

Eija Ventola and A. Jesús Moya Guijarro, eds. 2009: *The World Told and The World Shown: Multisemiotic Issues*. Hampshire: Palgrave Macmillan. 293 pp. ISBN 978-0-230-576353

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Multimodal and multisemiotic discourse analysis has now come of age. Several publications (O' Toole 1990; O'Halloran 1999, 2000, 2006; Royce and Bowcher 2006) and conferences (such as *The 3rd Finnish Symposium on Functional Linguistics and Multisemiotic Discourse Analysis*, 2009) clearly indicate that it is now a well defined, well established discipline which seeks to uncover and establish the existing interplay between text and image.

The book under consideration, *The World Told and The World Shown: Multisemiotic Issues*, is a recent comprehensive collection of papers representing the research of scholars working within different contexts, sub-disciplines and languages in different parts of the world, while sharing the frameworks of Systemic Functional Linguistics (SFL) and Visual Semiotics. In their introduction, the editors state their main objectives for publishing the book: "The volume is concerned with the development of multimodal, or rather multisemiotic, meaning-making theory, and it enhances the ways of multisemiotic analysis of texts and visuals in today's media-oriented world" (1).

More specifically, the principal aim of the volume is to point out the ways in which spoken and written discourses combine with other modes, simultaneously making use of the multiple resources of different semiotic systems as they are subsequently created and consumed. The chapters discuss the relationship between the discourses that 'tell' and visuals (either still or moving, like film) that 'show'. Discourses in our modern societies always make use of the various resources of semiotic systems, and the chapters in the book show how what people say and do by means of words and images can be interpreted.

One of the great assets of the book is the application of current multisemiotic theories to a great variety of genres: picture books, billboards, cartoons, advertising, web games, science documentaries, poetry, etc. The volume begins with chapters that take the theorizing of the text/discourse visualization a step beyond current frameworks. The book, which is divided into five sections with fifteen chapters, highlights the importance of cultural and social aspects in the configuration of language and visualizations as well as their uses in the community.

The first section, *Multimodal Theories: Coding the Visual*, contains five chapters that represent multimodal views in SFL, cognitive linguistics and social semiotics. Some of the concepts presented are the cline of integration of telling and showing, multimodal cohesion, metonymy, multimodal issues in representations of humour, semiotic metaphor and resemiotization. They encourage the theoretical and analytical experimentation which can break conventional boundaries of research on multisemiotics.

Section I begins with Chapter 2 by Christian Matthiessen, 'Multisemiosis and Context-Based Register Typology: Registerial Variation in The Complementarity of Semiotic Systems'. Matthiessen's innovative contribution discusses some essential aspects of multisemiotic systems operating together in the same context. He explores these systems in terms of a typology of systems of different orders — physical, biological, social and semiotic systems, and he proposes 'a cline of integration' for different semiotic systems. He argues that at one pole of this cline of integration, different semiotic systems are in fact integrated within one and the same semiotic system and gives the integration of 'melody' into language in the form of intonation as an example. However, as we move towards the other pole of the cline of semiotic integration, he claims, we find semiotic systems that are increasingly distinct and separate from one another. Thus, it is necessary to account for these distinct and separate systems that, nevertheless, operate together to create meaning in a mutually supportive way. This involves exploring the context in which they are coordinated. He illustrates the operation of parameters set out to study context – in particular, Mode and Field.

One of the strengths of this chapter is the exploration of multisemiotic systems in terms of an ordered typology of systems originally proposed by Halliday (1996, 2005) of different orders of complexity from less complex systems such as physical systems (named by the author as *first-order systems*) to more complex ones such as *fourth-order systems*, that is, semiotic systems with the added feature of meaning. Matthiessen also provides excellent examples that the principle that language is polysystemic also applies across semiotic systems. Ten figures support all his solid arguments. The only possible flaw in this otherwise excellent study lies in figure 2.5, *Integration of (ideational) meanings realized by images into linguistic semantics in WHO reports*. The type face is so small that it is very hard to read. Finally, it must be pointed out that the author is fully aware of systemic functional contributions to the study of multisemiotic systems (Martinec 2005) and of a fairly recent systemic functional account of multimodal documents (Bateman 2008). He also mentions several collections of contributions, among others O'Halloran 2004; Ventola, Charles and Kaltenbacher 2004; Royce and Bowcher 2006.

