Pictorial Multimodal Analysis of Selected Paintings of Salvador Dali

Shaza Melies, Abeer Refky, Nihad Mansoor

Abstract—Multimodality involves the communication between verbal and visual components in various discourses. A painting represents a form of communication between the artist and the viewer in terms of colors, shades, objects, and the title. This paper aims to present how multimodality can be used to decode the verbal and visual dimensions a painting holds. For that purpose, this study uses Kress and van Leeuwen's theoretical framework of visual grammar for the analysis of the multimodal semiotic resources of selected paintings of Salvador Dali. This study investigates the visual decoding of the selected paintings of Salvador Dali and analyzing their social and political meanings using Kress and van Leeuwen's framework of visual grammar. The paper attempts to answer the following questions: 1. How far can multimodality decode the verbal and non-verbal meanings of surrealistic art? 2. How can Kress and van Leeuwen's theoretical framework of visual grammar be applied to analyze Dali's paintings? 3. To what extent is Kress and van Leeuwen's theoretical framework of visual grammar apt to deliver political and social messages of Dali? The paper reached the following findings: the framework's descriptive tools (representational, interactive, and compositional meanings) can be used to analyze the paintings' title and their visual elements. Social and political messages were delivered by appropriate usage of color, gesture, vectors, modality, and the way social actors were represented.

Keywords—Multimodality, multimodal analysis, paintings analysis, Salvador Dali, visual grammar.

I. INTRODUCTION

TECHNOLOGICAL advances have changed the ways humans communicate together. One's life is full of images, colors, and other forms of non-signs that are becoming an essential aspect in meaning-making and communication between humans. People are attracted more to texts with a visual representation that contains complex design elements and format [14]. Kress [13] states that when reading a text with different modes to make meaning, other features, not only related to the linguistic part alone, must be considered as they contribute to the text's meaning. In these types of texts, meaning is not only achieved through language but also through the usage of various semiotic resources.

Previous research [6], [9] established a clear line of disparity between reading multimodal texts and the print-based texts. In the first case, the reader is required to engage in simultaneous message decoding processes to understand words, pictures, images, and graphics. Where there is an electronic screen or a digital one, it is possible to link movements and sounds. In the second case, words only tell the discourse, and imagery is expressed verbally. According to [13], if a mode is written, the logic of succession in time is temporal and sequential. In contrast, in a visual mode, the logic of display in space is spatial and non-sequential.

Visual art has its grammar and thus meaning can be decoded using a linguistic theory from social semiotics. This study investigates the selected paintings of Salvador Dali from a multimodal perspective. It investigates the multimodal tools of Kress and van Leeuwen's [17] framework of pictorial grammar to the selected paintings of Salvador Dali through the verbal and non-verbal modes presented. A painting's title is a verbal mode of communication and as such it is analyzed with the non-verbal modes through multimodality. Through the title, the artist invites the viewer to engage conceptually with the verbal and the non-verbal messages used. This kind of relationship between the verbal and the non-verbal messages a painting holds is the point of investigation of this research. To achieve the correct multimodal analysis of the paintings, it is essential to refer to their verbal resources.

The study aims to present the relevance of the verbal aspect to the communication of the non-verbal dimension of the selected paintings. It investigates how multimodality can decode the verbal and visual dimensions of paintings. It is hoped that the study shows how artistic symbols used in a painting can be used to deliver social and political messages to the viewers. Applying Kress's and van Leeuwen's [17] theoretical framework of visual grammar to Salvador Dali's selected paintings, the researcher attempts to answer the following questions:

1. How far can multimodality help decode the meaning of surrealistic art?
2. How can Kress and van Leeuwen's [17] theoretical framework of visual grammar be applied to analyze the selected paintings of Salvador Dali?
3. To what extent is Kress and van Leeuwen's theoretical framework of visual grammar apt to deliver the political and social messages of Dali?

II. LITERATURE REVIEW

A. Social Semiotics

Defining semiotics and identifying its components is essential. From the domain of linguistics, several schools of semiotics are identified to other non-linguistics modes of

S. M. is with the Institute of Applied Linguistics, Faculty of Arts, Arab Academy for Science and Technology and Alexandria University, Alexandria, Egypt (phone: 00971554734232, e-mail: shazamelies91@gmail.com).

