

Iqra Khurshid

&

Sarwet Rasul

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Variations in Literature: A Multimodal Analysis of Dissimilar Versions of the Tale “*Red Riding Hood*”

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Abstract

Today, Digital technology not only helps it's users in every walk of life to address human limitations but also, to control and direct their ideologies. Hence, the novel concept of advanced Transhumanism is prevalent. This Study sought to explore the possibilities of conducting researches in the field of Human Language and Digital Technology amidst related fields. The article presents theoretical concepts and methodological tools from multimodal analysis that allow the readers to gain new insights into the study of electronic literature and the difference between a monomodal and multimodal children literature. The data for this article comes from Grimm brothers' transcribed tale named ***Little Red Riding Hood*** directly from fairy tale narrated by their villagers and the digital novel ***RedRidinghood*** from the 1st Collection of Electronic Literature. The discussion and analysis part of the project explains that how various modes can be used to convey the underlying meanings clearly and create a single masterpiece which is suggested as a new form of literature.

Since the definition of literature does not match with this innovative form, the article suggests that it should be revised and look over again, which says that literature is anything written, in an artistic form of human expressions in an organized manner. But, as for as a multimodal piece of work is concerned, it is a combination of distinct (mono)modal structures as sounds, visual images, spatial and textual evidences. These all modes are shown in ***RedRidinghood*** specifically and the other literary works in the 1st Collection of Electronic Literature in general.

Since, in Pakistan, the investigations in this field are rare so, it provides the basis for future studies in the field of human language and digital technology and other above mentioned

related areas. Also, this research can opens up the new ways for the immersive literacy and for the researchers to focus on the innovative immersive literacy, its need, impacts, social consequences, and other possible transformations it requires for the born-digital generation.

Keywords: *multimodal analysis, monomodal text, electronic literature, modes*

1 Introduction

Digital technology proffers innovative activities that lead its users to the new-man movement. It helps them to find new ways of getting knowledge. Digital literature comes up after the remarkable changes in digital technology. The students of language and literature must be intelligent enough to adopt new approaches in literature not because new genres are comprehending the complexity of the real world, but because of their power to look at the world with more assertiveness and to present its readers as they are not outdated creatures.

Electronic Literature Organization (ELO) (2007) published a definition of E-Literature as it refers to as a kind of literature that is made digitally and is intended to be observed digitally. Katherine Hayles (2008) pointed out that Electronic Literature is generally appeared to exclude the digitalized form of print literature. Thus, a literary piece of work that is originally in print form, but is changed into an e-book can't be called a work of E-literature.

1.1 Difference Between Print and Electronic Literature

A piece of E-Literature is completely different from the print-based text because it joins a number of digital elements (such as portable icons and digital sounds etc) together with the written text, where portability is more likely to generate an interactive involvement of the viewer or the reader. This novel form of literature is referred to as more flexible, non-linear, and more intricate, which presents the viewers' choices of being interactive. The environment of reading has become slightly different after the remarkable alterations in digital technology. Now a moveable screen within a screen is going to articulate a story in such a manner that the viewers can hear an untold depiction via visual expressions. This notion is breaking the traditional cycle to consider a written piece of work by using your imagination powers and then comprehend it in your own level of understanding. So, the notions that the transformation in literature from print to electronic raised various doubts which are obvious to rational minds. These questions also endorse many areas for further study; what is the need and purpose of literature? Why does literature always enjoy the status of being transformed into various modifications? Are these modifications really advantageous for the readers? What sort of alterations a fresh reader will

notice when he moves from print to the electronic library? What are the advantages and disadvantages of e-literature? Does pleasure reading still exist? Can this innovative kind of literature be termed as a form where the death of the author is definite?

1.2 About the Story: Red Riding Hood

The data for the present study comes from Leishman's digital story "*RedRidinghood*", first published in 2001. In 2007 (Electronic Literature Organization) ELO included this flash piece in its first publication of Electronic Literature Collection (1st volume out of three ELO volumes), which according to them, is an edited anthology of Electronic literature and to support the notion of *RedRidinghood*, Grimm brothers' transcribed tale named *Little Red Riding Hood* directly from fairy tale narrated by their villagers has also been selected. The visionary landscape *RedRidinghood* is actually a playful retelling of a famous piece of children literature, which suggests the possibility for the multifarious form of collaborative storytelling beyond written text.

