

María Jesús Pinar Sanz (ed.)

**Multimodality and
Cognitive Linguistics**

BENJAMINS CURRENT TOPICS

78

Multimodality and Cognitive Linguistics

Edited by

María Jesús Pinar Sanz

University of Castilla-La Mancha

John Benjamins Publishing Company

Amsterdam / Philadelphia



The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences – Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

DOI 10.1075/bct.78

Cataloging-in-Publication Data available from Library of Congress:
LCCN 2015021640 (PRINT) / 2015028826 (E-BOOK)

ISBN 978 90 272 4266 2 (HB)
ISBN 978 90 272 6801 3 (E-BOOK)

© 2015 – John Benjamins B.V.

No part of this book may be reproduced in any form, by print, photoprint, microfilm, or any other means, without written permission from the publisher.

John Benjamins Publishing Co. · <https://benjamins.com>

Multimodality and Cognitive Linguistics

Benjamins Current Topics

ISSN 1874-0081

Special issues of established journals tend to circulate within the orbit of the subscribers of those journals. For the Benjamins Current Topics series a number of special issues of various journals have been selected containing salient topics of research with the aim of finding new audiences for topically interesting material, bringing such material to a wider readership in book format.

For an overview of all books published in this series, please see
<http://benjamins.com/catalog/bct>

Volume 78

Multimodality and Cognitive Linguistics

Edited by María Jesús Pinar Sanz

These materials were previously published in *Review of Cognitive Linguistics* 11:2 (2013).

About the contributors

María Jesús Pinar Sanz is a Lecturer in Linguistics and Discourse Analysis at the University of Castilla-La Mancha (Spain). Her research interests are in multimodal discourse analysis and, more specifically, in aspects related to the analysis of election campaigns, political advertising and ethnic humour. She has published several articles on the generic structure of political ads, ethnic humour and the relationship between the verbal and visual elements not only in political texts but also in children's narratives.

Elisabeth El Refaie is a Senior Lecturer in Language and Communication at Cardiff University. The focus of her research is on new literacies and visual/multimodal forms of metaphor, narrative, and humour. Her work has appeared in several edited volumes and scholarly journals, including *Visual Communication*, *Visual Studies*, and *Studies in Comics*. Her research monograph, *Autobiographical comics: Life writing in pictures*, was published by the University Press of Mississippi in 2012.

Charles Forceville is associate professor in the Media Studies department at the University of Amsterdam (<http://home.medewerker.uva.nl/c.j.forceville/>). He authored *Pictorial metaphor in advertising* (Routledge 1996) and co-edited, with Eduardo Urios-Aparisi, *Multimodal metaphor* (Mouton de Gruyter 2009). The volume *Creativity and the agile mind*, co-edited with Tony Veale and Kurt Feytaerts, appeared in 2003, also with Mouton de Gruyter. Committed to cognitive, socio-biological, and relevance-theoretical approaches, his work is expanding from multimodal metaphor to multimodal rhetoric and narrative more generally. Genres and media he finds pertinent include animation, comics, documentary, fiction film, and advertising. For more information: <http://muldisc.wordpress.com/>.

Javier E. Díaz Vera is a Lecturer of English and Linguistics in the Department of Modern Languages of the University of Castilla-La Mancha (Spain). His research interests focus on historical sociolinguistics and language change in the history of English, with special attention to diachronic metaphor and the expression of emotions in different diachronic and dialectal varieties of English.

Lorena Pérez Hernández, PhD, has worked as an Associate Professor at the University of La Rioja (Spain) since 2001. She is an Associate Editor of *The Metaphor and Metonymy Bibliography* (John Benjamins), and a member of the editorial board of *Journal of English Studies*. Her research has been published in international journals such as *Metaphor and Symbol*, *Journal of Pragmatics*, *Applied Linguistics*, and *Language and Communication*. Since 1996, she collaborates as a linguistics consultant with the marketing company *Lexicon Branding, Co.* (San Francisco, USA).

