

*Lexico-Pictorial Metaphor Analysis Tool: Synergy of Meaning in Egyptian Revolution
Graffiti*

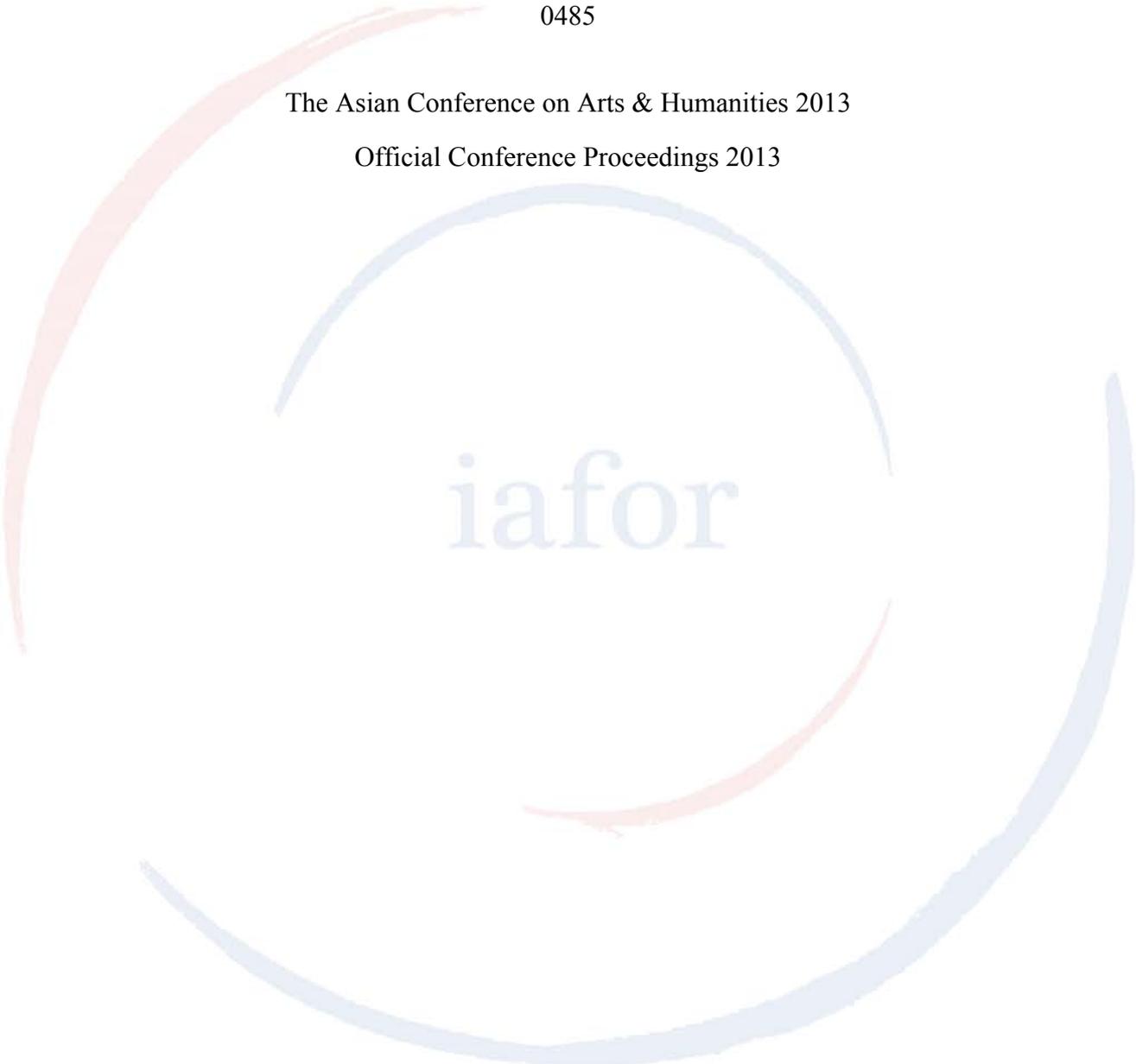
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1. Introduction

The Egyptian 2011 revolution took place when millions of protesters from a variety of socio-economic and religious backgrounds demanded the overthrow of the regime of Egyptian former President Hosni Mubarak. While the capital city of Cairo was then described as "a war zone", downtown Cairo was an open museum of a new phenomenon to the Egyptian street, namely: graffiti. Though illegal, graffiti writings and drawings are a fact that should be dealt with as they reflect reactions of the street, especially as graffiti become a widespread artistic phenomenon not only in downtown Cairo, but throughout Egypt during and after the revolution.

This paper introduces a new multimodal analysis tool for Egyptian revolution graffiti that incorporates pictures and texts, which together generate metaphor, drawing on a systemic functional approach and interaction theory of metaphor.

