

**Multimodal Analysis of Roald Dahl's the 'Enormous Crocodile':
A New Approach to Multimodal Narratives**

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Abstract

The current study is an attempt to explore 'multimodality' in Roald Dahl's the 'Enormous Crocodile'. It seeks to investigate to what extent both 'word' and 'image' complement each other in the comprehension of 'children narratives' as multimodal texts. By the application of Halliday and Matthiessen's (2004) the interpersonal metafunction and Kress and Van Leeuwen's (2006) the interactive metafunction, findings reveal high frequency in the use of declarative moods in the verbal mode of the selected narrative. This shows that the area of children narratives is 'genre-specific' or 'genre-based'. Furthermore, the analysis of the 'visual mode' shows high presence of 'offer images', 'close-up' shots, 'oblique' angles and 'eye-level' angles in this particular narrative. These findings emphasize that the use of 'images' is 'thematic-specific' or 'thematically-based'. Besides, the findings enhance the notion that the combination of verbal elements and visual components is indispensable in the interpretation of 'children narratives', and prove that a great deal of 'children's comprehension' is 'pictorially-based'.

Key words

Multimodality– picture books– interpersonal metafunction- interactive metafunction- visual grammar – social semiotics – multimodal narratives

**تحليل متعدد الوسائط لقصة "التمساح العملاق" لروالد داهال: رؤية جديدة
للقصص متعدد الوسائط**

المستخلص

تهدف هذه الدراسة الي توضيح اهمية التفاعل بين الصورة والكلمة و تأثيره علي فهم قصص الاطفال بشكل عام وقصة "التمساح العملاق" لروالد داهال بشكل خاص. كما تهدف هذه الدراسة الي ايضاح المغزي من تكرار استخدام بعض الانماط الشفهية والمرئية بكثافة في القصة موضوع الدراسة واهمية ذلك في تفسير النص بالنسبة للطفل سواء كان قارئاً او مشاهداً. وبتطبيق كلا من نظريتي النحو الوظيفي لهاليداي وماتسين والنحو المرئي لكريس وفان لوفن اظهرت النتائج زيادة في استخدام الاساليب التقريرية في القصة موضوع الدراسة وهذا يؤكد علي تركيز الكاتب علي ابراز الحكمة الدرامية وايضاح صفات الشخصيات الرئيسية في القصة موضوع الدراسة. اما بالنسبة للتحليل المرئي، فقد اثبت البحث زيادة في استخدام صور العرض و صور التقارب البصري، والزوايا الخلفية و زوايا التوازن والاتساق ، وهذا يدل علي موافقة الانماط المرئية للافكار الرئيسية المراد ايضاحها او التركيز عليها خلال القصة.

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1. Introduction

'Multimodality' is of crucial importance to 'communication', since our interpretation of any 'communicative event' depends not only on the 'verbal modes' (written or spoken), but on the interaction between various 'modes', such as "images, gazes, gestures, movements, speech, sound-effects". Therefore, a central element of multimodal studies is that a great deal of communication is multimodal. Research on 'multimodality' has a great effect in numerous areas, such as education and teaching. Scholars begin to challenge the predominance of language as the only means of communicative interaction, and argue that most communicative encounters are multimodal, to a great extent. They assert that the interpretation of any communicative event depends on a multiplicity of modes. According to Kress and Van Leeuwen (2006), 'multimodality' can be considered as "the deployment of a variety of modes in the shaping of a semiotic construction or communicative event" (p.20). They claim that a better understanding of 'communication' requires the addressing of various 'semiotic resources' or 'modes' used within a community or society. According to Kress (2010), 'mode' can be conceived of as a semiotic resource that is culturally and socially formed for meaning construction. Kress also asserts that different types of modes lead to different forms of meanings and different interpretations of communicative interactions (p.79).

Jewitt (2009) maintains that 'multimodality' can be considered as an area of research that is mainly concerned with describing approaches which understand 'communication' as a multitude of various modes and consider the dimensions of the communicative process' as a 'multimodal container' of meanings. The integration of all 'modes' of communication leads to the interpretation, and deciphering of the meaning of messages (p.14). Kress (2010) agrees with Jewitt's assumption in this respect, and argues that all communication is multimodal, in which the interlocutors utilize various forms of modes so as to communicate with each other (p.32).