A.R. is dean of the college of Language and Communication, Arab Academy for Science and Technology and Maritime Transport, Alexandria, Egypt (e-mail: abeerrefky@gmail.com).

R.D. is an associate professor with Alexandria University (e-mail: riham.e.a.debian@gmail.com)

communication. "Australia is deemed to be the cradle land of social semiotics, following the great inspiration that Halliday's notions had on the studies of literature (Threadgold, Thibault), visual semiotics (O'Toole, Kress and van Leeuwen) and music (van Leeuwen) among other semiotic approaches (Hodge and Kress)" [17].

Saussure [6] and Pierce's [9] interest in semiotics was neither visual nor ideological; however, their model of signification in a language was the main reason for later theoretical foundations that added the cultural aspect. Both of Saussure's and Pierce's semiotic theories diverged and led to two different theoretical approaches. Saussure included a social approach to his study of signs as he was concerned primarily with the relationship of signifier to signified and with one sign to others. His model regarded arbitrary signs as an important element that constructs language which can be divided into two parts.

Dyer [7] states that these two parts which a sign is made up of are the signifier and the signified. According to [22], his main two components of linguistic signs are the signifier (sound, image, or word) and the signified (meaning of signifier). A signifier is referred to as "having meaning potential but not actually meaning, whereas the signified is the concept or meaning which the signifier refers to" [7]. He adds that both signifier and signified are inseparable [22]. According to [22] signs are the result of an arbitrary connection of both the signifier and signified; for example, red in traffic signs means that the pedestrian can walk, and the driver must stop. The meaning of a word cannot be predicted from its form, or its form from its meaning. Consequently, "signs do not possess a fixed or essential meaning" [9]. Saussure [22] does not regard language as a reflection of reality; instead, it constructs reality. Signs are related to their cultural reference and are defined in terms of their relation to other signs as they do not hold a fixed meaning; they can mean dissimilar things to diverse individuals.

B. M.A.K. Halliday

Halliday [11] introduced his functional theory of linguistics which includes the social aspect of meaning where discourse is to be looked at, not only sentences. Halliday's systemic functional linguistics (SFL) was made to show how language is used [10]. The SFL highlighted the social semiotic resources used in social context to construct meaning. According to [10], language is a creation of the collective course, which comprises of the "exchange of meaning in interpersonal contexts of one kind or another". He regards language as a system of semiotic resources [10].

Halliday [11] manifests that meaning is reached by three expansive meta-functions: the ideational, interpersonal, and textual. He refers to these metafunctions as "manifestations in the linguistic system of the two very general purposes which underlie all uses of language" [11]. It refers to the speaker's connotation prospective as a viewer and an intruder. First, the ideational metafunction refers to the illustration involvements and production of reasonable associations in the word. Second, the interpersonal metafunction is to act on the others

in it. Third, the textual metafunction refers to the organization of the meaning as rational texts and divisions; it symbolizes the speaker's text forming potential as it expresses the relation of the language to its environment. Halliday's metafunctions are concerned with the social aspect in texts as whole, not just sentences. Thus, social semiotic studies cannot be studied without referring to social and cultural contexts; their importance should also be highlighted in the examination of several texts.

C. Multimodality

Multimodality is a concept that encapsulates sending and receiving of information, and social semiotics as it involves multiple channels of communication. All processes ranging from the positioning of images to content grouping are essential to be determined in the creation of meaning. According to [21], multimodality works on a paradigm that awakens the subconscious and connects the rhetorical imagery to the conscious for variety decoding and understanding. In a painting, a mode of communication occurs between the artist and the viewer in terms of colors, shades, objects, ideas, and the title used to reach what is presented in the artist's subconscious.

The complexity of visual arts as explained by [16] lies in their ability to use less verbal description in conveying the intended message to the target audiences. The surrealists, however, incorporate written aspect alongside visual arts as the movement was composed of both the visual artists and writers. Visual art uses graphics to convey its message to the audience. According to [16], a piece of visual art attains this element through the creation of different interpretations and understanding of the symbols and colors to the eyes of the audience. Surrealists believed in achieving the liberation of imagination. By doing so, they were keen to adopt techniques that were automatic to bring about this autonomy.