2. Review of Literature

2.1 Graffiti

Graffiti, plural of graffito, is the markings, slogans or pictures, written or sketched on walls of buildings. According to Blume (1985), the word "Graffiti" served originally as the name of inscriptions scratched on walls, maintaining that graffiti are pictorial or written inscriptions, for which no official provision is made, which are largely unwanted, and which are written on the most obvious publicly accessible surfaces normally by anonymous individuals, and sometimes by groups; Blume suggests that the definition of graffiti must remain relatively vague in virtue of the extreme complexity and the multiple-faceted nature of graffiti. Lachmann (1988) maintains that graffiti writers create their artifacts through social interactions among each other and with patrons, audiences, and even the police. Gadsby (1995) categorizes graffiti into six common types: Latrinalia, Public, Tags, Historical, Folk Epigraphy and Humorous. The graffiti discussed in this paper are public.

Graffiti took several forms in Egypt during and after the revolution: a) pictorial, b) written, and c) a combination of both of them. This study focuses on the third form, where texts and drawings are mixed together to generate a metaphor. Thus, for the purposes of this paper, this third form shall be called lexico-pictorial graffiti. Texts of such graffiti, however, fall into different categories: i) Arabic, ii) Arabic and English, and iii) English. In this paper, public graffiti that combine both English lexical items and drawings, aiming at the creation of a metaphor, shall be attempted.

2.2 Multimodal Analysis

Multimodal analysis, broadly known as multimodality, is a rapidly expanding interdisciplinary field in linguistics. It has become a more significant tool in

theorizing and analyzing meaning since language alone is rarely seen as the only source to make meaning. Multimodal analysis becomes a useful tool to identify meaning arising from the use of a combination of linguistic and other semiotic resources: pictorial code in this research. Multimodality is concerned with communication of meaning using more than one channel of communication, such as using words, pictures, music, and colors, among others. In this sense, most human communication is multimodal. For example, in a spoken act of communication, words are accompanied by intonation, facial gestures, and body language, which contain elements of communication. Even simple texts are multimodal, as there are messages carried in the font, title, subtitles, boldface, italics, and underlines, etc. Multimodality involves studying all these components, separately and in combination. As these components interact, new meanings may be generated or emphasis put on a certain idea. According to Guo (2004: 214), the visual images are not redundant with language in meaning-making but they extend and complement it. In this paper, one of the cornerstones of multimodality is Systemic Functional Linguistics (SFL).

2.3 Systemic Functional Approach

This study adopts a Systemic Functional perspective in attempting to propose a new multimodal analysis tool to analyze metaphor in Egyptian revolution graffiti. The newly proposed tool incorporates means to the better construal of meaning of graffiti as a step in a long road of integrating SF theories into the analysis of multimodal fields. Originally proposed by Halliday (1973, 1994), SFL is centered on the analysis of language. More recently, much interest is given to incorporate other elements to language, such as displayed art in the work of Michael O'Toole, and the combination of both language and art in the works of Kay O'Halloran, among others. As this paper investigates meaning-making in graffiti through the analysis of metaphor created by the combination of language and pictures, SFL appears as an appropriate tool to explore the semogenic ('meaning-making') power of language. Webster (2009) argues that Halliday's SF Theory provides the handle we need to understand texts as intentional acts of meaning. Halliday (2009) says that it is always difficult to achieve and maintain a balanced perspective on language because one constantly has to shift one's depth of focus, advocating a broader understanding of language, seeing it as an autonomous intellectual game, whose goal should be to describe the grammatical resources available in language for making meaning.

It is also significant to note that a balance between theories of linguistics and visual analysis must be maintained as the application of theories of each discipline, solely, may be unsatisfactory for the purposes of this study. Therefore, it is appropriate to interpret theories of SFL in light of semiotic theories rather than theories of language. This is of special significance as this paper focuses on the study of semiotic metaphor, which, according to O'Halloran (1999), refers to semantic re-construal of meaning through shifts between semiotic codes, i.e. language and picture, to generate metaphor. Though Van Dijk (2008) criticizes SFL approach to context and communication, SF

approach is chosen as it can be applied on language and pictures. This is compensated by reintroducing Jakobson model of communication.

2.4 Communication: Jakobson Model (amended)

Jakobson (1960) suggests a communication model that defines functions of language in terms of the aspect of the communicative event in which the language is focused. It has six components as shown in figure 1 below:

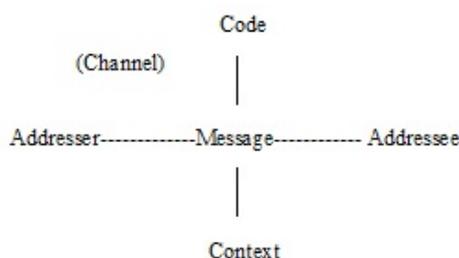


Figure 1: Jakobson's Model

In this paper, a slightly altered version of Jakobson's model shall be applied. Whereas the message in Jakobson's model originally refers to the linguistic message, it refers in its application in this paper to both the linguistic and pictorial messages in graffiti.

