grice Principle	Competitive	
	Quantity, Quality, Manner, Relation	Tyrell flouts the maxim of quantity and manner similarly Roy flouts the maxim of quantity, relation and manner.
Attardo's Goals	Goal, Information, Covertness	The interaction is asymmetrical as Roy's intention to have more life and Tyrell intention to content him with what he has is clashed. The interaction is overt as Tyrell although holds more information yet is not hiding it from Roy.
Austin's theory	Locutionary, Illocutionary, Perlocutionary	

Table 37: *Intersemiosis Process Extract 7*

Experiential Metafunction		
Intersemiotic Complementarity	Repetition: Same meaning Synonymy: Similar meaning Antonymy: Opposite meaning	Intersemiotic Antonymy. Linguistic control over visual loss of control, Linguistic analysis presents that Roy and Tyrell are not having smooth relations but visual analysis alone shows their close intimate relationship. This is intersemiotic Antonymy.

4.7.2 Synchronization of Linguistic and Visual Modes

Extract 7 presents the continued discussion between Tyrell. Linguistic analysis uncovers that Tyrell tends to be polite and convincing. It also shows flouting of maxims by Roy. The implicature suggests Roy is speaking his mind and expressing about his experiences and opens up to express himself, while Tyrell tends to convince him to get his point of view. Perlocutionary effect of Tyrell's statement of Roy brings out that he is not touched by his comments. Illocutionary act shows that he is talking about his past experiences. Visual analysis shows that both Tyrell and Roy are placed in single frame with two shot camera technique. Two shot is used to show the closeness between two characters, this is also evident by Tyrell's transactional process of placing his hand on Roy's back. The reactional process shows that the vector that initiates from Tyrell is directed towards Roy. This is in complement with linguistic analysis that shows that Tyrell is polite and convincing towards Roy. The two shot without setting shows that the social distance between them decreases. The strange bond that Tyrell is trying to establish is obvious here. But as Roy's linguistic and visual cues shows now he is not much interested in Tyrell's speech and also highlights his cold behaviour.

Roy is dejected and down and out, and this is realized by his posture of head and chest forward, no abdominal twist, arms at side of trunk, collapsed posture, low spirits. This is also verified by our table of emotions. Locutionary act shows that Roy is using ironical statement to express his implicit anger, hatred and disgust towards Tyrell in his last utterance. The transactional action of Roy killing Tyrell is performed just after this

verbal process. The linguistic and visual analyses complement each other till this point. Earlier in this extract we have noticed intersemiotic anatomy, where we see Tyrell consoling and pacifying Roy in two shots but linguistic analysis shows Roy's flouting of maxims. It reflects that he was not much convinced by his counselling rather he was disinterested. He is looking down with his head down and shoulders bit down. This could also imply his feelings of disgust for Tyrell in addition to his anger coupled with utter disappointment.

Roy's turning his head down hiding and withdrawal gestures also shows withdrawal emotions (table 2.2) that signifies his disinterest in Tyrell and his flouting of maxims show his disinterest in Tyrell's utterance and implicature suggests his dejection, hatred and disgust towards Tyrell. The sweating shown on Roy's face is suggestive of symbolic process that shows his struggle and despair in fulfilling his aim. Moreover, his non transactional action of smiling and uttering the last dialogue before killing Tyrell is also significant as we can relate his ironical smile with that of perlocutionary act that tells us that Roy is ironically saying Tyrell the God of Biomechanics and saying good bye to him before bulging out his eyes. He kills Tyrell by performing transactional and non-transactional actions, we see Roy in extreme anger. According to Darwin facial and non-facial elements associated with anger that Darwin considered universal include nostrils are raised, mouth is compressed, brows are furrowed, eyes are wide open, head is erect; non-verbal elements include chest expanded, arms rigid by sides, stamping on the ground, body swaying backward or forward, trembling posture. This is very much evident in Roy's visual analysis of killing and bulging eyes of Tyrell. (Barret, Feldman & Lewis, 2016). Roy manifests most of these elements if not all.

4.8 Extract 8: Gaff's Declaration



Figure 15: Gaff in rain

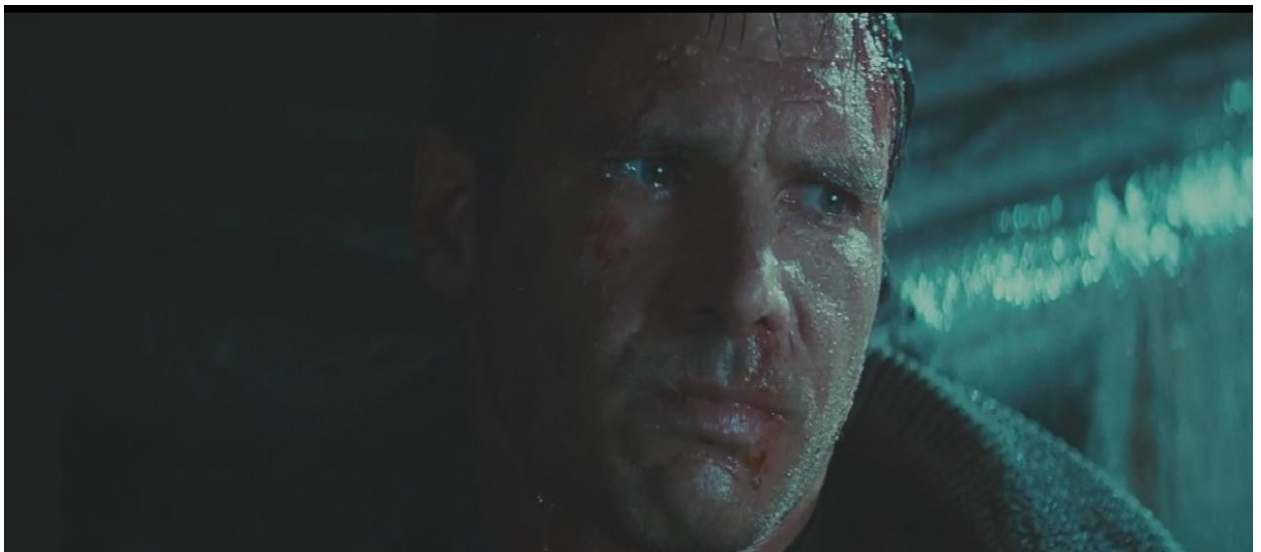


Figure 16: Deckard speechless

4.8.1 Linguistic Track

Gaff: You've done a man's job, sir. I guess you are through, huh?

Deckard: Finished.

Gaff: It's too bad she won't live. But then again, who does?

4.8.2 Description of the Extract

This is second last scene of the film. In which Deckard is sitting next to dead Roy after listening his soliloquy Gaff arrives and the interaction took place.

Table 38: *Meaning Making In Visual Mode*

Ideational meta function	Narrative Representations (Process)	Action Process	<p>Image 1: Non transactional action process realized by close up shot of Deckard to show his condition and state of mind fully.</p> <p>Actor: Deckard</p> <p>Image 2</p> <p>Transactional action process realized by the long shot of Gaff throwing pistol towards Deckard, and turning his back towards Deckard then speaking his dialogue while turning left.</p> <p>Actor: Gaff</p> <p>Goal: Pistol</p>
		Reactional Process	Vectors realized by Gaze of Deckard and Gaff's bidirectional gaze.
		Speech Process	Speech process realized by the linguistic dialogue.
		Mental Process	Mental Process realized by focusing of the camera lens on Deckard's expressions.
Ideational Meta function	Narrative Structures (Circumstance)	Accompaniment Means	<p>Nil.</p> <p>Pistol thrown by Gaff towards Deckard</p>

		Locative	Nil
	Conceptual Process	Relational /Classification Process	Single level overt taxonomy
		Analytical Process	Nil
		Symbolic suggestive Process	Gaff throws pistol as symbolic attributive process of freeing Deckard. Lights on condition of Gaff's flying car and Gaff's leaving the place early and speaking his dialogues while going towards his car by turning his head and showing side posture all are symbolic. Lights on condition of car shows the still working and powerful position of Tyrell's company it means the representative corporate class is not affected by anything. His turning his head while going and speaking his dialogues show he is not much interest in Deckard's feelings.
Textual Metafunction	Framing		Strong framing of two shot camera technique.
	Salience	The selective focusing of the camera lens	On Deckard in close up shot but in case of Gaff's long shot is both on Gaff and settings.
	Information Value		Given (All characters have been introduced in previous scenes.

Table 39: *Meaning Making in Linguistic Mode*

Grice Maxims	Gaff	Deckard
Quantity, Quality, Manner, Relation	Gaff violates the maxim of quantity, quality, manner and relation. In first utterance he violates the maxim of manner and in second he violates the maxim of relation, manner and quality,	Deckard violates the maxim of quantity and quality. Quality in a sense that he hasn't yet retired Rachel and quantity that he doesn't reply Gaff's statement.
Attardo's Goals Goal, Information, Covertness	The interaction is asymmetrical in goal and information both. The conversation is covert as Gaff holds more information than Deckard	Same
Austin's theory		
Locutionary, Illocutionary, Perlocutionary	The illocutionary meaning shows and justifies the violation of these maxims. As Gaff knows that Deckard is not going to retire Rachel so the comment of Deckard "finished" is itself ironic. Secondly Gaff is aware of Deckard's identity and he expresses this twice in these utterances'. First when he appreciates him doing man's job while he is not a man at all. Second while commenting "but then again who does": Perlocutionary act shows that absence of any response is a	

	response itself. Deckard who is already pondering over Roy's speech and death is seen further disturbed by his remarks.	
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Table 40: *Intersemiosis Extract 8*

Experiential Metafunction		
Intersemiotic Complementarity	Repetition: Same meaning Synonymy: Similar meaning Antonymy: Opposite meaning	Intersemiotic Antonymy Linguistic composure over visual loss of composure.

4.8.3 Synchronization of Visual and Linguistic Modes

Deckard's first interaction with Gaff points that his verbal process as speaker is not lesser than Gaff. His transactional and reactional process shows that he is giving medium importance to Gaff. Using Tseng's thematic configuration analysis the comparison of process types for Deckard for his two extracts with Gaff illustrates its character development. Deckard performs less verbal process as compared to first extract. This is due to two reasons first he is engaged in mental process continuously as we perceive him engaged in reactional process as an actor where Roy is the phenomenon in his extract 11. He is continuously thinking about Roy even after his death till the point we listen Gaff speaking to him. Deckard remains involve in mental process for long time is also hinted by zoom in, camera technique. In this technique we see Deckard face zooming in and being visible from single shot of Roy. This gives the impression that reactor is constantly performing reactional process and is engaged in mental process about that phenomenon. Deckard has not performed any verbal process during his speech and his mental process was shown by his extreme close up shot and constant gaze towards Roy. His open mouth and eyes, still posture and constant gaze indicates that he is indulged in serious thoughts. This is done intentionally to hint Deckard's realization about replicants.