1.3 Significance of the Study

The findings and results of the present study will be beneficial to society as electronic literature is a novel and widely growing genre of literature. So, it is crucial for the born-digital generation to comprehend the benefits of multimodal texts and how new modes are applied in the construction of electronic literature (multimodality).

1.4 Research focus

This research will be focusing on the problem of multimodality in visual landscapes which contains semiotic triggers and explore the ways through which a multimodal analysis of the digital images, is possible. The varying notions of literature will be explored after the semiotic analysis of two contrary versions of a similar story. This research will elaborate on the symbolic meanings of symbols presented by distinctive modes that are used in the creation of *RedRidinghood*.

1.5 Research questions

Following are the research questions:

1. Is there a possibility to understand the story **RedRidinghood** (e-literature) as the readers understand the written version of **Little Red Riding Hood** in the past?
2. Which of the semiotic (multimodal) elements/triggers involved in the construction of both versions of **RedRidinghood**?
3. What are the possible interpretations of the story **RedRidinghood** after analyzing it through the concept of multimodality?
4. Are the different modes that are presented in the story **RedRidinghood** (e-literature) conveying the meaning clearly?

2 Literature Review

The review of the related literature endeavors to explore and discuss the past literature in the field of Human Language and Digital Technology along with the well-known theories of discourse as Multimodal Analysis (1996, 2006) applied on the contemporaneous interactive multimodal fictional pieces.

The term Transhumanism was first used in Huxley's (1957) work "New Bottles for New Wine" where Transhumanism had been termed as an evolutionary humanism, in which, the digital natives transcended themselves to an extent that now they are addressing their problems by gaining knowledge through new ways as technology has transformed human life these days. In the present study, a similar notion is tried to be presented where, the literature is becoming more entertaining when non-linearity, multimodality, and users' interactivity are added up into a monomodal and linear piece of literature.

Alyousef (2016) sheds light on the fact that no published study has analyzed and explored the composition and thematic progression which is equally contributing to the development of a well-formed meaningful digital text. Therefore, he worked mainly on the logico-semantic and multimodal textual features in his multimodal discourse analysis (Alyousef, 2016). Similarly, in the present study, the textual and the non-textual have been discussed and given importance for the construction of the better electronic literature piece and the users' understandability. Humanity Plus (1998) is an international organization that promotes a positive image and the use of digital technology to augment human abilities. Again, the term transhumanist is preferred by the respondents in a research conducted by Hughes (2008), the secretary of the World Transhumanist Association. The confidence level of the organization remained high which makes the notion clear about Transhumanism because advanced technology is there to raise human conditions and is appreciated greatly by the techno-optimists (Hughes, 2008).

The notion of multimodality came from Halliday's conception of metafunctions (1994; 2004; Matthiessen & Halliday 2004), in which it is claimed that language focus on three main metafunctions, called ideational, written/ textual and interpersonal functions. Kress and Leeuwen (1996;2006) have observed the similar metafunctions and term them as interactive, compositional, and representational. To them, "the visual, like all semiotic modes, has to serve

several communicational (and representational) requirements” to fulfill the communicational requirements (2006: 41). In his work, Forceville (2011) extends multimodality studies by Kress and Van Leeuwen (1996, 2005) and how they focused on alteration from monomodal to the multimodal texts. Cyber text actually makes the readers the viewers. In cybernetics (1948), Wiener has coined the term cybertext where a text is shown as a machine and a screen within a screen is seen. In another work, Walsh (2006) draws our attention towards how other literary theories respond to the shift in literature from print to electronic to interactivity, also, learning methods are getting changed in digital natives from those of digital immigrants (Prensky, 1998).