2.5 Metaphor

Although there is an increasing interest in metaphor, the majority of researches focus on verbal metaphors and their manifestations. Lakoff and Johnson (1980) maintain that metaphor is primarily a matter of thought and action, and only derivatively a matter of language. This notion paves the way to investigate whether other media than language can manifest metaphor. Accordingly, this paper investigates metaphors created by the combination of both language and pictures in graffiti.

As a starting point for the analysis tool, Max Black's interaction theory of metaphor (1979) shall be utilized. Black's interaction theory of metaphor maintains that a metaphor contains two subjects: the primary (literal and conventional) subject that belongs to the frame, and the secondary (metaphorical) subject that belongs to the focus. The terms 'frame' and 'focus' refer, respectively, to the literal and the metaphorical elements in the metaphorical statement. Black sees that focus is the most significant word or expression, whose occurrence in the literal frame invests the utterance with metaphorical force. The metaphorical utterance works by projecting upon the primary subject a set of associated implications which are predicable of the secondary subject. The maker of a metaphorical statement emphasizes features of the primary subject by applying to it statements relevant to the secondary subject. Black maintains that a metaphor is realized not at the level of the word but at the level of

discourse, adding that a metaphor cannot be understood by someone who is ignorant about the nature of its secondary subject.

A metaphor is a metaphor, whether verbal or pictorial; therefore, a pictorial representation to be called metaphorical should have components similar to the verbal metaphor (primary and secondary subjects, a frame and a focus). A pictorial metaphor entails the transfer of features from secondary subject to primary subject, and not vice versa. Forceville (1996) maintains that the deviation of metaphors from conventional usage makes them more attractive to draw the attention, arguing that one way of realizing a goal in a brief spatial or temporal span is to forge a link between the 'product', in this study the message of a graffiti, and something that already possesses the characteristics needed to be projected; this closely echoes how metaphor works, as this is further stressed by Lakoff and Johnson (1980) as they maintain that the essence of metaphor is 'understanding and experiencing' one kind of thing in terms of another.

The aim of a graffiti is to convey a message or an idea to the public and/or authorities; so, revolution graffiti shapes our expectations about what it will communicate. Graffiti can be regarded as an advertisement, selling "ideas" rather than products. A reason to use graffiti for investigating pictorial metaphors is that graffiti is particularly rich in them due to the limited amount of space available to graffiti makers. Therefore, they usually resort to metaphors as a vehicle of thoughts and ideas with the aim of creating a maximum impact.

3. Lexico-Pictorial Metaphor Analysis Tool (LPMAT)

3.1 LPMAT Components

Because there is a need to better understand how meanings are constructed in the Egyptian revolution graffiti, LPMAT is proposed as an attempt to account for different aspects of meaning generated by a metaphor as created from the combination of lexical and pictorial codes. LPMAT involves two main semiotic resources: language and pictorial images, in addition to implications of the colors used in writing and drawings. As meaning is multifaceted in graffiti, each of the main semiotic resources, i.e. lexical and pictorial, is displayed in the shape of a hemisphere in Figures 2-1 and 2-2 respectively. Each hemisphere represents the semantic process of the relevant semiotic resource. Then Figure 3 demonstrates how both of the two resources integrate to create metaphor. As LPMAT draws on several theories and models, the tool uses a modified representation of Jakobson's communication model.

