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This special issue "Multimodality and Transmediality: Interdisciplinary Studies" of the scholarly journal "Cognition. Communication. Discourse" focuses on the interaction of verbal and non-verbal means involved in the construal of meaning in cognitive and pragmatic perspectives. The authors from many universities of Ukrainian and from Great Britain explore the multisensory perception of exotic fruits, intermediality, intersemiotics of cinematic text in English–Ukrainian translation, multimodality in video eco-storytelling, in text-image synergy in picture books, and in metaphtonymy of Internet memes.

For linguists, teachers, graduate students, and undergraduates.

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені В. Н. КАРАЗІНА

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Цей спеціальний випуск «Мультимодальність і трансмедіальність: міждисциплінарні дослідження» наукового журналу «Когніція. Комунікація. Дискурс» зосереджується на взаємодії вербальних і невербальних засобів, які беруть участь у конструюванні значень в когнітивному і прагматичному ракурсах. Автори з багатьох університетів України та з Великої Британії досліджують мультисенсорне сприйняття екзотичних фруктів, інтермедіальність, інтерсеміотичність кінематографічного тексту в англо-українському перекладі, мультимодальність у відео з екосторітелінгу, у синергії текст – зображення в ілюстрованих книжках та в метафтонімії Інтернет–мемів.

Для лінгвістів, викладачів, аспірантів і магістрантів.

CONTENTS

ЗМІСТ

MULTISENSORY PERCEPTION OF EXOTIC FRUITS
AND FLAVOUR CONVEYABILITY IN ENGLISH

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Abstract
The article highlights the dynamics of multisensory perception of exotic fruits and flavour language in English. Sensory perception of eatables has always been a part of world cognition. The Age of geographical discoveries when the Old World collided with the New World, its nature, climate, peoples, their lifestyle, edibles and eating habits marks the breakthrough in European sensual frameworks. Accessibility of exotic fruits and broadening of English vocabulary lessened sensory lacuna between the Old and the New World. The plants and edible fruits Europeans encountered on other continents received their names in English on the basis of their shape similarity with the fruits known to Englishmen. In bi-nominal names the names of familiar fruits (*apple, pear, plum, melon*) functioned as generic terms and semantic anchors. The exotic fruits flavours were described via source-based strategy when gustatory characteristics of well-known fruits functioned as gustatory primitives. These naming and cognitive practices are reflected and exemplified in the English dictionaries and reveal gradual evolution of multisensoriality and extension of sensory vocabulary in English. Source-based strategy of conveying sensory sensations remains the simplest semiotic strategy and looks natural in terms of expressability though sensorial perceptions are highly subjective and may vary enormously, and, thus, pose questions about efficient codability and communicative accuracy. Exotic fruits flavor is often described via basic taste adjectives *(sweet, sour, bitter)* and non-basic ones (*tart, sharp, acidic, tangy, pungent, sharp, intense, citrusy*). The lack of taste words in English that might be used to describe exotic fruits flavours – weak ineffability – can be regarded both a drawback and an example of the law of least effort. Comparative analysis of modern dictionaries proves the increasing importance of sensorial component in definitions of exotic fruits, multisensoriality and decreasing ineffability in flavour description. Olfactory modality is specified for exotic fruits with the strong smell. Gustation and olfaction intermingle rarely despite the claims that they are inseparable in food perception. Conflation of gustatory and tactile sensations is quite stable. Emotional words, semanic superlatives, intensifiers, interjections, prosody, emoji are used on social media platforms to convey great pleasure or utter disgust while tasting exotic fruits.
Keywords*: expressability, flavour language, ineffability, semiotic strategy, multimodality, multisensoriality, sensory vocabulary.*

1. Introduction

Multimodality Studies of the last two decades stimulated an extensive academic research in many fields, including Sensory Linguistics. Here multimodal analysis deals with verbal packaging of sensory modalities in diverse languages. Globally, multisensoriality is essential for understanding different aspects of society and culture (Pink, 2011). Multiple recent editions about taste and flavour

(Bagli, 2021; Brillat-Savarin & Machen, 2019; Freedman, 2019; Hamilton et al., 2023; Holmes, 2017; Proudfoot, 2017; Vercelloni, 2016; Wyatt et al., 2022), academic articles about flavour language (Bagli, 2023; Colizoli et al., 2013; McHugh, 2020; Ramachandra, 2016; Ting et al., 2023) evidence an avid and growing interest towards gustatory modality, diverse aspects of food perception, flavour range and preferences.

This research *focuses* on multisensory perception of exotic fruits, flavour expressability and conveyability in English both theoretically and empirically.

Theoretically, this research builds on Sensory Linguistics – interdisciplinary study of relations between human senses and natural languages, namely use of primarily gustatory, tactile vocabulary; Lexical Semantics – analysis of flavour-related words meanings and uses of these words by individuals; Semiotics – the analysis of the three categories of signs – icons, indexes, symbols – in communication of sensory sensations; Multimodality – studies of communication practices with the focus on visual, gustatory, tactile, olfactory modalities and linguistic aspects of exotic fruits flavor conveying.

Sensory Linguistics that obviously gains in popularity in the 2020s is a part of a broader research domain – Sense Studies. Modern Sense Studies doubt Aristotelian model of senses and make claims of the sensorial poverty of contemporary theories due to the lack of attention to the role of senses in discovery, research and cognition. Current Sense Studies exploring individual senses (microcontext) and multi-sensory frameworks (macrocontext) might contribute to a Sensuous Epistemology of Environments, so called Global Sensorium, and might lead to the Derangement of the Senses and significant shifts in the structure of knowledge.

Exotic fruits, more accesible to Europeans nowadays than in previous centuries, are still associated with the faraway lands and give some idea about remote sensescapes. Tasting exotic fruits interpreted as a source of pleasure broadens individual sensory experience and lessens sensory lacuna. But "flavor is still largely a black box and often confused with taste, which is actually a component of flavor. Flavor includes tastes, aromas, colors, textures, sounds, and even pain, it is dynamic, influenced by contextual factors and changes over time" (Loss, 2016). The list of basic tastes – *sweet, sour, bitter, salty, umami* – might be incomplete and might be extended in the nearest future as *bitter* demonstrates unprecedented variation and other tastes might be identified as basic as well (Holmes, 2017).

This research is *aimed* at sensory modalities essential for the exotic fruits perception and retrospective analysis of their expression in English of the 17th-20th centuries and beginning of the 21st century. The *objectives* of the reseach include intertwining of gustation and olfaction in sensorial perception of exotic fruits; decreasing ineffability of exotic fruits taste expression; semiotic strategies used by scholars and ordinary people to convey the flavour of exotic fruits.

The language *data* comes from the three groups of resources: a) encyclopedias and dictionaries – Britannica (n.d.)., Samuel Johnson's Dictionary (n.d.)., Oxford English dictionary (n.d.), Cambridge online dictionary (n.d.); b) mass media articles about exotic fruits avilable online; c) social media platforms (Instagram[2] and Quora[1]) where ordinary prople share their sensory experience. Some Quora posts can be rendered as perfect samples of storytelling where individuals' gustatory and olfactory memories and reminiscences of their voyages to other continents intertwine.

2. Methodology

Multimodal analysis takes into account visual, tactile, olfactory, auditory modalities relevant to exotic fruits perception. Semiotic analysis can be traced back to Charles Peirce's Sign Theory – "an account of signification, representation, reference and meaning" (Atkin, 2023). As Atkin (2023) put it, the simple icon/index/symbol trichotomy was something of an abstraction, and Peirce was aware that any single sign may display some combination of iconic, indexical, and symbolic characteristics. These three forms of meaning-making "rarely occur in pure form". Iconicity, indexicality, and arbitrariness are not mutually exclusive, and they are frequently combined in what he calls "composite signals",

which represent an "artful fusion of two or more methods of signaling" (Clark, 1996, p.156, 161). Peircean trichotomy is implemented in Sensory Linguistics as well as sensory sensations are often communicated via indices and arbitraty symbols (Winter, 2019, pp.22-33). Dictionary definitions analysis and comparative analysis are used for the retrospective study of sensory perceptions and flavor conveying in English. Semantic and pragmatic analyses, principles of evaluative semantics were employed for the research of sensory evaluation.

3. Findings and discussion

Sensory perception of eatables has always been a part of the world cognition. Some edibles indigenous to areas other than the British Isles became known to a narrow circle of Englishmen in the age of geographical discoveries, in particular, after Christopher Columbus's transatlantic voyages (1492-1504).

The discovery and the conquest of Americas have always been described by Europeans as a civilizational impact of Europe rather than colonization of the continents and genocide of the native population. The impact of the New World on the Old has been neglected. The 500th anniversary of Columbus's discovery triggered new enquiry into the extremely intricate relationship of the Old World and the New World when traditional European assumptions about geography, history, anthropology, trade were challenged by the encounter with new lands and peoples (Elliott, 1992). The New World sensescape, strikingly different from that of England and continental Europe, made an enormous impact on sensual experience of Europeans. Transatlantic experience of European explorers was often described and visualized as pictures, drawings and sketches in travelogues. In the 21st century, 500 years after the New World discovery, academic attempts are made to restore colonial sensescapes, sensual environment of local peoples, to reconstruct multisensory frameworks of early Americas (Howes, 2004; Hacker & Musselwhite, 2017).

Europeans had lots of impressions of the New World foods. Description of food, as well as indigenous cooking and eating practices, both text and image, formed a large portion of travel accounts (Kernan, 2017). In the wake of the Columbian Exchange American foods like white and sweet potatoes, maize (corn), tomatoes, cassava, cacao, chiles, eggplants, peanuts, papaya, pineapples, banana, watermelons, squash, pumpkins, avocados and others were introduced into European diets ("Chrisopher Columbus", n.d.; Christensen, n.d.; Courcy, 2017; Nunn & Qian, 2010; Kernan, 2017; "New World Crops", n.d.). Botanical exchange, "a global ecological convulsion set off by Christopher Columbus" (Mann, 2011), had enormous historical and economic consequences for all continents. The potato was the New World crop that had the largest impact on the Old World and resulted in a significant increase in population, welfare and urbanization (Nunn & Qian, 2010, pp.164-165). Potatoes, sweet potatoes, maize changed the diet in many countries (Courcy, 2017) and became staple crops. Pineapple, native to tropical and subtropical America, is grown commercially across Africa, India, China, and the South Pacific. Banana turned into one of the most important fruit crops in the world cultivated throughout the tropical areas and the warmest parts of the subtropics. "Size and tastiness are the most obvious criteria why human gatherers selected wild plants, other criteria include fleshy or seedless fruits, oily seeds and long fibers… Cultivated bananas were selected long ago to be all flesh and no seeds… the evolution of wild plants into crops involved characteristics that early farmers could actually notice – such as fruit size, bitterness, fleshness, and fiber length. By harvesting those wild plants possessing these desirable qualities to an exceptional degree…" (Diamond, 2017, pp.125-126).

The New World fruits and some other edibles were considered a luxury even in the aristocratic circles of Europe. King Phillip II of Spain was known to have drunk vanilla-flavored chocolate as a nightcap. Queen Elizabeth I of England was also known to have been a frequent user of vanilla products (Nunn & Qian, 2010, p.173).

Obsession with the New World botanical treasures had a tremendous impact on lifestyle and fashion of Europeans. Queen Marie Antoinette admired the beauty of potato flowers, wearing them

in her hair. King Louis XVI, her husband, pinned them on his lapel and his buttonhole, and, thus inspired a brief vogue as the nobility and commoners followed suit (Mann, 2011; Corrêa de Oliveira, 2012). Artists painted them on the walls of palaces and other lavish buildings. Ordinary people kept bouquets of potato flowers in vases. Almost overnight the potato created a sensation by being both a food and an ornamental (Cumo, 2014). Noble women did not limit their coiffures decorations to flowers and ribbons. It was common for women to wear vegetables in their hair – *a pouf a la jardiniere* – including such tasty morsels as cabbage, radishes, herbs, turnips, carrots, and artichokes. One of the satirical etching —The Fruit Stall 1777 by Mathew Darly—portrayed a woman balancing melons, full fruit baskets, pineapples, pears, and a bushel of peaches on top of her head (Wells, 2011; Amara, 2014, pp.124-125). The pineapple, a center piece of the *pouf coiffure*, became one of the most popular and recognizable exotic fruits, a true marker of exoticism (Fig.1).

Fig. 1. Fruit Stall. Matthew Darly 1777 (Amara, 2014).

The earliest written references to pineapple are by Christopher Columbus, Gonzalo Fernández de Oviedo y Valdés, and Sir Walter Raleigh, who found pineapple growing in the West Indies, where it was used for food and wine making (Petruzzelo, n.d.-b). In her *Metamorphosis insectorum Surinamensium,* published in 1705, Maria Sibylla Merian (1647-1717), German-born naturalist and nature artist (Rogers, n.d.), known for her illustrations of insects and plants (Fig. 2), deliberately selected a pineapple for the first plate. "The pineapple, for Merian's early modern European audience, was an exotic, luxurious fruit, embodying the riches and seductions of the New World and the colonial territories across the Atlantic. Like the colonies, the fruit was largely inaccessible in Europe. The images of the pineapple – the taste of which is impossible to transmit across such large distances and thus inaccessible to the European sensescape – harness the other senses, to the sense of sight through the exquisite pictorial interpretation. Combination of the text and images appeals to an interplay of sight, taste, and smell that is crucial in revealing Trans-Atlantic natural history. The plate transcended the visual sense, transposed the act of tasting, smelling, and eventually eating the pineapple" (Baumhammer & Kennedy, 2017). That pineapple painting has become a sort of business card for the artist (Fig. 3). Noteworthy, the British Museum also selected the picture of the pineapple for their website page about Maria Sibylla Merian (The British Museum, n.d.).

Fig. 2. Maria Sibylla Merian, pioneering atrist of flora and fauna (Rogers, n.d.).

Fig 3. A pineapple surrouned by cockroaches. About 1701-05, by Maria Sibylla Merian (Rogers, n.d.).

Some paintings of the flora of the remote continental places were so detailed and accurate that became a considerable scientific legacy (Fig. 4–7) provoking investigation and assisting in identifying new species in the 21st century. Thus, the enigma of one of the 1000 paintings of exotic species by Marianne North (1830-1890) (Fig. 9), known as *Curious Plants from the Forest of Matang, Sarawak, Borneo* (Fig. 8), was finally solved 146 years after her trip. Though some critics depraised North's paintings, her accuracy to the details of the species and environmental conditions turned out extremely valuable for science. "She was one of the first people to add information about 'where' and 'how' to botanic knowledge" acting like GPS in the second half of the 19th century. Tianyi Yu, a young botanical illustrator, noticed the shrub-like plant bearing small, blue berries. An earlier description of the painting had attributed the plant as *Psychotria*, also known as wild coffee but Yu knew such a color is not typical for the genus. He suspected that the curious plant with blue berries might have been a member of the genus *Chassalia*, thanks to Marianne North painting it "very carefully, catching some of the most important structures of this species". Tianyi Yu did some detective work and conducted a research, and in 2021, he named the newly identified species *Chassalia northiana,* a fifth species named after Marianne North honoring her latest, but likely not her last, contribution to science" (Tarlach, 2022).

Fig. 4.The fruit and flower of the pomelo or citrus grandis and the branch of henna with a flying lizard, by Marianne North (Tarlach, 2022).

Fig. 5. Durian fruit, by Marianne North (Tarlach, 2022).

Fig. 6. Fruit and Foliage of the Tamarind and the fruit of the pawpaw in Java, by Marianne North (Tarlach, 2022).

Fig.7. Curious Plants from the Forest of Matang, Sarawak, Borneo, 1876, now The new species with blue berries, Chassalia northiana (Tarlach, 2022).

Fig. 8. Wild pineapple in flower and fruit in Borneo, 1876, by Marianne North (Tarlach, 2022).

Fig. 9. Marianne North in Sri Lanka, 1877 (Tarlach, 2022).

Colonization of Americas was indispensable from a vast interconnected range of sensory experiences and practices. The five senses played a crucial role in changing multi-sensory frameworks in Europe (Hacker & Musselwhite, 2017). Tasting the New World vegetables and friuts broadened sensory experience of Europeans, extended gustatory, olfactory and tactile modalities. All fruits have nutritional value but their value as a source of pleasure and enjoyment, of a new gustatory experience is no less significant.