But his mental process is not revealed and producer has left it on viewers to perceive his mental process as by their own understanding.

Later, when we hear verbal process of Gaff we see Deckard performing non transactional action of turning his head and trying to focus as if he was in deep thoughts. This was due to the effect of Roy's verbal process and his own mental process. Deckard being the only recipient of the verbal process of Roy was deeply affected by Roy's process types. Roy's transactional process of sitting near Deckard instead of killing him and constantly performing reacional action shows his own feelings. Roy wanted more life and he actively pursued it but at the end when he realizes that his life is about to end, he not only saves Deckard's life but performs verbal process too, to express his feelings at the end of his short span life.

We see Deckard's change of personality when he becomes the recipient of Gaff's verbal process. Deckard is speechless, he is unable to perform any verbal process except the word "finished" which he uttered with non-transactional action of hardly trying to initiate slight smile. This verbal reactioanl and non-transactional action shows his state of mind of being transformed but the important thing is that Deckard's character has always been a mystery, we never know exactly what he is thinking even after we see him transformed. In the first half of movie, he performed verbal process and, perlocutinary meanings show that he is not caring anyone's feelings. In the second half of the film we notice that he performs only necessary verbal processes .He remained quite in response of Gaff's verbal process. We see Gaff being captured in long shot. The settings included his advanced car with lights and fans on. Gaff in long shot is symbolic of his being a part of Tyrell corporate sector. Symbolic attributive process of throwing pistol towards Deckard and symbolic suggestive process of turning his back shows that Gaff has now freed Deckard from his job. His verbal process shows that he knows love relationship of Deckard and Rachel. His indifference in tone and verbal process shows his being symbol of effects of advanced of technology that is indifferent towards feelings and emotions. Frontal angle with long shot but side posture shows the degree of detachment that Gaff portrays for Deckard towards Deckard's state of mind and feelings.

4.9 Extract 9 Deckard's Character Development



Figure 17: Deckard's realization



Figure 18: Deckard as a Replicant

4.9.1 Linguistic Track

[Deckard picks up paper unicorn.]

Gaff (memory): It's too bad she won't live. But then again, who does?

4.9.2 Description of the Extract

This shot is in the last scene. Deckard and Rachel are secretly leaving the place. Suddenly Deckard notices a little paper unicorn on the floor. He knows that Gaff has the habit of making paper toys as in previous scenes. Gaff's voice over is heard in the background. Deckard nods his head slightly as if he understood the whole situation.

Table 41: *Meaning Making in Visual Mode*

Ideational meta function	Narrative Representations (Process)	Action Process	Image 1: Transactional action process realized by over the shoulder shot then close up shot of Deckard .Frontal angle used to show his face fully. Action shown by tilting unicorn in his hand and nodding his head. Actor: Deckard Goal: Paper Unicorn
		Reactional Process	Extra diegetic gaze , gazing out of the frame
		Speech Process Mental Process	Speech process realized by voice over of Gaff. That also shows the mental process of Deckard Mental process shown by nodding Deckard's head twice as if in response to his personal understanding.
Ideational Meta function	Narrative Structures (Circumstance)	Accompaniment Means Locative	Nil. Paper Unicorn Nil
	Conceptual Process	Relational /Classification Process	Deckard shown as carrier ,member of class of human beings and Rachel as machines
		Analytical Process	Nil
		Symbolic suggestive Process	Symbolic attributive process. Paper unicorn used to confuse Deckard's identity. Symbolic suggestive

			process Deckard's nodding his head and Gaff's voice over.
Textual Metafunction	Framing		Single frame.
	Salience	The selective focusing of the camera lens	There is a focus shifting from unicorn to the face of the Deckard. This is done to highlight the association of unicorn memory with Deckard and his mental process in response to this understanding.
	Information Value		Given

Table 42: *Meaning Making in Linguistic Mode*

Austin's Speech Act Theory	Locutionary	
	Illocutionary	
	Perlocutionary	The perlocutionary effect of the Utterance on the Deckard is somewhat very strong. Looking at his paper unicorn which he must have identified as his memory he comes to know about his real identity, Is he also a replicant or he is an another kind of experiment conducted at Tyrell. We don't know but we know the final message is that related with his identity.

Table 43: *Intersemiosis Extract 9*

Experiential Metafunction			
Intersemiotic Complementarity	Repetition: meaning	Same	Intersemiotic Antonymy. Visual composure over linguistic disturbance.
	Synonymy: meaning	Similar	
	Antonymy: meaning	Opposite	

4.9.3 Synchronization of Visual and Linguistic Modes

The next extract for Deckard pertains to the voice over scene with Gaff.

Deckard's last scene with voice over of Gaff reflects his final character development. Interestingly, there isn't any linguistic dialogue included in the scene and the voice over of Gaff is the only occurrence of linguistic dialogue. The scene is realized by Deckard 's holding paper unicorn and recalling Gaff's dialogue .The only non-transactional action done by Deckard in realization to the meaning of unicorn is symbolic. Deckard performs the transactional action of nodding his head twice and performs extra diegetic gaze. There is intersemiotic incongruity in linguistic control versus visual revealing of his discomfort. Hence, there is intersemiotic attitudinal dissonance and inter semiotic antonym. The focus is shifted from possessive attribute of his hands carrying paper unicorn as symbolic suggestive process of his memories to Deckard's face. Long shot is used in order to show us the continuity of action and presence of Rachel as being Deckard's companion without any editing.

4.10 Extract 10 Rachel's Development

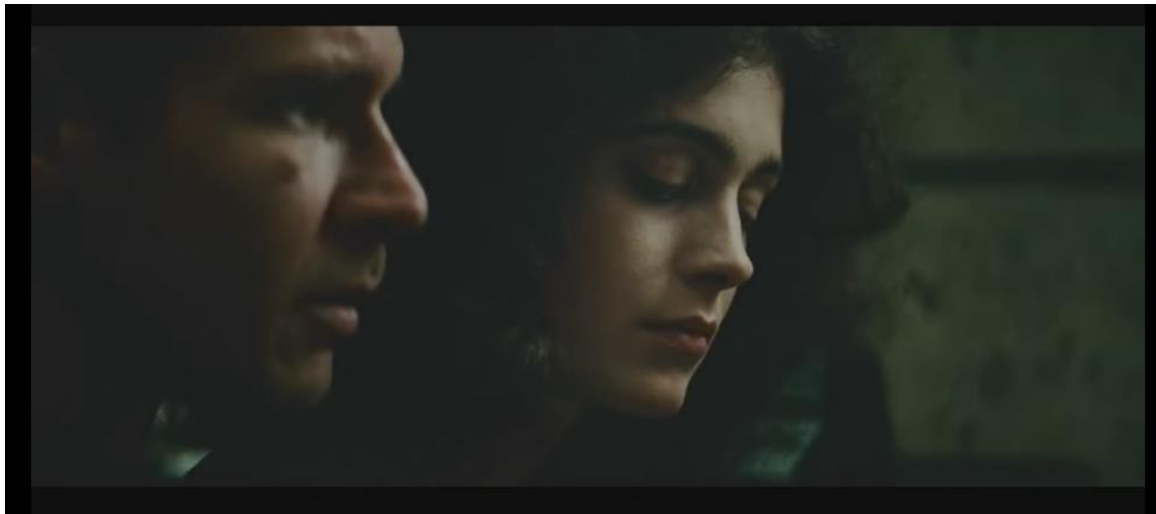


Figure 19: Rachel transformed

4.10.1 Linguistic Track

Deckard: I dreamt music.

Rachel: I didn't know if I could play. I remember lessons. I don't know if it's me or Tyrell's niece. Deckard: You play beautifully

4.10.2 Description of the Extract

This extract is taken from a scene in Deckard's apartment. Rachel starts playing piano while Deckard is sleeping. Deckard wakes up and comes to her. He tells her about dreaming piano. Rachel replies that she can play piano but she is not sure about her skill. Deckard replies that she plays beautiful.

Table 44: *Meaning Making in Visual Mode*

Ideational meta function	Narrative Representations (Process)	Action Process	Image 1: Transactional action process realized by close up shot of Deckard and Rachel to display their expressions fully. Actor: Rachel Goal: Piano
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		Reactional Process	Intra diegetic gaze. Vector for reactional action is not directed towards each other.
		Speech Process	Speech process realized by the linguistic dialogue.
		Mental Process	Shown by slow speech speed.
Ideational Meta function	Narrative Structures (Circumstance)	Accompaniment Means Locative	Nil. Piano lessons Nil
	Conceptual Process	Relational /Classification Process	Subordinate status of equal.
		Analytical Process	Nil
		Symbolic suggestive Process	Piano Lesson acts as a symbolic attributive process of memories and skill about which Rachel is confused.
Textual Metafunction	Framing		Strong framing of two shot camera technique shows the social distance between the participants is personal or intimate.
	Salience	The selective focusing of the camera lens	Focusing is both on Rachel and Deckard suggesting equal importance.
	Information Value		Given (All characters have been introduced in previous scenes.

Table 45: *Meaning Making in Linguistic Mode*

Austin's Speech Act Theory	Locutionary	Rachel is talking about her skill about which she is not sure is her own or its Tyrell's niece.
	Illocutionary	The utterance <ul style="list-style-type: none"> 1. Shows Rachel's state of mind concerning her identity. 2. Rachel's inability to distinguish between her own skills and the skills of Tyrell's niece. 3. Memory clash
	Perlocutionary	Deckard tries to console her and shows feeling of intimacy by consoling her indirectly. His intention is to relax her and make her think good about her skill.
Grice's	Cooperative and Competitive	Cooperative
	Maxims Flouted	Deckard flouts the maxim of quantity and manner
	Implicature	Implicature suggests Deckard's appreciation to relax Rachel. While Rachel's implicature suggests her reflection over her lost identity and memories.
Attardo's Categories		Symmetrical in information and overt.

Table 46: *Intersemiosis Extract 10*

Experiential Metafunction		
Intersemiotic	Repetition: Same meaning	Intersemiotic synonymy
Complementarity	Synonymy: Similar meaning Antonymy: Opposite meaning	As linguistic feeling of intimacy is also visible in visual two shot.