In her work, Alexandra Milyaina (2016) expounds on the variations in literature and shifts our attention towards the struggles the modern schools are making to achieve the status of applicable deterioration in reading inspiration. Here, the “promptness”, the term suggested in Multimodality is describing the quest for a considerable shift in consideration for the print material to read as *Little Red Riding Hood* to endure the novel variations like interactive multimodal fiction or an electronic piece of literature such as Leishman’s *RedRidinghood*.

3 Introduction to Research Methodology and Analytical Framework

Since, the present study deals with the presentation and examination of different versions of Red Riding Hood, the proposed method along with the analytical framework applied on the study are discussed in this section.

3.1 Method and Methodology of the study

The research methodology comprises some of the important aspects such as the objective of the study, data analysis technique, and method of research.

a. Objective of the Study:

The objective of the study is to understand the new genre of literature, to comprehend it according to its (electronic literature) requirements, and to accept and recognize the variations in the literature by analyzing the piece of work **RedRidinghood** from the 1st collection of electronic literature through using a multimodal analysis.

b. Method of Research:

The method that is used is the qualitative method. The research describes and analyzes **RedRidinghood** by Leishman based on the relationship between various modes that have been used in the literary work and assumes the representations subjectively as the writer's interpretations through the modes. Also, the print version named **Little Red Riding Hood** by Grimm Brothers has also been examined to support the main argument.

c. Data analysis Technique:

In this research, the descriptive analysis technique is used. First of all, the researcher classified and carefully sorted the data out. After the close classification of the collected data, the researcher compiled data into distinct modes. The various modes in which the data is compiled

has many forms such as sounds, visual images, spatial, gestural elements (aids) and textual evidence, etc. after the compilation of data into these modes, the researcher then relates these modes to each other to find out the appropriate meaning or message by using the multimodal theory.

d. Instrument of the research:

The instruments of the research are the researchers themselves by using content investigation and close observation to realize the variations in literature from print literature to the online screen version.

3.2 The Analytical Model of the Study: A Multimodal Discourse Analysis

Gunther Kress and Theo Van Leeuwen, the prominent figures of the theory, referred as Multimodal Discourse Analysis (Van Leeuwen & Kress 2001, 2006). A collection of two or more multimodal or semiotic systems which are approximately five in number helps in the creation of a multimodal script. In this story, visual and audio such as portable and still images and music or sounds, gestural, and spatial aids are dominating over the textual elements (aids) such as written ad spoken text. Here, the given below model is employed as a theoretical framework for data presentation and analysis of the present study.

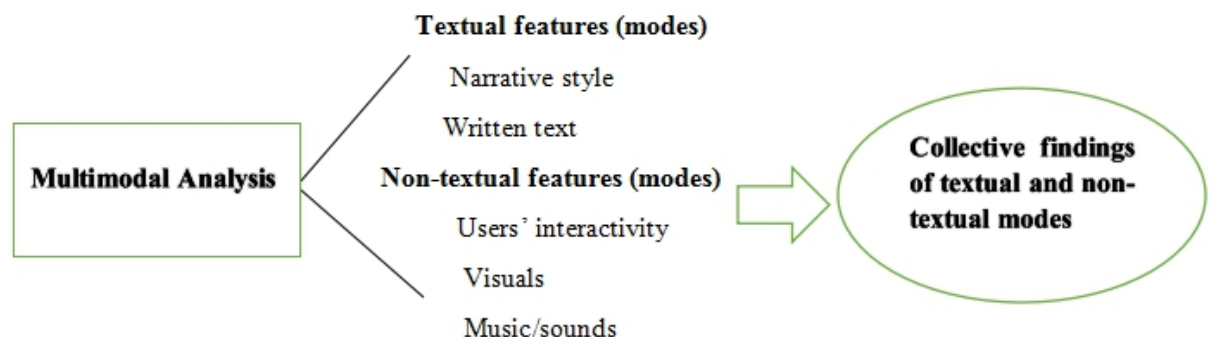


Figure 3.1 Dimensions of Multimodal Discourse Analysis

The structure for the presentation and analysis of the selected data is clearly demarcated in the adapted model given above in the figure 3.1, where, two categories named textual features as narrative style and written text and non-textual features as users' interactivity, visuals (still and portable visuals), and music or the sounds are given separately. In the next level, the findings of textual and non-textual modes and discussed collectively under the heading of the collective findings section to generalize the results on digital readers as a whole.