In the same respect, Jewitt (2009) asserts that 'multimodality' is a new developing sub-branch of 'social semiotics', which sees meaning construction as the outcome of the interconnection of a multiplicity of modal elements in which language is one form. For him, 'multimodality' can be conceived of as an interdisciplinary approach which understands communication of meaning to be more than about 'language'. It treats language as one 'semiotic mode' of 'human communication' among the multiple existing 'modes', rather than as the dominant 'mode' of 'communication'. Jewitt (2009) argues that the world of meaning is always 'multimodal', since 'communication' is changed from 'monomodal communication' to 'multimodal communication'. From Jewitt's viewpoint, there are some assumptions to be considered while dealing with 'multimodality'. First, meanings are made, distributed, received and interpreted through a multiplicity of 'modes', not just through 'language', whether as 'speech' or as 'writing' (p.14). Second, each 'mode', which is socially, culturally and historically constructed, helps realize a different 'communicative function'.

Jewitt states that the selection of 'mode' is a key component in the process of meaning construction' (p.15). Third, it is believed that the interconnection among a variety of modes' is of great importance in the idea of meaning-construction. This interaction is a major theme within the concept of 'multimodality, e.g., the interrelatedness of visuals and writing in a text is a pivotal theme of multimodal studies (p.13). Fourth, Jewitt claims that the 'interpretation of meaning' is shaped by the inclinations and shared knowledge of the interlocutors in a particular communicative event (pp.15-16). In the same respect, Van Leeuwen (2011) assumes that 'communication' is not restricted to language alone. It depends on other 'modal resources or elements' to transmit meaning. For him, 'multimodality' is the integration of numerous modal elements', such as 'verbal modes', 'visual modes', and 'non-verbal modes' in a communicative interaction. This kind of interaction among a variety of 'modes' is the core element of 'multimodal studies'.

It should be noted that researchers in the field of 'multimodality' agree that 'communication' is shaped through a number of forms, and 'meaning' is the product of the combination among the multiple 'semiotic resources' or 'modes' in which 'language' is just one of them. Thus, Van Leeuwen (2004) claims that "communication is achieved through 'hybrid communicative acts', which constitute 'multimodal micro-events' through which all modes interconnect to pinpoint their communicative purposes" (p.28). Adami (2015) maintains that the concept of 'multimodality' can mainly be used to identify the various 'modal components' used for

expressing 'meaning'. He also claims that 'multimodality' is used for two main purposes: to explore the phenomenon of 'human communication', and to spotlight a distinct and developing field of research within the communication process (p.2). Furthermore, Adami (2015) claims that the concept of 'multimodality' underlines the interrelation of various modal components in texts and 'communicative events'. As a 'phenomenon of communication', 'multimodality' can be used in fields that are mainly concerned with texts and 'meaning-making', such as 'linguistics' and 'communication studies', which tend to devote much focus on 'language analysis'. On the other hand, as a 'field of research', 'multimodality' considers 'communication' a process that combines a multiplicity of 'modal resources', such as "gesture, image, colour, sound or layout". These forms of 'modal resources' are utilized to formulate 'meaning', and to construct and reshape values, ideologies and power relations (p.3). The choice of this narrative stems from some reasons. First, it appeals to a great majority of children aged from three to nine years old. Second, it is full of moral lessons, such as cooperation, love for peace, and the triumph of goodness over evil, among others.

2. Aim of the Study

This paper aims at investigating in what way word and image complement each other in the comprehension of children's learning, in general, and children's narratives, in particular. It also seeks to explore to what extent the area of children's narratives is genre-specific, and the use of images is thematically-based.

3. Research questions

- 1- How is the interaction between word and image indispensable in the interpretation of Roald Dahl's the 'Enormous Crocodile'?
- 2- To what extent is the use of images thematically-specific?
- 3- How far is children's comprehension pictorially-based?

4. Literature Review

'Multimodality' is an area of interest for many researchers in a variety of 'discourses' and 'genres' (e.g. educational discourse, advertising discourse, literary discourse, media discourse, academic discourse and newspaper discourse, among others). Royce (2002) conducts a research on a 'multimodal text' in 'science textbooks'. He illustrates the utility of a 'multimodal approach' that offers insight into 'semiotic interrelatedness' of 'written language' and 'images'. He uses this approach to find out the 'intersemiotic ideational meaning' between 'visual message elements', and associated 'lexical items' of a 'multimodal text' in a 'science textbook'. His research suggests some methodological tools that professionals can apply