The first names for exotic fruits were coined in English in the 16th century. They were mostly bi-nominal and, generally, met the scientific requirements for classification and categorization of flora and fauna that were introduced later. In the 18th century the plants and edible fruits Europeans encountered across other continents were assigned scientific names within botanical nomenclature and taxonomy. In this terminology mostly Latin, sometimes Classical Greek words, geographical names, names of people in Latin grammatical forms were used. Naming in taxonomy presupposes a bi-nominal nomenclature where the first component – the generic name – identifies the genus to which the species belong, whereas the second component – the specific name / trivial name / specific epithet – distinguishes the species within the genus. Thus, before Latinization of names in science and introduction of botanical nomenclature by Carl Linnaeus (1707-1777) English words for well-known fruits functioned as generic names and semantic anchors. Another component identified an exotic fruit. That naming practice was based on iconicity and visual perception.

Samuel Johnson's Dictionary, one of the most popular and influential dictionaries of English since 1773 available nowadays online, gave definitions to a limited range of fruits (*apple, melon, lemon, mango, orange, peach, pear, pine-apple, plum, quince, watermelon*) and some berries (*strawberry, raspberry, blackberry, currant*). The definitions focus on botanical descriptions and, thus, reveal the lack of sensory content and sensory poverty of reflection among Englishmen in the 18th century: *Mango… A fruit of the isle of Java; brought to Europe pickled. The fruit with the husk, when very young, makes a good preserve, and is used to pickle like mangoes* ("Mango", n.d.). *Pineapple…. The Anana named for its resemblance to the cone of pines* ("Pineapple", 1773). Samuel Johnson exemplified these nouns by quotations from works of prominent writers and philosophers – William Shakespeare, Jonathan Swift, John Locke, Francis Bacon and others. For instance, olfactory sensation of orange is specified with reference to William Shakespeare (eg. *The notary came aboard, holding in his hand a fruit like an orange, but of colour between orange tawny and scarlet, which cast a most excellent odour, and is used for a preservative against infection* ("Orange", n.d.). In this dictionary one can come across the earliest evidence of ineffebility: *Try if any words can give the taste of a pineapple, and make one have the true idea of its relish*) ("Pineapple", n.d.).

In Samuel Johnson's Dictionary *plum* and *pear* turn out to be the most polysemantic entries listing 32 and 84 species respectively but just four of them are described via iconicity: *13. The apricot plum. 26. The cherry plum* ("Plum", n.d.). *79. The egg pear called from the figure of its fruit, which is shaped like an egg* ("Pear", n.d.). *55. Poire d'Ambrette; this is so called from its musky flavour, which resembles the smell of the sweet sultan flower, which is called Ambrette in France.* The last description is a rare example of the synthesis of gustatory and olfactory sensations in dictionary definitions. Gustatory sensations are specified in a couple of other fruits definitions: *The juice of lemons is more cooling and astringent than that of oranges* ("Lemon", n.d.). *The quince tree is of low statue; the branches are diffused and crooked; the flower and fruit is like of the pear tree; but, however cultivated, the fruit is sour and astringent …* ("Quince", n.d.).

The dictionary defines basic sensory adjectives (*sweet, sour, bitter, salt)* and non-basic ones (*harsh, ripe, unripe, sharp, savoury, spicy*) but these "taste" words – arbitrary signs – are not used to convey sensory content in exotic fruits definitions. Interestingly, Samuel Johnson's Dictionary gives many examples of synesthetic metaphors with the adjective *sweet*. As Bodo Winter remarked much later "… reducing the complexity of the perceptual world is the true purpose of sensory adjectives, which allows for abstraction, generalization, and intersubjectivity. However, the flipside of these advantages is that subjective experience, fine perceptual detail, and multisensoriality are truly ineffable" (Winter, 2019, p.52). Source-based *-y* derivatives—*salty, minty, citrucy*—that fall into the category of indices are not found in the 1773 edition.

Oxford English online dictionary (n.d.) contains 147 terms for exotic fruits that are classified as Australasian (3 terms), of Asia (13 terms), of South America or West Indies (27 terms), North American (1 term), African (5 terms), other tropical or exotic fruits (21 terms). Lemmas in Historical Thesaurus help to trace the history of nature research on other continents. The dictionary evinced the names of tropical fruits registered in English in the middle of the 16th century – the 19th century, beginning with *guava* (1555) and *banana* (1597). Interestingly, *feijoa,* native to Brazil, Paraguay, Uruguay, and Argentina was introduced to European diet only in the 1890s and registered in this dictionary in 1898. Now feijoa is not in the list of exotic fruits because it was cultivated intensively and successfully elsewhere and, thus, lost its exoticism.

The earliest descriptions of exotic fruits in Oxford English Dictionary Historical Thesaurus were predominantly based on one sensory modality – visual. Iconicity is easily noticeable in the naming practices as English names were quite often given to exotic fruits due to their shape similarity with common fruits. Visual perception as the most important sensory perception tends to focus on the essential characteristics ignoring insignificant ones though this selectivity is not ideal and not always impeccable in everyday life. "People select characteristics that impressed them most though these reflections might be shallow, lacking depth. Undoubtedly, the number of perceptions exceeds the

number of words available for naming" (Popov, 2023, pp.129-134). So, description and categorization via iconicity, is natural due to human perception, memory limitations and vocabulary size.

"Humans can only communicate about that what is accessible to their conceptual world. Since we live under the illusion that our senses are separate ... it is this illusion that we communicate to others and becomes conventionalized in the lexicon" (Winter, 2019, pp. 47, 53). So, Oxford English online dictionary (n.d) proves that in naming practices exotic fruits were compared mainly with three common fruits – *apple, pear, plum*, and less often with *melon*: a) *pine apple* (1624), *cinnamon apple* (1796), *prickle apple* (1578) / *prickled apple* (1657-1715), *custard apple* (1648), *start apple* (1693), *sugar apple* (1739), *sweet apple* (1760), *sour apple, may apple* (1775) (U.S. regional, the passion flower or its fruit;), *Otaheite apple* (1777), *kangaroo-apple* (1834), *kei-apple* (1859), *guava apple* (1866); b) *anchovy pear (1657), alligator pear* (1696 - avocado), *Holy Ghost pear (*1887 - avocado), *river pear* (1696), *garlic pear* (1725); c) *coco-plum* (1699), *Jamaica plum* (1756), *hog plum* (1887), *sapota plum, jew plum* (1797); d) *watermelon* (1598), *prickly melon* (1640). Names including the basic taste adjectives – *sugar apple, sweet apple, sour apple* – prove that flavor was essential for some exotic fruits tasting and evaluation. These naming facts show simultaneous use of icons and symbols. Noteworthy, an *apple* was leading in naming practices based on shape similarity but not in conveying exotic fruits flavour. "The expression of sensory content via iconicity has some constraints as it is always selective and never perfect because the resemblance between form and intended meaning is never perfect" (Winter, 2019, pp. 28).

One more example of the iconicity-based naming strategy is *Chineese gooseberry* known today as *kiwi*. Shape of the exotic fruits looks here a proper sensible, as it is perceived mostly through one modality – visual. Semiotically, these English names are icons in Peircean classification, based on perceptual resemblance. Shape similarity becomes obvious in the clusters *apple-like, plum-like* etc.: *vegetable egg (1866); edible egg-shaped fruit Mombin (1837); Avocado (1697) …a large pear-shaped fruit, called also alligator pear; Pessimon / persimmon (1612) – The edible plumlike fruit of the North American tree* (Oxford English online dictionary, n.d.).

Broader cognitive experience made it possible to define diverse shapes more precisely, for instance: *Avocado ….The form varies from round to pear-shaped with a long slender neck, and the colour ranges from green to dark purple* (Petruzzelo, n.d.-a). *Mango – The fruit varies greatly in size and character. Its form is oval, round, heart-shaped, kidney-shaped, or long and slender* (Augustyn, n.d.). These linguistic facts support recent research about tactile and visual perceptual spaces that turned out to be similar and highly congruent. "The study examined the role of shape features that enable human reliance on visual or tactile sensory modalities for object recognition and provides evidence that the visual and tactile modalities not only generate two highly congruent perceptual spaces but also use the same shape features to recognize a novel object. Human brains are able to precisely and rapidly identify tactile and visual objects, an ability indicating that we use visual and tactile information interchangeably to recognize surrounding objects. This finding helps in explaining why visual and tactile senses are interchangeable" (Tabrik et al., 2021).

Some fruits received several names. For example, the *pineapple* (1624) was known as *well pina* (1572), *pine* (1587), *ananas* (1613), *king pine* (1657 - 1872), *passion fruit* was also known as *granadilla / grenadilla* (1613), *maracock* (1609), *mayapple* (1775), *may pop* (1851), *sweet calabash* (1840), and even *water lemon* (1670) (Oxford English online dictionary, n.d). Spelling fluctuation was quite common in English in the 16th-18th centuries, so *rambutan* was also spelt *rambotan, ramboetan, ramboutan, or rambustan, pomelo* as *pummelo* (Petruzzelo, n.d.-c; Tikkaren, n.d.).

Individuals' tastes differ greatly, flavour perception is highly subjective nevertheless exotic fruits flavor description looks essential in Encyclopedia Britannica. The adjective *sweet* dominates among basic taste adjectives being followed by *acid/ acidic, tart, sharp*:

(1) *Durian…. has a mild sweet flavour / Kiwi…. has a slightly acid taste/ Lychee … The flavour of the fresh pulp is aromatic and musky, and the dried pulp is acidic and very sweet /*

Rambutan ...The bright-red, oval fruit, about the size of a small hen's egg, is covered with long, soft spines and has a tasty <u>acid</u> pulp/ Jackfruit ....the brown ripened fruit is eaten fresh for the <u>sweetly acid</u> but insipid pulp surrounding the seeds (Britannica, n.d.).

Sweet and *sour/acid* occur together quite often*: Mango – The single large seed is flattened, and the flesh that surrounds it is yellow to orange in colour, juicy, and of distinctive <u>sweet-spicy</u> flavour* (Augustyn, n.d.).

"Just as with the other strategies, communicating via arbitrary symbols "never works alone" (Clark, 1996, p.87), with sensory adjectives often being part of composite signals" (Winter, 2019, p.33). So, source-based strategy, based on indexicality, is accompanied by the use of arbitrary symbols what simplifies both coding and decoding sensory percepts:

(2) *Loquat – The flavour is agreeably <u>tart</u>, suggesting that of several other fruits of the same family, such as <u>plums</u> and <u>cherries</u> / Carambola (star fruit) ..Barely ripe carambola has a <u>verjuicelike sharpness</u>. As it ripens, it acquires notes of <u>pear, melon and gooseberry</u> with a balance of flavours that is lightly <u>sweet and sour</u>* (Britannica, n.d.).

It is worth mentioning that *mango* and *pineapple,* once exotic fruits themselves, gradually shifted to the category of gustatory primitives and were regularly used to convey the flavor of other, less accessible fruits, in source-based strategy, for example: *Purple passion fruit... intensely sharp flavour has notes of <u>mandarin, orange,</u> and <u>pineapple</u> / Feijoa It has a translucent, tender pulp with a <u>pineapple-like flavour</u>* (Petruzzelo, n.d.-b).

Flavour of a *miracle fruit* is described as unique: *The unrelated sweet prayer plant (Thaumatococcus daniellii) is also known as miracle fruit for its similar ability <u>to make sour foods taste sweet.</u> Longan is evaluated via gustatory, olfactory, tactile modalities and, thus, gives a rare example of intersensoriality: The edible <u>white-fleshed</u> fruits are somewhat similar to the related <u>lychee</u> and are commonly sold fresh, dried, or canned in syrup. The <u>juicy flesh</u> has a <u>mildly sweet</u> and <u>musky flavor</u>.* Gustation is often intertwined with tactile sensations what emphasizes their role in flavour perception: *Avocado fruits have greenish or yellowish <u>flesh</u> with <u>a buttery consistency and a rich nutty flavour</u>/ Watermelon… The <u>sweet juicy flesh</u> may be reddish, white, or yellow…* (Petruzzelo, n.d.-a).

Dictionary definitions of exotic fruits reveal considerable value of *tactile* sensations in flavour perception. The words *flesh, pulp, pulpy, juicy* used to express tactile sensations occur regularly in syntagmatic relations with the lemmas used to convey gustatory, visual modalities and prove multisensoriality of sensory perception, for instance,

(3) *Mangosteen (1598) The fruit of the mangosteen tree … of the size of a small apple and with a thick dark-purple rind enclosing <u>a sweet, white, juicy pulp</u> / Longan (1655) having a yellowish skin and <u>sweet white flesh</u>* (Oxford English online dictionary, n.d.)

(4) *Avocado – a tropical fruit with…a large, round seed and <u>soft, pale green flesh</u>…/ Banana – a long, curved fruit with a yellow skin and <u>soft, sweet white flesh inside</u>…/ The feijoa had a tangy, perfumed flavour and <u>flesh like a melon</u>…/ Cherimoya – a fruit with <u>rough green sweet skin, soft white flesh</u>* (Cambridge online dictionary, n.d.).

Olfaction, expressed by olfactory adjectives, is an essential sensory sensation while tasting fruits with the strong odour: *Guava – The musky, at times <u>pungent, odour</u> of the sweet pulp is not always appreciated / Durian – Although the durian has a mild sweet flavour, it also has a <u>pungent,</u> odour...* (Britannica, n.d.). *Durian:a large, oval, tropical fruit with hard skin covered in sharp points, yellow, orange, or red flesh, and a <u>very strong smell</u>* (Cambridge online dictionary, n.d.).

Smell is known to be highly ineffable. For all speakeres it is quite difficult to label even those smells that are easy to recognize (Winter, 2019, p. 44). On social media people always stress olfaction for the fruits with the strong and horrible smell. When durian, the "smell champion", is discusssed, olfaction is inevitable, thus, olfactory modality surpasses all others. Description of olfaction varies tremendously revealing vast subjectivity and intense emotions:

(5) *Durian <u>smells like hell</u> and tastes like heaven / And <u>it STINKS</u> / Its aroma has been compared to <u>raw sewage, rotting flesh and smelly gym socks</u> / It <u>smells like a very rotten onions</u> with <u>a strong overtone of sweaty human body odor</u> / This Southeast Asian fruit is infamous for its strong, pungent odor that has been described as similar to rotting onions or garbage /... I smelt what could only be described as a <u>combination of sick and rotting meat</u>* (https://www.quora.com/search?q=Durian%20smells%20like%20hell%20).

Undoubtedly, the following description of durian is given by a connoisseur of sensory sensations and sensory vocabulary:

(6) *Its <u>smell doesn't bother me</u> that much as I fall in love for its taste first before I even know what does it smell like. My first bite of durian was when I was a kid while having a bad flu. Depend on the variety/type of durian, some <u>just taste sweet</u> (my favorite) while some <u>taste bitter, sourish or even taste alcoholic akin to the taste of brandy or whisky</u>. In my opinion, the <u>basic/core taste</u> of a durian are <u>combination of creamy, garlic, onion and taste of meat</u> (I guess that why even tiger ate a durian). Then, there is the texture of the durian flesh. It could range from something akin to an <u>egg custard to half coagulated cheese</u> when you left a cheese fondue to cool for a while* (https://www.quora.com/What-does-durian-fruit-taste-like-and-where-do-they-come-from).

Jackfruit, another example of utmost exoticism, arises insatiable curiosity due to multifaceted and diverse, sometimes controversial, sensual sensations:

(7) *Jackfruits are like <u>a cocktail of tropical fruits. Sweet, juicy and delicious</u> / The texture was fantastic think banana meets apple. And the flavor, an unnatural bubblegum, except it was. The best comparison is <u>Tutti Frutti, a blend of apple-banana-pineapple, or canned pears.</u> It was an extremely enjoyable fruit / Ripe jackfruit tastes <u>sweet and fragrant without any tart or sour, like a combination of mango, pineapple, and apple, with a texture similar to shredded. Jackfruit</u> personally. <u>Very dense and fibrous</u>, and <u>tastes like pork</u> / Some people say it tastes like pineapple, while others say it <u>tastes like bubblegum</u>* (https://www.quora.com/search?q=Jackfruits%20are%20like%20a%20cocktail%20of%20tropical%20fruits).

Tasting jackfruit might be strong and memorable sensory sensations:

(8) *The most interesting fruit I have ever eaten has had different flavors on different occasions — eggs, caramelized onions, garlic—and if you get a perfect one…the best, creamiest pudding you've ever tasted, with a hint of vanilla. And <u>it STINKS</u>. When I opened it, the smell was stronger and hardly gave me confidence that this would be a good decision. But I tried a bite, and it tasted like super caramelized onions. Which was really, really weird. The following summer, I ventured into the store again to a totally new experience. <u>IT. SMELLED. AMAZING</u>* (https://www.quora.com/What-is-the-most-interesting-fruit-youve-ever-eaten-and-what-did-it-taste-like?no_redirect=1).