4.10.3 Synchronization of Visual and Linguistic Modes

Extract 10. We see Deckard and Rachel sitting close to each other. The “two shot” camera technique has been used to realize them. Attardo’s cognitive categories show that both characters are equally focused and as now Rachel knows that she is a replicant. Deckard’s change of behaviour is shown by linguistic interaction. Perlocutionary act of “I dreamt music” shows that he wants to communicate with Rachel, this is reaffirmed when he tries to console and make Rachel happy by appreciating her piano lessons by saying “you play beautiful”. This is also confirmed by visual analysis as they are realized by medium close up shot to show their expressions fully. Settings are not shown in this shot as the focus is on the relationship of Rachel and Deckard. This is called defocusing of background and focusing of foreground as per Kress and Leeuwen’s modality marker of representation where defocusing one leads to increased modality of other. This is done to realize the importance of Deckard and Rachel and their relationship as compared to settings or background. The reactional process shows the social distance and the mental condition of Rachel. As vectors for reactional process are not directed towards each other. This is done by transactional action process of turning their head towards each other and performing reactional process in which vector initiated from both characters are directed towards each other.

Till this point we realize the development of Deckard’s character both visually and linguistically. In previous extracts his verbal process that are directed towards Rachel shows that he does not care about Rachel’s feelings. From a moody, indifferent and straight forward speaker to into one who is taking care of Rachel’s feelings by saying, ‘you play beautiful’.

4.11 Extract 11, 12, 13

These extracts were used in analyzing modality, kinesics mode and comparing semantic relations. I did not include Visual and Linguistic Meaning Making of these extracts. A brief description of these extracts along with linguistic track taken from script is added to use these extracts.

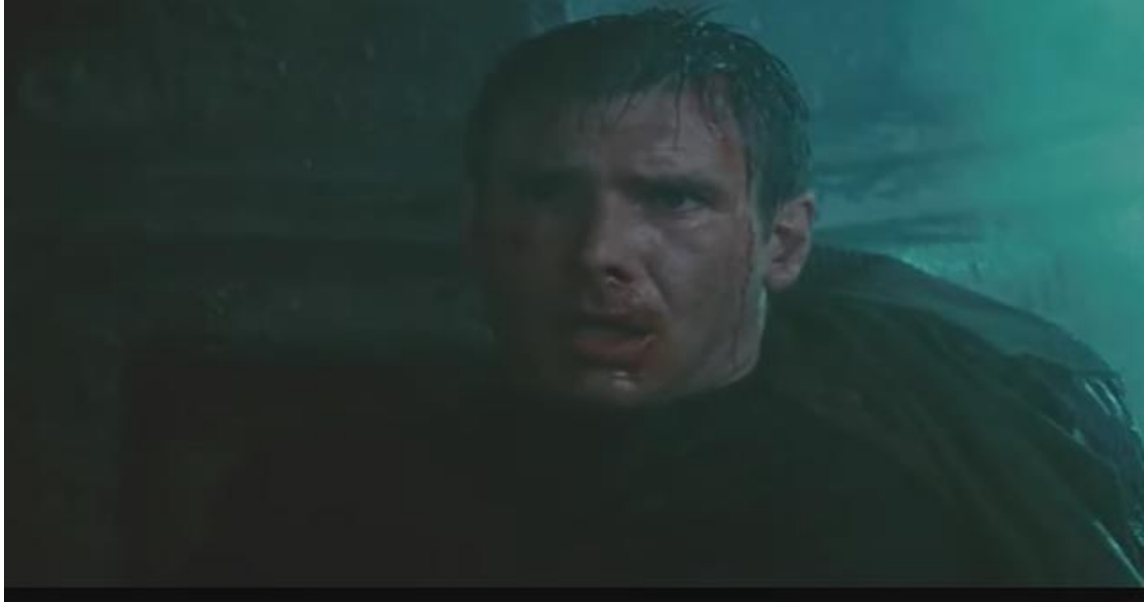


Figure 20: Deckard listening



Figure 21: Roy's Retirement



Figure 22: Deckard afraid and surprised

4.11.1 Description of the Extract

This extract is used in mapping semantic relations of Roy towards Deckard. This extract is also used in Kinesics mode to identify emotions of Deckard and Roy. Image: 11.3 is used in analyzing modality to comment meaning making of genre and theme. This extract is the last interaction between Deckard and Roy. This is last part of the scene in which we see Deckard and Roy fighting and chasing each other. This extract starts when Roy saves Deckard's life by dragging and picking him up on the roof. Deckard seems afraid as he is a blade runner and is after replicants life. Roy however, does not harm Deckard and sits near him. Roy delivers an emotional speech for which Deckard is the only listener. Deckard seems surprised but does not say anything. After delivering his speech Roy dies. Deckard is still seen gazing at Roy in thoughtful way.

4.12 Extract 12 Carefree Deckard

This extract is Deckard's first interaction with Gaff. I used this extract in analyzing semantic relations of Deckard with Gaff. A brief description of extract with its linguistic track from script is given below. Deckard enjoying noodles at road side bar when see Bryant and Gaff standing at his both sides. We see Gaff comes to take Deckard with him but Deckard is not interested to accompany him. Gaff speaks Japanese and an old bar man translates it for Deckard. He tells Deckard that Gaff is saying him that he is a blade runner. Deckard tells him that he is eating. After a while we see Deckard riding in a flying car along with his noodle pot and sticks. I used this extract in thematic configuration only to see Deckard's development.

4.13 Extract 13: Deckard fights Roy

This extract lies in initial part of long fighting scene between Deckard and Roy. The extract starts when we see Roy speaking and calling Deckard to chase him if he is brave enough and have courage. After a while Roy breaks two of Deckard's fingers in anger and announces that this is his revenge for killing Leon and Pris. Leon and Pris were two blade runners that are killed. Roy then leaves Deckard and makes him chase him in that building. We see Roy making animal voices to clue Deckard to chase him.

SECTION B

Section B includes analysis of

- Change in Semantic Relations
- Kinesics Mode
- Modality Markers

4.14 Analysing Change in Semantic Relations

I adopted Weimin's version of Tseng's filmic thematic configuration to map semantic relations among characters. Weimin (2010) applied thematic configuration in his analysis of film Dark Knight. He extended Tseng's filmic thematic configuration with Grice's cooperative principle. This helped him to grasp changing relationship between main characters and character development.

I used his adopted model to observe change in semantic relations between characters as the film unfolds. Change in process types indicated character development of selected characters. Characters of Rachel, Deckard and Roy were selected. Changing nature of process types provided the change in relationships among these characters. This suggested character development that is in turn linked with subthemes embedded in these developments. I did not include Grice's CP or maxims in thematic configuration. I included description of extracts that I used for studying thematic configuration Section A of this chapter and Section C of chapter 3.

Table 47: Character development of Roy in Extract 13

Process Types of Roy	No of occurrences
Passive Processes	
Verbal Process Listener	Nil
Reactional Process Phenomenon	3
Active Processes	
Non transactional Action Process Actor	6
Verbal Process speaker	4
Reactional Process Reactor	5
Transactional Action Process	2
Semantic Relations of Roy for Extract 13	

Table 48: *Character development of Roy in Extract 11*

Process Types of Roy	No of occurrences
Passive Processes	
Verbal Process Listener	Nil
Reactional Process – Phenomenon	5
Active Processes	
Non transactional Action Process Actor	4
Verbal Process Speaker	1
Reactional Process Reactor	4

Transactional Action Process	1
Semantic Relations of Roy in Extract 11	

Roy's semantic relations show change as we compare Extract 13 and Extract 11. We notice a major change is his mental process that was not present in extract 13. Roy's verbal process as speaker decreases. This shows his being involved in mental process but we know from context that his verbal process as a speaker consists of his speech that he delivered as one verbal process sitting next to Deckard. Roy does not become listener in verbal process as per his semantic relations with Deckard is concerned this is because Deckard never tries to communicate with Roy although he observes and gives nonverbal reactions and clues over his interaction with Deckard. Decrease in active process types show his lack of energy that is obvious as he is disappointed when he delivers his speech. This also indicates his decrease in transactional action process as an actor and non-transactional as an actor that shows his decrease in activity towards Deckard. We know he is fighting with Deckard. Decrease shows his concern with Deckard's life. Roy's process types points his changing relationship with Deckard. That in turn shows he is not harming Deckard this means he is concerned with importance of life that is theme of mortality and humanity embedded in Roy's characters.

Table 49: *Character Development of Rachel in Extract 1*

Process Types of Rachel	No of occurrences
Passive Processes	
Verbal Process Listener	4
Reactional Process – Phenomenon	4
Active Processes	
Non transactional Action Process Actor	2
Verbal Process Speaker	5
Reactional Process Reactor	5
Transactional Action Process	1
Semantic Relations of Rachel for Extract 1	

Table 50: Character Development of Rachel in Extract 10

Process Types of Rachel	No of occurrences
Passive Processes	
Verbal Process listener	<u>2</u>
Reactional Process phenomenon	1
Active Processes	
Non transactional Action Process Actor	Nil
Verbal Process speaker	1
Reactional Process Reactor	2
Transactional Action Process	2
Mental Process	1

Semantic Relations of Rachel for her Extract 10

Rachel's semantic relations show changes in non-transactional action process as an actor. We observe she does not perform non-transactional action process in her Extract 10. This confirms linguistic and visual analysis that her "social distance" with Deckard shows her relationship with Deckard. We know her social distance changes from social to intimate from as we compare both extracts.

Moreover, there is a change in her reactional process as a phenomenon. Her reactional process decreases from 4 to 1 towards Deckard. This is linked with her verbal process as a speaker and verbal process as a listener. We notice decrease in these processes. Her semantic process as a speaker was directed towards Deckard five times but in Extract 10 she spoke once. She was the initiator of verbal process in extract 1, which in case is not present as we study her in Extract 10. The reason is her disturbed state of mind so she is not interacting with Deckard as per normal routine. Therefore she is not more often phenomenon of reactional process that leads to decrease in other processes. Her reactional process as a reactor decreases which leads to her shaken identity to interact confidently with Deckard.

Rachel's mental process that is absent in Extract 1, shows her mental condition that she is upset and engaged in mental process in Extract 10. From context we know she is confused about her memory and identity. This links with the theme of disturbance due to identity crisis. This change in process types suggest change in Rachel's character due to identity and memory crisis. That is linked to identity and memory. These changing relations show Rachel's changed state of mind, her being more thoughtful and less confident.