Diana Elena Popa is Associate Professor in the Department of English, Dunareea de Jos University of Galati, Romania. Her research interests are primarily in pragmatic, cognitive, and sociolinguistic mechanisms of humour. She has recently co-edited a book with Villy Tsakona titled *Studies in political humour* (John Benjamins, 2011). She is also one of the editors for *The European Journal of Humour Research*.

Dezheng Feng, PhD, is Research Assistant Professor in the Department of English, The Hong Kong Polytechnic University. His research interests include the critical analysis of multimodal discourse, social semiotic theory and cognitive linguistics. His recent publications include “Representing emotion in visual images: A social semiotic approach” in *Journal of Pragmatics* and “Intertextual voices and engagement in TV advertisements” in the journal *Visual Communication*.

Kay O’Halloran is Associate Professor in the School of Education at Curtin University, Australia. Her main research areas include a social semiotic approach to multimodal discourse analysis with a particular interest in mathematics and scientific texts, and the development of interactive digital media technologies for multimodal analysis of (multimedia) data. Further information is available at <http://multimodal-analysis-lab.org/>.

A. Jesús Moya Guijarro is Professor of Language and Linguistics at the Faculty of Education, University of Castilla-La Mancha, Spain. He does research in discourse and text analysis. He has published several articles on information, thematicity and multimodal discourses in international journals such as *Word, Text, Functions of Language* and *Journal of Pragmatics*. He has co-edited *The world told and the world shown: Multisemiotic issues*. His research interests are also in Children’s Literature and Applied Linguistics.

John Bateman is a full professor of applied linguistics at the University of Bremen and has been applying mechanisms of discourse interpretation to film for several years. He obtained his PhD in Artificial Intelligence from the University of Edinburgh in 1986 and has worked in various areas of multimodal computational and

functional linguistics since the early 1990s. He is currently head of the doctoral training research group on the 'Textuality of Film' at the University of Bremen, as well as several third-party funded projects on the application of linguistic methods to filmic analysis.

Chiao Tseng is an assistant researcher at the Faculty of Linguistics and Literary Science, Bremen University. Her research interests include film analysis, multimodal discourse and genre. She completed her dissertation entitled *Cohesion in film, and the construction of filmic thematic configurations: A functional perspective* in 2009. Dr Tseng currently works within a project exploring the development of automatic support for high-level narrative analysis of films using image-processing techniques.

Isabel Alonso Belmonte is Associate Professor at the Universidad Autónoma de Madrid. Her research concerns media discourse analysis and pragmatics, areas in which she has extensively published.

Silvia Molina is now Associate Professor at the Universidad Politécnica de Madrid. Her research interests are discourse analysis, pragmatics and lexis.

María Dolores Porto is a lecturer at the Universidad de Alcalá, in Madrid. Her research is mostly related to the processes of interpretation of discourse, whether literary, technical, academic or spontaneous.

López-Varela's research interests include socio-semiotics, intermedial studies and comparative literature and cultural studies. Member of the Executive Committee of the European Network of Comparative Literary Studies ENCLS and the Harvard Institute of World Literatures IWL, she coordinates the research program: Studies on Intermediality and Intercultural Mediation SIIM at Universidad Complutense Madrid, and participates in the board of journals such as *Cultura. International Journal of Philosophy of Culture and Axiology*, *Comparative Literature and Culture CLCWeb*, the *Cypriot Journal of Educational Sciences CJES*, *HyperCultura Journal*, the *International Journal of the Humanities*, and the *Southern Semiotic Review*. López-Varela has been visiting scholar at Brown University in 2010 and Harvard University in 2013. More information at: <<http://www.ucm.es/sim/>>.

Shigehito Menjo is a doctoral student in Literature and Languages at Texas A&M University-Commerce, focusing on Applied Linguistics. He received his MA in Japanese Language and Pedagogy and BA in Linguistics from the University of Oregon. His research interests include prosody in humor and the cross-linguistic analysis of prosody acquisition in second language, especially the acquisition of timing and intonation in discourse.

Lucy Pickering is Associate Professor of Applied Linguistics and Director of the Applied Linguistics Laboratory at Texas A&M-Commerce. She received her PhD from the University of Florida in 1999. Her research interests include prosody and humor, cross-linguistic transfer of prosodic features and discourse intonation.