Auditory modality expressed by the adjective *crispy* remains a case of single occurrence in a *greenrose apple* description (Instagram[2]).

The analysis of dictionary definitions and social media posts demonstarates that ineffability of sensory experience i.e., "the difficulty or impossibility of putting certain experiences into words" (Levinson & Majid 2014, p.408) was decreasing in English over time. Ineffability is highly subjective and remains evident in descriptions of exotic fruits on social media:

(9) *It's challenging to describe its taste accurately (*monkey fruit*); very difficult to explain taste* (snake fruit or salak); *Its rich and creamy pulp has a unique fragrant flavor and a delicious taste, it is sweet and juicy, with a hint of sweet pears and banana, strawberry with whipped cream and a bit of really ripe papaya…very difficult to describe. Not sure if that describes the flavor well but it's pretty unique* (cherimoya) (Quora, n.d.)[1].

Sometimes the flavour description might look quite detailed, nevertheless there are lots of doubts whether it is accurate:

(10) *I know many people hate jackfruit. But I like it. It has a very sweet smell, very strong. The taste is similar, very sweet, mildly sour, an aroma that goes through your nose. The texture is like mango, which has a lot of fiber* (https://www.quora.com/search?q=I%20know%20many%20people%20hate%20jackfruit.%20).

Unique subjectivity is striking in *kiwi* flavour perception when people mention unprecedented diversity of flavours and their combinations: *honeydew melon, citrus, ripe plum, strawberry-green grape hybrid, a mild taste of pineapple or strawberry, a blend of strawberry, banana, and pineapple, with a hint of citrus; grassy notes); At peak ripeness, kiwis are sweet and refreshing, with a taste often likened to* <u>*pineapple, strawberry, and banana/*</u> *To me, kiwi tastes like* <u>*a strawberry-green grape hybrid. Its texture is similar to* <u>*a ripe plum*</u></u> (Quora, n.d.)*. Such variation of flavour perception poses questions about communicative accuracy and efficient codability of sensory perception and, on the other hand, may be a case of aberrant decoding. Scientists studying flavour make claims that "we all live in our own flavor worlds" or "we all live in very different taste worlds" (Winter, 2019, p.48-49). Other noticeable words in conveying kiwi flavour are *tart* (*agreeably sharp or acid to the taste*) and *tangy (tang - a sharp distinctive often lingering flavor)* and their derivatives: <u>*the vibrant tartness*</u> *of kiwi / ….its taste varies from mild sweet to sweetish taste with* <u>*slight*</u> <u>*tanginess/*</u> *When it comes to the flavor, it has a sweet, refreshing taste with* <u>*a pleasant*</u> <u>*tartness*</u> (Quora, n.d.).

Large-scale agriculture, cultivation of exotic edibles in many countries, globalization gave a chance to people worldwide to taste exotic fruits, thus gustatory, lexical, semantic lacunas lessened over time. Being once exotic fruits like *banana, pineapple, mango* became easily available and provide more or less efficient codability – "a psycholinguistic measure of the relative ease of expressing certain percepts" (Winter, 2019, p.43). Neverless, in the 21st century some fruits with unique flavor still fall into the category of exotic ones for Europeans (*jackfruit, dragonfruit, passion fruit*, *kiwano, miracle fruit, mangosteen, cherimoya* etc.), so tasting exotic specialties remains an extraordinary sensory experience.

Social media platforms give an opportunity to ordinary people to share their sensory experience. They use only some adjectives out of the list of taste words in Modern English (McHugh, 2020), namely, *sweet, tart, sour, bitter, acidic, tangy, pungent, sharp, intense, citrus,* for example*: The naseberry or sapota or chikko or nisper ... has an* <u>*exceptionally sweet, malty flavor*</u>*…. *<u>*Not overly sweet, but definitely not sour!*</u> (Quora, n.d.). However taste adjectives used to convey flavours tend to become more numerous and diverse, occur with intensifiers:

(11) *Mangosteen … one of the most delicious fruits, very sweet, tropical, <u>slightly citrusy</u> /Finger limes – delicious, tangy, <u>zesty citrusy</u>, tasty, <u>refreshing</u> / Granadine passion fruit … <u>sweet tasty, super tangy</u>, refreshing…,/ Cacao pod… <u>super super sweet</u>, a little bit tangy, <u>absolutely delicious</u>* (Quora, n.d.).

The source-based strategy remains the main semiotic strategy of conveying exotic fruits flavours on social media and in online articles:

(12) *Fresh jackfruit tastes like <u>pineapple, strawberries, iced tea lemonade, and grapes</u> / <u>Jackfruit… described as a combination of <u>tropical fruit, banana, and bubblegum</u> /Ripe yellow jackfruit has a subtly sweet flavor, often described as <u>a combination of banana, apple, and mango</u>* (Quora, n.d.).

The lack of sensory words in English, in particular, sensory adjectives – weak ineffability – can be regarded a weak point, on the one hand, and the law of least effort/ the path of least resistance, on the other hand. The analysis of posts on social media platforms proves that the source-based strategy is preferable and looks the easiest one in terms of expressability.
Mango, jackfruit, mangosteen, passionfruit are considered the tastiest fruits and bring great pleasure expressed by taste words, emotional words, intensifiers and metaphors:

(13) *Mango! It's not for anything that its called <u>the king of fruits! So.....happy feasting!!!</u> / Mangosteen. This fruit has a texture similar to citrus fruits such as oranges or tangerines. The fruit, when ripe, possesses the perfect balance of sweet and sour flavors and is <u>incredibly delicious</u> / Lychee. <u>Stuff of the gods</u>/ The most tasty fruit is obviously the king of fruit also known as Durian* (Quora, n.d.).

The list of the worst exotic fruits might be pretty long and depends on individual sensory experience. Being less emotional about their dislikes, Quora visitors mention taste, texture, smell of exotic fruits and use mostly taste adjectives:

(14) *I can't stand grapefruit. It's so incredibly <u>sour, bitter and acidic</u>/ I detest kiwi. <u>It's bland</u>/ Bananas. I understand that they are the most popular fruit, at least in the "west", but I find them <u>unutterably vile</u>. The <u>acetone aroma</u> of a brown banana is <u>cloying and dense</u>, the <u>texture gelatinous and slimy, completely revolting</u> / Persimmons. They're everywhere in Korea … it tasted like a <u>chewy, sweaty apricot</u>. <u>Blegh</u>. <u>Never again</u>* (Quora, n.d.).

Source-based strategy is used to compare the taste of fruits with not edible substances or some other food: *Cempedak. The texture has been described as <u>shredded beef or chicken and pulled pork</u>…however, I find the <u>texture more like the consistency of cardboard and stringy like rope</u>. Basically, it's <u>tasteless</u> and takes on the flavors you add* (Quora, n.d.).
Instagram[2] gives an opportunity to businesses delivering exotic fruits and individuals, fond of travelling and curious about regional specialties, disseminate information about exotic fruits via photos and videos, short stories, to demonstrate shape, rind, flesh, texture, juiciness, pulpiness, softness, seeds, the way of eating, to convey the flavour, mostly through source-based strategy, to display emotions and gestures that express their sensorial experience. The group of taste adjectives (*sweet, sour, bitter, acidic, tangy, pungent, intense, citrusy, sharp)* used by Instagram visitors has not increased radically in comparison with previous centuries though some descriptions of texture and smell sound unique, for instance, *musky squash-like smell, resembles frog sprawn* (Instagram, n.d.). Comments about exotic fruits on Instagram are brief, quite emotional and peppered with emoji: *Mangosteen is my absolute fave/ I'm definitely a big fan/ Sounds awesome/ Durian the king of fruits*

!!/ I can smell the Durian through the phone! / Oh my favourite fruit, delish / Favourite/ Love it / Want! Interjections *Yummy! / Yum! / WOW!* (Instagram, n.d.) convey great pleasure in this context. The phonetic lengthening of words *(All ... and they're all sooo delicious/ Wowwww)* can be interpreted as another form of iconicity, "iconic prosody" (Perlman & Cain, 2014). Mini-discussions of exotic fruits flavours on Instagram illustrate "the role of communicants' shared knowledge in discourse, in the context-based process of meaning-making" (Shevchenko, 2019).

Online articles and Instagram posts make it clear that the list of exotic fruits that remain unavailable in Europe in the 2020s is still very long and includes *baby pinapple, banana passion fruit, Burmese grapes, Buddha's hand, champaigne caviar lime, Chou Chou (christophine, chayote), hala fruit, greenrose apple, lulo, pineapple guava, pink egg fruit, red castard apple, red kiwi berries, red tamatillo, rose apple, wood apple/kudbel, snake fruit, sweet santol, sweet tamarind, soursop* and many others (Instagram, n.d.). Thus, flavour language has a chance to become more precise, diverse and metaphoric.

4. Conclusion

Flavour is a sensible that is perceived through several sensory channels. Since the 16th century sensual perception of exotic fruits has become more multisensorial, sensual experience increased. Gustatory sensations dominate, followed by tactile ones. Olfaction matters for the fruits with the strong smell only. Iconicity is easily noticeable in naming practices, indexicality – in flavour description. Exotic fruits percepts are rarely characterized by high or low intensity, thus gradation (scalability) is almost irrelevant. The semiotic strategies used to convey perceptual content include sensory adjectives, emotional words, semantic superlatives and interjections. Lack of specific sensory words in English is compensated by source-based strategy that looks prevailing and the simplest in terms of conveyability and expressability though triggers questions about effective codability and communicative accuracy.

Further research might span advertising discourse, in particular, shaping marketing strategies for promotion of exotic fruits with the focus on gustatory vocabulary, and retrospective and typological analysis of the exotic fruits flavour perception in different languages, sensory preferences of diverse ethnic groups depending on ethnic foods, cooking and eating habits, and culture differences.

Declaration of competing interest
The author has no competing interests or funding support to declare**.**

Notes
[1]Materials from QUORA (https://www.quora.com/) present answers on questions about fruits
retrieved from
https://www.quora.com/What-are-some-of-the-worst-tasting-fruits-you-have-personally-experienced
https://www.quora.com/Which-is-the-tastiest-fruit-in-the-world
https://www.quora.com/What-does-a-kiwi-fruit-taste-like and other related sites.
[2]Materials from INSTAGRAM present posts about fruits retrieved from
https://www.instagram.com/yummyfruitts/
https://www.instagram.com/p/C2NiTxXre-y/
https://www.instagram.com/exoticfruits.co.uk/
https://www.instagram.com/p/C5P_txxsEXZ/
https://www.instagram.com/p/C48k45grq3R/ and other related sites.

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МУЛЬТИСЕНСОРНЕ СПРИЙНЯТТЯ ЕКЗОТИЧНИХ ФРУКТІВ ТА СПОСОБИ ПЕРЕДАЧІ СМАКУ АНГЛІЙСЬКОЮ

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Анотація

У статті висвітлюється мультисенсорне сприйняття екзотичних фруктів та засоби його відображення в англійськіий мові. Епоха географічних відкриттів, коли світогляд європейців зазнав значного впливу Нового Світу з його природою, кліматом, народами з їх способом життя та звичками, стала проривом у європейському чуттєвому оточенні. Їжа та харчові звички Нового Світу мали величезний вплив на європейські сенсорні відчуття 16 – 19 століть. Доступність екзотичних фруктів, опис їхніх смакових властивостей у словниках, текстах різних жанрів зменшили сенсорну лакуну між Старим і Новим Світом. Рослини та їстівні плоди, які європейці побачили на інших континентах, отримали назви англійською мовою на основі їх схожості з фруктами, до яких англійці звикли. Двокомпонентні назви, де назви знайомих фруктів (яблуко, груша, слива)

виступали як родові поняття та семантичні якоря, виявляють високу іконічність та індексальність. Смак екзотичних фруктів описували переважно за допомогою семантичної стратегії посилання на джерела смаку, коли смакові характеристики знайомих фруктів виконували функцію смакових примітивів. Такі практики найменування відображені у словниках англійської мови, які свідчать про поступове збільшення досвіду мультисенсорного сприйняття і зростання сенсорної лексики в англійській мові. Базові смакові прикметники *sweet, sour, bitter*, а також *tart, sharp, acidic, tangy, pungent, sharp, intense, citrusy* найчастіше використовуються для опису смаку екзотичних фруктів. Проведений порівняльний аналіз словників довів зростання значення сенсорної складової у дефініціях екзотичних фруктів і зменшення невимовності в описі смаку. Поширена семіотична стратегія передачі чуттєвих відчуттів на основі базових джерел залишається природною в аспекті виразності. Однак чуттєве сприйняття є індивідуальним, дуже суб'єктивним, може суттєво різнитися і викликати питання про ефективне кодування чуттєвого сприйняття і комунікативну точність. Брак смакових слів в англійській мови для опису смаку екзотичних фруктів (слабка невимовність) можна вважати як певним недоліком, так і як проявом закону найменших зусиль. Нюхова модальність зазначається винятково в описах екзотичних фруктів із сильним запахом. Смакова та нюхова модальності рідко згадуються разом, незважаючи на твердження, що вони нероздільні у сприйнятті їжі. Більш системною є єдність смакової і тактильної модальностей.

Ключові слова*: виразність, мова смаків, мультимодальність, невимовність, полісенсорність, сенсорна лексика, семіотична стратегія.*

ІНТЕРСЕМІОТИКА КІНОТЕКСТУ В ПЕРЕКЛАДІ: КРОС-КУЛЬТУРНИЙ АСПЕКТ

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Анотація
У статті представлений крос-культурний аналіз кінотексту в перекладі. Інтерсеміотична транслятологія уможливлює дослідження синергетичного характеру єдності принаймні двох центральних семіотичних систем, а саме – вербальної й візуальної. Спираючись на це положення, можна стверджувати, що до найважливіших перекладацьких завдань належить формування мотиваційного вибору тієї магістральної стратегії, яка сприятиме створенню у перекладі адекватного синергетичного впливу цього кінотексту на цільову аудиторію в аспекті крос-культурного зіставлення. Для розв'язання цієї проблеми обрана історична драма "The King's Speech" (2010) у двох варіантах перекладу українською мовою. Художні «костюмовані» кінострічки, як правило, «прив'язані» до певного історико-культурного періоду вихідної лінгвокультури, та віддзеркалюють також притаманні лише їй інґерентні властивості, що призводить до перекладацьких ускладнень саме з огляду крос-культурної специфіки відтворення таких текстів у перекладі. Поєднання візуального і вербального кодів дозволяє розглядати такі тексти у широкому сенсі – як власне кінотекст, але як і окремий вид інтерсеміотичного перекладу. Літературний текст певної лінгвокультури у процесі екранізації об'єднує три види перекладу за Р. Якобсоном, зокрема інтралінгвістичний (пере(с)творення літературного твору вихідною мовою у сценарій), інтерлінгвістичний (пере(с)творення цільовою мовою), і нарешті інтерсеміотичний (створення власне кінотексту). Перекладацький простір кінотексту як гетерогенна структура/система постає певним перекладацьким викликом, оскільки у процесі роботи над перекладом перекладач може не ідентифікувати національно/культурно марковані дискурсивні елементи оригіналу, що може призвести до хибного сприйняття або перекручення емотивного/емоційного впливу цілісної полікодової системи кінотексту цільовою аудиторією. У зв'язку з цим логічним убачається запровадження перекладознавчого аналізу кінотексту з акцентом на закладену в ньому краєзнавчу, або культуро зорієнтовану інформацію, якою повинен володіти модельований реципієнт – і перекладач, і цільовий одержувач.
    Ключові слова: *перекладацькі стратегії, кінотекст, культурно маркована лексика, інтерсеміотичний переклад, методологія перекладу.*

1. Вступ

Загальним положенням слугує той факт, що запропоноване Р. Якобсоном (Jakobson, 2000) положення про інтерсеміотичний переклад як трансфер мовного знака через немовні знакові системи, на сьогодні отримує більш широке потрактування – мультимодального перекладу.

Сама ідея інтерсеміотичного перекладу полягає в розумінні /сприйнятті поняття перекладності як однієї з фундаментальних ознак будь-якої семіотичної системи. Оскільки кінотекст є уособленням полікодової структури, саме проблематика інтерсеміотичного відтворення такого типу тексту і постає об'єктом нашого дослідження.