Table 51: *Character Development of Deckard in Extract 12*

Process Types of Roy	No of occurrences
Passive Processes	
Verbal Process Listener	4
Reactional Process – Phenomenon	3
Active Processes	
Non transactional Action Process Actor	Nil
Verbal Process Speaker	3
Reactional Process Reactor	4
Transactional Action Process	4
Semantic Relations of Deckard for Extract 12	

Table 52: Character Development of Deckard in Extract 8

Process Types of Roy	No of occurrences
Passive Processes	
Verbal Process Listener	2
Reactional Process – Phenomenon	3
Active Processes	
Non transactional Action Process Actor	3
Verbal Process Speaker	1
Reactional Process Reactor	4

Transactional Action Process	Nil
Mental Process	3
Semantic Relations of Deckard for Extract 8	

Deckard's mental process is not present in Extract 12 but he is absorbed in thoughts in extract 8. This clues his inner development from a care free indifferent person to being thoughtful about his own identity and replicants true self. This is also suggested by his transactional processes. His non-transactional processes increases that mean his social distance with Gaff increases. This hints his being more understanding towards replicants situation. This is in complement with linguistic and visual modes in which Deckard's constant reactional process towards Roy and his decrease in social distance with Rachel is obvious. We also notice decrease in transactional process towards Gaff this evidences our finding that his confidence and concern towards Gaff that symbolizes technology and commerce decreases.

4.15 Kinesics Mode

Meaning Making through Gestures, Postures and Movements

Darwin's book on expressions in (1872) became the milestone on research on identifying emotions using facial and body movements. In any multimodal communication kinesics mode contribute in meaning making process. Gestures, postures and movements are used to express emotions and feelings. Analyzing these indicators help one to better understand the meaning making of any multimodal communication. It gives us the reason of many actions and linguistic utterances .Although film is a staged performance and actors deliberately mask certain emotions by use of facial expressions, voice variations and body movements but reading emotions in any scene, give us a better insight into character's mental state that actor is presenting and its development. I identified some emotions using postures and facial expressions. The topic of identifying emotions is vast and technical one and a single research cannot cover all its aspects. My identification is just to supplement my analysis of characters to get deep insight of their development and to produce more holistic analysis of multimodal text which in my case is film. Another rational to identify emotions is directly related to the theme. Non-human characters are shown with human characteristics and humans lacking these qualities.

Table of emotions presented below demonstrated that Roy showed more emotions and feelings most of the time in his interactions while other three characters do not show emotions and feelings as frequently as that of Roy.

Table 53: *Meaning Making through Gestures, Postures and Movements*

No	Emotion	Movements and Expressions as reported by Margaux, Lhommet, Stacy C & Marsella as cited in (Rafael Calvo, Sidney D'Mello, Jonathan Gratch, & Arvid Kappas)	Posture and Expressions as reported by Darwin Cited by Barrett, L. F., Lewis, M., & Haviland-Jones	Emotions displayed by characters in Blade Runner	Identifiers Of these emotions
1	Anger	Head is backward, Chest is not backward, there isn't any abdominal twist, although arms are raised forwards and could be upwards, in anger shoulders are lifted	Nostrils are seen raised, mouth is Compressed, furrowed brows are seen. while, eyes remain wide open, head is erect, (chest is seen expanded, arms are rigid by sides, there is stamping on ground, whole body swaying backward/ forward, with trembling movements	Displayed by Roy in extract 6,7	Head backward, eyes and mouth open. Nostrils raised, body swaying backward and trembling movements, arms are raised forward and upwards.
2		Head and chest	The Corners of	Rachel in	Identifiers

	Sadness	remains forward, there is no abdominal twist, while arms are at the side of the trunk mostly a collapsed posture	mouth are seen depressed while the inner corners and eyebrows are raised, The subject is seen in low spirits.	extract 10 Roy in extract 11 Reference e	Rachel , low spirits No abdominal twist. Roy Head and chest forward, No abdominal twist. Arms at side of trunk, collapsed posture, low spirits,
3	Surprise	Head and chest are seen backward, there is no abdominal twist, arms are usually raised with straight forearms	Eyebrows are raised, mouth and eyes are open, , lips seen protruding, there is (Expiration or blowing and making hissing sounds. open hands high above head, palms are directed towards person with straightened fingers, arms backwards	Deckard in extract,11	Mouth and eyes open, expiration and making sounds, open hands, arms backwards, head and chest backward,
4	Fear	Head is backward, no abdominal twist,	Eyes and mouth open, lips retracted, eyebrows	Deckard 11	Eyes and mouth open, Eyebrows are

		arms are raised forwards, shoulders are also forwards	are raised, there is (crouching and paleness with perspiration, hair standing on end, muscles seem shivering, there is yawning and trembling)		raised, crouching and paleness with perspiration, muscles seem shivering trembling
5	Disgust	Shoulders remain forwards, head is seen downwards,	It is difficult to identify although lower lip is turned down while upper Lip is raised, there is expiration, mouth is seen open, there could be spitting or blowing out lips and tongue are seen protruding, tongue protruding	Roy in extract 7	Shoulders forward and head is seen downwards.
6	Pride	Head is seen backward or lightly tilts to one side. Seen with expanded posture with hands on the hips or are raised above the head		Tyrell in extracts 2,3	Head is lightly tilt to one side. Seen with expanded posture hands raised.

Expressions of Emotions through Arm Movements

6	Anxiety	Movement times are short and there is restricted short torso range of movement.		Roy in extract 6, 7	Short arm movements in advancing and moving
7	Fear	Arms are stretched sideways	Eyes and mouth are open, lips are retracted, eyebrows are raised, there is crouching and paleness seen. subject shows perspiration, hair standing on end, muscles seen shivering while it could accompany with yawning and trembling)	Deckard in extract 11	Arms are stretched sideways, eyes and mouth are open, eyebrows raised, perspiration, shivering and trembling

4.16 Analysis of Modality Markers

Meaning Making of Genre and Theme in Visual Mode

I took four images realized in long shots to study overall modality of the visual mode. The modality markers carry important information regarding genre and theme of the cinematic text. The purposive sampling was done and the criteria to select image for studying modality of visual mode was as following:

- 1) Images realized in long shots included in these four scenes that I used in my analysis.
- 2) The images depicting both settings and characters.
- 3) The images included in extracts have been taken from these scenes to study meaning making process.

I intentionally included images only from my selected scenes the reason is widening my analysis on same sample to look at meaning making and synchronization process well. The images and reference of these images are given below.



Figure 23: Tyrell Corporation from Extract 2

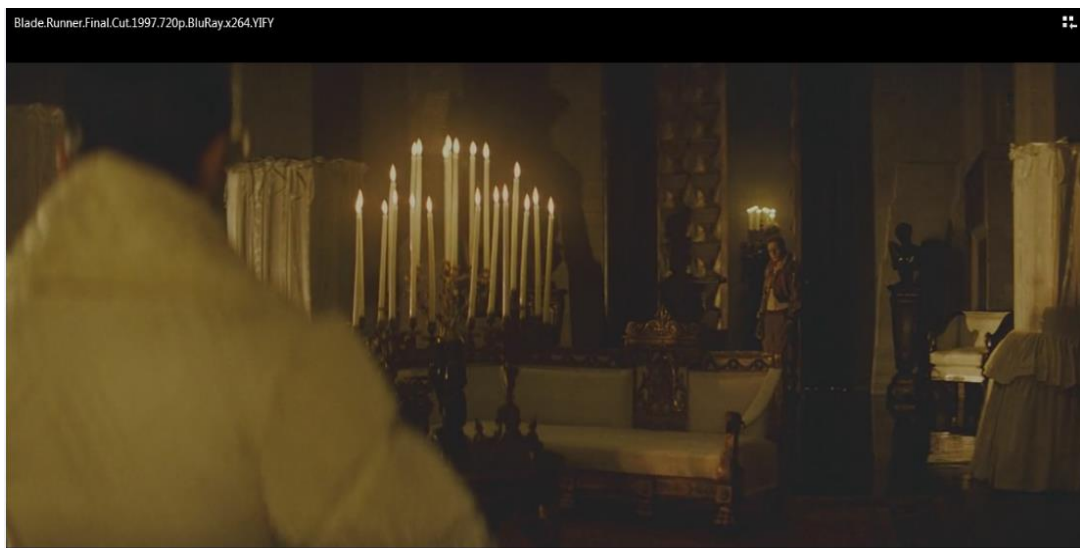


Figure 24: Tyrell's Residence from Extract 5



Figure 25: Deckard and Roy on roof from Extract 11



Figure 26: Gaff in rain from Extract 8

In this section I analyzed these four images with respect to table of modality as given in chapter 3. Table 3.2.4 (b)

a. Role of Representation in Meaning Making of Genre and Theme

All four images present equal focusing on background and foreground. The background in our cinematic discourse comprises of settings, light, colour contrast etc. In these images foreground is realized by characters. Equal focusing on background and foreground realizes equal modality both for settings and characters and places characters in the settings. This also adds to the overall modality of the image. This is linked to theme and genre in which humans and machines are less connected to each other and more to their artificial settings. Only in last scene we see that Gaff is slightly more focused as compared to settings this is due to the rain shown in settings. From cinematography the

equal importance of both foreground and background. In the sense of Blade Runner suggests significant role of setting and background in meaning making of genre and theme in the film.

b. The role of Contextualization in Meaning Making of Genre and Theme

In selected images presented above in long shots and the images used in extracts we observe categories like “over exposed”, “de focused”, “no setting or blank”, “black and white or minimal setting”. According to Kress & Leeuwen (1996) all of these categories reduce the modality of the images. This result does not prove the cinematographic failure on account of producer and director. Rather this is intentionally done to relate the text with its genre and theme. The images with low modality present us with a world that is unrealistic. But as we know the images are intentionally presented as mixture of realistic and that of unrealistic to suggest underlying theme of hyper reality and simulacra. This is meaning making of genre and theme. Over exposed settings show lower modality and thematically it shows people’s more involvement in settings and lesser engagement with one another. While defocused settings in one to one interactions also lowers the modality and indicate important clues. People are not interacting in natural settings and they are not linked to each other via natural healthy relationships. They bear strange relations. This contextualization implies the theme in which social relations are shown misbalanced and genre of the film that is dystopian science fiction film. Overexposed setting that lowers the modality also shows the misbalanced, irregular, haphazard life styles in which modern flying cars are present to symbolize advanced technology but rest is all disorganized and symbol of dystopian world.

c. Colour Variation

The analysis of colour variation, colour modulation and colour differentiation gives further insight into how use of colour variation has supported to establish a setting of world where everything seems to be in trouble and nothing is at peace. We notice even with naked eye that use of colours in blade runner is not representing natural colour schemes. Full range of colours are not used what is used is called reduced palette. This lowers the modality of any image. For example taking the example of image from Tyrell’s room we locate dull golden, yellow, pale white brown etc. As compared to other settings different colours for technology based things like sign boards, gaff’s flying car, slogans are used and these are presented with variation of different colours. This increases the modality of these images. This in turn gives impression that in present world what is

considered real is only related to science and technology. This could also be inferred that commerce has taken all the colours of human beings leaving them colourless, confused and dull. These are the fruits of advancement that superficially working for our greater good proves more harmful in the context of theme discussed.