to engage their students in exploring the interrelations of 'linguistic', 'visual' and other 'modes' in the 'textbooks' during 'classroom activities'. Anastopoulou (2004) investigates the effect of the interaction of a variety of 'modes' on the learning process in 'scientific discourse'. The researcher analyzes the kind of interaction between the receiver of learning and the syllabus. Findings suggest that the 'multimodal interaction' encourages the students to enhance their ability for the 'construction of meaning' in 'science concepts', such as 'force' and 'motion'. Furthermore, findings show that the deployment of multiple 'modes', such as the use of 'physical objects' and 'symbols', is an effective way for 'meaning-construction', 'engagement' and 'reflection'. Moya (2010) investigates to what extent the verbal components and the visual elements complement each other in the comprehension of a children's narrative named 'Peter Rabbit', which is written by Beatrix Potter. Framed by Halliday's (2004) systemic functional grammar and Kress and Van Leeuwen (2006) visual grammar, the interpersonal elements as well as the interactive components are analyzed. Findings reveal that the interpretation of children's narratives depends mainly on the interconnection of the verbal and the visual elements in the narrative under discussion. Moreover, the visual elements are mainly utilized to enhance the idea of child identification with the main character in the narrative, which is the Rabbit. To the current researcher's knowledge, little attention is given to the study of the connection of the verbal and visual components in the domain of children narratives. Only a few researchers study the combination of word and image in this particular genre, such as Moebius (1986), Nikolajeva and Scott (2000), Lewis (2006), Painter (2007), Moya and Pinar (2008), Moya (2010), Painter et al. (2013) and Zohrabi et al. (2019). To this end, this study is an exploration of 'multimodality' in Roald Dahl's the 'Enormous Crocodile' with a view to examining how 'words' and 'images' complement each other in this particular genre.

5. Theoretical Framework

An 'eclectic approach' is adopted in order to investigate the selected ' narrative under discussion, namely the interpersonal metafunction from Halliday's (2004) 'systemic functional grammar', and the interactive features from Kress and Van Leeuwen's (2006) 'Visual Grammar'. The reason why the researcher has chosen these models is that they provide, to a great extent, effective tools for analyzing 'multimodal texts'. They also complement each other in the sense that 'systemic functional grammar' has the ability to analyze the 'verbal modes' in the selected data, and 'Visual Grammar' is applicable to the investigation of the 'visual'

modes' in the data under discussion. The 'interpersonal meaning' at the 'clausal level' can be approached through 'mood' and 'residue' structure, and through 'modality', as well.

Halliday and Matthysen (2004) assume that the 'interpersonal meaning' can express 'opinion' and 'attitude' and the 'mood of the clause', represented in English by the grammatical construction of 'subject' and 'finite verb'. Moreover, the 'interpersonal meaning' underlines the kind of 'speech act' chosen, such as statement, offer, question and directive represented by some grammatical choices, and realized by three types of moods, i.e. declarative, interrogative and imperative. Thus, in the 'verbal mode', 'speakers'/ 'writers' create a kind of interaction with their 'listeners'/ 'readers' by means of asserting 'statements', arousing 'questions', making 'offers', or requiring them to perform a particular action. Halliday and Matthysen (2004) maintains that within 'systemic functional grammar', only 'independent clauses' have the ability of distinguishing the type of 'mood' (p.35). According to Halliday and Matthysen (2004) 'Mood' considers the topic of the information or service, whether it is 'giving' or 'demanding', and the kind of interaction between the participants in a communicative event. Therefore, the main concentration of the 'interpersonal metafunction' is on creating some sort of relations through the use of 'formality degrees', 'pronouns', and different types of 'moods', e.g., declarative, interrogative and imperative moods. Mood is structured through two grammatical categories which are the 'subject' and the 'finite', and the 'remainder' of the clause is said to be the 'residue'. The declarative mood is formed from the construction subject and finite, whereas the 'interrogative' mood is constructed by the precedence of the finite to the subject. Systemic functional grammar is of crucial importance in helping us to express some 'speech functions', such as persuading, motivating, demanding, inviting, ordering, proposing, confirming, recommending, persisting, and denying through the utility of a number of some mood types.