У широкому філософському сенсі, переклад є засобом досягнення взаєморозуміння між (лінгво)культурами, і саме тому сприйняття й інтерпретація тексту будь-якої семіотичної природи вибудовуються через посередництво «кодів прочитання», що ґрунтуються на національно-культурній картині світу реципієнта. Отже, *мета* статті полягає у спробі опису взаємозалежності між вірною/хибною інтерпретацією перекладача культурно маркованої вербальної складової кінотексту та адекватності/неадекватності реакції вихідного/цільового реципієнтів такої полікодової системи, як кінотекст у межах мультимодальності перекладу як процесу і результату. ***Предметом*** цієї розвідки є перекладознавчий аналіз, спрямований на висвітлення специфіки крос-культурного перекладу кінотексту, ***матеріалом*** для якого слугують оригінал історичної драми "The King's Speech" (2010) і дві перекладні версії українською мовою.

Дослідження полікодової природи кінотексту у межах інтерсеміотичного перекладу передбачає залучення певної міждисциплінарної системи ***методів***, яка перш за все, включає семіотичний інструментарій аналізу, який дозволяє диференціювати значущість різних знакових систем у формуванні / сприйнятті кінотексту. Поряд із цим окремої ваги набувають елементи критичного дискурс-аналізу, що уможливлюють адекватну інтерпретацію окремих дискурсивних одиниць, їх функціонування у вихідному й цільовому кінотекстах. З позицій культурологічного підходу, необхідним є звернення до власне лінгвокультурологічного аналізу, який поряд із дистрибутивним аналізом сприяє виокремленню, опису й аналізу культурно маркованих одиниць. І звісно необхідним, засадничим убачається метод зіставного перекладознавчого аналізу, спрямований на визначення ступеня адекватності цільового тексту оригіналові у мультимодальній перекладацькій площині (Demetska, 2024, p. 75).

2. Теоретичне підґрунтя

Авторитетний дослідник аудіовізуального перекладу Ів Ґамб'єр (Gambier, 2021) доходить висновку про те, що більшість досліджень з перекладацьких стратегій у відтворенні кінотекстів сфокусовані на порівнянні усного оригіналу з перекладними субтитрами лише задля критики невдалих перекладацьких рішень, ігноруючи реальні умови роботи із кінотекстом як системою високої семіотичної складності. Такі розвідки звужують увагу на вирішення звісно важливих, але тільки лінгвістичних проблем, безвідносно до аудіо та візуального контекстів, а також без урахування інтелектуального, соціального та ін. статусів творців кінопродукту і його глядачів (отримувачів) (Gambier, 2021, p. 22).

Беручи до уваги наведену аналітичну позицію, ця стаття є спробою перекладознавчого аналізу кінотексту "The King's Speech" (2010) у двох дубльованих українських версіях з урахуванням впливу перекладного тексту саме на сприйняття глядачами мультимодальності оригіналу, зокрема його емоційно-емотивної складової через аудіовізуальний простір фільму. Набір мовних, літературних, культурних та історичних властивостей, які формують транслятологічний горизонт перекладача, впливають на якість відтворення всіх семіотичних кодів, що і формують синкретичну мультисеміотику кінооригіналу в перекладі.

Абсолютно слушною видається теза І. Шевченко про те, що у кінотексті та драматичній п'єсі «інформаційні канали» представлені як аудіальними, так і візуальними модусами, серед яких власне звук, гра тіні й світла, музика і діалоги, а також самі мізансцени, тобто все те, що у динамічному взаємозв'язку формує мультимодальність самого тексту (Shevchenko, 2019, p.16). З цієї точки зору лінгвістичні теорії поряд із семіотичними теоріями отримують статус трансдисциплінарності, а вирішення проблематики соціального, культурного, когнітивного та прагматичного напрямків здатне глибоко розвинути наше розуміння мови/мовлення,

мисленнєвого процесу, а в решті-решт і семіозису мультимодальних дискурсів (Shevchenko, 2019, p.16). Цей підхід є надважливим і для перекладача, оскільки у роботі з такими мультимодальними дискурсами/текстами він транскодує не просто вербальний текст, а текст «всередині» інших семіотичних систем, що саме разом формують вплив на реципієнта цього дискурсу/тексту як для вихідної лінгвокультури, так і для цільової.

Єдність вербально-невербальної комунікативної дії, а саме взаємодія/невіддільність фонологічної форми від висоти голосу, інтонації, міміки, жестів, а також мізансцени уможливлює адекватне розуміння інтенції мовця (Мартинюк, 2020). Більш того, у певних випадках невербальна поведінка постає майже «єдиним ключем до розуміння змісту висловлення, оскільки знання про ситуативний контекст комунікації не дають достатніх підстав для встановлення мотивації і, відповідно, інтенції мовця» (Мартинюк, 2020, p. 16). Для нас це твердження набуває особливого значення, адже саме гетерогенність кінотексту є найбільшим викликом для перекладача.

Направду, більшість перекладів англомовних (і не тільки) кінотекстів українською мовою є взірцями високого професіоналізму вітчизняних перекладачів, які блискуче справляються із завданням адекватного відтворення через вербальний текст усього розмаїття мультимодальності кінотексту, що проявляється у синергії впливу на цільового реципієнта. І ця розвідка є спробою запровадження перекладознавчого аналізу найбільш вразливих для перекладача фрагментів певного кінотексту, де вербальна інформація проникнута культурно маркованою лексикою, а невербальна складова (або у термінах А. Мартинюк – невербаліка) отримує найвищий ступінь емоційного напруження, що у результаті повинно «збігтися» в єдиній реакції як для вихідної аудиторії, так і для цільової аудиторії. Перекладацький контраст між смислом висловлення і «картинкою» обов'язково призведе до перекручення або зсуву у реакції цільового реципієнта, і саме тому вірна ідентифікація проблемних культурно зорієнтованих зон вербального тексту безсумнівно допоможе уникнути такого ефекту.

Узагальнено нейтральний стиль вербального тексту аналізованого фільму не викликає певних перекладацьких застережень, тому його еквівалентне відтворення дозволяє глядачам адекватно сприймати не тільки сюжет, характер персонажів, але й емоційне навантаження мікросцен, відчувати емотивну нюансировку фабули, витонченість динаміки відношень між головними персонажами – Георгом VI і Лайонелом Логом. Оскільки глядацьке сприйняття вербального тексту напряму залежить від значень і емоцій, втілених акторами через їх невербальну поведінку, переклад кінодіалогів повинен обов'язково враховувати і семіотику тіла людини (Bruti & Zanotti, 2017, p.13; Pérez-González, 2020; Poyatos, 2008, p.176). Неспівпадіння вербальної і невербальної складових у перекладі призводить до перекрученого сприйняття всієї сцени глядачем, а іноді й до зворотної емоційної реакції цільового адресата порівняно з адресатом оригіналу, особливо, якщо йдеться про ключові, поворотні моменти всього кінотексту.

3. Результати дослідження
У кінострічці "The King's Speech" сюжет вибудовується навколо реального факту із життя короля Георга VI і віддзеркалює не тільки процес самоборотьби із проблемою вимови, але, що найважливіше, – процес становлення Берті королем Великої Британії Георгом VI через динаміку розвитку дружніх стосунків із містером Логом. Зрозуміло, що властива англійцям стримана емоційність в поведінці, особливо якщо йдеться про етикет поводження членів королівської родини, превалює у просторі всього фільму. Саме тому порушення цієї манери поведінки, емоційні сплески Берті в діалогах з Лайонелом, а надто використання лайливої лексики маркують «поворотні» моменти у розвитку фабули і увиразнюють «живий» плин сюжету. І знову ж таки, і зав'язка, і розвиток сюжету, і його розв'язка в поєднанні з аудіо і візуальними складовими – усе це як прояв мультимодальності разом із еквівалентним вербальним текстом у перекладі створює вповні адекватну оригіналові інтелектуально-

емоційну реакцію у цільового реципієнта. В решті-решт, рецепція аудіовізуальних продуктів є не чим іншим, як реакцією на когнітивному рівні, відлунням у поведінковій активності, але і відгуком у цільовому культурному коді (Gambier, 2021, p. 24). У випадку з аналізованим кінотекстом в обох українських версіях загальний полімодальний «портрет» оригіналу вповні відтворений, окрім, на жаль, одного фрагменту, який є кульмінацією всього сюжету. Йдеться про сцену репетиції церемонії коронації у Вестмінстерському Абатстві, а власне про діалог герцога Йоркського зі своїм тренером містером Логом. Мізансцена аналізованого діалогу сама по собі є провокативною, адже у кріслі короля Едуарда сидить не майбутній король Георг VI, а проста людина із Австралії, псевдолікар містер Лог:

(1) 1185
01:27:28,950 --> 01:27:29,850
What're you doing?
1186
01:27:29,850 --> 01:27:31,480
Get up! You can't sit there! Get up!
1187
01:27:31,530 --> 01:27:32,740
Why not? It's a chair.
1188
01:27:32,790 --> 01:27:36,100
No, that's not a chair, that is... that is...
1189
01:27:36,800 --> 01:27:38,040
That is Saint Edward's Chair!
1190
01:27:38,040 --> 01:27:39,700
People have carved their names on it.
1191
01:27:39,750 --> 01:27:42,380
That chair is the seat on which every King and Queen.
1192
01:27:42,430 --> 01:27:44,280
It's held in a place by a large rock!
1193
01:27:44,280 --> 01:27:45,610
That's the Stone of Scone yard,
1194
01:27:45,660 --> 01:27:47,990
- you are trivialising everything. - You believe such bollocks.
1195
01:27:48,040 --> 01:27:48,880
You're trivialising everything!
1196
01:27:48,880 --> 01:27:49,690
I don't care how many royal...
1197
01:27:49,740 --> 01:27:51,550
- Listen to me. Listen to me! - arse have sat in this chair.
1198

01:27:51,600 --> 01:27:53,560
- Listen to me! - Listen to you? By what right?
1199
01:27:53,610 --> 01:27:55,570
By the divine right, if you must! I'm your King!!!
1200
01:27:55,620 --> 01:27:57,250
No you're not! You told me so yourself.
1201
01:27:57,250 --> 01:27:58,420
You said you didn't want it.
1202
01:27:58,470 --> 01:27:59,820
Why should I waste my time listening to you?
1203
01:27:59,820 --> 01:28:00,960
Because I have a right to be heard!
1204
01:28:01,010 --> 01:28:03,410
- Heard as what? - I HAVE A VOICE!
1205
01:28:08,360 --> 01:28:09,860
Yes you do.
1206
01:28:19,780 --> 01:28:21,440
You have such a perservance,
1207
01:28:21,440 --> 01:28:23,680
Bertie, you're the bravest man I know.
1208
01:28:24,060 --> 01:28:26,410
And you'll make a bloody good king. (хронометраж взятий з Hooper & Seidler, 2010).

Увесь діалог містить 23 репліки, які віддзеркалюють інформацію культуро специфічного характеру, що стосується реліквій Британської корони. Цей фрагмент є ключовим у першу чергу тому, що сформований на емоційному протистоянні – повному спокої містера Лога і пікової емоційної напруги герцога Йоркського, адже мовиться про святині Великої Британії – королівський трон і шотландський *камінь Долі* (the Stone of Scone):

(2) Герцог Йоркський: *That chair is the seat on which every King and Queen.*
     Містер Лог: *It's held in a place by a large rock!*
     Герцог Йоркський: *That's the Stone of Scone yard,* (Hooper & Seidler, 2010).

Stone of Scone – це камінь, який протягом століть асоціюється з коронацією королів і королев Шотландії, і що був викрадений у 1296 р. англійцями і поміщений під(!) королівським кріслом у Вестмінстерському Абатстві (Tikhanen, n.d.) як доказ верховенства корони Великої Британії над Шотландією. Сам камінь має прямокутну форму, розміри 66см./41см./28см. і важить близько 150 кг. Згідно з однією із кельтських легенд цей камінь послужив праотцю-патріарху Якову подушкою у сні, коли він мав видіння ангелів, а уже у 840 CE (AD) камінь був відвезений Кеннетом МакАльпіном у селище Скун (Scone). Як засвідчує Британська

Енциклопедія (Tikhanen, n.d.), у Різдво 1950 р. камінь був «викрадений шотландськими націоналістами» і перенесений у Шотландію, але вже за чотири місяці англійці «повернули» його та «встановили» на попередньому місці у Абатстві. Направду, вже у 1996 р. британський уряд остаточно повернув святий для шотландців камінь на батьківщину. Цей історичний відступ необхідний для розуміння цінності цього артефакту як для шотландців, так і для англійців, не кажучи вже про майбутнього короля, попередники якого майже всю свою історію намагалися приборкати і втримати під своєю короною гордовиту Шотландію. Штучний вираз на обличчі містера Лога зневажливого ставлення до цього раритету приводить герцога Йоркського до топового рівня емоційної люті, що реалізується не лише у прояві заїкання, але й у висоті голосу, що резонує із відверто тихими і нейтральними, але в'їдливими ремарками австралійця. Іншими словами, мультимодальність оригіналу у всьому своєму розмаїтті складових спрямована на створення саме такої кульмінації кінострічки, яка на високому емоційному рівні демонструє пік формування справжнього короля нації в епоху складних часів. Для того щоб викликати у цільового реципієнта аналогічну когнітивну і емоційну реакцію, перекладачеві необхідно взяти до уваги як історико-культурні фактори, так і локальні, але полімодальні властивості аудіовізуального тексту. Обидва українські переклади демонструють інваріантність версії:

(3) Герцог Йоркський: *Це трон, на якому кожен король і королева…*
Містер Лог: *А під ним величезна скеля!*
Герцог Йоркський: *Це Скоунський камінь! Ви все спрощуєте!* (Hooper & Seidler, 2010).

Перед глядачем вимальовується дещо дивна картина: як під кріслом, нехай навіть королівським, може міститися *величезна скеля*, і чому майбутній король настільки емоційно обурюється через якийсь *Скоунський камінь*, що відчувається на слух як скунський камінь (камінь скунса? – *В.Д.*). У результаті градус напруження кульмінації нівелюється, а емоційний фон не отримує відгуку у реципієнта і змінюється у кращому випадку на здивування. Відомо, що у словниковій статті до лексеми *rock* у тлумачному двомовному словнику можна з легкістю знайти відповідник *камінь*, який вибудовує логіку мізансцени і власне реальний вигляд королівського трону, адже йдеться про історичний, а не фентезійний фільм. І вже зовсім неочікуваним видається зіткнення вигуку про Скоунський камінь із емоційним шлейфом, що йде за ним. Натомість, загальновідомим є синонім до цієї шотландської реліквії, який знайомий українській лінгвокультурі, а саме *Камінь Долі* (*the Stone of Destiny*), що за своїми характеристиками милозвучності викликає у цільового реципієнта лише позитивні асоціації у сприйнятті артефакту як історико-культурної цінності, а звідси актуалізує й адекватне відношення до емоційної реакції персонажа.

Далі стає зрозумілою і послідовність у логіці майбутнього короля, адже підсвідомо він починає розуміти себе не просто членом королівської родини, а радше королем своєї країни і лідером всієї нації:

(4) Герцог Йоркський: *Listen to me!*
Містер Лог: *Listen to you? By what right?*
Герцог Йоркський: *By the divine right, if' you must! I'm your King!!!*
Містер Лог: *No you're not! You told me so yourself. You said you didn't want it. Why should I waste my time listening to you?*
Герцог Йоркський: *Because I have a right to be heard!* (Hooper & Seidler, 2010).

Попри те, що загалом переклад далі є еквівалентним, все ж таки певна емоційна напруга, що відчувається в оригіналі, дещо редукована в перекладі:

(5) Герцог Йоркський: *Слухайте мене!*
    Містер Лог: *Вас? Цікаво, по якому праву?*
    Герцог Йоркський: *По божественному, якщо дозволите! Я Ваш король!*
    Містер Лог: *Ні, не король Ви самі мені так сказали, що не хочете ним бути.*
    Навіщо тоді мені витрачати час і слухати вас?
    Герцог Йоркський*: Тому що у мене є право бути почутим!* (Hooper & Seidler, 2010).

Видається, що у репліці *By the divine right, if you must*! емоційно виправданим не є варіант *По божественному, якщо дозволите*! Якщо взяти до уваги статус комунікантів, майбутній король точно знає, що він буде ним по праву божого благословення і тому навряд чи буде питати про це право у простої людини. Можливим варіантом слугує такий: *По божественному праву, як ви напевне знаєте*! Такий або подібний варіант може бути допущений тому, що українські варіанти перекладів коротші за англійський оригінал, принаймні цього фрагменту, що взагалі дозволяє варіювати перекладацькі версії.