Although I haven't included modality marker brightness but a general analysis shows that irregular patterns of lights and high contrast of shadowing is utilized. This also reduces modality of any image. We observe red colour in different contexts and objects. The red colour as Rachel puts red lipstick, advertising screens sign boards using red colours and blood as seen in various scenes on the faces of Roy, Deckard, Leon, and Tyrell. This is also symbolic. We see Rachel wearing lipstick in first extract that is not present in extract 10. This is symbolic and ironical. When she was not aware that she is a replicant she was shown with more colours hence increased modality but in the end she is shown confused with less colours hence reduced modality. This is ironical but goes with the theme of hyper reality of today's world in which what is sign is represented with more colours and what is seen real is (Rachel in the sense of her mental realization is more real in that scene) has lost colours.

Red colour on the faces of Roy, Deckard Leon and Tyrell in the sense of blood is disturbing and disgusting. These images relate this film with genre of dystopian bleak crime oriented action film.

SECTION C

4.17 Sub Themes Derived from the Analysis of Different Characters

This section discusses the overall character development analysed in previous section and discusses sub themes fabricated in these characters. These sub themes lead to making of major theme of hyper reality in the film. The theme of hyper reality will then be discussed to current social conditions in next chapter.

1. Rachel's Character

Sub Themes of Identity and Memory, Simulacrum, Technology Empowerment

Theme of identity and memory is realized through the character of Rachel. Rachel is seen shaken in extract 10. She is depressed and dejected. Her mental condition shows that she is confused about her memories. Even she is not sure about her skills. She says she knows the lessons but don't know if it's her skill or that of her niece Tyrell. A

person's memories and skills help to build its identity but she has shaken identity. This delivers theme of identity and memory. Rachel delivers the theme of shaken identity. Results of thematic configuration yields the same result we observe a decrease in verbal process and increase in mental process. While in extract 1 she performs more non transactional actions and in extract 10 she delivers more transactional actions. This delineates her relying more on Deckard being more thoughtful due to shaken identity. What Rachel is experiencing not her own personal journey as her skills and memories are someone else's. Her restlessness confusion reflects the empty gratifications, we experience in virtual world of today.

Order of Simulacra

Rachel is an unfaithful copy of whom? It is alteration of reality in a sense her identity is combination of implanted and personal. It is perversion of reality.

2. Deckard's Character

Sub Themes of Simulacrum, Humanity Memory and Identity realized through the character of Deckard

Deckard is the protagonist although he doesn't show much qualities of being protagonist. When we look at his character development, we observe his attitude is not much affected by the unfolding events in the film. Although a major change in the process types of Deckard occurs that he becomes even less verbal as speaker and more recipient as a listener.(semantic relations) Secondly, he develops a love relationship with Rachel although he is a blade runner and is cold and indifferent towards replicants. This is his acknowledgement for replicants true self in spite of being machines. His development is shown via changes in his mental processes as the film progresses. This is also evident by his change in verbal and transactional process types towards Rachel and Roy. We notice he is more involved in mental process in different extracts. This reveals his development progresses from moody, cold and indifferent hero to one who is caring Rachel's feelings and she develops herself into a thoughtful soul.

Deckard is the only character whose interactions with Rachel, Tyrell and Roy were significant. So I included his interactions with all these characters. His first and his last interaction with Gaff were included.. With Rachel I included his last interaction but I didn't analyze it, instead I included the last interaction in which there is a linguistic dialogue present. As with his last scene with Rachel we didn't observe much linguistic

response from Rachel. So I left that interaction and instead included one in which both characters are interacting with each other. The reason I included first and last interactions between characters is simple, it gave me pretty good insight into the nature of relationships between characters at the start of their relationship compared with the change in relationship as the film unfolded. Analysis of thematic configuration shows that Deckard becomes less verbal towards Gaff. He shows more mental process in later extract. He performed more reactional processes. The increase in reactional processes shows his being more concerned with others point of view and feelings as compared to results of his first extract.

Deckard's character bears all the themes such as identity crisis, memory, technology and humanity. We are not sure whether he is a replicant or a human. His is a blur of real and unreal character. He delivers the theme of humanity as we don't see his human qualities more often. This leads us to think what humanity is and who humans are, yet feelings and emotions of love, hate, sympathy, bravery, courage and determination are obvious in his character. If we consider Deckard a replicant than Roy is a better version of machine but if we consider him a human then he is not exhibiting most of human qualities. This is the dilemma of Deckard. We see his memories are intentionally blurred to create an impression of chaos and ambiguity. He is amalgam of real and hyper real. His identity like his memory is shaken. This points our hyper real experiences of today. We experience pseudo-events but in fact we are not part of that physically. This is our hyper real self-experiencing hyper real phenomenon.

He is symbol of chaos and confusion in our modern advanced society where we have no authentic reality. We are not sure about authenticity of any process, event and commodity. The virtual experiences, social media portrayal of self, competing versions of reality for example beauty and events .We are perplexed and speechless and driven like Deckard with this digital flow of events towards unknown destiny with our hyper real self. Deckard's job to kill replicants for no logical reasons also places h his identity in chaos and disturbance.

Order of Simulacra

Deckard belongs to third order of simulacra. It is because it reflects absence of profound reality. Deckard appears to be human but as is suggested he is a replicant. We are never sure about his identity. If he is a replicant, we do not know whose faithful copy

he is. Even if he is a replicant we don't know whose memories he is bearing as implantation. Baudrillard called this the "order of sorcery".

3. Roy's Character

Sub Themes of Mortality and Humanity, Commerce, Simulacrum

Roy Betty the most compelling character is the manufactured human. He holds heroic qualities. I included four extracts of Roy from two scenes. Two extracts were taken from his scene with Tyrell and two from his lengthy mice cat chase scene with Deckard. Two scenes I analysed only visually and linguistically. While on rest of the two extracts, I applied Tseng's process types to compare the process types. Furthermore by comparing his linguistic behaviour and visual analysis along with comparing process types with the help of Tseng's thematic configuration detailed scan of nature and growth of Roy's character was achieved. This helped me to uncover the narrative themes linked to macro analysis of hyper reality with respect to contemporary society.

The character of Roy delivers the theme of mortality and humanity. Roy Betty is more human than humans. . He expresses himself very well and very much through his speech, emotions and actions .He is the bad boy who kills Tyrell in his depression, but is also gentleman as he saves Deckard's life. In fact in his last scene with Deckard he doesn't want to kill Deckard at all. This is evident when he time and again provides chances to Deckard to save his life. This is what we call human being. His heroic qualities, his pains and sufferings are that of a true human being. The irony of the situation is that he is non-human but shows most of the qualities attributed to humans.

He shows the qualities of human beings by pursuing his dreams till the end. Furthermore his transactional actions show, he knows the importance of life. Roy shows the theme of "more human than human" and mortality. In this world of biomechanics, we have no idea what is being human. If only qualities are being human than Roy is more human than Deckard and Tyrell. But this is also confusing as the film progresses we are doubtful about Deckard's character also. So we don't have any genuine human being to act as a standard for humanity and being human. We have Tyrell but we don't see qualities worth to declare him as a human being.

Table of emotions shows that Roy is the one who manifests most of human emotions this is ironical as he is replicant but true in a sense that " more human than human." We cannot really understand, whether Roy a manufactured machine, who owes

human qualities is more human or Tyrell who though being human but having less human qualities is the real human.

Order of Simulacra

Roy belongs to the first order of Simulacra. When we believe is a copy and we believe it as a faithful copy a good appearance. We take Roy as replicant and we take his good appearance of human beings.

4. Characters of Tyrell and Gaff

Sub Themes of Commerce and Technology

Tyrell's dialogue "Commerce is our goal" shows that money is the motivation and actuation behind this creativity of replicants. This delivers the theme of commerce. We spot Tyrell's emotionless and heartless describing of replicants with little remorse. We are confused as what is basically human trait is least shown by Tyrell the "statement more human than human" is also ironical in the sense that humans have disowned humanity in favour of advancement and technology. So in this way the notion of human and inhuman has been blurred.

In his transactional action Roy murders Tyrell by crushing his eyes; this is symbolic in a way to make us realize the blindness and lack of compassion Tyrell shows towards replicants and the lack of responsibility towards his status. Roy pronounces him god of biomechanics that also indicates the true nature of Tyrell. He is least concerned and connected with humanity and human values. Tyrell is the only character that shows no change and development. Linguistic and Visual analysis shows that we do not see any change in his process types, postures, tone, speed of speech etc. This is symbolic as the stakeholders of commerce are not changed in favour of any event or emotions. Tyrell's character conveys the theme of commerce and technology. Analysis of kinesics mode, separate camera shots also suggests his lack of concern with humans and machines. Stakeholders of commerce use technology to blur distinction between humans and machines in their own interests. Technology in the hands of commerce is transformed into an evil weapon to exploit humans and make them empty. This is leading human beings towards accepting simulacra and simulation. We see Tyrell is murdered but Deckard is not asked to stop his professional killing of replicants. This is because this viscous circle of commerce never stops and we notice Gaff representing and following Deckard in the

same way as he was doing before Tyrell's death. The character of Gaff also shows almost same qualities as that of Tyrell and delivers the theme of technology and commerce.

CHAPTER 5

FINDINGS AND DISCUSSION

This chapter is divided into three sections. The Section 1 explains how research question one is dealt in analyzing text. Section II explains how theme of hyper reality (analysis) is contextualized in current social conditions to account for research question 2. This chapter also discusses how research questions relate the results in the light of theoretical triangulation used in this study. Section III relates my study with previous research and establishes its own unique place in the domain of multimodality. It also provides limitations of this study and recommendations for further research.

5.1 Section I

Research Question 1: How does synchronization of (words and images) in digital cinema contribute in meaning making process?

The text of Blade Runner was taken as a sample of multimodal cinematic text. Linguistic, Para-linguistic and visual modes were employed to analyze my Research Question 1. Para linguistic mode was studied as Kinesics mode in cinematic discourse. The focus was on Gestures and Postures from Kinesics mode to explicate my linguistic and visual analysis. The multimodal analysis of Blade Runner as an exemplary text of hyper reality revealed the meaning potential of different semiotic resources and the process of synchronization. Detailed analysis of individual modes (Chapter 4, Tables) produced was used to study the synchronization process (Chapter 4, Analysis). It was seen how meaning produced by coordination and collaboration of these modes presented the holistic text.