Charlotte Fofu Lomotey is a PhD student and a Research Assistant in the Applied Linguistics Laboratory at Texas A&M University-Commerce. She received her MPhil. (Applied Linguistics) at the University of Education, Winneba, in Ghana. Prior to coming to Commerce, she taught Linguistics courses at the UEW. Her research interests include dialectal differences, ELF/ESL, Language Documentation, Discourse and Prosody.

Salvatore Attardo holds a PhD in English Linguistics from Purdue University and is Professor of Linguistics and Dean of the College of Humanities, Social Sciences, and Arts at Texas A&M University-Commerce. His research is focused primarily on humor studies and pragmatics.

Alan Cienki is Associate Professor in the Department of Language and Communication at the Vrije Universiteit (VU) in Amsterdam, Netherlands. He co-edited the volumes *Conceptual and discourse factors in linguistic structure* (2001) and *Metaphor and gesture* (2008), and is currently working on a monograph on gesture and cognitive linguistics. He is Associate Editor of the journal *Cognitive Linguistics*, Chair of the international Association for Researching and Applying Metaphor (RaAM), and Director of the Amsterdam Gesture Center.

Table of contents

About the contributors	VII
Multimodality and Cognitive Linguistics: Introduction <i>María Jesús Pinar Sanz</i>	1
Part I. Cognitive Linguistics and multimodal metaphor	
Cross-modal resonances in creative multimodal metaphors: Breaking out of conceptual prisons <i>Elisabeth El Refaie</i>	13
Metaphor and symbol: SEARCHING FOR ONE'S IDENTITY IS LOOKING FOR A HOME in animation film <i>Charles Forceville</i>	27
Woven emotions: Visual representations of emotions in medieval English textiles <i>Javier E. Díaz Vera</i>	45
Approaching the utopia of a global brand: The relevance of image schemas as multimodal resources for the branding industry <i>Lorena Pérez Hernández</i>	61
Multimodal metaphors in political entertainment <i>Diana E. Popa</i>	79
Part II. Multimodality, Cognitive and Systemic Functional Linguistics	
The visual representation of metaphor: A social semiotic approach <i>Dezheng Feng and Kay L. O'Halloran</i>	99
Visual metonymy in children's picture books <i>A. Jesús Moya Guijarro</i>	115

The establishment of interpretative expectations in film <i>John A. Bateman and Chiao Tseng</i>	131
Multimodal digital storytelling: Integrating information, emotion and social cognition <i>Isabel Alonso, Silvia Molina and María Dolores Porto</i>	147
Part III. Cognitive Linguistics and multimodal interaction	
Intermedial cognitive semiotics: Some examples of multimodal cueing in virtual environments <i>Asunción López-Varela</i>	167
Multimodality in conversational humor <i>Salvatore Attardo, Lucy Pickering, Fofo Lomotey and Shigehito Menjo</i>	181
Image schemas and mimetic schemas in cognitive linguistics and gesture studies <i>Alan Cienki</i>	195
Index	211

Multimodality and Cognitive Linguistics

Introduction

María Jesús Pinar Sanz

University of Castilla-La Mancha

This volume includes 13 papers dealing with Multimodality and Cognitive Linguistics. The introduction provides an overview of three of the main approaches dealing with multimodality – Cognitive Linguistics and multimodal metaphors (Forceville & Urios-Aparisi, 2009), social semiotics and systemic functional linguistics, and multimodal interactional analysis (Jewitt, 2009, p. 29). The paper summarizes the contributions to the volume, highlighting the main objectives and conclusions of each of the papers.