    І нарешті, декілька слів про переклад власне назви кінострічки, адже, як відомо, назва будь якого художнього тексту є квінтесенцією всього змісту і мети створення твору. В оригінальній версії йдеться про *King's speech,* що віддзеркалює двоїсту інтенцію авторів об'єднати і особливості мовлення Герцога Йоркського – його заїкання, але й зробити наголос на історичному факті про звернення короля до нації по радіо напередодні Другої світової війни, яке потім стало регулярним протягом всього періоду війни. У перекладах ми отримуємо такий варіант – «*Король говорить*», що, як видається, є повною калькою з російської версії перекладу («*Король говорит…*») і навряд чи можна вважати вірним, адже в українській мові таке висловлення є, так би мовити, незакінченим, адже передбачає уведення прямого додатку, але що найважливіше – втрачає закладені авторами значення. Інша справа, що цей варіант перекладу стає вже невід'ємною частиною цієї кінострічки у нашому прокаті і будь-яка заміна може призвести до викривлення у сприйнятті всього кінотексту нашою аудиторією.

4. Висновки

Мультимодальний характер кінотексту є певним викликом для перекладача, адже всі його складові спрямовані на формування єдиної синергії впливу як на вихідну, так і на цільову лінгвокультури. І тут основним завданням є збереження під час роботи з ним «оптичності» погляду на весь текст крізь призму взаємодії всієї полікодової системи простору кінотексту. З цієї точки зору необхідним вважається акцент на тих фрагментах/мізансценах, де на перший погляд немає жодних проблем у відтворенні, але на практиці це хибне уявлення може призвести до неспівпадіння реакцій вихідної/ цільової аудиторій на сприйняття всієї кінострічки. Йдеться про культурно марковані фрагменти кінотексту, де примарна транспарентність перекладу через застосування словникових відповідників або (морфологічної) кальки може не сприйматися реципієнтом адекватно, а у гіршому випадку спотворювати не лише реакцію, а й «портрет» всієї вихідної лінгвокультури.

    Поєднання вербальної і невербальної складових кінотексту слугують тригером у підключенні максимальної кількості інформативних каналів рефлексії реципієнта, а тому поява у перекладі хибних асоціацій, втрата милозвучності саме у поворотних, або ключових моментах комунікативної події може спровокувати появу зворотної реакції у цільової аудиторії, що уводить у протиріччя з інтенцією авторів оригінальної кінострічки.

    Проведений перекладознавчий аналіз спрямований на виокремлення таких культурно зорієнтованих фрагментів, крос-культурне зіставлення яких уможливлює фокусування не стільки на вербальних проблемах відтворення, а надто на взаємодію всього полікодового простору тексту задля формування єдиного емоційно-естетичного впливу на аудиторію як вихідної, так і цільової лінгвокультур.

Перспективною вбачається розробка методології перекладознавчого дослідження кінотексту в крос-культурному зіставленні з подальшим запровадженням системи ідентифікації лакунарних зон тексту для адекватного відтворення всієї мультимодальної специфіки аналізованого типу тексту в перекладі.

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Автор засвідчує відсутність конфлікту інтересів щодо фінансування, змісту статті або академічної доброчесності.

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INTERSEMIOTICS OF CINEMATIC TEXT IN TRANSLATION: CROSS-CULTURAL ASPECT

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Abstract
The article deals with the problem of cross-cultural specificity of reproducing a cinematic text in translation. The framework of this present research is intersemiotic translatology with an emphasis on the synergetic unity of the key semiotic systems – verbal and visual. Consequently, the main task of a translator presupposes motivational choice of translation strategy, which enables the realization of an adequate synergy of effect on perception of a cinematic text by the target audience in terms of cross-cultural comparison. The translation analysis was conducted on the English source cinematic text and two Ukrainian translation versions of historical drama "The King's Speech" (2010). A cinematic text in translation obtains additional difficulties of cross-cultural character mainly while transcoding the feature films, which display the definite historical and cultural period of a source linguaculture. Such screen adaptational versions are considered as a text in a broad sense, because it implies a cinematic verbal text and on the other hand is a product of a special type of translation – intersemiotic one. Besides, the process of film adaptation of a literary text presupposes the realization of Jakobsonian three types of translation: 1) intralingual translation or rewording (creation of scenario); 2) interlingual translation or translation proper; 3) intersemiotic translation or transmutation, i.e., creation of a film itself. Heterogeneity of the translation medium of a cinematic text as one of the main challenges for a translator occurs in the cases when a translator cannot identify nationally or culturally marked discursive elements of a source text, which can lead to the false or distorted perception of the whole polycode system of the original by the target audience. Hence, it is quite reasonable to undertake the translation analysis of a cinematic text from the point of view of the culturally bound information embedded in it, which should be possessed by both – a translator and a recipient.

Key words: *translation strategies, cinematic text, culturally marked lexis, intersemiotic translation, translation methodology.*

UNVEILING THE ECO-STORYTELLING: MULTIMODAL LAYERS OF MEANING IN GREENPEACE'S ENVIRONMENTAL VIDEOS

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Abstract
This paper addresses eco-storytelling as the process of meaning-making in Greenpeace's environmental videos, with a focus on semiotic and cognitive aspects within a multimodal framework. By combining insights from multimodal discourse analysis and cognitive semiotics, this study explores how Greenpeace's videos construct environmental issues through the interplay of various modes across different layers of meaning. This study presents a semiotic space within Greenpeace's videos, highlighting the interplay of signs at the core, involved in a situation and embedded in the worldview. This model allows differentiation of three layers of meaning within the videos: embodied, referential, and ideological. Eco-storytelling involves the strategic use of multimodal elements—visual and auditory modes, including verbal, nonverbal, and cinematic means. These elements construct narratives at embodied, referential, and ideological layers, aiming not only to inform about environmental issues but also to inspire viewers to engage in environmental stewardship and advocacy. The study examines the role of multimodal means in constructing each semiotic layer and investigates the process of conceptual integration based on Brandt's theory of Mental Space Network. In this framework, embodied, referential, and ideological meanings interact through mental spaces to create a comprehensive narrative that underscores the urgency of environmental action. This research contributes to understanding the complex role of multimodal resources in eco-storytelling and highlights how Greenpeace's videos foster environmental awareness.
Keywords: *cognitive semiotics, Greenpeace, meaning-making, multimodality, storytelling, video*.

1. Introduction

Today's environmental communication plays a key role in the relationship between scientists, society, and government, as it bridges the gap between complex scientific information and public awareness of environmental problems and their consequences, contributing to the development of sound policies that promote environmental justice. As Lakoff (2009) claims, environmental issues go beyond the study of the natural world; they are based on moral aspects related to empathy, which leads to the understanding of natural systems and systemic causes. This understanding applies not only to the environment, but also to the interpersonal, social, business, and political spheres (Lakoff, 2009, p. 122-123).

At the intersection of environmental advocacy, multimodal communication, and semiotics lies the study of storytelling in Greenpeace's environmental videos. Greenpeace, a non-governmental organization committed to environmental activism and advocacy (Greenpeace, n.d.), promotes a distinct ideology rooted in ethical values such as accountability and respect for the natural

environment, striving to foster a sustainable and just world. On the one hand, Greenpeace's videos perform a social function by informing the public about the consequences of the climate crisis and urging them to take action to preserve the environment. On the other hand, they are a cinematic phenomenon utilizing sophisticated film techniques for meaning-making, with each multimodal element contributing to the overall meaning. Moreover, they organize video events into a coherent sequence, clearly framing the environmental issue through the context and atmosphere in which the story unfolds. This semantic heterogeneity allows the videos to resonate on multiple levels, engaging viewers both intellectually and emotionally.

The *aim* of my study is to unravel the semiotic complexity within Greenpeace's environmental videos through revealing the layers of meaning implemented multimodally. This involves analysing the meaningful potential of various multimodal modes to understand their role in communicating complex environmental messages. Through the analysis of the intricate process of meaning-making, we unveil successive layers of meaning, each serving as a crucial component in the seamless communication flow within the videos. This exploration sheds light on the nuanced construction of environmental storytelling related to the climate crisis and offers insights into the methods employed to shape perceptions and influence audiences.

This study is part of a larger project titled Multimodal Meaning-making in Social Videos: Cognitive, Pragmatic, and Semiotic Perspectives, which examines the multifaceted process of meaning-making in various contexts. Currently, this includes research on US political campaign videos (Krysanova, 2024), Greenpeace's environmental videos, Ukrainian motivational videos of the war period, and anti-European propaganda videos of russia.

The environmental communication has been a topic of concern for a long period of time since the humans experienced the devastating effects of climate changes. Many works on environmental discourse emphasize the role of the media in communicating about climate change (Boykoff, 2008; Cox, 2013), highlighting the social issues inherent in the communicative strategies employed across different types of media (Peverini, 2014).

Eco-storytelling, also known as climate storytelling, encompasses diverse communication practices aimed at addressing climate change. It involves various narrative techniques across literature, film, art, and digital platforms to convey environmental messages, themes, and values (Moezzia, Jandab, and Rotmann, 2017). In narratives addressing environmental issues, climate change is often depicted as an existential threat not only to human society but also to the natural world and the planet as a whole (Meyer et al., 2021). A significant focus at the present stage is the study of visualizing environmental problems, particularly through the analysis of photographs (Doyle, 2007), documentaries about nature (Bousé, 2000), advertising campaigns (Svoboda, 2011), television news coverage (Cottle, 2000), recognizing that images of nature are culturally, socially, and politically motivated (Doyle, 2007).

Noting cinematography's tendency to aestheticize environmental problems, researchers emphasize the need to tell compelling stories about nature and climate change, which can significantly increase public interest in these issues (Shanahan & McComas, 1999). Arnold (2018) believes that to mobilize people and guide their actions, climate advocates must tell stories that convince, evoke emotions, and enrich knowledge. In her research on interviews with climate advocates, she focuses on the arguments they use when discussing environmental issues highlighting their cultural variability. Hochachka (2021) claims that climate change disrupts both individual and collective meaning-making, resulting in a 'value-action' gap where people's actions do not align with their stated concerns, and opinions remain divided.

However, the role of video in implementing communicative policies on environmental issues remains insufficiently explored. Only recently studies have begun to focus on how video influences people's intentions to protect the environment (Zheng et al., 2022; Shreedhar & Mourato, 2018).

My research aims to address the less explored process of meaning-making in environmental videos, specifically examining semiotic and cognitive aspects within a multimodal framework.

Greenpeace's environmental videos serve a critical social function by emphasizing urgency and motivating viewers to take action for a safer future, achieved through blends of multimodal elements. By integrating these elements across multiple layers of meaning, these videos encourage collective determination toward positive transformations in human interaction with the natural world—a dimension that needs deeper investigation.

In this paper, I attempt to explore various layers of meaning-making in Greenpeace's environmental videos, elucidate the role of multimodal elements in shaping each level, and argue for the integration of these layers in eco-storytelling. Firstly, I provide the theoretical background to my study, delving into the notions of meaning and the distinctive features of storytelling in environmental videos. Then, I establish the semiotic space of environmental videos to their diversity in semiotic expression. Further, I delineate three levels of meaning-making within videos—embodied, referential, and ideological—and specify the key categories of multimodal elements characteristic of each level. Finally, I explore how these layers of meaning integrate using Brandt's theory of Mental Space Network.

2. Theoretical background

This study was largely inspired by phenomenological and semiotic studies, which posit that meaning is not monolithic and fixed but rather multi-dimensional and context-dependent. Husserl (2012) argues, that meaning "is not a concrete essence" but "a kind of abstract form", which is "determined, namely, through the modes in which it is given" (p. 275) He argues, that our consciousness does not merely passively perceive but rather actively engages with the world—what captures our attention also influences and moves us, extending beyond visual to auditory stimuli. This dynamic perception shifts the viewer's role from passive observer to active participant. The object of focus in this process is not merely received; rather, it invites the viewer into a specific engagement, which is willingly accepted (Husserl, 2012, pp. 184-186).

Greimas (1987) claims that meaning does not have the fixed nature as it is continually changing through perpetual transformation. Meaning-making involves transforming an existing meaning, stressing the importance of giving significance to form regardless of its content. This perspective portrays meaning as dynamic, where each act of interpretation has the potential to evolve from one meaning to another through transformative processes (pp. 27-30).

Thus, meaning posits as a dynamic and contingent phenomenon, embedded into our perception of the objective world, shaped by various factors and subject to interpretation and reinterpretation. Meaning is not uniform or consistent across all contexts but can vary depending on factors such as cultural background, personal experiences, and linguistic aspects.

These properties contribute to the existence of diverse layers or levels of meaning highlighting meaning as a multilayered phenomenon.

According to Zlatev (2009) and Konderak (2021), meaning-making unfolds across a hierarchy of meanings, encompassing four distinct levels: life, consciousness, sign function, and language. The Semiotic Hierarchy framework, as articulated by Konderak (2021), suggests that life involves cognition and sense-making, while the second phenomenal meaning pertains to the direct experience of objects in the environment. The emergence of sign function occurs when a conscious subject engages in symbolic or semiotic activities. Finally, linguistic meaning necessitates adept use of conventional symbols within established norms, marking a higher level of semiotic competence (p. 138). As Konderak (2021) further argues, meaning-making activity cannot be limited either to internal processes, immanent to a subject, or to phenomena in the environment in which the subject is embedded. Rather, meaning-making is a relational phenomenon that consists in value-based interactions between a subject and its "world" (p. 137).

Applying the theory of meaning-making to film, Bordwell (1999) identifies four levels of meaning that viewers unconsciously recognize: referential, explicit, implicit, and symptomatic. Referential meaning constructs the film's narrative world (diegesis). Explicit meaning is determined

by the context and overall structure of the cinematic work while implicit meaning involves symbolic interpretations. Symptomatic meaning reveals hidden interpretations within a film, often contrary to the filmmaker's intentions and sometimes repressed (pp. 8-10).

All these theories of levels exhibit a common feature: they involve a subject situated within an environment, interconnected through a system of values that shape their interactions. This fundamental aspect strongly implies that the process of making meaning links internal cognitive processes with external environmental influences, highlighting the importance of considering both in analysis.

As for the multimodal discourse, meaning is viewed as an emergent discursive construct created in the process of integrative construction by multimodal elements (Krysanova, 2022, p. 48). Multimodal means create specific frames or scenarios that guide the meaning-making process. There is a reciprocal relationship between these multimodal means and the constructed meanings, leading to a transformation of the worldview and indirectly influencing societal practices (Shevchenko, 2023).

Thus, meaning appears as a dynamic and multisemiotic phenomenon that evolves across various levels—from basic life processes to sophisticated linguistic symbols. It underscores the interactive relationship between individuals and their environments, illustrating how interpretation and meaning-making are integral to human cognition and communication.

3. Method and data

The approach used in this study combines the insights of multimodal discourse analysis and cognitive semiotics, allowing us to examine how environmental issues are constructed through the interplay of various modes across different layers of meaning in Greenpeace's videos. Both cognitive semiotics and the theory of multimodality study meaning as the process of meaning-making emphasizing its dynamic and on-going nature. As Zlatev et al. (2018) claim,

> *meaning needs to be understood as a dynamic phenomenon*, stretching across a number of different temporal scales, from the micro-scale of ongoing interaction and experience to the macro-scales of history and evolution. In other words, as reflected in the formulations above, *meaning should be studied precisely as meaning making* rather than as inherent in static structures (p.1).

From the cognitive-semiotic perspective, meaning-making is seen as an active process shaped by cognitive processes (Konderak, 2021, p. 134) since agents are continuously interacting with their environments (Konderak, 2019, p. 6). Meaning, according to Brandt (2020, p.9), refers to the contents of the human mind; and through semiosis, it also encompasses the existence of communicative networks within the intersubjective exchange and sociocultural discourse in a broad sense. In this view, meaning requires a subject who is immersed in a world and engaged in value-based interactions with the phenomena within it. Emphasizing the three elements of this relationship—the subject, the world, and an internal value system—results in understanding it as a multilayered process (Konderak, 2019, p. 5).

The multimodal perspective emphasizes the capacity of different modes and semiotic resources to construct meaning in heterogeneous discourses. Multimodality characterizes communicative situations that rely on combinations of various 'forms' of communication to be effective (Bateman, Wildfeuer & Hiippala, 2017, p. 7). It acknowledges that meaning is constructed through the integration of multiple modes of communication. Each mode contributes uniquely, with its own strengths and limitations, to the overall meaning-making process. This perspective emphasizes that understanding meaning requires attention to all the semiotic resources employed in a given communicative situation, as they work together to create a coherent and comprehensive communicative flow. In essence, multimodality highlights that meaning is not derived from a single mode in isolation but from the complex interplay of various modes working in concert (Kress, 2010).

The ***data*** include 105 environmental protection videos produced by Greenpeace from 2010 to 2024. These videos are publicly accessible on both the organization's official website and the global YouTube platform. Screenshots from selected videos are used in this paper under fair use for commentary purposes.