I started my analysis with linguistic mode. I used linguistic framework to analyze character's interactions in the form of dialogues. In order to understand the meaning produced on utterance level, I used interactional discourse analysis. The characterization of Roy, Rachel, Tyrell, Deckard, their relationship with one other and the change in their characters is observed. It is seen how the theme of hyper reality is constructed on linguistic level by interactions among characters.

Grice's CP and associated maxims helped to identify whether interactions among characters as staged by producer were cooperative or competitive or both. The

implicature unveiled gave some insight into intentions of the speakers. This coupled with Austin's speech act theory was used. Speech acts gave meaning of utterances on locutionary, illocutionary and perlocutionary level. The perlocutionary act helped to understand the effect of utterances on the listener. This supported to understand the relationship of characters with each other and their behaviour towards each other. Attardo's cognitive categories helped to understand the diverging or converging conversational goals. For example the diverging goals of Roy and Tyrell were the reason of their competitive conversation. It also supported to judge whether Rachel Deckard, Tyrell and Roy were hiding something or not.

For conducting visual analysis, Kress and Leeuwen's Visual Grammar has been used. Visual Grammar incorporates process types that are important clues and signals to explain visuals. Modality markers have been used from interpersonal Meta function of Kress and Leeuwen's Grammar of Visual design. This has been employed to explicate how genre and theme of hyper reality is constructed via visual mode. In visual mode Genre in Blade Runner is constructed through different mediums such as settings, colours, and light patterns through camera techniques. These modes have been taken as medium of visuals and were interpreted under Marshall Mc Luhan's theory of communication.

Kinesics mode is explored and analysed from postures and gestures point of view to get insight into emotions and psychology of different characters. It provided me with enough detail to validate my findings from visual and linguistic modes. This was done to understand and analyze particularly the emotions expressed by Roy.

The use of Tseng's thematic configuration presented the details of the process types to validate the findings. As meaning is always context dependent and meaning driven from single mode may sometime be different from holistic meaning co-deployed by different modes. The process of intersemiosis was used to see how different modes combine in a multimodal text to deliver coherent message.

For instance, the character development of Rachel as studied in different modes sheds light on the theme of memory and identity as delivered through Rachel's character development. This is linked to theme of hyper reality in which there is a fuzzy distinction of real and representation or change of Deckard's behaviour towards Rachel was understood by his flouting of maxim and implicature in extract 10. Analysing characters'

intentions and goals provided the basis for character's actions and change within Blade Runner.

The followed the following steps to understand the synchronization of different modes in meaning making are explained in fig 5.1

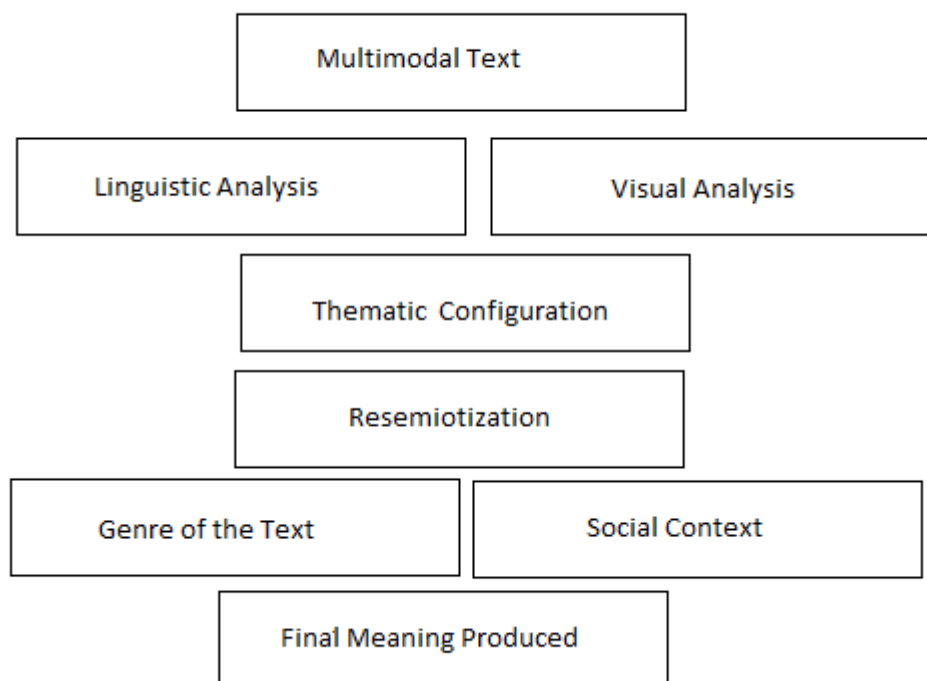


Figure 27: *Synchronization of different Modes*

This discussion and findings brought to light the strength of holistic analysis used for multimodal cinematic text. This remains the sole purpose of conducting this research to analyse synchronization of words and images in filmic text. It is significant to consider that this research was not conducted to uncover “what” are the themes embedded in narrative. Instead, the research sole purpose is “how” these are embedded.” What” is already been discussed. It was an attempt to describe “how” this was constructed linguistically and visually.

5.2 Section II

Research Questions 2: How does meaning making of “hyper reality” by coordination and cooperation of different modalities is seen in social context?

Social semiotic theory of multimodality is used to analyze meaning making of hyper reality in Blade Runner. Social semiotic theory encompasses the study of how

people design and interpret meanings, the study of texts, and the study of how semiotic systems are formed by social interests and beliefs, and how they are alerted to society changes (Leeuwen, 2009).

The social semiotic theory has been used to understand meaning making of theme of hyper reality in our social and cultural context. It takes meaning making as social practice. It gives the social dimension of meaning. For example, camera techniques used different types of shots to portray various characters. This also reflects different types of social relations that exist between these characters as mirrored in our social setup..

The meaning produced by the analysis of different modes and semiotic resources are discussed to link theme of hyper reality as constructed within the film and its relevance in our social context. As Social Semiotics deals with the study of texts, how communicators create texts (including the role of technology) and how people interpret texts (Leeuwen, 2009).

Social semiotic theory also accounts for social dimension of meaning which, in Blade Runner, is applicable in two ways: meaning making of hyper reality by using socially defined resources and modes and Meaning making of hyper reality to relate social situation.

The meaning potential as discussed under social semiotic theory is widened by theory of hyper reality and media theory of Marshal McLuhan. This is studied to get detailed and fuller understanding of meaning making process in our case meaning making of hyper reality within the film and in social context. The analysis of how theme is contextualized in our postmodern digitally saturated world. As film is not only a piece of art or aesthetic entertainment but also a reflection of society. It portrays its problems and strengths philosophically. A good film presents and voices a particular perspective of society. It creates our past, present and can refer to our future. A fine grained film acts like a mirror in which society can fully view its dimensions. It gives realization towards different happenings of the society.

Blade Runner is no exception .It is a general commentary on the postmodern technophobic dystopian world of us. It alludes how much we as humans are transformed in account of obsession with scientific development. The time of Blade Runner is set in our contemporary world. Blade runner was released as futuristic film as it was meant to show Los Angeles in 2019. In relation to time frame, it has aptly perceived the future. It

seems reasonable to analyze the conditions prevailing in our society in relation to Blade Runner time frame and conditions prevailing in our society to get understanding of how realistically it showed the future that is our present now. Although we don't see our world as bleak and misty as is represented by Blade Runner, yet the psychological complications represented by the minds of characters are omnipresent in our contemporary world. In our cybernetic environment we are becoming more technologically post human artefacts composed of series of information patterns. Theme of hyper reality is discussed under the theoretical triangulation of social semiotic theory, hyper reality theory and media theory.

Analysis of different modes give us an understanding of the relationship between different characters. The interesting point is that most of the time the characters are engaged in cooperative conversation. Blade Runner is a film in which characters are not hiding anything, that is to say they are extroverts, and express freely. Thus, mostly the character's relationships are depicted as they are and can be seen cooperating with each other. Interestingly, Tyrell has more often flouted the maxims but we see him flouting the maxim of manner or quantity, he has never flouted the maxim of quality. This is an important clue to understand his nature and character. Flouting maxims of manner and quality reveals that he is authoritative in his behaviour and is not much interested in considering others point of view. This is clearly evident by his visual analysis also. Not flouting maxim of quality also suggests that he is every inch a professional and maintains a professional attitude towards ideas and people. Moreover, we see him speaking with almost same speech tone. His verbal processes do not show much change in his attitude. We don't see much change in his visual analysis and posture, gestures and emotions except for his momentary consoling attitude towards Roy. We see Roy has flouted the maxim of quantity and it suggests his being more vocal and expressive. This is also confirmed by identifying most of the emotions and gestures as expressed by Roy. While with Deckard has more flouted the maxim of quantity but if we analyze his flouting of quantity, we come to know that this is done by giving no response or nonverbal response to it. This also gives an insight into his character of being introvert and keeping oneself aloof and detached. Austin's speech act has given a deep insight into character's intentions, motives and goals.

We see that Blade Runner is a film in which there is least hiding of information this is identified by Attardo's cognitive goals. This gives us proof that this film is not

about hiding facts or planning against each other. So, the conflict does not arise due to hiding of facts or some conspiracies. This is important clue as in Blade Runner the disturbance and chaos is not maintained by these elements. What is dystopian in film is an open secret and obvious. This finding is important and is pertinent in context of theme of film placed in our contemporary society. That is restlessness and anxiety shared by the characters is also present in postmodern human beings according to theory of hyper reality. This also places the text of Blade Runner in present social conditions as per social semiotic theory is concerned. What is misbalanced in our lives due to technology is an open secret and surrounds all of us. We are not oblivious of this phenomenon of being gradually transformed into hyper real selves.

Visual analysis shows, in most of the one to one interactions, characters are shown in single shots. This also suggests that the individuals in Blade Runner are dislocated and disjoined in their relationship with other characters. According to hyper reality theory this is due to the techno saturated world of us. Coming to theoretical frame work of medium is the message we see that camera shots, light patterns, range of different settings and specific colours and colour patterns are used to embed message in the medium of the film. This is making of hyper reality by using different visual resource. For example in Extract 5 in Tyrell's room use of diffused dull and irregular patterns of light adds to the artificiality and seriousness of the situation. This is making of message by using medium. We get the message by characters interactions but unconsciously get the same message by meanings of light patterns. Similarly using eye level camera angles for Deckard and low level for Tyrell becomes the part of visual. It means it becomes the medium. That suggests somewhat high position of Tyrell this is also implicit in linguistic analysis. This accounts for Marshal's theory.