Barthes states that images are usually accompanied by lexical items [23]. Machin [19] states that words used in visual representation help in reaching a certain specific meaning. Without these words, the viewers might not understand the meaning represented in the visual representation, or they might have several interpretations to an image. Van Leeuwen [24] compares text and visual representation to instruments used in an orchestra. These instruments help in the meaning-making process. They are integrated simultaneously to become a communicative act [4].

Multimodal analysis is regarded as a social semiotic approach to visual communication. It is the analysis of the resources used by image designers to place elements as they were not done randomly. With the help of the analysis, viewers can understand the potential meaning behind placing some elements in their location, framing, salience, color, size, gaze, etc. [18]. Iconographic symbolism was a field of special interest to Machin. Machin [18] states that through iconographic symbolism, people can understand how symbols represented in objects gestures or other elements in visual composition might stand for people, ideas, or values. Vihma [25] demonstrates how symbols and icons used in

advertisements are done on purpose to deliver certain semantic functions.

D. Surrealism and Salvador Dali

In the 1920s, the surrealist art movement came around and changed the artistic perception. It was unique as it was influenced by previous artistic movements as Dada and Cubism. The surrealism movement was initially launched as a literary group intensely connected to Dadaism. Breton [3], the founder of surrealism, mentions surrealism borrowed its "anti-rationalism" from Dada. Surrealists wanted to show art as a reprieve from all violence and to show their discomfort of what was happening in the world at that time. Fantasy and dream imagery were implemented in surrealists works to reflect their inner minds in eccentric symbolic ways while uncovering their fears and worries.

The surrealists are composed of two groups: the visual artists and the poets. Each of these groups of artists had general techniques of conveying their message in their artwork. However, the most common and widespread characteristics of surrealism include automatic writing, juxtaposition, hyperrealism, and the interest in the subconscious mind. Moreover, there is a considerable Freudian influence on Surrealism and Salvador Dali's work on the light of unconscious, dream, and fantasy.

Salvador Dali is known for his eccentric and extraordinary work which reflects his personality, style, and vision. He states, "It is not necessary for the public to know whether I am joking or whether I am serious, just as it is not necessary for me to know it myself" [1]. While Salvador Dali had prowess in creative writing ranging from poetry to essays and books, his talent was better manifested in his weird, though realistic, and extremely natural paintings which produced a surrealist artist.

Typically, Salvador Dali applies surrealistic techniques such as abstraction to represent daily objects that people come across, but in a distorted way, obeying the hyper-realistic technique of surrealism art. He assumed that the three basics of life to be "the sexual instinct, the sentiment of death and the anguish of space and time" [1]. A friend of Dali, Nanita Kalaschinioff asserts that Salvador Dali's voice was prone to change every time he was involved in an erotic experience. "Sexuality for him was always a monster and he never overcame the anxiety it produced in him" [8].

Inspired by automatism and hyperrealism, Salvador Dali produced numerous masterpiece paintings that have hidden meanings. In his paintings, there is consistency in the application of various symbolic objects to communicate various messages in multiple arts. Such symbols include the melting clocks, drawers, ants, eggs, crutches, elephants, snails, burning giraffes, grasshoppers, butterflies, and silhouettes. The thematic meaning of these objects is essential to be identified for meaning to be reached.

III. METHODOLOGY

Each painting was explored in terms of its background information if needed, description of what is presented in the painting (history of the painting and what is visually presented in it), and the multimodal resources used. The visual and linguistic elements used in the paintings were examined using Kress and van Leeuwen's [18] theoretical framework of visual grammar. The selected paintings were analyzed according to their three metafunctions: representational meaning (narrative or conceptual), interactive (gaze, distance, and angle), and compositional metafunction (information value, salience, and framing). If the painting's verbal and non-verbal resources allow for interactive and compositional meanings, their visual resources were to be investigated and analyzed. If the painting holds interactive meanings between the viewer and the represented participants in the canvas, the gaze, salience, and social distance between them were examined. All the paintings' compositional meanings were examined. The resources of compositional metafunction are information value, salience, and framing. Framing was analyzed if the visual representation allows. However, all representational meanings of the selected paintings were examined to investigate whether they hold narrative or conceptual patterns.