4 Introduction to Presentation and Data Analysis of the Textual and Non-Textual Features Used in Red Riding Hood

RedRidinghood by Leishman is a tale from the first collection of electronic literature which aims to define what electronic literature is and how we labeled this collection as an emergent genre of literature. This research tries to find its position in the already existing literature such as the selected fairy tale *Little Red Riding Hood* and will suggest new ways to analyze a literary piece of work through using the same methods and theories which will delineate the essentiality of multi-modes in the preexisting literature. The data presented here is going through various stages of analysis going from general, intermediate to the micro-level of analysis. In the story, first, the linguistic or the textual features (modes) are examined carefully. The non-textual modes have been investigated thenceforth. There are several modes/ elements are contributing to creating a single artifact.

4.1 Narrative Style in Red Riding Hood

Both the story types fall in the category of fictional literature if the narrative style to be observed carefully. However, the piece of e-literature bears a more realistic approach and presents some of the real-life settings, behaviors, and events that are set as jumping-off points for the narration of the story than those presented in the print version of Red Riding Hood. The exposition of *Little Red Riding Hood* presents the depiction of a little girl with a red cap named Red is living with her mother and is meeting with a wolf in the jungle, there, the conflict begins. After that, the falling action comes when the wolf is chased off. Then comes the resolution part where, the downfall of the antagonist (wolf) has been presented. On the other hand, in the electronic literature version *RedRidinghood*, the story has been narrated more into a new adult fiction genre where the protagonist seems in the first visual presentation as one who struggles for her personal choices, after that, she possesses to be sexually attracted by the wolf like human etc. The story has been narrated without using any textual or spoken features but the non-linguistic features such as moveable images, interactivity, and sounds, etc. Also, the instructions for using the electronic literature are mentioned in the beginning that there is no text in the entire story, there is a soundtrack played in the background and visual images in the form of animatronics are the main sources to build an understanding of the tale. The term coined for this comprehension is

multiliteracy (the comprehension via distinct modes of communication which bears the inclusion of images, sounds, and colors rather than a written text only). The use of multiple modes to impart a complex understanding of the primary themes of the story best characterizes this multimodal digital fiction as the master narrative or the realist image (Gustafsson & Hagström, 2019). Thus, the main dissimilarity can be noticed or estimated intelligibly by the user that all applied modes are active side by side aim to disclose the predominant storyline that constructs and permeates the creators' and developers' intended meaning including the low altitude narratives like Red's physical appearance, her mother, home description and the color selection to make the viewers more imaginative yet precise about the master narrative.

4.2 The Written Text in Red Riding Hood

the selected electronic piece, *RedRidinghood* is delineated to be based on non-textual modes yet better comprehending the master narrative and the underlying notion behind the construction. Whereas, Grimm Brothers' print version of *Little Red Riding Hood* is entirely revolving around a single feature that is written text. The rectilinear linearity makes it possible in the mono-modal version of literature to lead towards the ambiguities and can be considered differently than the authors' intended message. Moving the readers towards the modern anthologies, it is crucial to accept the modern ways to convey the literature either in the form of playing and viewing or reading it. However, this seems absent in the print version of Red Riding Hood where, Red, the protagonist is described only by calling her "*dear little girl*" and the description is given why is she called Little Red Riding Hood, comparing to the written tale, *RedRidinghood* never uses the written chunks but the choice of red color (everywhere) brings the users' to the point that they collectively agree to call the little girl as little Red riding hood.

Again the European fairy tale tells the readers as having zero control over changing the written and then printed form of the story but, in the electronic literature version tries to follow the rule of reader as author by asking the users to select the story and the only written extracts are used in the story are the options such as "*shall red dream?*" and "*wake her up*". This diversity of options broadens the users' perceptions and builds the complex ideologies by non-linear artistic perspectives. It is also said that playing and viewing art and literature avoid confusions for the students more than the mere written piece of work. The reader-response

theory is standing on the same point that, it is not known that how the text is going to impact you, and how the author wants to conceive it between how is it dissimilar to your world of reality.

