

## **Literature Review**

### **Modern Modes of Communication and Multimodal Discourse**

#### **Introduction**

Today, communication is shaped by multimodal discourses, combining interconnecting text, visuals, sound, and gestures to create a communication form. In this regard, Multimodal discourse analysis (MDA) specifically examines how all these different modes of communication are part of meaning-making in each social and cultural context (Kress & van Leeuwen, 2001). Exploring the national emblem as a cultural symbol is particularly relevant in this approach since it usually deals with complexes of religious, cultural, and territorial identities. This literature review explores the theories and methodologies from the multimodal discourse concerning ways the frameworks can be used to analyze the national emblems of Asian Muslim countries.

#### **Modern Modes of Communication**

Communication modes in modern times are very closely linked with developments in technologies, media, and globalization. Communication in its most basic form is spoken and written language, and recently, it has included visual, auditory, and digital forms. As Jewitt (2009) claims, modern communication is 'multimodal', i.e., it engages with different communicative modes that jointly contribute to constructing meaning. These modes include color, spatial arrangements, symbolic gestures embodying political and religious ideologies, and text and imagery found in national emblems.

By the word 'modes' I mean different systems of meaning-making, such as written language, images, gestures, and sounds. However, these modes are not independent and usually overlap and/or complement each other. This represents a move towards integrated communication studies from an institutional perspective of traditional communication studies, such as that of a single modality (e.g., text only), to take account of modal synergies (Bateman, 2014). For example, these National emblems are tangible examples of multimodal interaction between visual symbols (such as crescents, stars, and mosques) and written language (phrases like mottoes or the people's national name).

## **Multimodal Discourse Analysis**

Multimodal discourse analysis (MDA) is a methodology that investigates how the different modes of texts interact to produce meaning. Kress and van Leeuwen (2001) are proponents of MDA, suggesting that communication analysis cannot take place exclusively in terms of language but must incorporate other modalities such as visual design and layout. They contend that images, for instance, are not just decorations but constitute the very stuff of meaning-making and affect how information is apprehended. However, when it comes to national emblems, these visuals can mean a lot: cultural, religious, and territorial significance linked with the histories and values of the nations they may represent.

This background in a social semiotic framework is based on conceptualizing language in context, as a meaning potential, cf. Halliday (1978). These are also cultural, historical, and political. For example, in the national emblems area, it is necessary to understand the context in which the religious and territorial controversies, apparently prevailing in some provinces, occur when interpreting those symbols correctly. For example, the crescent moon in Muslim countries' emblems is not just a decoration but carries a deep religious meaning related to Islam and Islamic culture.

## **Multimodal Discourse and Religious Symbols**

National emblems in Muslim majority countries often bear religious symbols. Some of the most widespread visual symbols in the national emblems of Asian Muslim countries are the crescent, star, and calligraphic script. Long associated with their historical and theological meanings, these symbols represent the country's commitment to Islam and its cultural heritage. As Al-Fadhli (2019) points out, these symbols are not simply religious but also political and representative of national sovereignty and pride.

Indeed, religious symbols may also be understood within the framework of multimodal discourse in which a discourse's visual elements are considered as agents of cultural memory. According to Iedema (2003), pictures are 'agents of the past' because they embody stories of the past that are then re-read and re-set in a new context by contemporary viewers. The sesamoid is present in about half of the finger flexion superposition patterns and is an obvious feature in 8 instances. However, the meaning of these symbols will depend on the politically and culturally specific context.

## **Multimodal Discourse in Cultural and Territorial Contexts**

Another critical aspect of multimodal discourse analysis is national emblems' territorial and cultural dimensions. National emblems are representations of territorial identity and geographical representation of a nation's political boundary. For instance, applying geographical shapes in a national emblem, such as a red map of a country or some territorial landmarks, can illustrate an example of national unity and sovereignty (Sparke, 2009).

Not only are the emblems reflective of Islamic cultural heritage in Asian Muslim countries, but they also raise issues with territorial conflict and boundary issues. For example, the national emblem of Afghanistan combines elements indicative of Islamic identity and the historical struggles for sovereignty from outside interference. Also, in nations with territory under dispute, such as Kashmir, the national symbols usually include elements to represent national pride and territorial claims as well.