A. Description of the Data

The selected paintings fall into three themes: the sexual instinct, the sentiment of death, and the anguish of space and time which Salvador Dali believed are the three basics of life. The title of the painting and the year it was painted in are very symbolic and are taken into consideration the analysis. As Kress and van Leeuwen [17] state, sometimes it is difficult to state the action the vector is showing. Therefore, having images accompanied with texts explains what is not made visually [17]. The only text available in the selected paintings of Salvador Dali is the titles. For meaningful comprehension to be obtained, the title is to be taken into consideration. Applying Kress and van Leeuwen's theoretical framework of visual grammar, this study investigates the ways the represented participants are visually and verbally represented in the painting.

Salvador Dali painted over 200 works; however, only three paintings are selected for this study. The selected paintings deliver social and political messages; two of the major themes explored in the literary and artistic works of Salvador Dali. The selected paintings contain multimodal resources that crystalize further their social and political messages. Besides, most of the selected paintings are painted during the peak of the surrealism movement.

B. Kress and van Leeuwen's Theoretical Framework of Visual Grammar

Kress and van Leeuwen [15] adapt Halliday's [10] metafunction. They expanded it so that it can be applied to visual data. Instead of ideational, interpersonal, and textual, Kress and van Leeuwen used representational, interactive, and compositional metafunctions. They perceive their work as valid for the domain of modern western visual culture [17]. This framework is called "Grammar of Visual Design" [17].

For a semiotic mode to be represented, it must be experienced by humans. Objects and their relations are not

only limited to the representational system in the visual text; they are analyzed according to their position in the real world. Kress and van Leeuwen [17] mention, "Semiotic modes offer an array of choices of different ways in which objects and their relations to other objects can be represented". The representational metafunction stems from Halliday's ideational metafunction. It aims to explore the relationship between the world and the viewers. It consists of two processes: narrative and conceptual processes. Kress and van Leeuwen [17] claim that the narrative's purpose is "to present unfolding actions and events, processes of change, transitory spatial arrangements". Conceptual processes are stable and show participants in their own class, structure, and meaning.

The interactive metafunction refers to the kind of communication the producer and the audience of an image has. There are some resources in visual forms of communication which form and keep the interaction between the producers and the viewers. Through the gaze, social distance, angle and modality, the producer sends messages and social meanings through his visual representation. Some pictures show people looking directly at the viewer while others do not. In this framework, there are two kinds of participants: the represented participants in the visual representation and the interactive participants. Relations and communications are established between viewers and the whole world inside the picture; however, there are some elements that are present in the visual representation which are essential to consider. These elements would suggest that the attitude viewers should have towards what is being presented. The realizations of these meanings are obtained through three key factors: contact (gaze), distance, and angle. Kress and van Leeuwen [17] define these semiotic resources as gaze, social distance, horizontal and vertical angles. They are the main forms of communication between represented participants and the viewers.

The compositional metafunction stems from Halliday's textual metafunction. In this type, objects and people in a visual representation are analyzed according to the way they are composed or structured. These compositions convey the meanings that could be reached. It could be only one visual representation or several ones. The compositional system consists of three processes: information value, salience, and framing.

IV. DATA ANALYSIS AND DISCUSSION

A. Data Analysis

To accomplish the principal objective of this study, Kress and van Leeuwen's [17] theoretical framework of visual grammar is applied to the chosen paintings to investigate their success in decoding the verbal and non-verbal resources in the selected paintings. The reason the researcher chose Kress and van Leeuwen's framework of visual grammar is because it presents a grammar of visual design to present a socially based theory of visual representation. This framework is chosen to show the interaction between verbal and non-verbal communication in a painting. It shows the interaction between

the title of the painting and the non-verbal signs used. Most researchers are merely interested in the multimodal analysis of advertisements and children's literature while others paid little attention to sculpture, music, and paintings. Therefore, the researcher tested the applicability of Kress and van Leeuwen's [17] model of visual grammar to the selected paintings of Salvador Dali.

The three selected paintings were categorized into paintings with social meanings and paintings with political meanings. Under each category, the paintings were classified according to the themes they represent: the sentiment of death, the anguish of space and time, and the sexual instinct.