Keywords: Multimodality, Cognitive Linguistics, multimodal metaphor, systemic functional grammar, multimodal interactional analysis

1. Introduction

The turn of the millennium has brought an increasing interest in multimodality, i.e. the relationship between different semiotic modes in human communication and their 'textual' instantiation. The analysis of multimodal discourse involves looking into the kind of information provided by different modes – image, gesture, gaze, posture, and so on – and their interplay. The starting assumption is that the overall effect is more than the sum of the parts since communication is achieved through all modes interacting both separately and simultaneously (Kress & van Leeuwen, 2001). As it is, at present there is a growing number of studies dealing with different aspects of multimodal analysis; however, there seems to be a gap concerning this increasing interest in multimodality and Cognitive Linguistics. In this regard, the aim of this volume is to advance our theoretical and empirical understanding of the relationship between Multimodality and Cognitive Linguistics.

Among the current scholars from different persuasions dealing with multimodality, we find Gibbons (2011), who provides a set of critical tools for analyzing the cognitive impact of multimodal literature. Bateman (2011) presents an approach to analyzing page-based documents that combine text, graphics and pictures in different layouts. In turn, Jewitt (2009) surveys a variety of theoretical approaches which have looked at multimodal communication and representation, including visual studies, anthropology and socio-linguistics, among other disciplines. The papers in Ventola and Moya (2009) discuss the relationship between the discourses that “tell” and visuals that “show”. Jones and Ventola (2008) explore the ways in which multimodality influences the work of linguists, linguistic description and application. O’Halloran (2011) proposes a distinct multimodal studies field as both the mapping of a domain of enquiry, and as the site of the development of theories, descriptions and methodologies specific to and adapted for the study of multimodality. Corpus Linguistics and multimodality are addressed in Knight (2013), who looks at possible directions in the construction and use of multimodal corpus linguistics. In fact, Sindoni (2013) reconsiders underlying linguistic and semiotic frameworks of analysis of spoken and written discourse, in keeping with a multimodal corpus linguistics theoretical framework. Finally, within Cognitive Linguistics, the papers compiled in Forceville and Urios-Aparisi (2009) discuss metaphors drawing on combinations of visuals, language, gestures, sound, and music.

The innovative nature of this volume in comparison to those existing in the field lies in the fact that it brings together contributions from three of the main approaches dealing with multimodality – Cognitive linguistics and multimodal metaphors (Forceville & Urios-Aparisi, 2009), social semiotics and systemic functional grammar and multimodal interactional analysis (Jewitt, 2009, p. 29) – highlighting the importance of multimodal resources, and showing the close relationship between this field of study and Cognitive Linguistics applied to a variety of genres – ranging from comics, films, cartoons, or visuals in tapestry, to name a few.

The present volume is structured in three parts. The first one is rooted in Cognitive Linguistics and focuses on non-verbal and multimodal metaphor – for a state-of-the-art panorama, see the papers in Forceville & Urios-Aparisi (2009). The second part follows Hallidayan Systemic Functional Linguistics in a double perspective: Social semiotic multimodality and multimodal discourse analysis – for detailed discussion see Jewitt (2009); and the third part draws upon Norris’ model of multimodal interaction (Jewitt, 2009; Norris, 2004, 2011).

2. Cognitive Linguistics and multimodal metaphors

According to Forceville (2010, p. 59), analyzing multimodal metaphor and metonymy is a productive way to gain insight into multimodal discourse, since in their prototypical manifestations target and source occur in different modalities. Thus, the first part of the volume deals with multimodal metaphor research applied to genres such as 'alternative' comics, films, automobile brands, political entertainment or images in tapestry. The aim is to shed some light into the meanings and realizations of those conceptual metaphors which are not solely instantiated in linguistic form. The papers in this first section add up to Forceville and Urios-Aparisi's (2009, p. 5) claim that a healthy theory of metaphor must study non-verbal and multimodal metaphor. The authors explore various genres and, in this regard, the importance of taking into account the socio-cultural dimension when looking into the creation and interpretation of multimodal metaphor and metonymy is the starting assumption in all the papers.