Through studying national emblems through multimodal discourse analysis, we gain insight into how religion, culture, and territory manifest themselves in the visual communication of nationhood. However, national symbols such as flag, anthem, and emblem are a complex semiotic system which gives an account of the multifaceted identities of Asian Muslim countries by integration of a variety of communicative modus operandi: text, imagery, color, spatial arrangements. Through studying these symbols, researchers are thus able to understand how cultural, religious, and territorial elements come to structure and/or are structured by national identity. Such further exploration of the dynamic relationships between these elements in national emblems and the ways in which multimodal discourse indexes broader social and political oscillation in the region might offer future research interest.

## **Visual Grammar and Multimodal Discourse Analysis**

Visual grammar (Kress & Leeuwen, 1996; 2006) is a framework of how meaning is constructed in communication using visual components, including images, colors, symbols, layout, etc. Those interested in visual languages will find that this approach uses traditional linguistic grammar principles in the visual domain to build visual texts with specific rules and structures for encoding and interpreting meanings. Multimodal discourse analysis (MDA), which studies the synergy of the different modes of communication, such as text, images, sound, and gestures, requires special

attention to studying visual grammar. By using the aspect of visual grammar, I use it as a key lens in analyzing these modes in terms of how they work together in conveying complicated messages in different contexts, such as national emblems and advertisements (Bateman, 2014; Kress & van Leeuwen, 2006).

### **Key Components of Visual Grammar**

According to Kress and van Leeuwen (2006), their visual grammar framework consists of three main components: representational meaning, interpersonal meaning, and compositional meaning. The role of each component in the process of communication and conveying meaning in visual texts is vital.

- **Representative Meaning:** In this regard, visual grammar deals with what is represented in a visual text. It entails the objects, people, actions, or events portrayed and how those representations are built. For instance, in national emblems of Muslim-majority countries, visual elements such as the crescent or star hold significant symbolic value (Bateman, 2014). In these emblems, the images depict physical objects and symbolically mean things concerning religion, culture, and political identity.
- **Interpersonal Meaning:** This is how visuals influence or affect the viewer. This can involve elements such as gaze, posture, and facial expression, which help the viewer's response to the image from an emotional and social viewpoint. For instance, direct eye contact made by a person can create an image of authority or command. In contrast, a passive position of the person can create an image of humility or vulnerability (Kress & van Leeuwen, 2006).
- **Compositional Meaning:** Compositional meaning pertains to the arrangement of elements within the visual space. By framing different components, it is possible to accentuate certain elements of the message, focusing the viewer's attention and directing their understanding. For example, the sheer size, location, and proportions of images and text can either enhance or diminish the significance of the elements of a visual text (Van Leeuwen, 2005).

### **Multimodal Discourse Analysis (MDA)**

Multimodal discourse analysis (MDA) is an approach that draws from across disciplines and addresses the kinds of meaning that arise from our interactions with visual, textual, aural, and gestural modes of communication. MDA differs from traditional linguistic analysis in that MDA transcends the text-level analysis and recognizes that meaning is often co-constructed from the integration of semiotic resources (O'Halloran, 2004). According to Kress and van Leeuwen (2006), combining visual and textual elements in a text, such as an advertisement or a website, allows more subtle and complex meanings than through any one mode alone.

MDA is essentially based on visual grammar, which involves a detailed method of analyzing how visual elements contribute to the performance of multimodal text. For example, in national emblems, visual and text elements such as the crescent, the star, the colors, and so on, are a combination of the symbols carrying national identity and political ideology. These elements construct a visual narrative that supports a country's cultural, religious, and territorial identity (Van Leeuwen, 2005).

### **Applications of Visual Grammar in Various Fields**

Visual grammar is applied to different fields with different contexts and is used to analyze visual texts. It is one of the significant applications in the study of political discourse. El Refaie (2003) examines political cartoons to demonstrate how visual grammar helps interpret caricatures, symbolism, and humor. The researchers can decide how images and texts communicate political messages and how ideological and social meanings are embedded in the visuals via the grammar of visual elements.

Bateman (2014), for example, used his visual grammar to show how color, layout, and imagery coordinate together to inspire a particular reaction by the client regarding advertising. Visual elements in advertisements are strategically employed to draw the attention of the viewer, stir up emotions, and convince the viewer. In other words, using bright colors is more likely to catch the eyes of a prospective consumer while also generating trust or urgency in the consumer through certain facial expressions and body postures.