To analyze the multilayered mechanism of meaning-making within Greenpeace's videos, I employed a ***framework*** that combines qualitative content analysis and semiotic analysis. Initially, I transcribed the videos, capturing verbal, nonverbal, and cinematic elements. These transcriptions were manually created using text documents, with each verbal segment accompanied by detailed descriptions of the corresponding visual and cinematic elements.

Next, I defined key categories encompassing the different layers of meaning-making, each category featuring specific multimodal elements spanning language use, visual imagery, and cinematic techniques. This approach ensured precise documentation of every multimodal element for analysis, capturing both the spoken narrative and the nonverbal and cinematic cues embedded in the videos.

Finally, I analyzed the mechanism of multilayered meaning-making through the conceptual integration of multimodal resources, drawing from Brandt's theory of Mental Space Network (Brandt, 2004). This analysis underscored the significant role of multimodal elements in creating layered meanings.

In this paper, I ***aim*** to explore several key ***research questions***: What role do multimodal resources play in eco-storytelling within Greenpeace's environmental videos? How is meaning created at different levels of meaning-making, and what are the roles of multimodal means in this process? Furthermore, I will investigate how these levels of meaning-making integrate to form cohesive narratives that convey environmental messages effectively.

4. Results and discussion

This section begins by outlining foundational assumptions about eco-storytelling in Greenpeace's environmental videos. It then delves into the construction of the semiotic space within these videos, highlighting the differentiation of three layers of meaning. Each layer is characterized with an emphasis on the role played by multimodal elements in constructing specific meanings. Finally, the section explores how these layers interconnect in storytelling through the process of conceptual integration.

4.1. Storytelling in Greenpeace's environmental videos

Greenpeace's environmental videos focus on global issues such as climate change and biodiversity conservation, employing eco-storytelling to convey environmental messages and values that are intrinsic to their advocacy efforts. These videos promote a specific ideology rooted in moral values like responsibility and respect for the natural world. They are inherently proactive, featuring clear calls to action that urge viewers to support environmental conservation efforts or engage with Greenpeace campaigns. This approach not only shapes their communication style but also influences the meanings constructed within the videos.

Lasting typically up to three minutes, Greenpeace's environmental videos are designed as a communication tool to engage viewers. They raise awareness about environmental issues indirectly through narratives that highlight climate threats, combining emotive imagery with factual content to create compelling stories. Eco-storytelling by Greenpeace aims to foster emotional and intellectual connections with nature, employing emotional appeal to evoke empathy and urgency. By linking the climate crisis directly to human lives and well-being, these videos trigger emotions and inspire viewers to feel concerned and motivated to take action.

Distinguishing the ways in which stories about climate change challenge social meaning, Hochachka (2021) argues that climate change appears psychologically distant, requiring more abstract mental representations. It is deeply entangled with our emotions, self-identity, and culture, and is

often contested due to differing values and interests. Climate change is frequently overshadowed by more immediate concerns, failing to appear on people's 'salience landscape'. However, crafting compelling stories can elevate its visibility and generate greater interest in the issue (pp. 521-522).

In the realm of storytelling, as argued by Moezzi, Janda, and Rotmann (2017), the focus is on the performance and construction of stories, rather than viewing the story as an object. Understanding why a story is told in a specific context, and how it is constructed, highlights that stories are actively shaped.

Greenpeace tailors its storytelling across diverse audiences and formats. These include animated cartoons aimed at children, such as *The Story of a Spoon*, which uses fictional narratives to highlight environmental issues. Animated films aimed at adults often employ irony and sarcasm to convey messages effectively, as seen in examples like *Wasteminster: A Downing Street Disaster*. This film satirizes the UK government's actions concerning plastic pollution, highlighting the absurdity of their efforts through a humorous and critical lens. Greenpeace also creates impactful stories like *A Homeless Polar Bear in London*, depicting the gravity of environmental challenges through non-real scenarios. Additionally, Greenpeace collaborates with celebrities such as Jane Fonda in videos like *Jane Fonda and Greenpeace: The Environment Needs You*, where celebrities share their personal experiences and perspectives on environmental preservation. A considerable number of videos feature narratives of ordinary people detailing their experiences with environmental threats, including their hardships, or their involvement in actions supporting environmental preservation (e.g., *The End of 2022 – Greenpeace*).

Moreover, environmental videos employ cinematic techniques such as camera movement, editing, lighting, and sound design to enhance their storytelling impact. They are characterized by their multimodal nature, incorporating visual and auditory modes, as well as verbal, nonverbal, and cinematic semiotic resources. Through the seamless integration of these multimodal elements, environmental videos synergistically create an immersive viewing experience.

The verbal semiotic resource is represented either through the audial mode – as over- or on-screen oral speech and through the visual mode – as posters or text messages on the screen. It contains lexical and pragmatic means, which directly or indirectly convey the meaning of the climate crisis. The nonverbal semiotic resource includes dynamic images of people, animals, plants, natural disasters, industrial facilities, vehicles, etc., which ascribe connotations to the verbal text and possess the meaning-making potential. The cinematic semiotic resource encompasses signs peculiar to the cinematographic sphere, namely shot sizes, camera angles, sounds, lighting, which are the integral part in constructing meanings in videos.

Each semiotic resource has a distinctive meaning-making potential and the contribution of different semiotic resources to the process of constructing storytelling varies. In environmental videos, the verbal and nonverbal elements largely blend emotional and rational elements, whereas cinematic elements engage the audience through the emotional appeal. The synergistic combination of modes and semiotic resources gives forth to meaning-making in videos.

Eco-storytelling in videos communicates environmental issues by creating a semiotic space where meanings are constructed and conveyed to the audience.

4.2. Semiotic space of Greenpeace's videos

The notion of semiotic space, rooted in Lotman's concept of the 'semiosphere', encapsulates both the conceptual and practical environment where meaning is constructed. Lotman defines the semiosphere as society's semiotic space, where meaning-making unfolds through a diverse array of signs and systems. This dynamic network fosters continuous interaction among various semiotic elements, forming an interconnected network of meanings. It encompasses the cultural, social, and linguistic contexts in which communication takes place, influencing how individuals interpret and assign meaning to signs and symbols (Lotman, 2001).

The semiotic space of videos encompasses an environment where meanings related to ecological issues are constructed through verbal, nonverbal and cnematic signs. This includes a diverse range of situations that underscore human-nature relationships and ecological concerns. For instance, in the video *Is this the ocean of the future?,* images of plastic floating in polluted oceans and piles of various types of plastic waste on the shore evoke situations of extreme industrial and consumer pollution, highlighting the severe environmental degradation caused by human activity. These signs resonate with values like environmental stewardship, conservation of marine life, and responsible consumption, linking abstract concepts with tangible experiences and prompting viewers to reflect on their significance in real-world contexts. Thus, effectively connecting signs with situations requires recognizing their contextual relevance and the emotions they provoke in viewers.

This enables us to build the semiotic space in videos, which consists of several spheres (Fig.1). At its core, the semiotic space in environmental videos involves the interplay of verbal, nonverbal, and cinematic signs, where each sign type enhances and contextualizes the others. Verbal signs provide both rational and emotional aspects of explicit information, while nonverbal signs, such as imagery of natural landscapes or human activities, evoke emotional responses and implement ideas. Cinematic signs, including natural sounds or music, further immerse the audience and reinforce the video's tone.

The model presented assumes a defining characteristic: a wide array of multimodal elements and situations related to various aspects of the Greenpeace worldview. This results in the construction of meaning across multiple layers, facilitated by the integration of these multimodal elements.

Fig. 1. Semiotic space of Greenpeace's environmental videos.

For instance, in the video *How do we fix the palm oil problem?*, verbal signs feature scientific words linked to palm oil production and its ecological impact, such as *vegetable oil, absorb, deforestation, indigenous communities, CO2 gas, hectare*, and solution-oriented phrases like *put pressure on brands, demand industry-wide change, boycotting a KitKat,* etc. The video also poses rhetorical questions that address the environmental issues tied to palm oil production:

(1) *Why is palm oil in demand? How is it actually destroying rainforests? And if we don't boycott them what is the solution?* (How do we fix the palm oil problem? 0.18).

As for nonverbal signs, they are represented by the speaker's disquieted and engaging facial expressions, gestures, and voice modulation, as well as visuals depicting devastated forests, forests engulfed in flames, wildlife in danger, and images of brands involved in palm oil production and use. Cinematic signs, driven by film techniques, encompass close-ups and medium shots of the speaker, wide shots capturing expansive forest landscapes, along with bird's-eye-view perspectives, and high and low angles.

However, the semiosis is always tied to a specific situation, whether communicative or referential, as meaning-making is inherently linked to the context. Consequently, the next sphere involves the situation in which signs acquire their contextualized meaning. For example, the video *Save the Orangutan* highlights the devastating effects of deforestation on wildlife habitats. It includes elements of the referential situation: the sounds of chainsaws and the cries of distressed animals. Additionally, the video's meaning is shaped by deictic visual elements—the specific details that anchor meaning in the video's context. These elements encompass references to specific locations like the Amazon forests, depictions of human actions such as tree-sawing, and visuals showing vast, barren areas without trees, all of which establish the video within a distinct environmental reality. The verbal text (2) constructs a clear and urgent narrative about the environmental crisis caused by palm oil plantations, identifying responsible parties, and connecting it with real-life implications.

(2) *A rugby pitch worth of forest will be destroyed before you can even skip this message. Big companies are exploiting the ancient rainforest for profit from palm oil plantations. 25 orangutangs are killed every day leaving orphans vulnerable and alone* (Save the Orangutan. 0.1-0.17).

Since Greenpeace utilizes videos to advocate for its ideology of biodiversity preservation and reducing environmentally harmful production, worldview inherently permeates these videos. Both the multimodal signs and the situations depicted are deeply embedded within Greenpeace's worldview, which forms the next sphere of the semiotic space. Worldview plays a foundational role in meaning-making by providing the contextual framework through which individuals interpret signs, influenced by their cultural, social, and personal backgrounds. It shapes emotional responses and the way how people interact with content. In addition, worldview makes the impact on attitudes by determining whether people feel motivated to act or remain indifferent.

This model of semiotic space enables us to differentiate three layers of meaning within the videos.

4.3. Multimodal layers of meaning in Greenpeace's environmental videos

In environmental protection videos, meaning-making unfolds through a multilayered process encompassing three distinct layers: embodied meaning, referential meaning, and ideological meaning. These layers are motivated by the semiotic environment within the videos. Each layer is articulated through diverse combinations of verbal, nonverbal, and cinematic resources.

4.3.1 Embodied layer. The embodied layer refers to the sensory aspects of communication that contribute to meaning-making. It suggests that our perception of the world around us is not just about what we see or hear, but also about how our bodies physically respond to those perceptions. As Zlatev (2008) claims, embodiment is "a cross-modal mapping between the perception of the surrounding and the perception of the body and corresponds—iconically or indexically—to a certain action, object or event" (p. 228). This concept extends beyond mere observation to include the ways in which our bodily states and emotions influence our understanding of objects, actions, and events in our surroundings. By integrating bodily sensations with cognitive processes, embodiment shapes our attitudes and behaviors accordingly.

Embodied meaning in videos is constructed by verbal, nonverbal, and cinematic elements that refer to the physical sensations, emotional responses, and sensory experiences. Emotions are the integral component of video meaning, as "reason requires emotion" (Lakoff, 2009, p. 8) and the perception of sensory experiences is influenced by emotional reactions (Barrett & Bar, 2009). Verbal means embody meanings when perception systems are activated during words and utterances comprehension. Scorolli and Borghi (2008, pp. 3-4) suggest that concepts are understood to align with the format of their referents, reflecting our direct experience with the external reality they

represent. When we hear a word, our brains bring up the same feelings and actions associated with that word in our minds, whether we're thinking about something real or imaginary.

Verbal means include verbs of sensory modalities *see, hear, smell, feel, breathe, and taste*, etc., adjectives *dirty, beastly, fragrant, fresh, vibrant,* etc., emotion words *sad, depressive, worry, concerned, alarmed, fear, happy, interested*, etc., and emotion-laden words, which evoke emotions through connotations *enthusiastic, inspiring, successful, fail, criminal, monster, warn,* etc. Within a contextual framework, action words can elicit specific emotional states since abstract word meanings are rooted in affective knowledge (Portch et al., 2015). In videos, action verbs like *fight, tear, warn, combat, defend, kill, destroy, burn, bury* indirectly convey a sense of threat through their association with struggle. Nouns implying the meaning of threat *damage, danger, challenge, battle, stake, risk* evoke sensory experiences that amplify the emotional and psychological impact of the perceived danger.

Consider the video *There's a monster in my kitchen*, which presents an animated story about a fictitious monster that destroys forests to create pastures for livestock. The use of lexemes such as *monster, fear, danger, and warn* embodies the meaning of threat evoked by the environmental issue.

(3) *There's a monster in my forest and it's filling me with fear! It's putting us all in danger, to warn you is why I'm here* (There's a monster in my kitchen. 1.23).

Nonverbal elements in environmental videos include images of living beings—people, animals, birds, fish, and plants—who either suffer from environmental threats or experience relief from solving an environmental problem. This embodies the emotional and physical impact of environmental issues, highlighting the contrast between the distress caused by ecological harm and the positive outcomes of environmental solutions. Therefore, these videos prioritize depicting people in dynamic scenes, expressing anxiety, distress, concern about environmental issues, or warning about dire consequences. Videos also center on the struggles of people amidst the impacts of the climate crisis. These active portrayals indexically convey inner states and embody the threats posed by environmental challenges. Fig. 2 embodies the impact of air pollution caused by the aviation industry, depicting the main character wearing a gas mask to safeguard her health.

Fig. 2. Eco-friendly aviation? Pigs might fly... (0.26).

The next picture illustrates a protest march as part of Greenpeace's global "Detox" campaign, which calls for ZARA to commit to eliminating the use of all hazardous chemicals throughout its supply chain. The people in the image mimic the energetic movements of mannequins, with masks on their faces to embody the dangers posed by the chemicals used by ZARA.

Fig. 3. ZARA Mannequins Revolt! (0.26).

Cinematic elements play a crucial role in embodied meaning. Camera positioning can significantly impact the viewer's sensory-motor activity, eliciting a strong emotional reaction. (Heimann et al., 2014).Cinematic devices engage viewers in a bodily experience through the expressive actions of characters seen and heard on screen. They not only embody meanings but also make them tangible and material, bringing them to life.

While close-ups are primarily effective for highlighting facial expressions or specific details (Fig. 2), middle shots emphasize activities related to human body movements (Fig. 3). Camera angles also highlight different aspects of embodiment: high angles indicate a character's vulnerability, low angles emphasize power, and POV shots represent a character's perspective, immersing the audience in their viewpoint.

Environmental videos embody meanings through the use of music, sounds and, voice-over the screen, which ascribes connotation to the events on the screen. Music is not the part of the environmental narrative and is directed to the audience in order to create a certain emotional effect. Many researchers highlight the connection between music and the embodiment of meaning, noting that music can evoke strong emotional responses and physical reactions. It can amplify the emotional impact of a scene, synchronize the audience's feelings with those of the characters, and create a rhythm and movement that mirror the on-screen action (Cox, 2016). Thus, music not only supports the narrative but also embodies the emotional and physical experiences of the characters, further immersing the audience in the story. Minor keys, alternating slow and fast tempos, and dynamic buildups contribute to increasing tension, as demonstrated in the video *The Cost of Air Pollution*, which highlights the harmful effects of fossil fuels on air quality. The video also begins with the non-diegetic sound of labored breathing, embodying respiratory issues and linking them to industrial emissions.

The lighting effects construct meaning through dim lighting, the interplay of black and white, flashes, fire, flickering, and the play of light and shadow. These techniques effectively embody the destructive nature of environmental threats. In the animated video *There's a Monster in My Kitchen*, the environmental threat is symbolized by a dark-coloured monster and the play of light and shadow (Fig. 4 below).

Fig. 4. There's a Monster in My Kitchen. (0.44).

A voice-over serves as a means of embodiment in environmental videos, enabling the verbal expression of thoughts, emotions, and narrative context. This enhances the viewer's understanding and emotional engagement with the content, exemplified in videos such as *Vicious Circle*, narrated by actor John Hurt over the screen.

4.3.2 Referential layer. Referential meaning pertains to how language and other semiotic elements refer to or describe real-world situations, actions, and events. This type of meaning focuses on the denotative aspect of communication, clarifying what specific words, images, or sounds point to in the external world. By conveying concrete information or facts directly tied to real-life objects and occurrences, referential meaning provides clarity and relevance. Situational factors help pinpoint specific entities and their significance within the video content. Constructing referential meaning grounds the video narrative in real-world contexts, enhancing credibility and fostering trust.