In "Cross-modal resonances in creative multimodal metaphors: Breaking out of conceptual prisons", El Refaie provides examples from three different genres – an autobiographical comic, a television commercial and a political cartoon – to develop a new understanding of the nature of creativity in metaphor. El Refaie's claim is that multimodality provides opportunities for metaphor creativity "by exploiting the unique affordances of the different semiotic modes and the possibility of combining them in unexpected ways". The paper provides a critical view on mainstream Lakoffian Conceptual Metaphor Theory (henceforth CMT) (Lakoff & Johnson, 1980), and the customary neglect of metaphors based on novel connections between different areas of experience and at the same time offers an original answer to how to theorize striking instances of metaphor creativity while remaining committed to a view of metaphor as an essential aspect of common, everyday thought patterns. The author suggests that multimodality increases the opportunity for creativity at the level of representation, encouraging novel thought patterns, even in cases where the metaphorical mappings are relatively conventional. The notion of "cross-modal resonances" is introduced to emphasize the role of the unconscious, preverbal, intuitive understanding and the emotions in producing and interpreting creative multimodal metaphors. The examples used illustrate and develop the central arguments of the paper.

"Metaphor and Symbol: SEARCHING FOR ONE'S IDENTITY IS LOOKING FOR A HOME in animation film" explores the conceptual metaphor SEARCHING FOR ONE'S IDENTITY IS LOOKING FOR A HOME in a number of animation films. This is relevant as little work using CMT has been applied to film. Forceville claims that investigating the animation medium has various advantages, including the fact that short animations seldom use language – which helps counter criticisms that

CMT is ultimately a language-based theory. The author intends to aid CMT and multimodality scholarship by examining the concept HOME in a variety of instantiations of the metaphor PURPOSIVE ACTIVITY IS MOVEMENT TOWARD A DESTINATION in animation films. His contribution shows that (a) analysing the metaphor under study presupposes understanding “home” as a symbol; (b) animation has medium-specific affordances to implement the metaphor; (c) the metaphor combines embodied and cultural dimensions.

In “Woven emotions: Visual representations of emotions in Medieval English textiles”, Díaz Vera explores how the same conceptual metaphors underlie the expression of Old English emotions in both the language and the visual modes. The author analyzes the pictorial representations of emotions in the Bayeux Tapestry, an 11th century embroidered cloth that narrates and depicts the events that led up to the Norman Conquest of England and the invasion itself. His analysis shows that (1) Anglo-norman artists used a well-organised set of visual stimuli to convey emotion-related meanings in a patterned way, that (2) the same idealized conceptual models are shared by verbal and visual modalities and that (3) whereas verbal expressions of emotions regularly draw on non-embodied behavioural concepts, visual representations show a clear preference for embodied container concepts.

In “Approaching the utopia of a global brand: the relevance of image schemas as multimodal resources for the branding industry”, Pérez Hernández explores the relevance of image schemas and related multimodal image schematic metaphors and metonymies in the branding industry. The author argues that image schemas represent an efficient cognitive tool for the purpose of creating global brands, as they have an experiential basis and are largely pervasive across cultures and languages. In addition, she argues that the universal nature of image schemas can be maximized through their multimodal expression. Her main claim is that the multimodal and systematic use of image schemas in the process of brand creation and the final output may provide branding professionals with an inventory of sound and ready-to-use multimodal resources for the design of global brands.

Diana E. Popa’s contribution “Multimodal metaphors in political entertainment” attempts to shed light on the issue of multimodal metaphor in political entertainment, with special attention to the ways in which the verbal, visual and auditory modalities employed contribute to the construal of the multimodal metaphor and the functions of multimodal metaphors in animated political cartoons. The paper deals with the way entertaining politics relies on multimodal metaphors to (a) explain the significance of real life events and characters through the means of imaginary scenarios, (b) persuade people, (c) propagate a critical stance towards somebody or something, and (d) provide information about political issues, events and players that no other medium could openly transmit.

3. Multimodality, Cognitive and Systemic Functional Linguistics

The second part of the volume delves into multimodality and its relationship with Cognitive Linguistics and Systemic Functional Linguistics (henceforth SFL). Although it may be argued that the latter approach “is in many respects too heavily biased by its roots in linguistics” (Forceville, 2010, p. 59), recent studies show that there have been significant advances in the development of other modalities apart from language in Systemic Functional Linguistics (Böck & Pachler, 2013; Jewitt, 2009; Jones & Ventola, 2008; O’Halloran, 2011; Ventola & Moya, 2009, among others). The papers in this section deal with the construction of visual metaphor from a Social Semiotic Approach, the use of semiotic metaphors and visual metonymies within the framework of Systemic Functional Linguistics, the cognitive mechanisms involved in the creation and interpretation of multimodal texts and the way in which different semiotic channels provide different kinds of information.