Halliday and Matthysen (2004) distinguish between two types of clauses: 'major' and 'minor' clauses. A 'major' clause can either be 'indicative' or 'imperative' in mood. Indicative moods have a 'finite operator' and a 'subject'. An indicative mood can either be 'declarative' or 'interrogative' in 'mood'. When the mood is declarative, the 'subject' precedes the 'finite'. The 'interrogative' mood, on the other hand, can be of two types 'yes/no type', or 'wh-type'; if a 'yes/no type', the 'finite' precedes the 'subject'; if a 'wh-type', it has a 'wh-element' (pp. 23-24).

Kress and Van Leeuwen (2006) innovate a practical framework for the analysis of 'visual elements' in 'multimodal texts'. They call it 'Visual Grammar', or the 'Grammar of Visual Design'. Kress and Van Leeuwen (2006) claim that some 'visual elements can be utilized to have a prominent effect on the design of various 'learning contexts'. Kress and Van Leeuwen (2006) expand on Halliday's three 'metafunctions' and assert that the 'representational', 'interactive', and 'compositional metafunctions' can complement the 'ideational', 'interpersonal', and 'textual metafunctions' for achieving an extensive comprehension of 'multimodal texts'. The 'interactive metafunction' is similar to Halliday and Matthissen's (2004) the 'interpersonal metafunction'. It mainly focuses on creating some sort of social relations among the participants in 'image', and among the participants and the viewers, as well. The 'interactive metafunction' can be analyzed from three basic dimensions, namely 'contact', 'social distance', and 'attitude' (perspective or viewpoint).

'Contact'

Concerning 'contact', 'image act' and 'gaze' are of crucial significance for the interpretation of 'images'. Kress and Van Leeuwen (2006) assert that 'image' producers create a sort of interactive meaning visually through three planes: the 'gaze' of the participants, the 'distance' of the participants, and the 'attitude' of the participants from the viewers, i.e. the type of angle from which the participant is recognized by the viewer. Kress and Van Leeuwen (2006) differentiate between two types of images, which create a sort of imaginary relation between both the participants and the viewers. They call them demand and offer images, respectively. Kress and Van Leeuwen maintain that the participant gazes towards the viewer in demand images, since he/she wants the viewer to get involved into his/her world (p.118). On the other hand, the participant does not gaze at the viewer in offer images; therefore he/she is represented as an object of the display case or as a tool of contemplation (p.119).

'Social distance'

The idea of 'social distance' is determined by the kind of intimate relationship between the viewer and the participant in images. This type of relation is affected by the degree of proximity created between the participant and the viewer in a particular image. Kress and Van Leeuwen assert that:

The relation between the human participants represented in images and the viewer is once again an imaginary relation. People are portrayed as though they were friends, or as though they were strangers. Images allow

us to come as close to public figures, as if they were our friends and neighbours----or look at people as if they were strangers or others (p.126).

According to Kress and Van Leeuwen (2006), the intimacy scale between the participant and the viewer in images is determined in the light of three dimensions, namely close-up shots, medium shots and long shots. In close-up shots, there is a kind of intimate relation between the participant and the viewer due to the close proximity between them. The viewer appears as if he/she is engaged into the participant's own world. However, there is a kind of intermediate level of intimacy between both the participant and the viewer in medium shots. The object is portrayed as if it were within the viewer's reach. On the other hand, there is no intimate relation between the participant and the viewer in long shots. The object is seen as far from the viewer's reach, thus there exists a sort of distance between both the participant and the viewer in a particular image (pp. 127- 128).

'Attitude' or 'angle'

The third dimension of the 'interactive metafunction' is the 'angle' or 'attitude'. The 'angle' functions as a producer of some kind of relation between the participants and the viewers. Kress and Van Leeuwen (2006) distinguish between two types of 'angles', what they call 'horizontal' and 'vertical angles'. According to Kress and Van Leeuwen (2006), the 'horizontal angle' can be seen as "the function of the relation between the frontal plane of the image-producer and the frontal plane of the represented participant" (p.143). Consequently, 'angle' is of crucial significance in determining whether the 'image-producer' and the 'viewer' are involved with the participant or not, e.g. a 'frontal angle' shows involvement, whereas an 'oblique angle' represents detachment. Furthermore, 'vertical angles' have an obvious role in determining the type of power relations between the participant and the viewer. For example, if the participant is seen from a 'high angle' by the 'viewer', then the 'viewer' is portrayed as more powerful than him/her. Contrarily, when the participant is seen from a 'low angle', he/she is seen as having the power over the 'viewer' in this particular relation. In addition, in contexts where the picture is at 'eye-level', the relationship between both the 'participant' and the 'viewer' is one of equality, and there is no power difference that exists (p.146). Kress and Van Leeuwen (2006) emphasize that the degree of 'involvement', 'detachment' and 'power' is gradable and dependent on the level of angle. This means that the shorter the distance

between the 'participant' and the 'viewer', the more intimate the relation becomes, and vice versa.