4.3 Visuals in the Story Red Riding Hood

“A picture is worth a thousand words”

A visual portable or a still image is able to deliver very profoundly the intended meaning of any conceptualization more than a plain written or verbal description. The current inquiry has given the selected still and portable visuals including photographs and drawings from the electronic piece of literature *RedRidinghood*, as the print version is based only on the static written text. This visual presentation and its investigation intelligibly define the importance and advantage of the shift in literature, particularly the portability of visuals.

The first selected visual for multimodal analysis is displayed at the top of the screen and the icon confirms that Red is the combination of both east and west because she resembles as a colored girl with yellow hair, but surprisingly, her hazel eyes with rebellious black eyebrows are grabbing the ample consideration of viewers. Because the color of one's eyes, in this case, is green (curious about nature, passionate, and also refers to a jealous person) might reveal much more about the soul and personality and narrates a vivid depiction of ambiguous realities of the contemporary world. Without any typographic text, this first image actually conveys a clear narration of red's life and choices. How is she living and what her mother is asking for? These all are told in the first representation.

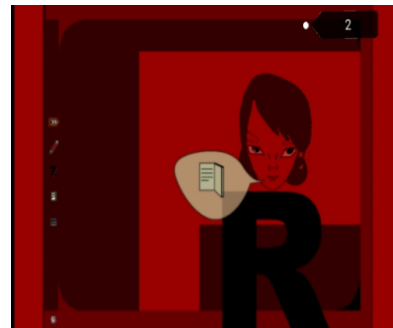




Figure 4.2 Selected visuals of red, her mother and the wolf from the story

RedRidinghood

4.4 Music or sounds in Red Riding Hood Amid Visuals

Music or the sound play is the only mode that has been working throughout the series amidst other non-textual and textual modes such as written images and the written text in the electronic version of Red Riding Hood. The particular mode can be observed where the ordinary still images shift to the movable animation corpora, where the viewer is required to move and without his effort to be active, the story has no supremacy enough to express the next happening. The next level is about permission to enable Adobe Flash Player, then at once, the melody/sounds emanate with distinctive shades of red color in the new icon. After that, the screen breaks the silence and a *jazzy soundtrack* expedites the story and assists in the progress of narratives. Because, the emergence of new modes, digital literature is having an insightful consequence on how we create, construct and even reconstruct the meaning and faded away from the centuries-long ascendancy of writing via words. It gives way to an innovative dominance,

hence is mentioned as visual images and narration is possible and the level is achieved through trial and errors. In current times, the supremacy of artworks (images) led to an increased awareness in exploring the visual fabrication, literacy and erudition through visual aids, and essentially the sounds and the music.

The new medium is not restricted only to visual modes to communicate and interact, but, the interdisciplinary nature of work allows the reader/ the viewer to experience electronic literature to get more understandability about e-literature learning, let's say, with oral modes (virtual reality narratives) such as spoken words (e.g. in video games) and soundtracks (e.g. in *Red ridinghood*), according to Kress and Van Leeuwen, 2006. Almost at the end of every scene, it comes to exultant yet meaningful closures where, both the relaxing and activating music can be heard in the background.

In the visual experience, each individual has a chance to turn the sounds off (e. g. in the beginning, Red's ear produces a sound like an image with a mark of a tick and cross) but by attempting to do so one must find the images as dull and dreary portable graphic animations. Kress and Leeuwen's method of multimodal analysis reveals and supports this notion that sounds in the particular work escalates the desire to transport towards the intricate interplay, so it is not an incorrect conception that every single mode is playing an equal amount in the construction. The use of narrative media sounds guides the audiences' prophecy, in this case, viewers' as well, both literally as well as figuratively. Although in this story, the sounds are played in a completely linear pattern which is not always supposed to provide aid to the audiences' (addressees') recognition and the realization of different sequential happenings in the story. But, the contribution of appropriate music for the narrative structure in silent animation is not dubious and players occasionally ensure their actions fit with the musical-dramatic context.