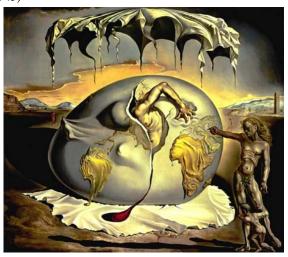1. Geopolitics Child Watching the Birth of the New Man (1943)

Fig. 1 Geopoliticus Child Watching the Birth of the New Man

Representational Metafunction:

There are several represented figures: the egg, the new man being born as stated in the title, the naked adult, and the child on the right side of the image. Kress and van Leeuwen [19] suggest that the key feature of a dynamic image is a vector, an outstretched limb, an arrow; some represented elements with directionality to it, with the vector being representative of the dynamic process taking place. This painting is a narrative action representation. The image demonstrates the use of unidirectional transactional vector in which two participants or more are connected. This is realized by the naked adult pointing at the new man being born and the child gazing at him. The transactional lines are realized by the vectors that link them through the oblique lines formed by the look of the child and the outstretched arm of naked adult. By pointing at the new man being born, the naked adult is the actor who is directing us and the child's attention to the goal (passive participant), the new man.

Vectors are used to connect the naked adult and the child to the new man being born in the middle of the image affording salience. Kress and van Leeuwen [17] assert that image creators can organize resources such as vectors which hold experimental connotation potential to symbolize the associations amid things in the world. In addition, the

represented participant's stance and body language with the vectors being recognized in the image appear to indicate sadness, death, destruction, and poverty as will be discussed in the compositional metafunction.

Interactive Metafunction

Gaze: This is an offer image as none of the participants gaze at the viewer, which means that the participants are exemplified as objects of contemplation.

Social distance: The social distance to most of the participants is a long shot as the full figure is visible. This implies a social impersonal connection with the observer as there is no eye contact with him.

Angle: The child is shown from the side in an oblique horizontal angle. As a result, the viewer is detached from the participant. Objects that are visible to the observer belong to a different world from the viewers. The viewer is not part of it.

Compositional Metafunction

The world is shaped like an egg. This egg is placed in the center which acts as the nucleus of the image and all other elements surrounding it, the cloth-like material above the egg, the blood coming out of it, and the adult on the right who is pointing to it, are all subservient to it. The egg has the greatest salience in the painting due to its large size and by being placed in the foreground. Dali used the image of an egg to mark the new beginning.

The place of the new man trying to get out of the egg is also symbolic as he is coming out of America. The US gained power and control over the world after WWII. America's power exceeded Great Britain as can be clearly indicated in the painting; the new man is crushing the part where Great Britain is. South America and Africa are enlarged to show their great importance to this man being born.

One of the most significant things that attract one's attention to the painting is the blood coming of the egg. The blood is seeping from the egg at the bottom. According to the compositional metafunction, the bottom presents the real or the information. This blood is coming out at the expense of those who suffered in WWII. In other words, the birth of America is made upon others' sufferance and death. The deep red color shows great salience in contrast to the dull colors of the rest of the painting. This contrast is intentionally made by Dali. The crack made in the egg comes centralized from the north to the south in order to represent that WWII caused destruction to almost everyone.

The participants presented on the rightward of the painting symbolize the result of WWII, or the problem that has to be dealt with. The adult represents the past while the child presented in the foreground producing greater salience than the adult is the future. The adult is weak and drained as it represents the generation that suffered from WWII while the child is fearful of this violence and destruction hiding behind the adult's legs. The shadows of the adult and the child produce high modality. Dali swapped their shadows; the child produces a larger area of shade than the adult to show that the past is coming to an end.
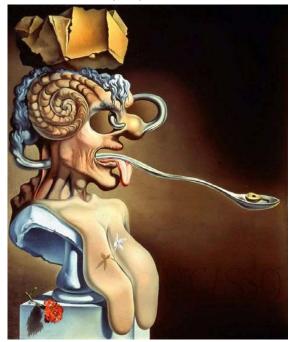
2. Portrait of Picasso (1947)

Fig. 2 Portrait of Picasso

As most of Dali's work, this painting contains many symbols and meanings. In this visual representation, Dali assembles all the folkloric elements that anecdotally represent the origins of Picasso instead of drawing a normal face; Dali painted Picasso's bust sculpture [6]. Since it is sculpted, the base of Picasso's bust is made of white stone. However, the face is a mixture of a goat hoof and the headdress of the Greco-Iberian marble bust which brings to mind the Andalusian origins of Picasso; the Iberian folklore is finished off with a carnation, a jasmine flower, and a guitar [6].