6. Data & Research Methodology

6.1. Data

Data consists of one children's narrative named the 'Enormous Crocodile'. It is written by Roald Dahl and illustrated by Quentin Blake in 2008.

6.2. Research Methodology

Data analysis is conducted in two levels. First, the 'verbal mode' is analyzed according to Halliday and Matthysen's (2004) the 'interpersonal metafunction', namely the extraction of 'mood elements' in the 'narrative'. Second, the 'visual mode' is analyzed in the light of Kress and Van Leeuwen's (2006) the 'interactive metafunction', namely 'contact' (image act and gaze), 'social distance' (close-up shots, medium shots and long shots), and 'attitude' or 'viewpoint' (horizontal and vertical angles). First, the 'mood' types used by the 'writer' to create 'interpersonal meaning' with the 'reader' are analyzed. Next, the visual components are discussed from the viewpoint of the interactive metafunction framed by Kress and Van Leeuwen (2006). In addition, a frequency count is provided in order to consider the most frequent elements and the significance behind such frequency.

6.3. Analysis of Roald Dahl's the 'Enormous Crocodile'

The plot of 'the Enormous Crocodile' is simple. It tells the story of a greedy crocodile, who is not satisfied with his life, so he intends to eat up some children instead of eating up animals from the river (his real habitat and the source of his living). Many animals advise him not to do such a brutal act, but he does not pay attention to this advice, and decides to make up some tricks and plans to achieve his goal, i.e. eating up children. Throughout the story, the crocodile disguises as a coconut-tree, as a see-saw, or as a wooden crocodile in a roundabout. These tricks are all in vain, as the crocodile is destroyed and dismissed from the entire planet at the end of the story. There are some moral lessons to be considered in this narrative, such as 'the triumph of goodness over evil', the co-operation between animals and humans to prevail stability and peace on the Planet Earth, and the collapse of greediness and hatred in the end.

6.3.1 Analysis of the 'verbal mode' in Roald Dahl's 'the Enormous Crocodile'

It should be noted that 'mood' is classified into three main types: 'declarative mood', 'interrogative mood' and 'imperative mood'. The

analysis of the 'verbal mode' considers this classification, and the 'contextual' function of 'mood types' in the 'narrative'.

'Declarative moods' in Roald Dahl's "the Enormous Crocodile"

The mood is declarative in the utterance "in the biggest brownest muddiest river in Africa, two crocodiles lay their heads just above the water". However, it starts with the two adjuncts "in the biggest brownest river" and "in Africa", which are part of the 'residue structure', to emphasize the setting of the narrative, and to show accuracy and clarity, as well. The same is true with the utterance "one of the crocodiles was enormous. The other one was not so big.", which helps to express two conflicting thoughts in this particular context. The two crocodiles are not only different in shape and size, but in attitudes and perspectives. The 'declarative mood' is meant to stress the starting point of the conflict in the 'narrative'. In addition, the declarative mood "I never eat children" emphasizes contradiction and oppositeness. The 'Notsobig Crocodile' shows a completely different attitude from that of the 'Enormous Crocodile'. He rejects to eat children, or causes any harm to others any longer. The same is true with the 'declarative mood' "I am the bravest Croc in the whole river.", where the 'Enormous Crocodile' appears boastful, stubborn and proud of himself. The 'declarative mood' also indicates that the 'Enormous Crocodile' is narrow-minded and inflexible, since he does not take his friend's advice into consideration.