Referential meaning often provides specific details about the subject matter, including facts, statistics, images or sounds that denote real-world objects and events. For example, the name Greenpeace used in videos refers to the specific organization fighting for the protection of the environment and sustainable practices, reinforcing the legitimacy and authority of the message. A video showing melting glaciers (*Why Arctic sea ice melting matters*) visually refers to the phenomenon of climate change, illustrating the tangible impacts of global warming on our planet's ice reserves. This visual representation provides concrete evidence of environmental degradation, making the abstract concept of climate change more accessible and real to viewers.

Referential meaning in videos is constructed by the specific choice of verbal, nonverbal, and cinematic elements.

Verbal elements include words and phrases that explicitly identify the causes of environmental threats: *pollution, water contamination, climate change, deforestation, oil spills, habitat destruction, species extinction, waste disposal, fossil fuels*; indicate the victims affected by the climate crisis: *ecosystems, the Earth, planet, coastal communities, farmers, indigenous populations, children, future generations, marine life, coral reefs, and polar bears*; denote the prospective institutional agents responsible for taking action: *government, leaders, authorities, businesses, corporations, industry leaders, activists, communities, scientists, researchers, global leaders, citizens;* and imply the solution of environmental problems: *conservation, renewable energy, waste reduction, carbon neutrality, green infrastructure, ecosystem management, recycling, carbon capture, alternative fuels.*

The incorporation of statistics and data enhances the credibility and persuasion of videos by providing factual content. This not only appeals to the audience's logic and rationality but also plays a crucial role in shaping the overall meaning within the narrative. Utilizing geographical names in

videos adds a layer of specificity and context, grounding the narrative in real-world locations such as the Amazon rainforest, the Arctic ice caps, or the Great Barrier Reef. This technique enhances the credibility of the content by linking abstract issues to tangible places.

Consider examples of such lexicon in the Greenpeace's video *TotalPollution: A Dirty Game*, which exposes TotalEnergies, one of the world's largest fossil fuel companies, attempting to greenwash their reputation by sponsoring the Rugby World Cup 2023. Opening with a satirical image of a rugby pitch drenched in oil, affecting both players and spectators, the video indicts TotalEnergies and other fossil fuel companies for their environmental harm. It presents data on extraction rates and volumes, highlighting potential victims and the agents responsible for environmental pollution as illustrated in (4) below.

(4) *TotalEnergies and other fossil fuel companies are sponsoring sporting events so they can greenwash their dirty businesses. In reality, the fossil fuel industry produces a stadium full of oil every 3 hours and 37 minutes, destroying a livable future for all of us* (TotalPollution: A Dirty Game. 0.58-1.06).

Nonverbal elements that construct referential meaning include various types of images. These images highlight people engaged in activities such as putting out fires, escaping floods, working in factories, or rescuing animals from burning forests. Additionally, they depict authority figures, like scientists or environmental experts, who either warn about threats or offer solutions. Moreover, they depict people of different ages suffering from health issues due to environmental pollution.

The images of animals in danger (ducks swimming in oil-contaminated water, wounded animals, dead whales in oceans,) and plants (burning forest, dried plants), natural disasters (hurricanes and typhoons, flood, chemical spills, oil- or rubbish-contaminated water, smog), and images of industrial activity (smoking factory pipes, oil refineries, oil rigs, construction images, heavy traffic, landfill sites), piles of plastic bottles, etc. These images are tied to real life situations and the awareness about them is grounded on the shared knowledge of filmmakers and viewers.

The video *Why Arctic sea ice melting matters* demonstrates the environmental issues tied to Arctic ice melting, a consequence of industrial human activity. By depicting real scenarios of melting glaciers (Fig. 5), the authors integrate stories from individuals directly involved in this field, including ice pilot Arne Sorensen (Fig. 6), research fellow Will Trosell, sea ice scientist Till Wagner, and Greenpeace activist Joss Garman. These aspects ground the narrative in reality, making the story of ice melting tangible for viewers. By showcasing firsthand accounts from those directly involved, the video connects the audience to the real-world consequences of environmental degradation.

Fig. 5. Why Arctic sea ice melting matters. (1.48).

Fig. 6. Why Arctic sea ice melting matters. (0.14).

Regarding cinematic means, wide shots (Fig. 4) serve to establish the relationship between characters and their environment, while bird's-eye views provide a broader perspective of the scene. Close-ups focus on authority figures (Fig. 5), and medium shots highlight living beings in peril. These varied shots help implement the urgency and reality of the environmental issues depicted.

Diegetic sounds, such as crackling fire, bustling factories, traffic jams, chainsaws, and others, add authenticity to the depicted events on screen, enhancing the portrayal of specific situations.

4.3.3 Ideological layer. Ideology plays a crucial role in the meaning-making process within Greenpeace's environmental videos. These videos aim not merely to inform but to persuade and mobilize viewers towards environmental activism, making the underlying ideological framework fundamental to their construction and impact. According to van Dijk (1998), ideologies shape how events are constructed and interpreted in media, guiding the audience towards a particular understanding of reality.

Ideological meaning encompasses the broader social, cultural, and political implications embedded within Greenpeace's environmental videos, involving fundamental values and beliefs that shape the construction of environmental issues. The framing of these issues, the choice of imagery, and the rhetorical strategies underscore Greenpeace's commitment to preserving biodiversity and combating environmentally harmful practices. By embedding these values into their narratives, Greenpeace seeks not only to inform but also to inspire viewers to take proactive steps towards environmental stewardship, fostering a deeper understanding of how environmental challenges intersect with wider social and political contexts. As Carvalho (2007) states, ideology in media about climate change acts as a powerful selection device in deciding what the relevant "facts" are (p. 223).

Ideology constructed in Greenpeace's videos calls to action, such as signing petitions, participating in protests, or adopting sustainable practices. By doing so, these videos attempt to engage viewers on a deeper level, transforming passive consumption into active participation. The ideological framing emphasizes the urgency and moral necessity of environmental activism, motivating individuals to align their actions with the values promoted by Greenpeace.

The construction of ideological meaning in Greenpeace's videos draws upon embodied and referential meanings. Fairclough (1992) suggests that ideology in discourse can influence people's emotional responses and subsequent behaviors, emphasizing the use of emotionally charged means to convey ideological messages. In Greenpeace's videos, ideology shapes the reality through selective portrayal of facts, emphasis on specific narratives, and the inclusion of authoritative figures who support Greenpeace's moral position.

Verbal means of constructing ideological meaning include value-laden words (Biber, 2006; Zhabotynska & Brynko, 2022): *freedom, revolution, treaty, petition, crime, safety, justice, safe, fair, power, respect, support, ratify*, which possess an evaluative proposition combining both emotional

associations and value judgments, reflecting particular moral, ethical, or ideological perspectives (Biber, 2006, p. 88).

The words with modal meaning such as *must, should, have to, want, let, may, need* are strategically used to motivate viewers to engage in environmental conservation efforts, advocate for policy changes, and adopt sustainable practices.

The use of metaphors and metonymies serves to symbolically convey complex issues related to environmental issues making them more accessible and emotionally compelling to viewers, for instance, *greenwash, give Earth the hand, oil fuels war, climate-wrecked crime, wrapped in plastic, etc.* Fig. 7 employs the metaphor *oil is war* to highlight the ideological meaning that oil extraction devastates the environment and leads to severe consequences for humanity.

Fig. 7. The end of 2022 – Greenpeace (1.45).

Calls to action, slogans, and demands are the integral element of ideological meaning within videos. They serve as direct appeals to viewers, urging them to take specific steps and actively participate in environmental advocacy, for instance, *Stop mining the deep sea* in the video *Protect deep sea*. Such utterances can be realized through the audial mode by the spoken text or through the visual mode by the images of inscriptions on posters, on the surfaces of buildings, ships or industrial constructions as in Fig. 8.

Fig. 8. Greenpeace 2023: there's something in the air (1.57).

Rhetorical questions in environmental videos serve as a persuasive tool, prompting viewers to think about pressing environmental issues. They are used to provoke thought, emphasize the urgency and emphasize the seriousness of environmental problems. The rhetorical question in the image (Fig. 9) illustrates the issue of rivers disappearing due to human industrial activity. It aims to raise awareness and cultivate a sense of responsibility towards environmental stewardship.

Fig. 9. Greenpeace 2023: there's something in the air. (1.58).

Example (5) illustrates the appeal for immediate action to protect the sea from industrial pollution. The moral issue is constructed through the use of modal words such as *need, have to,* and *must*, indicating a strong necessity to reinforce ocean management and the imperative for governmental action. The use of value-laden words like *ratify, treaty, protect, and support* adds a layer of morality to the narrative. The metaphor *at the heart of ocean management* emotionally implies that coastal voices should be deeply integrated into the process of managing the ocean. Direct calls to action, such as *Support coastal communities* and *Please sign the petition*, encourage the audience to actively participate in the cause.

(5)*The situation with the sea needs urgent action. This is why we have to protect this sea for our children and the next generations. Coastal voices must be at the heart of ocean management. And governments must ratify the Global Ocean Treaty. Support coastal communities to protect the oceans. Please sign the petition.* (Supporting Coastal Communities with Amanda DuPont. 2.07-2.26).

Nonverbal means of constructing ideological meaning rely on contrasting images of people affected by the climate crisis with those showing resolve and determination to address environmental issues. Images of people engaged in environmental activism serve as symbolic representations of values. By depicting individuals taking proactive steps to protect the environment, the video constructs ideological meaning by promoting positive values and inspiring viewers to contribute to environmental solutions.

In video *Greenpeace 2023: there's something in the air*, people participate in rallies protesting the environmental pollution caused by plastic (Fig. 10). They carry posters demanding decisive action, shout powerful slogans, and showcase their unwavering determination to make a difference.

Fig. 10. Greenpeace 2023: there's something in the air. (1.59).

Images of people implementing solutions to environmental challenges illustrate the potential for positive change and collective action. They construct ideological meaning by promoting hope, empowerment, and optimism about the possibility of achieving a sustainable future. Fig. 11 illustrates the determination of environmental activists to defend the right to a clean environment through legal action.

Fig. 11. Greenpeace 2023: there's something in the air. (1.07).

Apart from utilizing a wide range of shot sizes and camera angles, cinematic elements specific for constructing ideological meaning include natural lighting, which enhances authenticity, connects viewers with nature, and creates the positive atmosphere. These elements collectively contribute to the ideological meaning by immersing viewers in an environment that emphasizes the importance of environmental stewardship.

However, embodied, referential, and ideological meanings are not constructed in isolation. They integrate seamlessly, creating emergent blends through the process of conceptual integration.

4.4. Conceptual integration in environmental videos
To explain the integration of embodied, referential, and ideological meanings within the semiotic environment of videos, I draw on the theory of conceptual integration. The idea of conceptual integration in multimodal discourse has recently been actively debated, as seen in the works of

Coulson and Oakley (2001) in TV news, Krysanova and Shevchenko (2021) in film, and Molina and Belmonde (2016) in digital storytelling, to elucidate the mechanism of meaning-making. First suggested by Fauconnier and Turner (1996), this theory was further elaborated by Brandt (2004), who integrated both mental and communicative activities into Mental Space Network.

This theory is significant in explaining the multilayered meaning-making process of videos. According to Brandt (2004), mental space serves as a structural format that organizes specific contents to which human consciousness naturally responds, integrating content across hierarchical levels. Mental spaces are common to human minds and active in all communication situations where reciprocal attention is experienced. Situations integrate objects perceived through cross-modal sensory processing, appearing as semiotic forms. These situational units form complex semantic wholes that are cognitive and communicable, allowing for countless recombinations. The mental space format facilitates interactions between individuals and their environment, as well as with the minds of others. This framework helps explain the communicative process through the integration of mental spaces or conceptual blending (pp. 98-99).

According to this theory, the basic mental space network includes six mental spaces. The Base Space represents the basic enunciative situation or a scenario typical for the minds of many individuals united by joint attention during communication. It triggers the formation of other mental input spaces: Presentation, Reference, and Relevance Spaces. The Presentation Space shows how we mentally perceive the thing. The Reference Space indicates what we are attentive to. The Relevance Space explains why we presently perceive the thing in that particular way (Brandt, 2004, p. 83). The Presentation Space and the Reference Space have counterpart connections to each other and integrate into a blend, known as the Blended Space. This blend, in turn, has counterpart connections to and integrates with the Relevance Space, resulting in an elaborated version of the blend, or Meaning Space. This network is triggered from the Base Space, and the final meaning blend projects its content back to the Base Space, thereby elaborating its meaning (Brandt, 2004, pp. 83-84).

To illustrate the conceptual integration within environmental videos, I use the video *The air I breathe,* which warns people about the danger of breathing the polluted air (example 6).

(6) *The air I <u>breathe</u> has <u>a taste of burning</u>, The air I breathe is <u>no longer safe</u>. The air I breathe gives me <u>asthma</u>. The air I breathe <u>is changing our planet</u>. The air I breathe <u>needs some serious cleaning</u>. The air I breathe is <u>not the air I want for my children</u>. The air I breathe <u>kills millions</u> every year. The air I breathe is the same air you breathe. <u>What are you waiting for</u>? People around the world <u>are standing up</u> asking leaders to <u>act</u> now against air pollution. For our health. For our planet. For our future. <u>Demand CleanAirNow</u> (The air I breathe).*

The Base Space encompasses a scenario involving general knowledge about the physical act of breathing, its dependence on air quality, and the risks posed by polluted air, which can lead to illness or death. This scenario triggers the formation of other mental input spaces, including the Presentation Space where the embodied meaning is constructed. The Presentation Space represents how we perceive this scenario: through verbal elements like sensory words (*breathe, taste*) (Fig. 12), action words (*act, kill*); nonverbal means such as sad or anxious facial expressions across diverse demographics, people, wearing masks to protect from the polluted air (Fig. 13), and cinematic techniques such as close-ups of human faces and the use of minor, alarming music in dim lighting. Together, these elements evoke emotions of fear and anxiety, embodying the human experience of environmental threat and prompting an emotional response from viewers. The elements in the Presentation Space embody the broader implications of the Base Space scenario, enhancing the overall effectiveness of the narrative.

Fig. 12. The air I breathe. (0.03).

Fig. 13. The air I breathe. (0.33).

The Base Space also activates the Reference Space, detailing elements of situations related to air pollution through various multimodal elements, where referential meaning is constructed.

Verbal components highlight causes of environmental threats like *air pollution*, those impacted—*I, you, millions, people, children, planet*, and potential agents such as *leaders*. Nonverbal elements include images of vehicles emitting exhaust fumes, factories releasing harmful chemicals into the air (Fig.14), and the burning of fossil fuels for energy production. These elements construct real-life scenarios causing air pollution. Cinematic elements like wide shots and bird's-eye-view angles visualize these situations. The construction of referential meaning in the Reference Space aims to ground the narrative in real-world contexts, conveying concrete information about environmental challenges and agents involved.

(7) The air I breathe gives me asthma. The air I breathe is changing our planet.

Fig. 14. The air I breathe. (0.08)

Meanings constructed in the Presentation Space and Reference Space are cross-mapped and projected into a Blended Space. In this Blended Space, the emergent meaning of harm to people caused by industrial air pollution is constructed. This blend integrates the visceral responses elicited by the Presentation Space with the concrete realities depicted in the Reference Space, creating a unified meaning that underscores the severity of air pollution and its impacts on human health due to the industrial activity.

However, the Base Space also triggers the formation of the Relevance Space, where the ideological layer shapes the meaning. This ideological meaning is constructed through value-laden words *safe, stand up for;* modal words *need, want;* metaphor *The air I breathe kills millions,* a rhetorical question *What are you waiting for?,* and a call to action *Demand CleanAirNow.* Cinematic elements enhance this meaning through the contrast of bright and dimmed light, visualizing the difference between life with clean air and polluted air (Fig. 15), and the use of natural light accompanying the call to action.

In the Relevance Space, the constructed meaning emphasizes the urgency and moral imperative of addressing air pollution. The ideological meaning constructed here stresses the importance of collective responsibility and the necessity for societal and governmental change to ensure safe air quality.

Fig. 15. The air I breathe. (0.43).

The meaning from the Relevance Space is mapped to the Blended Space, interpreting its motivation in terms of morality and values. The Relevance Space adds a moral dimension to the blended meaning, integrating ethical concerns with the physical harm to human health caused by industrial air pollution and projecting it to the Meaning Space. This final blend projects its content back to the Base Space, becoming part of the meaning of the basic scenario that initiated the mental process.