If we have no know-how and requisite knowledge of camera technique we are likely to get same impression about characters and their relationship and, it is because we are unaware of the potential significance and use of any medium used. The medium has its effect in meaning making but we are unconsciously taking this effect.

Deckard's leaving secretly with Rachel is also symbolic. Deckard and Rachel are carriers. Rachel is a replicant in the sense that he is a carrier of simulacra. Deckard as a member of class of humans is a true reflection of postmodern human being. This echoes the main dilemma presented in the film, human beings over celebrated attitude (in the film love with Rachel as instance of simulacra) towards technology (escaping with her) is

leading them to unknown journey and destination. However, Deckard's own identity is shown shaken and blurred. This means that human beings have lost their identity in companionship with rapid flow of technology and they are victims of their identity and hence suffer from identity crisis. As Hall states, postmodern phenomenon has deeply altered the way people experience their identities (Hall, 2003as cited in). Moreover, we see Deckard is trying to leave the place secretly when we see his transactional process; he singles Rachel to come and is consciously observing with a pistol in his hand about presence of maybe Gaff or someone else. This is ironical as we inferred from Gaff's last verbal process that he knows about Deckard's intention to flee with Rachel. This is in relation with theme and genre of the film. Over abnormal behaviour towards technology is no secret yet we do not accept, realize and avoid it on personal level. Symbolic attributive process of blurring his identity by using paper unicorn is also meaningful. Deckard is a carrier and shares the anxiety and identity crisis of all postmodern human beings. Deckard's mental process realized by extreme close up of paper unicorn followed by medium close up shot of Deckard and paper unicorn, doing transactional action of twisting and looking paper unicorn in his hand and nodding his head as he is recalling the last dialogue of Gaff. These are symbolic process of his being engaged in mental process about his identity. Gaff's voice over is also symbolic attributive process and the carrier is Deckard in the same way paper unicorn is.

Marshal McLuhan's perspective medium is the message seems quite right in my analysis of Blade Runner. It is applicable in micro as well as macro analysis of the film. As McLuhan argued that our technology tools are also messages themselves. We see the visual medium of Blade Runner is used to convey the intended message. The elements of the visual medium are ensemble in such a way that these elements of the visuals construct a symbiotic relationship with message of the hyper reality delivered.

Like content of visuals are settings, light, colour, characters etc. so are another medium, they have their own unnoticed effects. For example, the tools of camera technique used to display characters are another medium that makes a symbiotic relationship with the viewer and effect how this visual is perceived. The detail of which is given in section A of the chapter 4. Marshall argued that we concentrate on obvious and explicit to provide information but in that and we are unaware of the potential change in our perception that is subtly caused by the medium of that message. This theory is applicable in two ways. In my micro analysis, it refers to the camera techniques used in

Blade Runner subtly to produce the final effects and on macro level this is in agreement with the broader picture, that is to say the theme of this film, whose focus is to make humans aware of the changes in society's values, traditions and the innovative way of doing things due to advent of new technology tools. As McLuhan quoted, we shape our tools and are shaped by tools. This is true in a sense that we are victims of hyper reality after producing simulation and simulacra in our life and society. It is after long time down the road in future that we realize the implication, repercussions of the medium on our society. Our cultural change of becoming cyber saturated is the instance of Mc Luhan's theory that is the effects of technology cascaded in our interactions bringing new anxieties and new challenges upfront. Mc Luhan's stance that medium shapes and control the form of human association is true in micro analysis of our film and on macro level in which we see hyper real pseudo-events associations and interpretations leading us towards hyper real standards and experiences. Social semiotic theory is also applicable in micro and macro analysis. Meanings are not abstract entities. Meanings produced from different semiotic resource in Blade Runner are socially constructed and defined. For example gestures and postures used to identify emotions are used as modes, these modes are socially defined. Same is true for social distance captured by type of camera shots. The notion of social distance has socially constructed meaning, which is why meanings are always context dependent. Meanings made in Blade Runner are explained and interpreted socially. Meanings change only when social situation or its use in social context changes. So a multimodal text is always a combination of socially defined resource and modes. As modes and resource are socially defined so in any communication they shape and mirror social realities. This is true in case of Blade Runner.

Hyper Reality in Our Postmodern Cybernetic World

Critical Discussion

The subthemes derived from the analysis of extracts yield theme of hyper reality that we relate with our cybernetic world to account for social semiotic theory used in theoretical triangulation.

Roy's quest for mortality, Rachel 's blurred memories, Deckard's shaken identity and Tyrell lust for "commerce" as identified in previous section via multimodal analysis are subthemes that lead us towards the theme of hyper reality." Replicants" are the

victims of self-destructive human ambitions. Their identity and personality crisis in ruthless and mechanical world of digital humans makes us realize the ugliness of human behaviour towards these human manufactured replicants. These are physically seen as humans and their human emotions are manifested more than genetic humans, but they are synthetically manufactured with limited time span. Tyrell's corporation has developed perfect simulacra by implanting human emotions as cushions to support their behaviours. This blurs the fine line between human and machines. Replicants state of mind in digitally dystopian world of humans highlights the dilemma of society shown in blade runner. And it has been the overriding theme in the post-modern world.

While Roy was thinking and pleading for more life, Rachel seems to be indulged in separating her identity from that of Tyrell's niece. These are shown as replicants. But about Deckard we are in a fix whether he is a human or a replicant. Although, he is privately indulged over the question of his own memories, identity and meaning of life yet we are not clear about his identity throughout film.

Authentic humans are shown cold, indifferent and ruthless towards each other and towards replicants. Tyrell representing corporate business class category where emotions and feelings are not as important in other walks of life. We see Gaff who is always seen mysterious, hidden cold and indifferent (for their multimodal analysis see chapter 4).

So both humans and replicants need emotional equilibrium, balance and stability. This theme is supported with the settings used to highlight disturbance and chaos. Although the city seems to be very much advanced and technologically advanced, yet colours, settings, light patterns, all reflect disturbance, pandemonium and disorganization. Settings, colours, light, all are used to enhance meaning portrayed via theme. (see section analysis of modality markers for visual analysis of genre of the film). Moreover this is done in accordance with the genre of the film as being dystopian science fiction film. The atmosphere is bleak and misty.

Linguistic and Visual modes collaborate to bring the theme and genre of this film in limelight. For example use of light, colours, settings camera angles contribute in making meaning and produce intended meanings depending on the way these are used but we mostly do not recognize their potential contribution. This also accounts for hyper reality theory in one way where medium used make us experience constructed world and Communication theory that accounts for the effect of medium on message perceived.

This is what Marshall McLuhan discussed in his communication theory. I have included analysis and reference of only those extracts which I have included in my analysis leaving other parts of film. The reason for doing so is to show the potential of multimodal analysis and avoiding descriptive analysis of the film. Furthermore I analyzed Blade Runner according to my own understanding under theoretical framework mentioned in chapter 2.

Sub Theme of Simulacrum relates to different Versions of Reality around us.

Blade Runner presents different versions of humans and humanity as manifested by Rachel, Roy, Tyrell and Deckard. All of them have different identities and holding different human values. This also implies different versions of reality and truth surrounding our postmodern world where there is no such thing like finality. Our virtual and simulated culture has changed our idea of presenting reality. Our postmodern techno saturated media is very much constructing different versions of reality. All of these versions meet the criteria of being real to the end users. In our world there is no pure reality and it is more of individual's interpretation and constructing of reality and its versions. There are only versions better, worse or best and many more and all of these versions are competing each other, yet there is no final reality. Post modern cyber culture has introduced new standards of being true, valid and authentic. The dilemma is that we are unable to perceive truth and reality and authenticity among all these versions. These versions have blurred our own sense of truth and reality. What we perceive as real is a sign, a simulacra much detached from reality.

Sub Theme of Memory relates to Pseudo Events experienced by Us

Individuals today are leading the lives of pseudo events. As, Rachel feels about her skill of playing piano being her or that of Tyrell's niece. We today are going through embedded simulated reality experiences involving our hyper real self. These are not based on reality nor are these fake. These are hyper real these are more dangerous than authentic lie. Our media offers us with virtual world of games, VR tours, virtual combats, interactive narrative and much more. Our performance in any virtual world as conquer gives us satisfaction and sense of empty gratification. This is seductive and luring but leading us into an era of relations and versions of self and reality which is questionable and often baffling.

Sub Theme of Identity echoes Our Hyper Identities on Social Media

These pseudo events bring multiple dimension of our self. There is a clash between natural and synthetic, our mind and body human and machine our identity as human is questionable both in character and representation. Our version is reduced to such interpretations only.

Sub Themes of Simulacra, Humanity and Identity relates to our Social Relations that are Meditated by Our Virtual Self

Even our social media portrayal of self is responsible for mediating with hyper social relations. We are living a life in which meaning is negotiated by links and hyperlinks, references and images. There remains no distinction between object and representation of that object that is simulacra. This is sign culture. This is simulacra of our society. Our values are determined by our consumer capitalist culture and we are being controlled so viciously that we can't view anything beyond this circle. In our world we are running after sign culture for example brand culture and consumerism. We are living in a society which is whole simulacra.

Sub Themes of Technology and Commerce relates to Our Restlessness and Identity Crisis

Blade runner identity crisis is the manifestation of dilemma of human beings becoming more virtual lacking any contact with reality .This leads to identity crisis shared by Deckard, Rachel and Roy , whether they are syntactic humans or human beings with their own emotions, memories and identities. In blade runner everything is mixed. Social media portrayal of self and tours of simulated experience presents same identity crisis for us.

This identity crisis brings depthlessness and anxiety like Roy Rachel and Deckard's unusual and depressed behaviour .today human beings are much restless and anxious as never before. The overpowering of cyber culture in our lives have brought forward conditions which are emptying humans of their true human values and real gratification. Our simulated cybersaturated culture is dazzling and seductive it is becoming larger than life and values of true human beings. Any connection with natural and real seem to be simulated one. This is hyper reality where values of real and sign have been exchanged.

Excessive consumption of technology has saturated our everyday life that any connection with natural and real is mingled and blurred. Our society is being derealized by this advancement of cyber culture. The anxiety dislocation and decontextualization represented by humans and machines depict our own depthlessness and lack of genuine gratification in this world of simulacra and simulation. All this leads to identity crisis.