The distorted chest of the bust contains a white flower and another red one at the bottom of the bust. The head appears to be more distorted than the bust as it contains empty eye sockets, horned shaped nose, open mouth, and a drooling spoon shaped tongue. The horn shaped nose is structured in a way that is covered from top to the back of the head with white hair. However, at the back end of the hairs, a thick thread of hair is extended through the mouth and turns into a prolonged spoon in front of the face. The drooling spoon shaped tongue holds a lute at the end of it. Also, over the head of the distorted shape is a yellow rock.

Salvador Dali and Picasso: Picasso was already a prominent surrealist artist while Dali was still starting his career. He really admired Picasso's support to him in the beginning of his artistic career which all started when Picasso had visited Dali's first solo exhibition in Barcelona. Even though Dali regards Picasso to be his "artistic father", he disliked his paintings and called them "ugly" and regarded Picasso as "Destroyer of Art" [20]. Dali felt that Picasso's works lacked the aesthetic properties and beauty that his paintings contained. This point affected both artists' relationship to a

great extent.

Representation Metafunction

This painting lacks the presence of a vector; therefore, it does not represent a narrative pattern. The represented participant here is not a receiver or a producer of any vector. It includes conceptual patterns. The prolonged spoon which acts as a metaphor to Picasso's tongue does not indicate a vector; Dali used the lute as a symbol of love [5]. The setting is identified here through the title which refers to Pablo Picasso. The symbolic attributes of Picasso are recognized due to certain characteristics. He is the most salient in the visual representation due to his size, color, and position. Kress and van Leeuwen [17] state that contributors in conceptual patterns are shown as being something not as being involved in an action. They take a posture that displays them to the viewer.

Interactive Metafunction

Gaze: The represented participant in this portrait is not looking at the viewer. Therefore, this is an offer image as the RP is depicted as an object of contemplation. There is no communication between the RPs and the viewer.

Distance: The social distance to the RPs is a close shot as only the head and shoulder are visible.

Angle: The represented participant is seen from an oblique horizontal angle to the side. What the RP is looking at is part of a different world [17]. Therefore, the viewer is detached from the represented participant's world.

Compositional Metafunction

Dali included several symbols of love and sexual instincts greatly in his paintings; one of them is used in this one which is the lute [5]. Two shades cover the background of the images causing it to be less salient because of the two shades of dark brown colors used. The shade of brown color covering the bust is shinier and attracts viewers' attention more. The fact that the background is of extremely warm colors that are not modulated focuses the viewers' attention to the figure presented in the foreground making it a viewer's primarily focus.

In terms of history, bust sculptures are only made for iconic figures that had great effect in the world [5]. Even though Dali disliked Picasso's work because of the absence of aesthetic elements in his artistic works, Dali showed respect to Picasso by regarding him as a bust with a flower on his chest even though Picasso's face is distorted. Picasso's renown is affirmed by his bust mounted on a pedestal, symbol of respect; also, he carries on his head a heavy rock to symbolize the responsibility he has through the influence of his work on contemporary painting.

The flower's position is symbolic as it is placed near the heart where Dali might want to send the message that Picasso is good at heart. Picasso is placed on the left side of the image which indicates familiar or understood knowledge. Picasso is a prominent artist; therefore, he is someone who most people know. Picasso is placed in the foreground of the visual representation; thus, he is the viewer's center of attention.

4. Figure at the Window (1925)

Fig. 3 Figure at the Window

In this painting, Dali's sister poses in the room where Dali spent his childhood. This room was on the first floor of Dali's parents' home in Cadaques. Dali had already admired Cadaques and found it so marvelous that he compared it to a beautiful dream - particularly the awakenings with what one sees from the window [6]. This room represents a saddened incident in Dali's life which is the death of his father. Dali knew of his father's death while he was painting in that room. Dali saw his father for the last time in this studio standing in the same position as that of his sister [6].

Representational Metafunction

A dark-haired woman is resting her elbow and leaning against a window seal. Viewers cannot see her face as the focus of the painting is on the woman's back not what she is looking at. Due to the absence of vectors in this visual representation, it is regarded to hold conceptual symbolic patterns. The RP is made salient by its size, color, and centralized position. In this type of pattern, the RP remains seated or standing in its position to showcase himself/herself to the observer [17].

B. Interactive Metafunction

Gaze: This is an offer image as the RP is not gazing at the viewer. She is giving the viewer her back. Thus, no interaction between the RP and the viewer is present.