'Interrogative moods' in Roald Dahl's "the Enormous Crocodile"

The 'interrogative mood' "do you know what I would like for my lunch today?" creates a kind of interaction between the two crocodiles, and gives a hint towards the conflict of this narrative. The same is true with the 'interrogative moods' "what would you like to eat?", and "what are you going to eat?", which represent the naivety and meekness of the Notsobig Crocodile, who is the symbol of purity, goodness and kindness in the 'narrative'. Furthermore, the interrogative mood "what are these clever tricks?" expresses sarcasm and scolding. Besides, the 'interrogative mood' "where on earth are you off to at this time of the day?" shows doubt and suspicion. The 'Hippopotamus' is skeptical about the behaviour of the 'Enormous Crocodile', and the foolish actions he is going to do. The same is true with the 'interrogative mood' "do you mean you are going to eat a little child?", which serves in the continuity of the current debate, and

Table 1: Distribution of mood in Roald Dahl's "the Enormous Crocodile"

argumentation between both the 'Enormous Crocodile' and 'Hippopotamus'. It seems that the 'Hippopotamus', knows a lot about the

Type of mood	Frequency of Occurrence	Percentage
-declarative	195	87.4 %
- interrogative	20	8.96%
- imperative	8	3.85
	Total number 223	

brutal deeds that the 'Enormous Crocodile' is going to do.

'Imperative moods' in Roald Dahl's "the Enormous Crocodile"

The 'imperative mood' "try to guess." expresses the manipulative and cunning nature of the 'Enormous Crocodile'. Moreover, the imperative mood "keep listening and you will hear the bones go crunch." emphasizes the tone of challenge and stubbornness on the Enormous Crocodile's side. Furthermore, the imperative mood "all of you, run, run, run.", stresses the sincerity of the 'Monkey' in securing the Children's lives. Also, this 'imperative mood' suggests the tone of warning and threatening. The same is true with the imperative mood "do not ride on that crocodile.", which is about saving the life of that Little Girl, who is called Jill. Also, the 'imperative mood' "stand back, Children. Stand back, stand back." suggests threatening and fear. Moreover, the 'imperative mood' "let me go, let me go, let me go." suggests humiliation, and defeatism, on the side of the enormous crocodile at the end of the narrative.

6.3.2 Analysis of the 'visual mode' in Roald Dahl's 'the Enormous Crocodile'

The analysis of the 'visual mode' is conducted according to three dimensions: contact (offer and demand images), social distance (close-up shots, medium shots and long shots), attitude or angle (horizontal angle (frontal or oblique angles), and vertical angle (high, low, or eye-level contact angles). A frequency count will be applied, in order to account for the most frequent 'visuals' in each dimension. In picture 1 (see appendix 1), the 'Enormous Crocodile' gazes at the 'viewer'. He wants the 'viewer' to get involved in the incidents in the 'narrative'. It is a kind of 'demand image'. The 'participants' have a 'close-up' shot. This shot helps to create involvement and inclusion. Moreover, the 'bushes', 'weeds', and 'roses' in the 'river bank' have a kind of 'close-up' shot. It is a call for the 'viewer' to enjoy the natural views round the 'river'. Besides, the 'Notsobig Crocodile' is more approximate to the 'viewer' than the 'Enormous Crocodile'. This reflects the viewer's attention to sympathize with him in opposing the Enormous Crocodile's greediness, selfishness, aggression and brutality. Furthermore, there is a 'focus' on the Enormous Crocodile's sharp teeth in this picture. This kind of 'focus' attracts the

attention of the viewer to concentrate on the brutality and fierceness on the side of the 'Enormous Crocodile'. In the same vein, the 'viewer' and The 'Notsobig Crocodile' are seen from a 'high angle' by the 'Enormous Crocodile', and this shows that the 'Enormous Crocodile' is boastful, and stubborn from the very beginning of the 'narrative'.

In picture 2(see appendix 2), the Enormous Crocodile and the Notsobig Crocodile do not gaze at the 'viewer'. It is a kind of 'offer image'. This kind of 'image' reflects our attention to contemplate the confrontation between the Enormous Crocodile and Humpty-Rumpy, the Hippopotamus. Concerning 'social distance', the 'close-up' shot in this picture helps the 'viewer' to get engaged in the argument between both the 'Enormous Crocodile' and the 'Hippopotamus'. Besides, the 'Notsobig Crocodile' is seen from a 'long shot'. This type of shot informs the 'viewer' that the 'Notsobig Crocodile' is a minor character in the 'narrative'. His role has come to an end. Concerning 'attitude' or 'angle', the 'Enormous Crocodile' has a sort of 'oblique angle', and this confirms the viewer's detachment from the Enormous Crocodile's cruel intentions and wrong deeds. Moreover, 'the Enormous Crocodile' is portrayed as having a 'high angle' from the 'viewer' and the 'Hippopotamus'. This implies that the 'Enormous Crocodile' is inferior and despised in this 'image'.