4.5 Users' Interactivity in the Red Riding Hood

The users' interactivity can be described as one of the most significant strategies to characterize the overlap and divergence of electronic literature from that of print versions of storytelling. The audience's valuation and understandability come via constant decision-making as being interactive while experiencing this novel kind of literature. The only mode that departs

its fiction from that of digitized or print version *Little Red Riding Hood*, is the digital interactivity. The work *RedRidinghood* is termed interactive multimodal fiction, where, the experiencer performs certain actions to proceed the story further.

This distinctive attribute of digital literature is best described by Confucius: “I hear and I forget. I see and I remember. I do and I understand” (Cashman et al 390). This shows a willing attitude towards performativity and by this, he also delineates the limitations of literature in print and the verbal activities used to tell a story in ancient times. When there is an involvement in doing an act the chances of comprehension are also increasing. This is the case with electronic literature but, Confucius’ quote unveiled the basic characteristics very tactfully and we can interpret it by saying that electronic literature *RedRidinghood* is a kind of literature which involves the characteristics of the already accepted form of literature as well as introduces a new medium which is interactive narration. It is more an artistic snapshot than a cultural study.

4.6 Collective Findings of Textual and Non-Textual Modes in Red Riding Hood

A combination of two or more semiotic (multimodal) systems which are roughly five in number, makes a multimodal script. In this story, audio, visual, and gestural elements (aids) are dominating over the textual, linguistic, and spatial modes. It is useful to elucidate theoretical discussion with the concrete example from the targeted work where, in the second image, the book image with three and a half lines are shown as written which is in an imaginative cloud comes clearly from red’s mouth and is a vibrant portrayal that the protagonist herself is a narrator of the story. Inside the frame, it contains three contradictory shades of “red” color. Red is used universally to signify danger (e.g, sounds also signify that something atrocious and horrendous is about to happen), adoration, lust, and is linked with sexual desires. Perhaps the entire atmosphere is red only because of the protagonist name, “red”. In this image a letter “R” with black dye has appeared which holds an emblematic association and also communicates about the character on which a viewer must have a curiosity to explore strong elements in her personality (e.g. spiritual and psychological). Letters in astrology and numerology draw attention to itself because of the multiplicity of important features and themes it treats. In this letter, according to Penny (2018) on Whackowitch Astrology, describes the impacts, properties, and possessions related to the names that begin with the particular letter. The eighteenth letter of the alphabet which stands for

“RESULTS” and the learning from the experience from the result. This accounts back to red’s experience of being rebellious and recalcitrant endeavors which lead her end route for a throbbing culmination.

The paramount protagonist of any fictitious work is the foremost foundation for the narrative construction and thus, is more reminiscent than any other persona. How to encounter with discombobulated designs and without lexia there must be a strong narrative enigma. Still, in some icons, there is an awareness because of multimodal methods to find a treasured individual as well as the evilest character, the antagonist. A man’s looks, gestures, and attire defines his personality, no, an individual’s characterization is imaginable merely through his recital performance, but it is the talent of reader or viewer to poise themselves in the construction of a character as the protagonist or an antagonist, whether not being prosperous enough to find the overt portrayal, they strangely able to uncover the character according to their personal and private insight which is customarily factual and veracious. This is obvious when, in the fourth frame, because in digital literature operations are measured as more vital than literary narrative so, the audience have to label on their own to discern the visuals judiciously that the wolf’s character is a garbed, upright, and virtuous or deceptive, evil, and most erroneous creature on the face of earth. Yes, there are few clues attached to his character since the very beginning (e.g. a green animal like creature traces the girl) but, are not clear enough for such audience who have not experienced yet from hundreds of “Little Red Riding Hood” tale collections. The printed text version entertains the bibliophiles by announcing the optimistic or undesirable personality via textual evidence in an initial stage except for those mysterious and cagy ones who are mostly less in number but still exist. But here, interaction is at its peak and somewhat miscalculated because the character like the bad boy (wolf) can be interpreted as an appealing and happy-go-lucky one in an initial stage with his yellow pants and wheeling. In the above explanation, background effective composition is traced as an endowment of aid to achieve a convinced accomplishment which is connected to the authors’ ache for a specific supposition.