Social Distance: The social distance to the RP is long shot as the full figure is present that implies a social impersonal relationship with the viewer due to the absence of an eye-contact.

C. Compositional Metafunction

The female in the center of the visual representation is the most salient. She acts as the nucleus while all other elements are subservient to it. The focus of the painting is not on the scene that she is looking at; instead, what matters the most is

who she is.

Color: Blue is the primarily color used in this painting with the color white to show the simplicity of the sky. The curtains are also of the same color hues as that of the sky and the bay. There is a slight breeze as the curtains are blowing. The woman's shirt and skirt are also colored with the same combinations of white and blue. The walls and floor are colored with shades of brown which are also used to paint the flawless skin on the back of the woman's legs and arms.

Lines: Vertical lines reflect nobility [17]; they give the Anna Maria noteworthy qualities. Blue vertical lines are found on the clothes the woman is wearing and on the appearance of the wooden floor. A horizontal line is used in the landscape towards the direction the woman is looking at and the reflection in the open windowpane.

Light and Shade: Through the careful choice of shading and tinting, Dali showed the soft light coming out from the window. Both tinting and shading are done to lighten up some parts of the room. Despite Dali's intimate relationship with his sister, their relationship deteriorated later, and he refused to be in touch with her.

V. DISCUSSION

Kress and van Leeuwen [17] state that rules exist in visual communication as they do in verbal ones. Placing represented participants on the right or the left indicates a purpose. The represented participants presented on the anticlockwise side of the image as in Geopoliticus Child Watching the Birth of the New Man represent the new result or the problem that is to be dealt with. However, the RPs placed in the center of the visual representation as in the Face of War attract the viewer's attention as all other elements are subservient to it.

Visual images contain symbols and ideas that form several types of social interaction. These ideas and social interactions are orchestrated together to form a meaningful text [10]. In Figure at the Window, the full figure of the RP was seen with space around it indicating far social distance.

The analysis revealed the following points. First, some of the participants seem to be represented as superior figures that possess desirable qualities. Second, the social relations established in some of the paintings, between the participants and the viewer, appear to support the identities represented. Third, the background events to the paintings are essential to be known for correct meaning to be achieved. The findings support the presence of visual grammatical structures which can be analyzed for meaning to be obtained. However, external sources as psychoanalysis, Freud's interpretation of dreams, Spanish civil war, paranoiac-critical method used by Dali, important events and people in Dali's life and elements of surreal paintings are essential to be known. Without them, the intended message would not be reached, and the viewer might be subjected to other interpretations that might not be valid. This proves Jewitt and Oyama's [12] point that using the framework as the only source to analyze images is not sufficient.

A limitation of the theoretical framework of visual design is that they fail to show "conditionals, negatives, or past tenses"

[26]. The framework does not represent passive forms, asking questions or, "do a host of things a verbal language is designed to" [18]. Images alone cannot deliver the required meaning as viewers might interpret them differently. Therefore, images depend on textual information to "anchor" [2] the intended messages. This is indicated in the analysis of the study. Without the title and the year some of the paintings were painted in, it would be difficult to reach the intended meaning. An image alone can produce representational, interactive, and compositional meanings as it is not totally dependent on the explanation of the verbal resource it accompanies. However, interpreting and analyzing a painting without its title is difficult and arbitrary. Having verbal resources with the non-verbal symbols used in the visual representation would facilitate the meaning-making process as they make the the title's meaning clearer.

In most of Dali's paintings, the background included shades of warm colors that are less salient than the foreground. The shades were mostly blue fading to a yellow color. It represents Dali's hometown in Port Ligate in Catalonia, Spain. War was the reason why Dali never visited his hometown again; therefore, he reflected it in the background of his paintings as it was always present in his subconscious. Most of the represented participants in the selected paintings for the study were seen from an oblique horizontal angle as in Portrait of Picasso and Geopoliticus Child Watching the Birth of the New Man. They did not want the viewer to be involved in the action happening. Dali wants the viewer to imagine the scene without being part of it as it does not belong to his world.