Type	Sub - dimension	Number of occurrence	Percentage
-Contact	- Offer images	20	16.12%
	- Demand images	11	8.87 %
- Social Distance	- close -up shots	25	20.16%
	- medium- shots	4	3.22%
	- Long - Shots	12	9.67 %
	- Frontal angel	3	2.14 %
- Attitude or	- oblique angle	14	11.29 %
	- high angel	19	15.32 %
	- low angle		
	- eye - level		

Type	Sub - dimension	Number of occurrence	Percentage
perspective	contact	7	5.64%
		9	7.25 %
		Total 124	

7. Findings

In Roald Dahl's 'The Enormous Crocodile', the analysis of the 'verbal mode' reveals 'high frequency' in 'declarative moods', since they represent 87.8%, whereas the 'interrogative' and 'imperative moods' represent 8.96% and 3.85%, respectively. The frequent use of 'declarative moods' in this particular 'narrative' reflects the child reader's attention towards the main characteristics of the characters in the narrative, specifically, the character of the 'Enormous Crocodile', the main character in the narrative. Most of the 'interrogative', and 'imperative moods' are mainly used to show sarcasm, refusal, rejection, arrogance, and narrow-mindedness, on the side of the 'Enormous Crocodile'. The same is true with the analysis of the 'visual mode', where the findings show high frequency in the use of 'offer images' rather than 'demand images'. The use of 'offer images' represents 16.12%, whereas the use of 'demand images' represents 8.87%. This implies that the 'writer' and the 'illustrator' want the 'viewer' to work out his/her imaginative and contemplative faculties to decipher the kind of relation among the participants

Table 2: The interactive features in Roald Dahl's the 'Enormous Crocodile'

of 'close-up shots' in this narrative. They represent 20.16%, whereas 'long-shots' and 'medium-shots' represent 9.27% and 3.22%, respectively. The frequent use of 'close-up shots' creates friendliness, social affinity and involvement. The 'viewer' is part of the 'narrative incidents', since he/she interacts with the characters of the narrative, as if he/she was a real 'participant' in the narrative incidents. Yet, the frequent use of 'long-shots' in the 'Enormous Crocodile' suggests detachment and rejection of the Enormous Crocodile's cruelty and brutal actions. The same is true with 'images' related to 'power', where 'high angles' and 'oblique angles' are used more frequently than the other angles. The 'high angles' represent 15.32% and the 'oblique angles' represent 11.29%. The 'high frequency' in

the use of these angles connotes detachment, escapism, and dissatisfaction with the Enormous Crocodile's brutality and mercilessness.

8. Conclusion

This study aims at investigating in what way the kind of interaction between 'word' and 'image' is of great significance in the comprehension of 'children narratives', in general, and Roald Dahl's the 'Enormous Crocodile', in particular. The findings support this idea, and prove that the interrelatedness of the verbal components and visual elements is indispensable in the interpretation of the narrative under discussion. Moreover, this study proves that the use of 'images' is thematically-based, and a great deal of children comprehension is pictorially-based, as well.

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Appendix 1: From Roald Dahl's the 'Enormous Crocodile'

In the biggest brownest muddiest river in Africa, two crocodiles lay with their heads just above the water. One of the crocodiles was enormous. The other was not so big.

"Do you know what I would like for my lunch today?" the Enormous Crocodile asked.

"No," the Notsobig One said. "What?"

The Enormous Crocodile grinned, showing hundreds of sharp white teeth. "For my lunch today," he said, "I would like a nice juicy little child."

"I never eat children," the Notsobig One said. "Only fish."

"Ho, ho, ho!" cried the Enormous Crocodile. "I'll bet if you saw a fat juicy little child paddling in the water over there at this very moment, you'd gulp him up in one gollop!"

"No, I wouldn't," the Notsobig One said. "Children are too tough and chewy. They are tough and chewy and nasty and bitter."

"Tough and chewy!" cried the Enormous Crocodile. "Nasty and bitter!

What awful tummy-rot you talk! They are juicy and yummy!"

"They taste so bitter," the Notsobig One said, "you have to cover them with sugar before you can eat them."

"Children are bigger than fish," said the Enormous Crocodile. "You get bigger helpings."