Visual grammar is also applied to web design. Van Leeuwen (2005) explores how visual grammar is used to structure how users interact with websites, directing the user's attention and creating an engaging way to interact with a website. Images, typography, layout of interactive components,

and other visual elements are all well designed to give the user a sleek and intuitive interface. Concurrently, Tufte (2006) analyzed the employment of visual grammar in data visualization and digital advertising, to the effect that charts, graphs, and others in a strategic sequence make the information complex understandable and aesthetic.

Visual grammar has also been used in art and visual culture. Visual grammar was applied by O'Toole (1994) to art, where O'TOOLE (1994) argues that the composition of the elements in a painting or sculpture gives meaning beyond aesthetic value. Visual grammar allows artists to communicate languages concerning culture, history, and ideology. For example, where subjects are placed and colors are used in a painting can affect how people read social or political messages in the artwork.

In addition, Kress and van Leeuwen (2006) argued about the significance of the visual component in learning materials. Educational resources are enhanced by including textual information with images to increase understanding and learning. Visual grammar makes learning materials structured to appeal to different learning styles and allows for understanding complex topics in a more accessible and interesting way, especially in the case of social or language clusters.

### **Visual Grammar in Representing Identity**

National emblems, flags, and other symbolic representations play a role in representing culture and national identity, and visual grammar has an important code. In her work 'National Emblems in Muslim countries as Reinforcing the National Identity and Expressing Political and Religious Values' (2019), Al-Fadhli examines how those emblems in Muslim majority countries use Islamic symbols to signify the national identity, national values, and present political and religious values. For example, crescent and star are prominent symbols not just in many emblems, but also in Islamic cultural heritage. The analysis of visual grammar on these symbols will demonstrate how religious symbolism and national pride and sovereignty coincide.

National emblems do not consist solely of text and pictures; strikingly, text and pictures are combined, with the resulting symbiosis having a particularly strong narrative in the making of a national identity. According to Bateman (2014), the national emblems symbolize visual statements of unity, sovereignty, and cultural pride. Nations creatively mix the symbolic text with visual grammar to create and transmit their collective identity to domestic and international audiences.

The visual grammar framework offers a robust framework for understanding how visual elements contribute to meaning making in multimodal texts. Visual grammar helps to create a detailed analysis of visual texts on social, political, and cultural messages. The context of using visual grammar in multimodal discourse analysis helps us to understand how different (image, text, and sound) modes communicate together to arrive at meaning. Visual grammar has been shown to play an essential role in interpreting and engaging visual texts as exemplified across fields as broad as political discourse, advertising, and education.

## **National Emblems, History, Meaning, and Their Role in National Identity**

### **Introduction to National Emblems**

National emblems have traditionally served as powerful visual symbols of national identity, sovereignty, values, and history, and are manifested in the form of national coats of arms, flags, and seals. As such, these emblems are first-order identifiers and incorporate the political, cultural, and historical entities of the country they represent (Kress & van Leeuwen, 2006). National emblems are more than just decorations; they represent symbols of unity, pride, and continuity, which essentially depict the national identity (Jewitt, 2009). National emblems communicate messages about a nation's strength, unity, independence, and aspirations through symbols, such as animals, plants, or significant objects (Bateman, 2014).

National emblems are symbolic, and the symbolism usually represents the complexity of the nation's political, social, and historical reality. The historical narratives of nations include national emblems that tend to direct the process of designing and adopting the national emblems with closeness to significant national events like independence struggles, revolutions, or nation-building (Van Leeuwen, 2005). National emblems thus serve not just as national pride symbols but also as symbols of deeper meanings that link people to the historical and cultural identity of the nation.

### **The Historical Context and Evolution of National Emblems**

The historical context of their own countries is deeply tied to national emblems. National emblems evolved as symbols of ruler legitimacy and political structures (although this term is often used interchangeably with 'state' when it comes to emblems) as emblematic symbols of power, identity, and statehood (O'Toole, 1994). For instance, during the medieval times, the monarchs and noble

families used coats of arms to assert themselves. These symbols, over time, started to become of national significance when states and kingdoms evolved to modern nation states (O'Halloran, 2004). Consequently, the emergence of sovereign entities that needed to distinguish themselves from other powers and convey their identity to their internal and external publics made developing national emblems a requisite step.