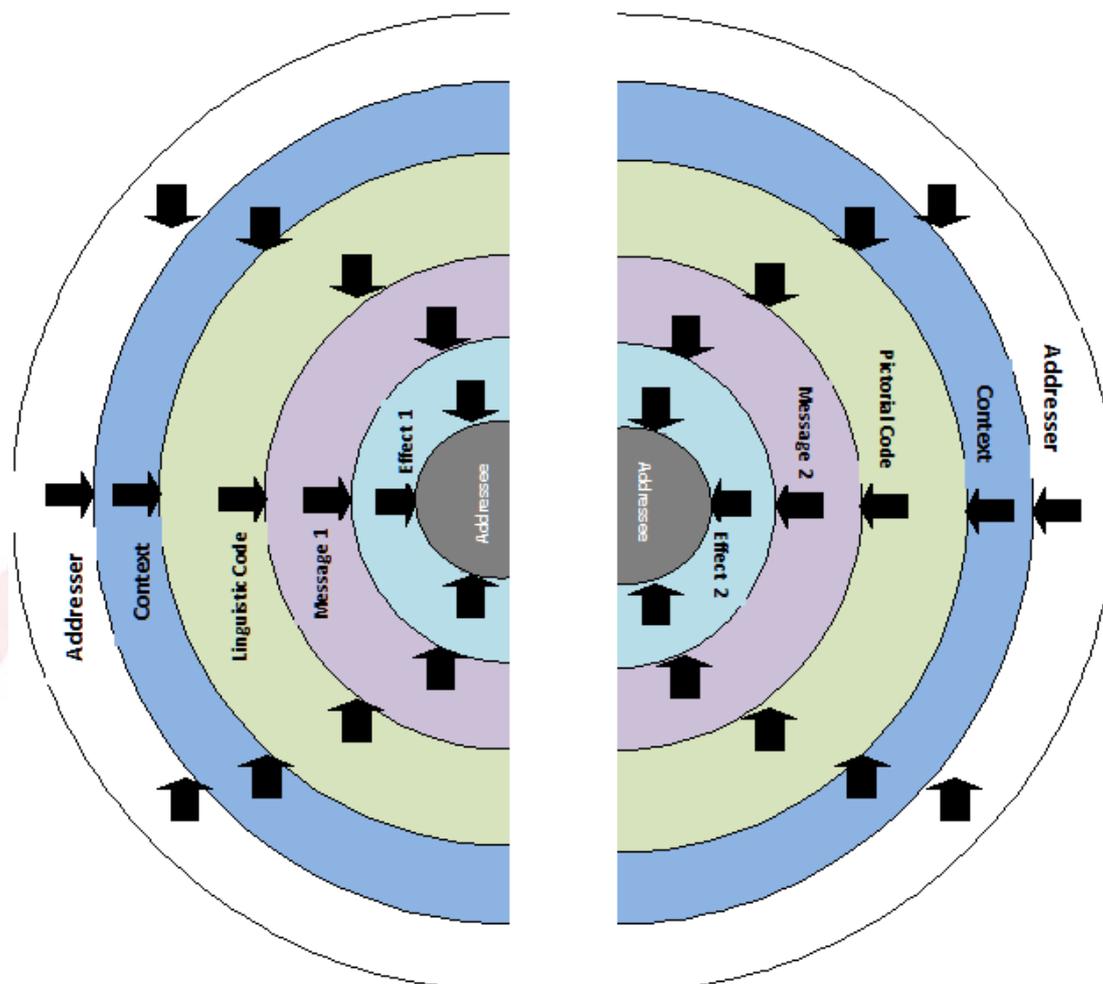


Figure 2.1 Hemisphere A

Figure 2.2 Hemisphere B

Due to the similarity between both hemispheres, it is more convenient to describe both of them at the same time to avoid repetition and redundancy, while denoting areas of differences in hemisphere 'A' of linguistic code and hemisphere 'B' of pictorial code. Both hemispheres demonstrate the addresser, i.e., graffiti maker, in the outer loop, whereas the second loop with sky blue color portrays the context, i.e., the Egyptian revolution, the third loop with a light green shade portrays the linguistic code in hemisphere A and the pictorial code in hemisphere B, the light violet fourth loop portrays message 1 of the linguistic code, and message 2 of the pictorial code, whereas the fifth light turquoise loop portrays effect 1 of the linguistic code, and effect 2 of the pictorial code as generated from the messages, and finally the sixth solid dark grey loop is the addressee, i.e., the receiver of the graffiti.

LPMAT, as portrayed in figure 3, appears in full when the two hemispheres are integrated. As shown, the loops of the addresser and context flow uninterrupted, but the third loop illustrates two codes, i.e., linguistic and pictorial, which generate a metaphor; consequently, the light green shade is intensified and becomes darker. Similarly, the fourth loop integrates messages 1 and 2, in addition to the new

metaphorical message, and duly the violet color is intensified. Likewise, the fifth loop integrates the two effects in addition to the metaphorical effect, and duly the light turquoise color is intensified. Finally the central loop of receiver flows uninterrupted.