PUFFIN BOOKS
Published by the Penguin Group: London, New York, Australia,
Canada, India, Ireland, New Zealand and South Africa
Penguin Books Ltd, Registered Offices: 80 Strand,
London WC2R 0RL, England
puffinbooks.com

First published by Jonathan Cape Ltd 1978
Published in Puffin Books 1980
This edition published 1988

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Made and printed in China by South China Printing Company
ISBN: 978-0-141-50176-5

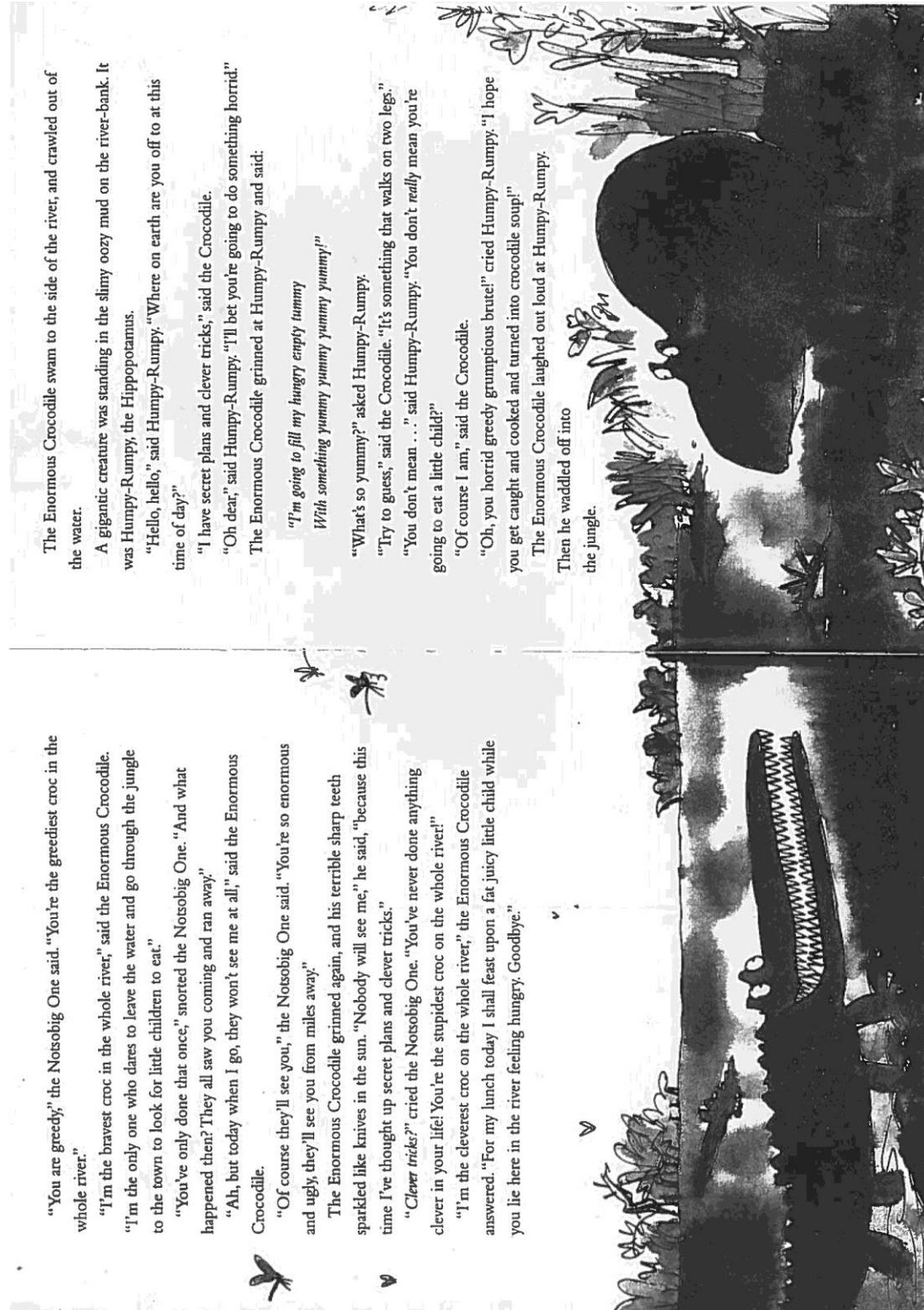
To Sophie
R.D.

Find out more about Roald Dahl
by visiting the website at
roalddahl.com



Picture 1: From Roald Dahl's the 'Enormous Crocodile'

Appendix 2: From Roald Dahl's the 'Enormous Crocodile'



Picture 2: From Roald Dahl's the 'Enormous Crocodile'