The evolution of national emblems is also shaped by significant historical milestones—revolutions, wars, and the formation of new countries. For example, upon independence from colonial powers, African countries created new national emblems and symbols of freedom, unity, and resistance to colonial rule. For instance, the black star on the emblem of the nation of Ghana explicitly refers to the country's struggle for independence and its status as a lighthouse for freedom across Africa (Bateman, 2014). This is an emblem of a break with the past, when the colonial country and a new beginning for the country. In the same way, India's national emblem, also drawn from the Ashoka Chakra, represents the country's pledge based on justice and nonviolence (Van Leeuwen, 2005).

Political shifts within a nation are also followed by the evolution of national emblems throughout history. For example, the national emblem was changed in Turkey during the early 20th century, illustrating the shift from the Ottoman Empire to the secular Turkish Republic. The crescent and star represented Islam for a long time but were re-contextualised based on secular values and national unity (Van Leeuwen, 2005). Changes made to national emblems depict that they are not static but evolve with political and societal transformation.

### **National Symbols as Visual Language of Nationhood**

National emblems are more than decoration; they are visual languages expressing a nation's identity. Kress and van Leeuwen (2006) state that visual language is the semiotic system images use to mean. The use of shapes, colours, symbols, and proportions, among other materials employed in semiotics, offers varied meanings about the nation's character, history, and political ideology, which is captured in national emblems. National emblems use their elements to form a visual narrative that tells the nation's values and aspirations.

Take, for instance, the bald eagle, which is depicted as a strong, free, and independent symbol, for example, on the national emblem of the United States. Bateman (2014) explains how the eagles'



outstretched wings convey the country's plans for expanding the country and its potency in the world. In addition, the Emblem of the United States presents a shield that symbolizes the union of the 50 states. These visual elements signify the united and powerful nation the U.S. stands for as symbols of unity and strength.

National emblems also have much to do with color choices and what those colors convey. Aesthetic choices of colors are not simple; there is much more to them than meets the eye. For example, red represents courage, revolution, and sacrifice, and green represents prosperity, peace, and Islamic heritage (Van Leeuwen, 2005). Color choice for national emblems is strategically used to be in accord with the values and ideas of the nation. For South Africa, the national emblem incorporates green and red to denote the country's rich natural resources and agriculture, and red, denoting the sacrifices in the struggle for freedom (Mills, 2009).

Moreover, the perception of national emblems is also affected by their composition and symbol arrangement. Many emblems carefully plan symbolic elements in positions highlighting the key message about the nation. For example, the Ashoka Chakra is part of the national emblem of India and surrounded by the four lions of the Ashoka Pillar, a national emblem that represents power, courage, and righteousness (Bateman, 2014). This has a very powerful message about India's democratic values and its history.

### **Constructing National Identity: The Role of Symbols and Emblems**

The construction and maintenance of national identity are achieved through emblems of the nation. However, these symbols are not used passively to represent what citizens see in the nation and their role in it but are used actively to define these perceptions. According to Kress and van Leeuwen (2006), national emblems are part of the 'visual language' that summarizes the nation's identity. National emblems facilitate the adoption of symbols and colors that essentially convey the nation's historic, valuing, and prospective messages.

In pluralist societies, national emblems are particularly important as symbols of unity. The emblem of a country plays the role of visual shorthand for the nation's collective identity in countries composed of different ethnic, cultural, and linguistic groups. For example, South Africa's national emblem features part of the country's multicultural heritage, such as protea flowers (symbolizing natural beauty) and a series of people's photographs united with hands joined (other example

where national emblem has elements of cultural heritage is a country called India, Mills, 2009). This symbolism fosters a unity of belonging and a sense of common identity, regardless of ethnic and cultural differences among South Africans.

National emblems also assist nation-building because they help foster patriotism and pride. Using national symbols in public spaces, official documents, and government buildings strengthens people's association with their nation (Van Leeuwen, 2005). However, they are present in reference to the governments and as a symbol that unites the national people in their everyday life. These emblems help citizens connect with the nation's values and make them feel proud and loyal to the country (Jewitt, 2009).

Post-colonial nations also emphasize the role of national emblems for engendering unity. Upon receiving independence from colonial powers, many countries altered their national emblems to distinguish themselves from their colonial past and promote sovereignty. For instance, in 1960, when most African nations gained independence, for example, Ghana, most nations adopted the new national emblems with symbols of African unity and freedom, depicting the African continent's success in gaining independence (Bateman, 2014). These emblems had a significant impact in establishing the identities of the new nations, as they were free from colonial rule and their devotion to self-determination.