VI. CONCLUSION

The objective of this study is to examine the viability of Kress and van Leeuwen's theoretical framework of visual grammar to selected paintings of Salvador Dali. The representational, interactive, and compositional metafunction are used to analyze the paintings. Kress and van Leeuwen [16] highlight the significance of the interaction of different semiotic modes in a multimodal study. Both the text and the visual resources make the message more comprehensible. Multimodal analysis encourages researchers who relied only on linguistic texts to consider other semiotic modes that include visual representation accompanied with language [15]. Several previous studies test the applicability of the model on advertisements and magazines [26], sculpture [22], and children's literature [27] but very few on paintings. As a result, the study tackles a detailed investigation of the visual grammar of Salvador Dali's paintings.

REFERENCES

[1] Ballard, J.G. (1974). *Introduction to Dali*. Lakin, D. (Ed.). New York: Ballantine.

[2] Barthes, R. (1977). *Rhetoric of the image. In Image Music Text* (S. Heath, Trans.). London: Fontana. (Original work published 1957).

[3] Breton, A. (1972). *Manifestoes of surrealism* (R. Seaver & H.R. Lane., Trans.). Ann Arbor: University of Michigan Press. (Original work published 1924).

[4] Cook, G. (2001). *The discourse of advertising*. 2nd ed. London: Routledge.

[5] Coreno, K. (2014).Portrait of Picasso by Karen Coreno. Retrieved from https://prezi.com/zkf7h1frrzl4/portrait-of-picasso/

[6] Descharnes, R. (1989). *Dali*. (R.M. Eleanor, Trans.).Harry N. Abrams, Inc. Abradale Press.

[7] Dyer, G. (1986). *Advertising as communication*. London: Routledge.

[8] Gibson, I. (1997). *The shameful life of Salvador Dalí*. London: Faber & Faber

[9] Hall, S. (1997a). The work of representation. In S. Hall (Ed.), *Representation: Cultural representations and signifying practices* (pp. 13-74). London: Sage.

[10] Halliday, M.A.K. (1978). *Language as social semiotic: The social interpretation of language and meaning*. London: Edward Arnold.

[11] Halliday, M.A.K. (1994). *An introduction to functional grammar*, 2nd ed. London: Arnold.

[12] Jewitt, C & Oyama, R. (2001). Visual meaning: A social semiotic account of hospital: An unhealthy business. In T. van Leeuwen and C. Jewitt. (Eds*.*), *Handbook of Visual Analysis* (pp.134-156). London: Sage.

[13] Kress, G. (2000). *Multiliteracies: Literacy learning and design of social futures*. London: Routledge

[14] Kress, G. (2003). *Literacy in the new media age*. London: Routledge.

[15] Kress, G & van Leeuwen, T. (1996). *Reading images: The grammar of visual design*. London: Routledge.

[16] Kress, G., & van Leeuwen, T. V. (2001). *Multimodal discourse: The modes and media of contemporary communication*. London: Arnold; New York: Oxford University Press.

[17] Kress, G & van Leeuwen, T. (2006*). Reading images: The grammar of visual design*. (2nd ed.). London and New York: Routledge.

[18] Machin, D. (2007*). Introduction to multimodal analysis*. Oxford: Oxford University Press.

[19] Machin, D. (2014). *Visual communication*. Berlin& Boston: Mouton de Gruyter.

[20] Portrait of Picasso by Salvador Dali (2014). Retrieved March 20th, 2014 from http://artpaintingartist.org/portrait-of-picasso-by-salvador-dali/

[21] Rabaté, J. M. (2002). Loving Freud madly: Surrealism between hysterical and paranoid modernism. *Journal of Modern Literature*, *25*(3), 58-74.

[22] De Saussure, F. (1985). *Course in general linguistics* (Roy Harris, Trans.). London: Duckworth. (Original work published 1916).

[23] Stokes, J. (2013). *How to do media and cultural studies*. 2nd edition. London: Sage.

[24] van Leeuwen, T. (2001). *Semiotics and iconography*. In T.Van Leeuwen & Jewitt (eds.). *Handbook of visual analysis*. (p.92-104). London: Sage Publications.

[25] Vihma, S. (1995). *Products as representation: A semiotic and aesthetic study of design products*. Helsinki: University of Art and Design.

[26] Worth,S. (1981). *Pictures can't say aint*. In Worth, S. & Gross, L. *Studying visual communication*. Philadelphia: University of Pennsylvania. Retrieved from https://www.academia.edu/2846340/Studying_visual_communication?auto=download