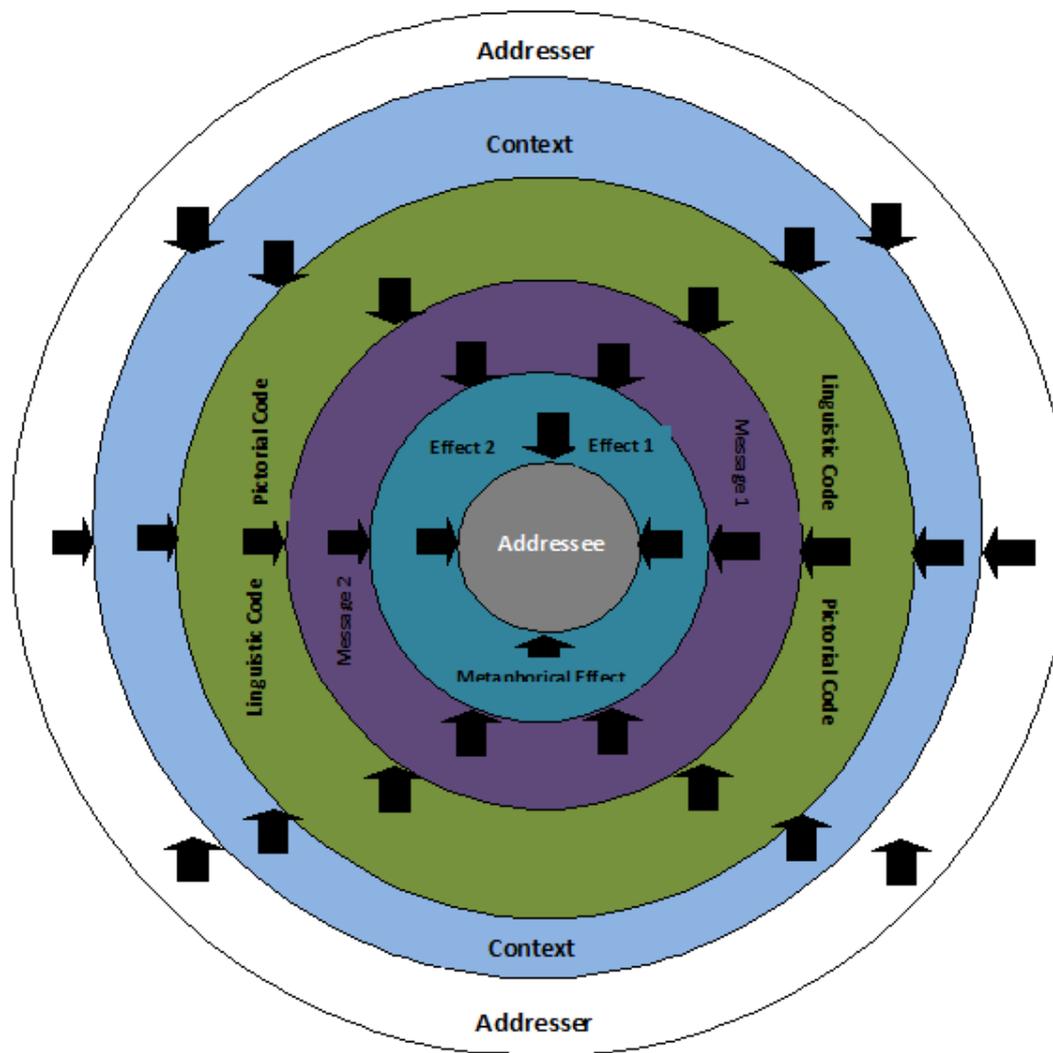


Figure 3 LPMAT

3.2 How LPMAT works?

Drawing graffiti with lexical and pictorial codes and appreciating them is a communication process initiated by the addresser, i.e., graffiti maker, and received by the addressee, i.e., the public and/or authorities. Between these two extremes, meaning is construed through several steps and interactions. LPMAT displays a multi-semiotic communication event, giving special significance to context because meaning rests on both the situation and culture, which contains ideologies, political views and religious issues among others. In light of the context, the linguistic and pictorial codes can be explained, both separately and in combination.

LPMAT provides a vehicle for the analysis of graffiti that utilizes both linguistic and pictorial semiotic resources. Each resource and its effect are to be explained separately at first, if possible, then in combination to assess the metaphorical meaning generated by the combination of the two resources and duly the metaphorical effect. As Halliday suggests (1994: 436) SFL theory explains language in terms of the functions that language evolved to serve. Halliday suggests that the three main functions of language are ideational, interpersonal and textual, which are called metafunctions. Therefore, metafunctions make meaning through explaining how language works. Ideational metafunction is concerned with creating and developing ideas, interpersonal metafunction with the mood, and the textual metafunction with the theme and cohesion. On the other hand, the pictorial code is also a resource for meaning construction. As suggested by Kress and van Leeuwen (1996), metafunction theory of the linguistic code may be extended to cover the pictorial code, with some changes in the metafunctions, such as the textual, as we may change it to pictorial, while maintaining its function: theme and cohesion. This is further supported by Fei (2004: 221), who maintains that theories and concepts used in linguistics may not belong solely to the study of language and could be productive in their applications to other semiotic resources, adding that the systemic functional theory and the tri-metafunctional organization of semiotic resources, although originally applied to language, rest essentially on the basic assumption of language as a social semiotic. Therefore, it is appropriate to interpret SFL as a semiotic theory rather than a particular theory of language.

Because LPMAT plays the role of a platform for the better understanding of the interaction between different semiotic resources, special significance is given to the Space of Integration (SoI) between the linguistic and pictorial resources. According to Fei (2004: 223), who proposes an integrated multi-semiotic model (IMM) for print media, SoI is the theoretical platform where intersemiosis occurs through contextualizing relations. SoI signifies the semantic expansion of the linguistic and pictorial messages and consequently their effects. Semantic expansion comes as a result of several factors, including '*the synergy of meaning*', which is a new term I introduce for the first time in this paper.