Moreover, national emblems are the means of soft power in international relations. National emblems, such as the national flags, play an important role in communicating a country's identity to the international community, as the national flags are required to be displayed at international forums or diplomatic gatherings (UN and other international organizations, schools, national ceremonies and holidays .... The 2004 Olympic Games, The Olympic torch relay, etc.) (El Refaie, 2003). They are strong symbols of a country's values, ambitions, and sovereignty, through which a country can have a say and play out its own identity.

More than just decorations, national emblems are potent symbols of a nation's past, present, and future. National emblems are a visual language that conveys a nation's essence using colors, symbols, and composition. To this extent, these emblems perform an important role in nation-building by creating national unity, pride, and patriotism. They are also seen as one of the tools for asserting sovereignty and identity within the nation and the global community. Since national

emblems are visual representations, they actively contribute to creating national identity by connecting the citizens to a common past and vision of the future.

## **Natural Imagery and the Construction of National Identity through National Symbols**

### **Introduction to Natural Imagery in National Symbols**

The natural imagery used in representing symbols signifies a nation's identity, history, and represents the cultural values of a particular nation. In the scales of the nation, nations garner the usage of the visual representation of the use of symbols from the natural environment, such as animals, plants, or geographical features, which trigger emotions of unity, pride, and association with the land. However, in contrast to merely being ornamental, these symbols represent profound meanings that symbolize the nation's values, struggle, and cultural heritage (Morss, 2009). Emblems, flags, and coats of arms are national symbols created to fortify the nation's shared memory and remind the nation of its sovereignty, history, and dreams.

Take the maple leaf as an example: The maple leaf's symbolic use in Canada's national emblem represents the nation's beauty, and likewise, it associates the country with the characteristics of resilience, unity, and peace. The eagle of the United States' emblem symbolizes freedom, power, and courage (Bateman, 2014). Though these natural symbols have a simple form, they bear strong cultural connotations in the national narratives, which help reinforce shared national narratives that reinforce national cohesion.

### **The Role of Natural Imagery in National Identity Construction**

The presence of natural imagery in national emblems is important in establishing national identity. Van Leeuwen (2005) states that symbols of nature frequently transmit the cultural and historical links a nation enjoys with its nation. For example, the Southern Cross constellation, which is a very recognizable object in the Southern Hemisphere's night sky and therefore associated with the nation's geographical and even cultural identity, is included in the national emblem (as it is in the case of Brazil). Also, the emblem embraces a branch of coffee to show Brazil as an agricultural powerhouse and a historic large-scale producer of coffee (Mills, 2009).

Natural symbols like the lion in Sri Lanka's sign and the kangaroo and emu in Australia's sign also strengthen the sense of unity in these countries. On Sri Lanka's emblem, the lion symbolizes

bravery and courage, whereas the kangaroo and emu connote Australia's distinctive wildlife and wide landscapes integral to the country's identity (Jewitt, 2009). In such cases, natural imagery symbolizes national strength and uniqueness.

Therefore, national emblems are very strong connectors between those who live within a country and their environment. They do their work of constructing a national identity that is deeply resonant with the national citizens. They are a manifestation and symbol of how different we are as land, people, and culture.

## **The Symbolic Role of Color in Islamic Art and Emblem Design**

### **The Importance of Color in Islamic Art**

Islamic art and design are heavily involved with color and convey different meanings, such as spiritual, cultural, and historical. Whereas Western art traditions use realistic renderings of the world, Islamic art focuses on engaging abstract patterns, beautiful designs, and lively colors to illustrate divine order, beauty, and truth as conveyed spiritually (Sardar, 2001). Islamic culture does not view colors as merely decorative; they have deep symbolic meanings (Friedmann, 2009). Colors can generally be linked to religious beliefs, culture, and even the political history of a certain society.

Green is one of the most solemn colors in Islamic art. The Prophet Muhammad and the Islamic faith have historically been associated with green, representing purity, peace, and paradise (Yildirim, 2010). In Islamic societies, mosques, flags, and emblems are usually green, associating green with religious identity or spirituality. For instance, the green flag of Saudi Arabia has an inscription of the shahada (Islamic declaration of faith), highlighting Islam's importance within the country (Mills, 2009). He also notes that Islamic emblems heavily use green to symbolize growth, fertility, and nature in Islamic culture.