Chapter 3, 'Developing Multimodal Texture', by Martin Thomas, first explains how the theory of SFL has been adapted by semioticians, and how the theoretical multisemiotic tools have been expanded to cover such systems as information value, salience and framing. By looking at designs of packages that come from three distinct places, he is able to point out the necessity of developing the theory to begin to account for multimodal texture as well. The fairly unexplored field of typography (modulation and segmentation) provides us with further tools allowing the creation of multimodal cohesion. He offers evidence to support his point that typography plays an important role in realizing verbal messages and in enabling verbal and pictorial messages to share common formal features. With an analysis of the back of UK and Taiwan Head and Shoulders Shampoo Bottles and the three faces of a UK Sensodyne Original Toothpaste pack, Thomas proves that some pack messages may be consistent with Kress and Van Leeuwen's theory of information value, for example in terms of the distribution of Ideal and Real elements along the vertical axis. The author's original contribution is that it is not difficult to find counterexamples to what are presented as general rules. Looking at

the two interrelated examples might allow us to see how in the case of pack messages it is not a matter of choosing between visual cues and linguistic cohesive devices. Cohesion is realized through a combination of both linguistic and graphic sources. The only possible objection to this study is that more empirical testing through corpus analysis is needed to find the extent to which his conclusion that visual cohesion operates *transmodally* rather than intermodally (54) can be applied to different pack messages.

In Chapter 4, 'Metonymy in Visual and Audiovisual Discourse', Charles Forceville's starting point is a cognitivist-oriented approach to originally a literary concept: metaphor. He discusses in point 4.2 all the relevant literature of metonymy in cognitive linguistics (Barcelona 2000; Gibbs 1994 and Kövecses 2002, among others).

Forceville argues that, like metaphor, metonymy is a conceptual phenomenon rather than a verbal one, and it should also appear in sign systems other than language. To support his claims, Forceville analyses a number of pictorial and multimodal metonyms in advertisements and film to illustrate that cultural knowledge and narrative context turn out to be essential in the construction of metonymy and its interpretation. His claim that studying non-verbal and multimodal metonyms helps illuminate their dynamic and highly contextualized character more than studying purely verbal specimens is persuasive, as his conclusion that a metonym can be cued in various modes in multimodal discourse such as music, gesture, smell or touch. However, more interdisciplinary research on this topic by different authors should be made to check if these findings are conclusive.

In Chapter 5, 'What Makes Us Laugh? Verbo-Visual Humour in Newspaper Cartoons', Elisabeth El Refaie outlines the three main approaches to humour: superiority theory, incongruity theory and release theory. She attempts to formulate an integrated approach to what is told and what is shown in cartoons in British newspapers. The chapter develops ways of understanding humour and the creative mechanisms and social functions of laughter and ridicule. She highlights the importance of perceived intentionality, cultural knowledge and the shared common ground in understanding humour in cartoons. The only shortcoming in this thought-provoking paper is that the author does not spell out clearly the pragmatic tools of humour appreciation that can be used to analyze humour in newspaper cartoons. El Refaie provides two references in passing (Attardo 2001; Holmes 2006) which will allow the interested reader to explore the matter further.

In the last chapter of this section, Chapter 6, 'Citizenship and Semiotics: Towards A Multimodal Analysis of Representations of The Relationships between The State and The Citizen', Giulio Pagani examines the discursive construction of states and citizens by considering the meanings of multisemiotic texts made publicly available. He proposes an SFL model for analyzing multisemiotic meaning-making resources. His chapter focuses on the semiotic potential of discourses in public sector service provision; more specifically, public transport vehicles, using previous studies by Kress and Van Leeuwen (2001: 79) and Van Leeuwen (2005: 53). He successfully demonstrates how a combined analysis of register, semiotic metaphor and 'resemiotization' can be used to track meaning-making and interaction across a range of modes. He shows how the critical investigation of multimodal discourse resources is

a valuable and worthwhile task for analyzing how states and citizens shape their expectations of each other.