The '*synergy of meaning*' is a notion that describes the semantic expansion that results from metaphor created by two or more semiotic resources, i.e., linguistic and pictorial codes, which sends a stronger message and creates a bigger effect than the sum of the messages and effects of each resource individually; the '*synergy of meaning*', indeed, is generated from the combination of two semiotic resources. The term 'Synergy', according to the online free dictionary (<http://www.thefreedictionary.com>), means 1) the interaction of two or more agents or forces so that their combined effect is greater than the sum of their individual effects, or 2) cooperative interaction among groups, especially among the acquired subsidiaries or merged parts of a corporation, that creates an enhanced combined effect. Because the combination of semiotic resources generates a stronger message and duly effect, the significance of the '*synergy of*

meaning' is further highlighted because it meets the original intention of graffiti makers. Spaces of Integration in LPMAT, as portrayed in figure 3, are in bolder colors to signify the synergy of meaning and the bigger effect that results from the interaction between the linguistic and pictorial semiotic resources.

To better analyze a graffiti, it is important to understand it correctly, i.e., grasp all the semiotic resources that generate metaphor and effect. In this context, Fei (2004: 229) maintains that examining one semiotic resource in isolation results in an impoverished view of how that resource is organized for meaning, adding that both the language and pictorial codes have equal value in meaning-making. LPMAT analyzes both the linguistic and pictorial codes using a systemic functional approach and then discusses the synergy of meaning generated by the combination of the two semiotic resources, the metaphor created and its effect on the receiver.

The following discussion better demonstrates how LPMAT works with the Egyptian revolution graffiti.

4. Analysis

As discussed earlier, the standards specified for the graffiti to be analyzed by LPMAT are that the graffiti: i) has both linguistic and pictorial codes, ii) is in English, and iii) creates metaphor. After scanning most the revolution graffiti in downtown Cairo and elsewhere, it has been found that the graffiti that meet the standards specified in this paper fall into three categories: 1) text and picture graffiti, 2) integrated picture-in-text graffiti, and 3) integrated text-in-picture graffiti. Due to limitation of space, one sample of each category shall be discussed in this paper.

4.1 Text and picture graffiti

This category of graffiti consists of a picture and a text, as both of the semiotic codes combine to create metaphor.

Consider the following graffiti:



Figure 4 Text and picture Graffiti

This graffiti, made during the first days of the Egyptian revolution in 2011 and before the ousting of the former Egyptian president Mubarak in 11 February 2012, portrays in the background a sketchy map of Egypt on a wall colored with the red, white and black colors of the Egyptian flag. The graffiti portrays the figure 25 in red as if it is bleeding as an indicator of the blood of those who died during the 25th of January 2011 revolution; while someone is calling 'wake up Egypt', the former president is portrayed afraid, on his knees and covering his ears with his hands so as not to hear the call.

The lexical code in this graffiti is simple as there are two occurrences. The first is a call 'wake up Egypt', and the second is '25'. Applying systemic functional theory and the tri-metafunctions for analyzing these lexical codes, the first lexical code is a call for Egyptians to wake up and revolt against oppression and the regime, as understood from the context. The ideational metafunction here prompts the idea of a call for Egyptians to revolt against the regime, whereas the second lexical code (25) creates the ideas of the revolution. The mood in these lexical codes is revolutionary as both the theme and context suggest; this proposes the cohesion of the lexical code.

The pictorial code is more complicated, as it portrays the flag of Egypt in the background, then a sketchy map of Egypt, the former president on his knees, which is a symbol of humiliation, and his facial expressions reflect fear and his hands are on his ears so as not to listen to what is being called. Facial expressions of the person on the far left of the graffiti reflect anger, and there is a microphone on his right hand. Egypt and the attire of this person share the same color, grey, to symbolize that he is one of the people of the land. The pictorial code builds ideas of revolution, anger of the people, humiliation and fear of the regime, and unity of the people with their land. The graffiti suggests that the mood is revolutionary and inciting as suggested by the context. The pictorial code is cohesive, especially with the skillful manipulation of colors, which imply a unity between Egypt and the people.

The previous lines are analyses of each semiotic resource individually. The two resources have messages, as explained. However, when analyzing the two codes together in the context of the revolution, a metaphor is created. Max Black in his 1979 article maintains that what matters in the implicative complex of a concept is not merely a number of factual properties, but also beliefs, superstitions and so on. Black adds that a metaphor is also dependent on a cultural context. The combination of the lexical and pictorial codes in this graffito creates a complex metaphor that would be better understood by Egyptians, especially Muslims. The one who is calling wears a cloak similar to the one that usually worn by sheikhs who call for prayers in mosques. Moreover, his wordings are similar to the call for dawn prayers, which is an indicator for a new beginning after the revolution.

According to the Islamic creed, Satan is hurt by the call for prayers. In a prophet saying (http://www.iium.edu.my/deed/hadith/muslim/004a_smt.html), Abu Huraira reported: The Messenger of Allah (may peace be upon him) said: When there is a call to prayer the devil runs back breaking the wind so that he may not hear the call (...). This is portrayed as fear on the face of the former president, and supported by the fact that his hands are put on his ears so as not to listen. This two-fold metaphor, as shown in figure 5, goes that in metaphor 1, the primary subject is the person with a microphone asking Egypt to wake up, as the frame of the primary subject is the revolution, and the secondary subject is a holy call to the people of Egypt to wake up for a new dawn and a new beginning. The focus of the second subject is the moral strength people would have from religion and the awakening they are called to. The primary subject of the second metaphor is the ousted president, and the frame is the revolution and the call for prayer as depicted from the first metaphor. The secondary subject is the devil and the focus of metaphor 2 is fear and humiliation, as portrayed in the graffito.