The real problem starts, when the stimulus (e.g. connotation) is confused with the response (e.g. association) but the chosen method is bias in favor of possible interpretations of viewers because the connotation is the aspect of the product created by authors and an association is the property of experiencer. Electronic literature seems to maintain this distinction

but, it does not move beyond this preservation that without implementing of personal suggestions or associations gathered from beliefs, norms, ethnicity, and cultural experiences the connotations from authors cannot be understood accurately. The addendum should not be disregarded and overlooked in this respect. So, a third lens is important to make the experiencers certain about the author's connotation so, the task is accomplished through having close analytical observation as this study did and replayed again and again to reach at the final conclusion.

Every interactive fiction depends upon a fiction of interaction. --Stuart Moulthrop

This can be easily interpreted via hyperfictional narratives as present in the case of *RedRidinghood*, yet a complex domain is attached along with it. "Interactivity" here, should not be taken as a confusing phenomenon where the phrase, "reader as a writer" is predominantly occurs which should be swapped with "reader as the costoryteller". The question then arises that what interactive narrative actually is? In *RedRidinghood*, the storyline, setting (e.g. red's apartment and grandmother's house, etc.), characters (e.g. red, her mother, her grandmother, and monster-like man presumably a wolf, etc.), and plot (e.g. the context of the story and red's emotional experiences with dissimilar circumstances, etc.) is created entirely through the authors but the user experiences an exceptional way of exploration because he can add his own intentionality to the original product that is the interaction in the fantasy or imaginative world. Here, To witness her daydream is certainly an optimal decision among both options as "*shall red dream?*" and "*wake her up*" to take the decision that the ball is on audience's court by asking a rhetorical question and request afterward for creating a new connotation that you, the experiencers, are the only source to construe the story in accordance with your own tenacity for the character. In the dream section, red, with a modern look (adolescence) but also senses her future menace by looking at the revolving baby same as the evil character. Her way is again filled with crosses which recommend her not to enter in a far away empty cage-like house. This symbolic portion is going to be the turning point of red's life and her painful journey towards a terrible end where she awakens but not being able to change the bitter reality. There are certain symbolic elements offered to the experiencers for their complete understandability, for instance, the initial letter of girl's name with the lowercase letter which can not be an omission rather the intentional use describes red's subordinate or subservient position in the story and can be considered it a foreshadowing that she will lose her innocence further.

5 Findings and Conclusion of the Study

This part covers all the major findings the study contains and the focal point of the investigation. It carefully presents the entire conception of the work offered in the initial stage for the electronic literature developers, digital learners, and in general the digital natives. It also presents how successfully the proposed aims are achieved that are discussed hypothetically in the beginning.

With regard to practice, the analysis of the study underscores the importance of Electronic Literature in this digital age, which clearly establishes its place in the Literature of its own. Thus, there is no ambivalence to introduce e-lit as an emerging genre of literature. Since the definition of literature does not match with this innovative form it should be revised and look over again, which says that literature is anything written, in an artistic form of human expressions in an organized manner. Yet, this traditional definition is missing something. As for as a multimodal piece of work is concerned, it is a combination of distinct monomodal structures as sounds, visual images, spatial and textual pieces of evidence. These all are present in ***RedRidinghood*** specifically and other literary works in the 1st Collection of Electronic Literature in general. Hence, the general definition of literature needs to be modified or refined to include the multimodal works as a novel version of literature. This study provides the contemporary genre of literature that suits the needs of digital natives as interactivity and experiencers' choices are considered reverential thus, they owe to practice it according to their own selections expertise.