Sub Themes of Technology and Commerce relates to Our Cybernetic Tecno empowered World

Technology is direct, it not hidden it is clear but at the same time is manipulative, subtle, overt and covert both, we cannot avoid the temptation. It gives us a feeling of being power full by giving us authority and competency over things and events but these are only diversions and amusement and it takes us away from the reality and we are easily coaxed. Our technology is the manifestation of simulation and simulacra in the sense of hyper reality. We are so much handicapped by this technology that instead of ruling it we are being ruled. We feel helpless in front of cyber flood of information and advancement .Our virtual experiences are at aesthetic level make us temporary powerful but in fact detach us from human traits hence we are captivated with this techno culture that lacks depth of real and genuine phenomenon. It is dazzling and thrilling but a merge of real and hyper real Baudrillard's idea that we are immersed beyond our control in a world of simulation is true.

We see the world as we are forced to see it we realize many versions of binary opposition that their truth values lost in ambiguity. What is good and what is bad. Where reality ends and sign starts, who is human and what is machine. The real value of life and death all is put into chaos.

Sub Themes of Identity and Technology

Deckard 's journey with Rachel to unknown place relates to "Who" we are and "Where "we are leading by Technology

Deckard's leaving secretly with Rachel is also symbolic. Deckard and Rachel are carriers. Rachel is a replicant in the sense that he is a carrier of simulacra. Deckard as a member of class of humans is a true reflection of postmodern human being. This echoes the main dilemma presented in the film, human beings over celebrated attitude (in the film love with Rachel as instance of simulacra) towards technology (escaping with her) is leading them to unknown journey and destination. However, Deckard's own identity is

shown shaken and blurred. This means that human beings have lost their identity in companionship with rapid flow of technology and they are victims of their identity and hence suffer from identity crisis.

Baudrillard wants us to think like Deckard who we are and where are we going? This is what we see in the context of blade runner. We see all characters instead of living their natural lives are engaged in pursuing their identity and mortality. All the humans' instead of leading natural lives are being overpowered by technology. Moreover these human are not showing human values and are bereft of humanity. We feel that everyone be they humans or machines are dislocated. Human value is wasted away in this journey of reaching at the point of cyborg. Postmodern city, the humans, machines, streets, colours, memories, and skills everything and everyone in the film is powerless in and seem to be in crisis. Even we see Roy and Rachel having different urges in their pursuit of identity. The world of blade runner is highly advanced but human have used this advancement to mock humanity by blurring a line between what is human and what is machine, this is ample in our postmodern world where fruits of advancement has done more loss then greater good.

What is humanity and what are human values are the questions. If emotions could not be programmed than what is the question of indulging ourselves in virtual world of games and representations? The settings, relationship of characters the signs, colours and style all reflect the dehumanizing society overtly influenced by technology and advancement. Like Blade Runner technology is controlling us to the extent that what it means to be human has shift of more human than human. How we cope with a world where the image overrides the individual. We see Deckard's development after falling in love with Rachel that leads to ponder his own identity. His real discovery begins when the film ends. In blade runner there is no authentic side of reality. Our world shares the same ambiguity and uncertainty. This is what we are confronting today. The film's concern with cyber culture is alluring towards condition of our consuming our much energy to hyper real phenomenon of world. The question whether we are attaining or losing more is the real question.

The theme of hyper reality in Blade Runner stresses us to realize shifting of contemporary culture towards simulation and simulacra. This is what hyper reality theory of postmodern society conveys us. The theme uncovered in socio cultural context yields that our postmodern world is over saturated and is being transformed into virtual culture

rapidly. Our association with self and others are realized by information patterns. Instead of living physical lives we are now leading lives realized by pseudo-events characterized by simulation and simulacra. This condition is leading us towards new depthlessness and anxieties. As a consumer and producer of the hyper real phenomenon that is now shaping our thoughts and perceptions even in this simulated world we are the victims of corporate culture and consumerism. We should take a break from techno over saturated routine and ponder to calculate this rapid evolution of simulated culture of signs and simulacra that is leading us towards genuine satisfaction or empty gratification.

5.3 Section III

5.3.1 Relating this Study with Past Research

I have conducted a holistic analysis of cinematic text. My aim was to incorporate different modes utilizing suitable frameworks to analyse how these modes reinforce the intended message. I intentionally selected film as multimodal text and hyper reality as cotemporary theme. As film is the most appropriate, if not an ideal sample of multimodal text and various modes are coordinated in cinematic communication to produce a coherent whole.

The research included in literature review and conducted otherwise explored the field of multimodality very well. Multimodal analysis of two movie posters by Chen and Gao (2013), visual components of advertisements by Hu and Mengxi (2016), of TV commercials as literary text by Periasamy (2015) , of pedagogic text by Victor(2011), hand and motion study by Xiong (2006),of visuals as system of communication by Stoin (2015) ,on cartoons by Ariyo (2017) ,on posters by Argo(2012) ,the nature of printed texts by Qinhong (2009),and many other research articles conducted on multimodal texts explored new dimensions in multimodality.

These and other research articles conducted and published otherwise explored and expanded the domain of multimodality. However the sample multimodal text taken in above mentioned research was other than film. Moreover they have adopted multimodal approach yet in few research articles the coordination of different modes that is “synchronization” process is seen.

Past research conducted on the very theme of hyper reality taking cinematic text contributed in widening and exploring the concept and implications of hyper reality by using different conceptual frame works

Stefan (2015) paper on hyper reality, Merrin(2003) study on Baudrillard's hyper reality in "Matrix in Theory" interpreted the relationship between reality dreams and hyper reality in three selected movies explored hyper reality and similar concepts in cinematic texts. Michelle (2011) reported work on film as multimodal discourse took the Hobbit as hyper reality paradox and focus the hyper realistic aesthetic effects. The sample and theoretical stance were somewhat similar to my research but it entertained effects of these hyper real elements on viewers whereas I analytically explored how these elements are embedded in the text.

Baiely's analytical research taking Google Glass and Cyborg as case studies is similar to my research in the context that it attempted to discuss the present social conditions in terms of merging real and hyper real. However his approach was descriptive in analysing Google Glass and Cyborg. Although, he discussed the use of Photoshop technique to strengthen his point. Similarly Naufal compared different types of simulacra in Christopher Nolan's films. This was thematic analysis in the sense that different layers of simulacra were discussed in different characters. This resembles my research in a sense of identifying order of simulacra in selected characters. Naufal's approach was not multimodal in reaching his results. Similarly Stubb's comparison of two postmodern philosophers investigated the theme of hyper reality in lyrics and dialogues. Stubb's work is similar in the sense of using multimodal approach but the semiotic modes and conceptual frame work used was different. Moreover he did not stress on synchronization process. Weimin's work on film Dark Knight used multimodal approach, yet it did not work on the very theme of hyper reality. Moreover he did not analyse modality markers for analysing genre of the film.

My research is an addition to all these research articles already contributing in the domain of multimodality. However it has its own place in a sense it is conducted on cinematic text taking MDA as method of analysis to explore the theme of hyper reality embedded in different modes. To the best of my knowledge this was not conducted before. In this regard I took inspiration from Weimin 's multimodal analysis of "Dark Knight" in which he tried to propose an integrated design and framework for analyzing films as a multimodal resource. The researcher focused both on linguistic and visual aspects of cinematic text in these. I included camera technique in my study from Weimin's use of these techniques in his research. Weimin study is different in the sense that it is not focused on hyper reality. More over I also analysed modality markers and Kinesics mode

to get deeper insight into other modes as compared to Weimin's study. My research explores the contemporary phenomenon "Hyper Reality" taking MDA as method. This is the uniqueness of this research. To the best of my knowledge this has not been conducted before.

Last but not least, this research provides a more Comprehensive perspective of appreciating cinematic discourse through analyzing the integrated effects of different modalities and ultimately exerts a positive influence on enhancing people's overall comprehension and identification on the multimodal discourse of digital cinema and the very theme of hyper reality.

5.3.2 Limitations of this study

A multimodal analysis of film means that the analyst has to analyse more than one mode from a full length of the film to get the deeper insight into the text.

I have included extracts from different scenes that represent characters interactions at certain points in the film. As the theme is fabricated in different modes via characters interactions and development. However as the relationship between different characters change in the course of the movie hence, reconciling the detailed close analysis of the cinematic text (of a selected extract) with the narrative themes of the movie is often complicated. A scene can only show the analyst what is happening at a particular point of time in the movie. It does not provide us with a *holistic* understanding of the entire message. For example detailed analysis of Roy from Extract ,6 suggests his aggressive nature and hostile behaviour and the humble and polite attitude of Tyrell ,but reconciling this with other scenes suggests his agony and the real character of Tyrell. This is the first limitation of the framework; this was overcome by relating the detailed analysis with the narrative themes of the film.

Secondly the analysis of cinematic texts has to be anchored in the context of its place of production, the creators of the film and its objectives for a more nuanced understanding. The narrative themes could be explained only in the context of macro analysis this was second limitation. This was done by relating the micro analysis with the macro analysis of genre and ideology in the framework that relate the film to the context of film production. I have attempted to relate the discussion of themes of the cinematic text to our social reality in the previous chapter.

Thirdly due to limited scope, the study could not incorporate all the modes used to fabricate the intended message in the film. For example, speed and pitch of the voice is also an important mode so as the background music and voices in fabricating the message. For more detailed analysis any of these modes could be incorporated.

5.3.3 Recommendations

Despite the limitations above, the multimodal approach using a close analysis of selected dialogues is a powerful tool that enables a holistic analysis of cinematic text. It provides an insight into the characterisation, character development, themes and macro perspectives that enables a better understanding of the movie and the craft of the filmmaker.

This thesis is an attempt to explore the meaning making process in a multimodal text. In a multimodal text, meaning is fabricated in different modes. *Meaning* is conveyed to the reader through varying combinations of words, visuals, gestures, spatial modes etc. The nature and presentation of these modes are different. As a result different analytical frameworks are used to uncover the meaning made via a particular mode. Although this study has tried to incorporate different modes to account for meaning making process yet there is a room for further research. Different analytical frameworks can be used to analyse different modes. For example conversation analysis framework can also be used for characters interaction according to situation.

Different modes need to be accommodated in holistic analysis. Although incorporating all modes in a single study is not possible yet for more detailed analysis different modes could be explored in detail. For example amount and angle of light and speed of voice are important modes that can give deep insight into characters emotions etc.

The present framework can be further enhanced to analyse political speeches or talk shows with relevant changes. For example, incorporating framework analysing aspects, like ideology and spectator's subjectivity, may provide an even deeper insight into the staging of the scene and its impact on the audience.

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