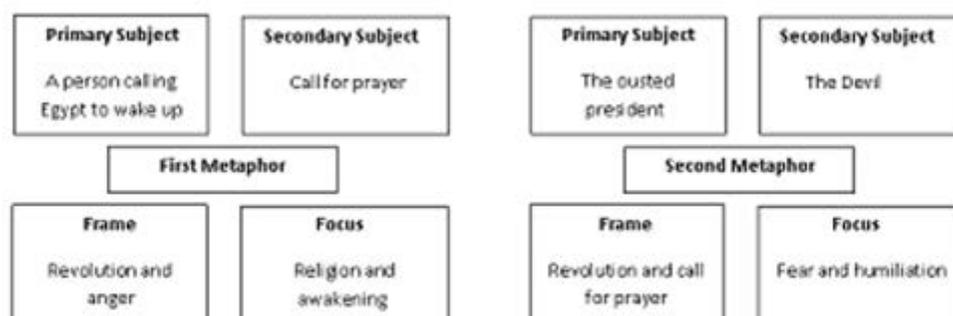


Figure 5: Metaphor

The analysis of the metaphor clarifies that there is a synergy of meaning as the semantics of the two semiotic resources, in addition to the skillful use of colors, expand to give further meanings, and accordingly their effects augmented. The SoI

between different semiotic resources increases and this justifies coloring the loops that are concerned with SoI with bolder and darker colors in figure 3.

4.2 Integrated picture-in-text graffiti

The graffiti of 'integrated picture-in-text' occur when a pictorial code is integrated in a text of a graffito, taking the shape of a letter or part of a word, like using the 'victory sign' for the letter 'V', or the revolutionary angry face for the letter 'O'.

The problem graffiti artists face due to limited space is how to get the public associate a graffito with the intended message; one of the solutions is to picture something that possesses qualities of the message as an integral part of the text, and thus portraying the message as obvious as possible to the public. Consider the following graffito:



Figure 6 Integrated picture-in-text graffiti

One of the hottest topics in the Egyptian political discourse for more than three decades is the sectarian division and violence between Muslims and Copts. While some politicians claim that this 'Divide and Rule' game was tactfully played for more than two decades, few incidents erupted throughout Egypt during and after the revolution, and some claim that they aimed at distracting attention from the revolutionary action. After the burning of a Coptic church in Cairo few weeks after the revolution, and the brutal security crackdown of protests by Coptic Christians supported by liberal Muslims in Cairo's Maspero area in 2011, this graffito appeared in downtown Cairo, and in other places like Alexandria, telling both Muslims and Christians to take care from the attempts to divide them.

In this example, it is difficult to talk about the linguistic and pictorial codes in isolation, as they are integrated in what can be described as an artistic unicode. However, as the context suggests, this warning-sign graffito asks both Muslims and

Christians to unite. The integration of the pictorial code, represented in the Cross, which signifies Christianity, and the Crescent, which signifies Islam, in the lexical code to replace the letters 'T' and 'C' respectively, creates a metaphor. Nonetheless, the central theme of the pictorial code is two big palm trees, leaning towards each other, one of them is marked with the Cross, and the second with the Crescent. The two palm trees have the same color of the land, in a reference to unity of origin. Between the trees, the sun rises and colored with orange, which symbolizes, according to Chang and Lin (2010: 3346), warmth, wisdom, pride, enthusiasm, happiness, power, and determination. In addition to the rising sun, which indicates hope and a new beginning, there are flying birds in the sky in a reference to freedom after the revolution. The ideational metafunction of the two semiotic codes and the colors used suggests unity between Muslims and Christians in a new beginning of freedom and hope. The ideational development occurs in a revolutionary mood in a context of some attempts to distract attention of the people by creating sectarian divisions. The graffiti is cohesive, especially as the palm tree is deeply rooted in the traditions of both Islam and Christianity.

The combination of the two semiotic resources creates a metaphor. The Primary subject of the metaphor is the letters 'T' and 'C', whereas the frame is, as the context suggests, the sectarian division attempts, the Secondary subject is the religious symbols, the Cross and the Crescent, whereas the focus is a warning message for unity and solidarity, reminding both Muslims and Christians that they are similar and share the same land and future.