6 Directions for Further Studies

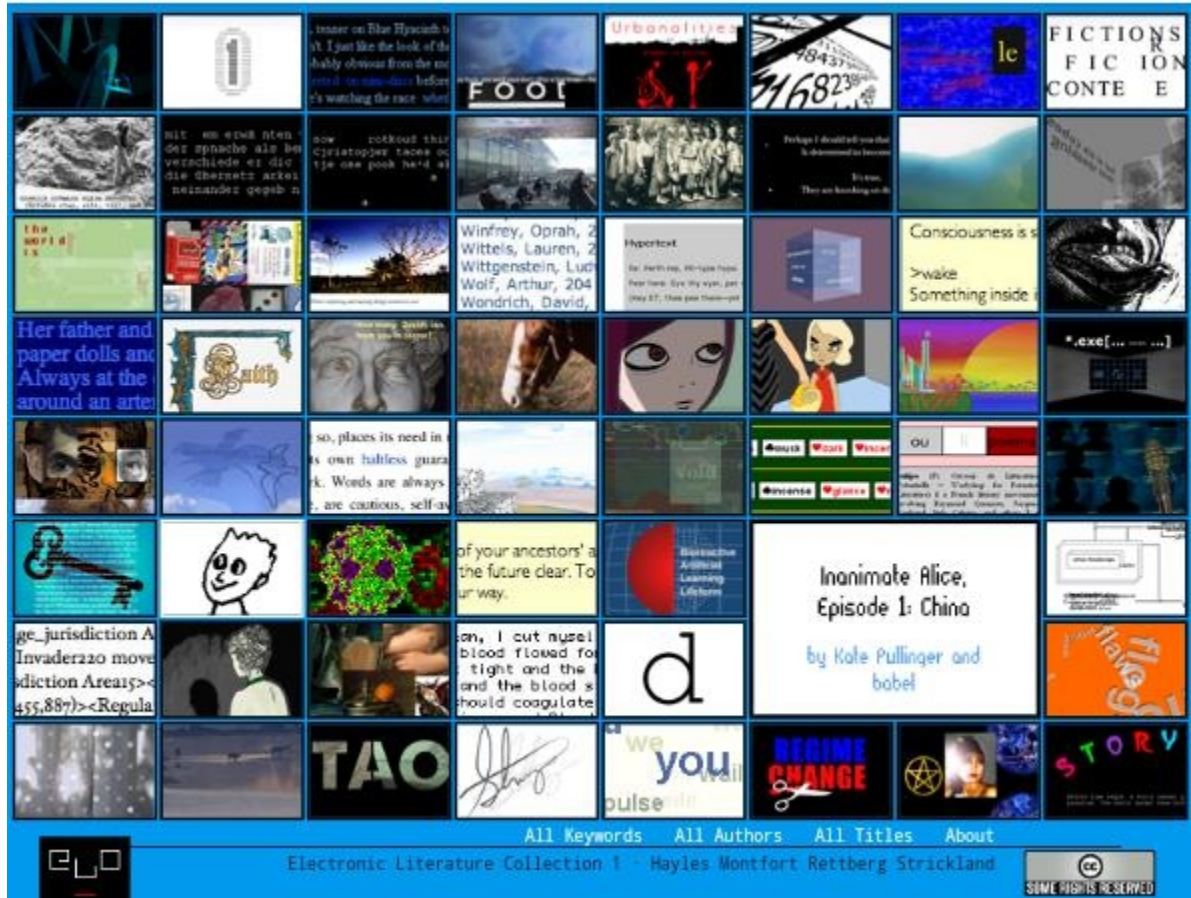
The current study has been completed by Pakistani researchers, where past researches in the specific field are not available commonly. It opens up the new paths for the immersive literacy since, it is not common in remote areas of Pakistan, and for the investigators to observe the innovative immersive literacy, its impacts, need, and the social consequences along with other manageable transformations that are required for the digital natives or the born-digital generation.

For future studies on the present research work, it is recommended that various other models can be applied to the electronic literature to view other aspects which are not discussed in the present study. Moreover, a larger sample can be taken comprising more than one piece of electronic literature ***RedRidinghood*** to prove the current hypothesis. The theories previously used to analyze the traditional way of writing a piece of literature can be applied to the emerging genre of literature which is termed as electronic literature. The narrative of the electronic literature can be enhanced by the addition of language forms, making it far more under narratology rather than ludology.

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ANNEXURE 1



Electronic literature collection (Volume 1)

ANNEXURE 2



Electronic Literature collection (Volume 2)

ANNEXURE 3



Electronic literature collection (volume 3)