Section II, *Children's Narratives and Multisemiotics*, includes two chapters that cover the interaction between the verbal and the visual in children's narrative picture books. Using and adapting earlier frameworks on visual design and functional linguistics, the authors highlight the ways in which the inter-semiotic interaction of verbal and non-verbal modes contribute to the process of constructing meanings in picture books, for both native and non-native young second language readers alike.

In Chapter 7, 'On Interaction of Image and Verbal Text in A Picture Book. A Multimodal and Systemic Functional Study', A. Jesús Moya and María Jesús Pinar analyze in detail the co-deployment and interaction of verbal and visual elements in *Guess How Much I Love You*, a children's narrative for six-year-olds and under. The study reveals an essentially symmetrical/complementary creation of meaning at both the visual and verbal levels. Both authors are familiar with the relevant systemic functional linguistics studies analyzing semiotic modes other than language such as Kress and Van Leeuwen 2001. They have also taken into account Nikolajeva and Scott's 2000 approach to picture books to determine the synergy of verbal and visual strands in this narrative. The method of analysis seems valid, as the correlation between written and visual components in the narrative has been established by comparing the circumstantial-participant-process configuration of the verbal component with the corresponding represented participants, visual processes and settings shown in the pictures. They find that there is a predominance of mental and material processes over verbal, relational and behavioural processes.

The authors are aware in the conclusions that "further exploration is needed to reach a definite conclusion concerning the potential of combining images and words in picture books" (120). This study takes a valuable step towards clarifying the effects of combining verbal and visual strands in this type of book intended for first readers.

In Chapter 8, 'The Text-Image Matching: One Story, Two Textualizations', María Cristina Astorga analyses the interaction of text and image within the context of EFL/L2-learning. Focusing on the ideational metafunction, the author compares two different versions of the same story, *The Sly Fox and the Red Hen*, intended for young readers whose mother tongue is English and for those learning English as a foreign or second language. She concludes that the relation of elaboration, consisting of verbal and visual semantic correspondences between participants, processes and circumstances, is more frequent in the simplified story. This analysis sounds convincing but further evidence is needed to support this conclusion comparing a significant number of simplified stories with those for native speakers.

Section III, *Text and Visual Interactions in Advertising and Marketing*, brings together three papers that discuss and theorize how texts and visuals interact in advertising and marketing discourses. The advertising examples discussed in the chapters vary in their dealing with traditional paper format, TV-film and Internet modes. They share the common problem of sequencing in advertising and how to deal with this in respective modes. Simultaneously, perspectives are given on how luxury advertising is intermingled in media print and how corporate and product advertising is realized in television and pop-up advertisements on the Internet.

Kay O'Halloran and Victor Lim Fei explore in Chapter 9, 'Sequential Visual Frames', questions such as: what are the systems that operate in the visual mode and how are meanings produced through sequential visual discourses? The chapter focuses on developing new possibilities for research on designing and reading visual discourses by considering the applications and limitations of the intersemiosis between language and images; and thus demonstrating these in practice with the analysis of a sequence of visual text in a themed Cartier paper advertisement. The authors are familiar with the relevant systemic functional social semiotic theory and the framework they use is based on Halliday's (2004) Systemic Functional theory for language and O' Toole's (1994) systemic functional model for paintings. The in-depth analysis provided takes into account not only the visual mode (colour, choice of typeface, etc.) but also the haptic (tactile) mode on the expression plane.

In Chapter 10, 'A Systemic Functional Framework for The Analysis of Corporate Television Advertisements', Sabine Tan explains how semiotic modes and resources combine in complex ways in corporate television advertisements. This chapter proposes an integrative systemic functional multisemiotic framework for exploring the meaning potentials that are conveyed through the processes of intra- and inter-semiosis in a dynamic multimodal text. It examines the multimodal meaning-making mechanisms that operate in a corporate television advertisement for an international financial institution and discusses the methodological aspects of selection criteria for the segmentation of dynamic text into appropriate constituent levels. It concludes by evaluating the semiotic approach and industrial practices in the analyses of corporate television advertisements.