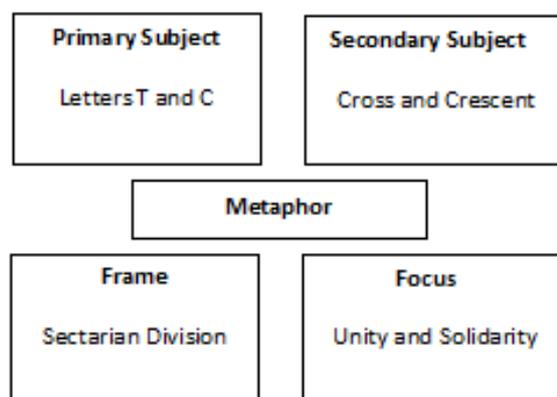


Figure 7: Metaphor

The SoI for the two semiotic resources shows expanded semantics and a synergy of meaning that creates a stronger message and effect than reading the lexical or pictorial codes alone.

4.3 Integrated text-in-picture graffiti

The category of 'integrated text-in-picture' graffiti was the least common in the Egyptian revolution graffiti. This category represents graffiti of a pictorial code drawn

with words rather than lines and curves. This combination creates a metaphor, which gives a stronger message and effect to the audience.

Consider the following graffito:



Figure 8 Integrated Text-in-picture graffiti

Among the triggers of the Egyptian 2011 revolution were poverty, hunger, inequality, endemic corruption, police brutality, unemployment and lack of civil and political rights, among others. This graffiti portrays an angry revolutionary face of a young man, or rather a face of someone who gets mad, juxtaposed to the Egyptian flag and a statement: That's why we get mad. The angry face is not drawn with lines and curves, but with words. These words spell out causes of the revolution and protesters' demands; they include poverty, hunger, bribery, theft, lack of democracy, Emergency law, corruption of the leadership, dictatorship, brutality of police, and theft of economy, among others. They portray protesters' demands for more democracy, truth, and freedom. The linguistic code states reasons of the revolution, whereas the pictorial code reflects the action: anger as the face is colored with the red white and black, which are the colors of the Egyptian flag.

The ideational metafunction of the two semiotic resources reflect the main idea of the graffiti, as understood from the context, while the two codes together develop the idea that leads to the conclusion: That's why we get mad. The mood of the two semiotic codes is revolutionary, whereas the textual and pictorial metafunctions are cohesive: anger leading to revolution.

According to Yule (2006: 10), when pictures represent particular images in a consistent way, the product is described as a form of picture-writing, or pictograms, as man used drawings to express ideas, in what linguists know as ideograms. Therefore, when the linguistic and pictorial codes integrate to create a metaphor, it sends bolder message than the sum of both codes and duly it has a stronger effect on the audience.

Adopting Black's theory, the primary subject is an angry face, and the frame is the revolution. The secondary subject is the youth who triggered the revolution and their feeling of injustice, while the focus is the reasons of the revolution. This metaphor extends the semantics of the two codes in a synergy of meaning that makes the SoI between the two semiotic resources bigger and thus justifies the reasons to revolt.

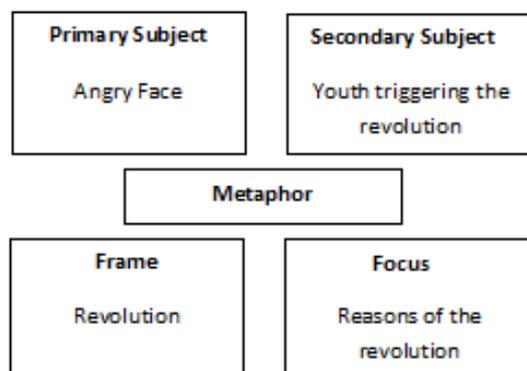


Figure 9: Metaphor

This image can be further explained in light of the notion of 'seeing as'. Ricoeur (2004: 251-254) maintains that 'seeing as' is the intuitive relationship that holds sense and image together, as he suggests that what matters about an image is not that you see it, but what you see it as. Thus 'seeing as' always offers the missing link in the chain of explanation. Therefore, this notion unites the non-verbal and verbal codes at the core of the 'image-ing' function of language.

The SoI for the two semiotic resources shows expanded semantics and a synergy of meaning that creates a stronger message and effect than reading the lexical or pictorial codes alone. Additionally, the integration of the lexical code in the pictorial code prompts the receivers to go into the details of the graffiti to read the reasons of the revolution, and this synergizes the intended meaning of the graffiti.

4- Conclusion

This paper introduces a new analysis tool for the analysis of metaphor generated from the combination of lexical and pictorial resources in the Egyptian revolution graffiti, namely Lexico-Pictorial Metaphor Analysis Tool (LPMAT). The multimodal analysis of graffiti, as discussed in this paper, implies the expansion of meaning through the use of lexico-pictorial metaphor. The paper also introduces a new term to be studied, evaluated and eventually used, when appropriate, in the studies of multimodal analysis, namely 'synergy of meaning'; this notion can be further extended to cover other fields of multimodal analysis, and therefore more research is encouraged in this field of study. Further, due to the universality of multimodality, more studies on the

application of LPMAT are encouraged in different languages and cultures, as all the graffiti depicted in this paper are in English and discuss the Egyptian revolution.

Academic studies on mono-modality are also encouraged to include other fields of research such as visual communication studies to augment multimodal research.

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