The first contribution in this section, “The visual representation of metaphor: A social semiotic approach”, by Feng and O’Halloran, combines El Refaie’s (2003) views of visual metaphor as “the pictorial expression of metaphorical thinking” and Carroll’s (1996) and Forceville’s (1996) definition of visual metaphors in terms of “their surface realization or formal characteristics”. While Feng and O’Halloran agree with both definitions, they further ask (a) how metaphors are visually expressed or realized, (b) what the metaphor resources in visual images are, and (c) how these resources work to construct metaphor. The authors consider that visual images do not build spatial relations but are complex metafunctional constructs (Halliday & Matthiessen, 2004), integrating representational, interactive and compositional meanings (Kress & van Leeuwen, 2006). In their approach, the meta-functional resources are seen as metaphor potential and they explore how these construct pictorial metaphors. Feng & O’Halloran employ the social semiotic theory of intersemiotic relations to explain the complex image-text interaction in visual metaphor, and conclude that (a) social semiotic visual grammar can provide a comprehensive account of the visual construction of metaphor, and (b) conceptual metaphor theory lends epistemological status to such a grammar.

While Feng and O’Halloran explore the way visual metaphors are constructed, in “Visual metonymy in children’s picture books”, Moya explores visual metonymies, the other main trope within Cognitive Linguistics alongside metaphor. After outlining the main features of the concept of visual metonymy, the author examines the discourse functions of the metonymies and interprets the data in functional terms. The data make it evident how visual metonymies are useful strategies to convey representational meaning and create engagement in picture books. All in all, the aim of the paper is to show how the use of visual metonymies

in picture books contributes to children's understanding of the stories in them and, in turn, attracts their attention towards relevant aspects of the plot. The two picture books selected are intended for children under 9. A multimodal and cognitive perspective is adopted when applying the non-verbal trope of visual metonymy to the picture books under analysis. The results of his analysis show that the visual metonymies are used in children's tales with a double function: firstly, to facilitate the understanding of the story to 'first time readers' and, secondly, to create narrative tension in certain stages of the plot, and, in turn, to establish a bond between the represented participants and the child-viewer.

Whereas the previous contribution demonstrates how visual metonymies contribute to the representation of reality in two picture books, "The establishment of interpretative expectations in film", by Bateman and Tseng, shows that some notions from the textual organization of verbal texts appear also to give insights to the organization of films. Bateman and Tseng compare the beginnings of films with the macro-theme, hyper-theme and theme organization discussed by Martin (1992), which establish a scaffold of expectations that help the text's recipient negotiate the complex textual structures being constructed. Bateman and Tseng demonstrate that film beginnings exhibit differing organizational features that correlate with the overall narrative strategies pursued in films as a whole. These features, Bateman and Tseng argue, may then function as "useful indicators for viewers concerning just what interpretative challenges they will face later in the text".

In "Multimodal digital storytelling: integrating information, emotion and social cognition", Alonso, Molina and Porto explore how diverse semiotic channels provide different kinds of information (factual, emotional, cultural, etc.) which are finally integrated to construct the global meaning of the narrative. They combine different analytical tools to achieve that goal. In the study of multimodality they follow Kress and van Leeuwen's work (2006) for the analysis of images, voice quality and other issues related to multimodal representation. On the cognitive side, the authors make use of some notions of Mental Spaces and Conceptual Integration Theory and apply it to narratives in order to explain how the different modes can be regarded as providing separate narrative-input spaces which interact both among themselves and with the social knowledge shared by the participants in the discourse event to be finally integrated in making sense of the narrative. The results are of interest for those scholars concerned with the representational and communicational modes of semiotic resources in making meaning.