In Islamic art and emblem design, other colors have symbolic meanings, including white, black, and red. White is associated with peace, light, and purity, while black is associated with strength, power, and dignity. It is often used because red represents sacrifice and courage, both of which are qualities that the Islamic nations have gone through in history (Kress & van Leeuwen, 2006). Islamic flags and emblems unite these colors to convey the nation's religious and cultural heritage and emphasize the emotional and ideological links that the inhabitants have to their country.

## **The Role of Color in Islamic Emblems**

Islamic national emblems are often packed with symbols of Islam and other elements that signal national identity and values, and color has an important role in the design of these symbols. In some of the Muslim countries, many of their national emblems also have green to stress their Muslim identity. For example, in its colors, the national emblem of Pakistan, green is used to symbolize Islam and Pakistan's agrarian heritage. At the same time, a white crescent and star represent peace, progress, and the Islamic roots of the nation (Bateman, 2014). In addition to these colors and symbols, the combination of them all is used to form an emblem, which symbolizes the very strong and united Islamic identity of the state of Pakistan, as well as its political and cultural principles.

The Turkish emblem is similar and includes the crescent and star, but in red, historically symbolizing strength, courage, and patriotism. Although red is culturally charged for Turkish national symbolism, it expresses national pride and connection to the Ottoman Empire's past (Mills, 2009). The colors complement one another, and the combination tells the world that a nation is proud of its heritage and sovereignty.

Besides color, Islamic emblems often contain Arabic calligraphy, which is a central element of Islamic identity. In Islamic culture, Arabic script is symbolic and a form of communication. When Quranic verses appear in national emblems, such as the Saudi Arabian emblem, they can serve as the underpinning of the nation based on religious and spiritual values (Sardar, 2001).

## **National Emblems in Islamic Societies**

### **The Design and Symbolism of Emblems in Islamic Nations**

In Islamic societies, national emblems are carefully chosen to reflect the overlap of religious, cultural, and political identity. Many Islamic emblems feature symbols and colors associated with Islam, like the crescent and star, Arabic calligraphy, and geometric patterns, which are a traditional part of Islamic art (Mills, 2009). In addition to being national symbols, these emblems are also expressions of the nation's commitment to the Islamic values and principles.

Perhaps the most identifiable symbols connected to Islamic emblems are the crescent and the star. Historically, these symbols have been associated with the Ottoman Empire and have been adopted

by many Muslim majority countries such as Pakistan, Turkey, and Tunisia (Kress & van Leeuwen, 2006). In this emblem, the crescent represents the lunar calendar on which Islamic religious observances are based, and the star generally symbolizes guidance, enlightenment, and the nation's aspirations.

Arabic calligraphy is also a core element of Islamic emblems, in addition to these symbols. It is a direct link to the Quran as a prerequisite to the use of calligraphy in emblems and a reminder of the ideological identity of the nation. For example, in Saudi Arabia, the inscription 'There is no god but Allah, and Muhammad is his messenger' in the national emblem, as the country says it is Islamic (Bateman, 2014).

### **The Influence of Islamic Art on Emblem Design**

The design of national emblems in Islamic countries has been influenced greatly by their Islamic art's intricate geometric patterns and abstract designs. Symbolic of the divine order and interconnectedness of all things, they signify belief in the unity of creation. Further, the roots of influence in emblem designs are in Islamic art, where elements such as circular shapes, symmetry, and repeating patterns are vigorously used in Islamic aesthetics (Friedmann, 2009).

For instance, Iran's emblem is rooted deeply in Islamic and Persian cultural heritage, including Persian art and design and intricate active patterns with CHAPTER and stylized calligraphy. Moreover, these patterns represent the country's rich historical and cultural history and symbolize the unity and harmony in the Islamic teachings (Yildirim, 2010). Likewise, the Eagle of Saladin, which is symbolic of Egypt's Islamic heritage and place in the Arab world, is also part of the national emblem.

It is a way of emphasizing the nation's Islamic identity while promoting its cultural wealth. Although these emblems are political symbols, they also act as a medium for transmitting cultural values and spiritual beliefs to the wider society.

In Islamic societies, national emblems are indispensable in constructing national identity as symbols of religious, cultural, and political unity. These emblems communicate the nation's values, history, and aspirations by using natural imagery, connotations of color, and the employment of Islamic symbols such as the crescent, the star, and Arabic calligraphy. Measures of national emblems appear to be carefully designed to support the link between the Islamic religion and

politics and endorse the nation's collective identity. These emblems incorporate elements of Islamic art and culture as political symbols and express the nation's deep cultural and spiritual heritage.

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