In Chapter 11, 'Multisemiotic Marketing and Advertising: Globalization versus Localization and the Media', Anna Hopearuoho and Eija Ventola discuss the need to localize global product marketing on the Internet and the consequential multisemiotic realizational differences of global product ads for local contexts. The chapter shows how a number of advertising agencies in a local market see the 'localization processes' and then exemplifies some of the multimodal strategies used for globalization and localization of products in Internet marketing advertising. Results show that there is a growing need in this field to train interdisciplinary experts able to design such advertisements while being linguistically and semiotically sensitive to the localization needs of the global market.

Section IV, *Multisemiotics in Enacted Roles and Virtual Identities*, discusses the use of multisemiotic resources in an enactment of real and virtual identities. Here the focus is first on how verbal and visual modes complement each other in a television documentary series and thus leads viewers to interact with TV presenters and experts in the field of geology. The second focus is on the interactions that are created in a virtual world. The chapters together show how we construe our own world multimodally by the enactment of our communicative roles through various semiotic modes.

In Chapter 12, 'Taking the Viewer into the Field: Interaction between Verbal and Visual Representation in A Television Earth Sciences Documentary', Alison Love discusses the verbal and visual strategies that are used in popularizing science in a television documentary series, *Earth Story*, screened by BBC in 1998 (DVD 2006). The series sets out to answer questions about the formation of the Earth, plus the forces that

have changed it over time. The chapter examines the ways in which the presenters use the verbal and visual modes transporting viewers into the field of geology – literally – through showing the places geologists go to and the features they examine while, more metaphorically, introducing viewers to the principles and methods of ‘doing geology’. It shows how the two modes of representation, sometimes assisted by the musical mode, complement each other to lead viewers to share and enjoy an experience as geologists.

In Chapter 13, ‘Developing The Metafunctional Framework for Analyzing Multimodal Hypertextual Identity Construction’, Arianna Maiorani focuses on the fact that thousands of players all over the world, from a wide range of ages and social backgrounds, are today attracted to the virtual world and the adventures offered by on-line games. The chapter analyzes the roles and identity construction from one type of the Massively Multiuser Online Role Player Games (MMORPG).

The last section of the book, Section V, *Integrating Text, Visual and Space Multimodally*, is concerned with the integration of text, visuals and space, as well as the development and use of multimodal resources in meaning-making contexts.

Chapter 14, ‘From Musing to Amusing: Semogenesis and Western Museums’, by Maree Stenglin, applies social semiotic tools to illuminate the ideology of Western museums in two seminal moments of their evolution as cultural and multisemiotic institutions: the emergence of the public museum in the 18th century, and the evolution of the hybrid museum of the late 20th and early 21st centuries.

Finally, in Chapter 15, ‘Floods and Fidget Wheels: A Comparative Systemic Functional Analysis of Slessor’s Five Bells and Olsen’s Salute to Five Bells’, Kathryn Tuckwell discusses multisemiotic isomorphism between a poem and a mural – two very distinct forms of art: the former ‘tells’ and the latter ‘shows’. The study of the comparison of the poem and the mural demonstrates how multisemiotic systemic functional analyses can improve our comprehension of how verbal and visual systems operate in meaning-making. The isomorphism between different semiotic systems gives us evidence that meaning-making has an inherent and universal structure, which is used by everyone who makes meaning, regardless of their form of expression – not just artists, writers, and musicians, but everyone who uses language and other modes of meaning-making.

All in all, this is a book that can be enlightening for readers interested in SFL and multisemiotic analysis. One of the book’s best values lies in its comprehensive overview and analysis of different genres. The contributions present the field’s core issues and main findings, illustrating a variety of methodological approaches, and highlighting a number of key topics for further investigation. I have no doubt that the chapters of this book will be equally inspiring and contribute to the advancement of the field in the next few years.

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