The mechanism of conceptual integration within environmental videos based on the Brandt's theory of Mental Space Network (2004) is depicted in Fig.16.
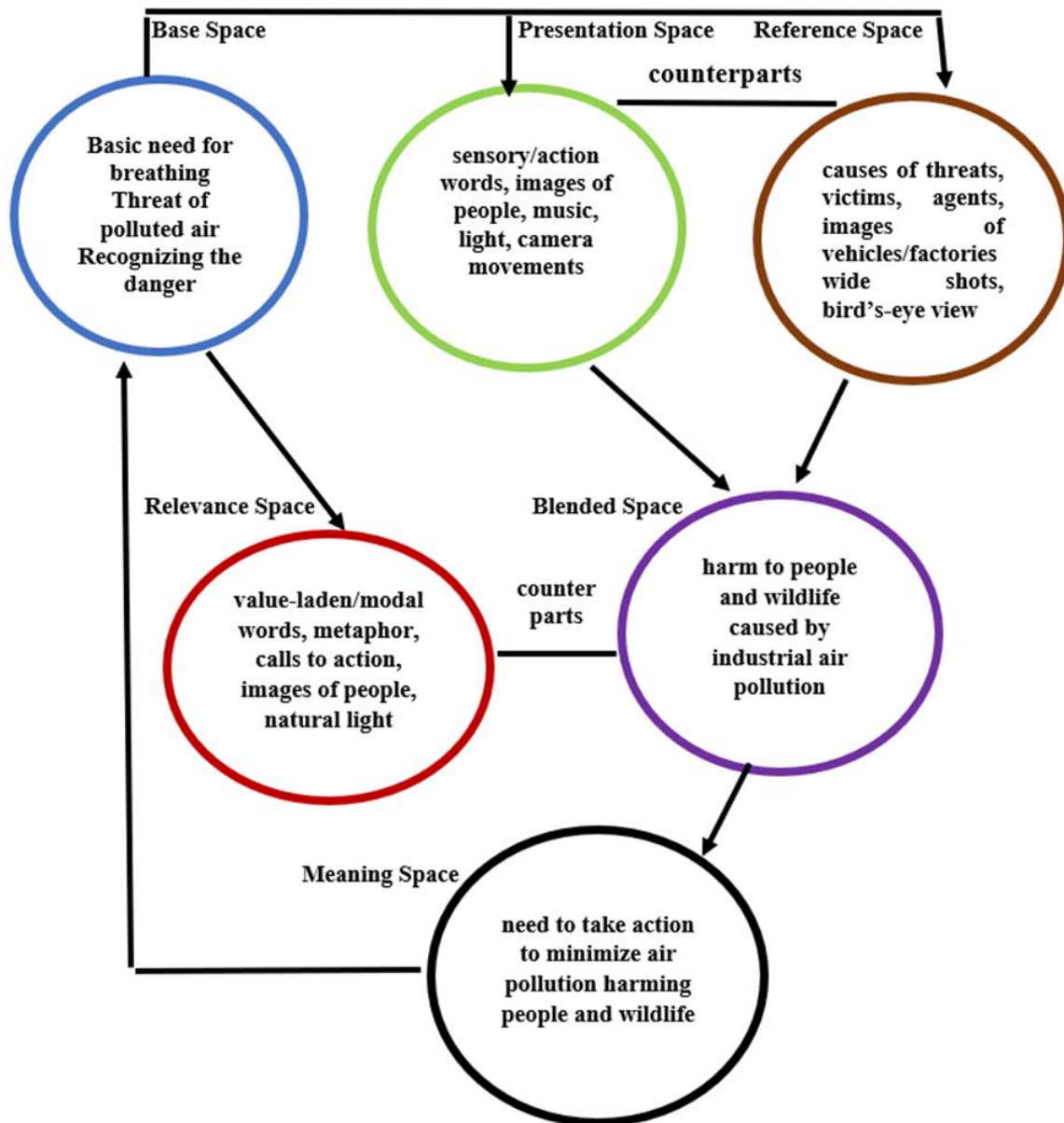
Fig. 16. Conceptual integration in environmental videos based on Brandt's model.

5. Conclusions

Eco-storytelling in Greenpeace's environmental videos involves the creation of narratives that foster strong emotional and intellectual connections between people and nature. Through these videos, Greenpeace seeks to evoke empathy and urgency by highlighting environmental issues such as climate change, biodiversity loss, and environmental degradation. Meaning-making in these videos involves the strategic use of multimodal elements— visual and auditory modes including verbal, nonverbal, and cinematic means. Through these means, Greenpeace constructs narratives at embodied, referential, and ideological levels, that not only inform but also inspire viewers to engage in environmental stewardship and advocacy.

At the embodied level, multimodal means encompass sensory and emotional language, action-oriented verbs, and nouns that signify threats. Visual elements depict living beings affected by

environmental challenges. These videos prominently feature dynamic scenes portraying people expressing anxiety, distress, or concern about environmental issues, alongside warnings of potential consequences. Cinematic techniques further immerse viewers through expressive use of camera shots and angles, vivid light and sound effects, enhancing the sensory and emotional impact of the narratives.

At the referential level, multimodal elements construct narrative worlds that contextualize environmental issues within real or imagined scenarios. This involves using explicit language to identify the causes of environmental threats, indicate the victims affected by the climate crisis, denote the institutional agents responsible for action, and imply solutions to environmental problems. Incorporating statistics and data enhances video credibility by providing factual content, while geographical references add specificity, anchoring the narrative in real-world locations. Nonverbal and cinematic elements depict people engaged in activities motivated by environmental issues as well as authority figures. Visuals of endangered animals, damaged ecosystems, natural disasters, and industrial activities tie to real-life scenarios.

Ideological meaning, constructed multimodally, encompasses fundamental values and beliefs. Verbal elements include value-laden language, modal expressions, metaphors, metonymies, calls to action, slogans, and rhetorical questions. Nonverbal cues contrast images of people affected by climate crises with those demonstrating resilience and environmental activism, symbolizing values. By depicting proactive environmental efforts, the videos promote positive values and inspire viewer engagement.

However, embodied, referential, and ideological meanings do not exist independently within videos; rather, they harmoniously blend together through the process of conceptual integration. This integration involves all layers interacting through mental spaces, each contributing equally to the construction of the narrative.

The exploration of layers of meaning within Greenpeace's environmental videos unveils the intricate process of eco-storytelling through cognitive-semiotic and multimodal frameworks. ***Moving forward,*** the focus lies in delineating how multimodal elements interact within each layer of meaning and examining the meaning-making process across various types of videos.

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**РОЗКРИВАЮЧИ ЕКОЛОГІЧНИЙ СТОРІТЕЛІНГ:
МУЛЬТИМОДАЛЬНІ ШАРИ СМИСЛУ
В ЕКОЛОГІЧНИХ ВІДЕО ГРІНПІС**

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Анотація
Стаття досліджує еко-сторітелінг як процес конструювання смислу в екологічних відео природоохоронної організації Грінпіс, акцентуючи на семіотичних і когнітивних аспектах у межах мультимодального підходу. Поєднуючи ідеї мультимодального аналізу дискурсу та когнітивної семіотики, дослідження аналізує, як відеоролики Грінпіс конструюють екологічні проблеми через взаємодію семіотичних модусів на різних рівнях смислотворення. У статті представлено модель семіотичного простору відеороликів, яка висвітлює взаємодію знаків, залучених у ситуацію та вбудованих у світогляд. Ця модель дозволяє розрізнити три шари смислу у відео: утілеснений, референційний та ідеологічний. Еко-сторітелінг передбачає стратегічне використання мультимодальних елементів – візуальних і слухових модусів, котрі вміщують вербальні, невербальні та кінематографічні ресурси. Ці елементи створюють наративи на утілесненому, референційному та ідеологічному рівнях, мета яких не лише інформувати про екологічні проблеми, але й спонукати глядачів до активної участі у захисті довкілля. Дослідження розглядає роль мультимодальних засобів

у конструюванні кожного смислового шару та аналізує процес концептуальної інтеграції на основі теорії мережі ментальних просторів П. А. Брандта. У рамках запропонованого підходу утілеснені, референційні та ідеологічні смисли взаємодіють через ментальні простори, створюючи наратив, котрий підкреслює невідкладність екологічних дій. Це дослідження сприяє розумінню складної ролі мультимодальних ресурсів у еко-сторітелінгу та підкреслює, як відеоролики Грінпіс сприяють підвищенню екологічної обізнаності.

Ключові слова: *відео, Грінпіс, мультимодальність, когнітивна семіотика, смислотворення, сторітелінг.*

AN INTERMEDIAL PERSPECTIVE FOR EKPHRASIS: HOW PHOTOGRAPHS CONTRIBUTE TO WRITING ABOUT ARTISTS

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Abstract
This paper examines the relationships that emerge in the process of meaning-making in the anthology *Writers on artists* (Minton, 2001) between photographic portraits of the artists and other images and verbal textual components. The findings demonstrate that as indexes, the photographs of the artists testify to the artists' real existence; as icons, these photographs contribute to the representation of the artists' uniqueness. Through these two roles, the artists' photographic portraits ensure the status of the ekphrasis in the essays as "actual ekphrasis" (in Hollander's terms). In interaction with the biographical notes, the photographs of the artists highlight their uniqueness. As elements in the multimodal complexes "artist's photo & artist's bio", the artists' photographs enter into the relationships of similarity and contrast with the writers' photographs in the multimodal complexes "writer's photo & writer's bio", which are instrumental in creating symbolic dialogic space for the discussion of the works of the visual arts in the essays. Those photographs that are photographs of the artists' painted or drawn portraits rather than people themselves establish strong semantic links with descriptive ekphrasis. Some of the objects captured in the artists' photographs can contribute to descriptive ekphrasis. Those photographic portraits that offer psychological characterization of the artists work in synchrony with interpretative ekphrasis. The photographs that can symbolically evoke schemata of knowledge which have high relevance for ekphrastic interpretations and metaekphrastic discussions strongly support meanings generated in the essays. The photographs that are likely to be interpreted symbolically contribute most significantly to the meaning-making in the essays.

    Key words: *verbal text, essay, visual arts, photograph, portrait, ekphrasis, metaekphrasis, biography, description, interpretation.*

1. Introduction

Writing about arts comes in various forms: besides being diverse in terms of genre, texts about arts may incorporate different pictorial elements. The collection of essays about the visual arts entitled *Writers on Artists* (Minton, 2001) is a multimodal project: it comprises verbal texts, reproductions of the works of the visual arts and photographs of artists and writers. The multimodal nature of this anthology comes as no surprise since ultimately "all communicative situations and all media types are multimodal" (Bruhn & Schirrmacher, 2022, p.3). In her *Foreword* to the anthology, A.S. Byatt

reviews the essays and briefly discusses the reproductions included in the collection revealing the roles of both (Byatt, 2001, p. 6). However, she does not consider photographic portraits. Karen Wright does not mention photographs in her *Introduction* (Wright, 2001, p.7) to the book either. Notwithstanding the absence of the articulated statement of the reasons for including photographic portraits in the anthology, they are used consistently throughout the whole book and occupy conspicuous places at the top of the first page of each essay. Hence comes the question of the role of the artists' photographic portraits in the meaning-making in the anthology *Writers on Artists* (Minton, 2001).

This present study addresses this question from the standpoint of intermedial approach to studying relationships between photographs and verbal texts which they are included into (Böger, 2015; Fjellestad, 2015; Straub, 2015). The essential instruments for disentangling complex multimodal structure of the anthology *Writers on Artists* (Minton, 2001) are borrowed from Elleström's "Model for Understanding Intermedial Relations" (2001) in which he differentiates between media products, technical media of display, and basic and qualified media types.

Following Elleström (2001), the anthology *Writers on Artists* (Minton, 2001) can be identified as a media product that has potential for communication of meaning. Analysed in terms of technical medium of display (Elleström, 2001), the anthology can be described as specially arranged combination of visually perceptible images and signs (letters) printed on the paper pages. In terms of the basic media types, the anthology comprises still images "most often understood as tangible, flat, static, visual and iconic media products" (Elleström, 2001, p. 55) and visually represented verbal texts. Finally, in terms of qualified media types, the anthology is a complex of photographic portraits and reproductions of the works of the visual arts (as more specific instantiations of still images) and essays and biographical texts (as instantiations of visually represented verbal texts).

The objective of the study is to reveal what relationships are established between photographic portraits of the artists and other visual and verbal elements in the anthology *Writers on artists* (Minton, 2001) in the process of meaning-making.

The main aim of this research is to zoom in on the relationships between ekphrasis and semantically related extracts in the essays about the visual arts on the one hand and accompanying photographs of the artists on the other hand, which to our knowledge have not been subjected to analysis yet.

To reach this aim, my ***tasks*** are to elucidate relationships between a) photographic portraits of the artists and brief texts covering their biographies, b) photographic portraits of the artists and photographic portraits of the writers, c) photographic portraits of the artists and ekphrasis in the essays, d) photographic portraits of the artists and essay extracts that accompany and/or go beyond ekphrasis.

2. Method

The methodology of this study is developed via synthesis of several research approaches connected with the explorations of meaning-making and communication in the situations where visual images and verbal texts are involved.

2.1. Theoretical background

This research is primarily grounded in intermedial and multimodal studies (Bruhn & Schirrmacher, 2022; Clüver, 2007/2016; Elleström, 2021; Rajewsky, 2005) and following Elleström (2021) is developed on the assumptions of cognitive foundations and semiotic nature of meaning-making and communication. Thus, it also capitalises on cognitive studies into meaning in literary texts (Gavins & Steen, 2003; Semino, 1995; Stockwell, 2002) and semiotic studies that accord with the cognitive approach (Eco, 1984). The analysis of the meaning components in the essays of the anthology *Writers on artists* (Minton, 2001) is performed in this study with the help of the concept of schemata as structures of knowledge (Semino, 1995; Stockwell, 2002, pp. 75-87).

The analysis of photographs is based on the works of Barthes (1981), Lefebvre (2002), and Sontag (1977/2019). In particular, following Lefebvre (2002), the roles of photographs are studied in terms of their capabilities of acting as indexes, icons and (under special conditions) symbolic representations. Sontag's observation that "photographs are as much interpretation of the world as paintings and drawings are" (1977/2019, p. 5) is taken into consideration to scrutinise symbolic roles of photographs. Barthes' notion of the "air" (Barthes, 1981, pp. 107-110) is used to deliberate peculiarities of the photographic portraits in the anthology. Based on Freeland's (2007) study of the portraiture in painting and photography, the following four functions of photographic portraits are discriminated: evidence of accuracy, testimony of presence, psychological characterization, and revelation of the essential ''air'' (in Barthes' terms).

To explore the relationships between the verbal text and the works of the visual arts, I dwell upon the studies of ekphrasis (Barry, 2002; Heffernan, 1991; Elsner, 2002; Horstkotte, 2017; Krieger, 2019; Mitchell, 1994). As the limits of the article make it impossible to go into a detailed discussion of the nature and typology of ekphrasis, I would like to provide a working definition of ekphrasis adopted for this study. I understand ekphrasis as a verbal representation of the directly observable (material side) and/or inferred (symbolic side) of works of the visual arts that by their nature are representations of reality.

Being a complex phenomenon, ekphrasis is discussed with the help of a range of terms, which include *description* and *interpretation*. Researchers take different approaches to examining the relationships between ekphrasis, description, and interpretation. While Carrier treats ekphrasis and interpretation as opposites with ekphrasis rendering the story of a painting and interpretation providing a "systematic analysis of composition" (Carrier, 1987, p.21), Koopman claims that "in an ekphrasis one cannot distinguish between interpretation and description" (2014, p.10). In my research, I understand description and interpretation as two modes of ekphrasis and differentiate between ekphrastic description and ekphrastic interpretation. Ekphrastic description stands for verbal account of what one can see in a painting, drawing, sculpture or installation and/or what material means (colours, type of paint, layers of paint, composition, etc.) were used by an artist to produce a representation of the world in their work of art. Ekphrastic interpretation means explication of the meaning of a painting, drawing, sculpture or installation.

The concept of ekphrasis is accompanied in this study with the concept of metaekphrasis, which we introduced together with Professor Vorobyova to account for such textual passages that have semantic relationships with ekphrasis within a coherent text (Vorobyova & Lunyova, 2020, pp.341-343). On the one hand, even though metaekphrasis does not provide a direct description or an interpretation of a work of the visual arts, it creates important semantic context in which ekphrasis functions. Accompanying ekphrasis, metaekphrasis contributes information instrumental for understanding of ekphrastic description or interpretation. On the other hand, going beyond ekphrasis, metaekphrasis establishes meaningful connections between discussion of art and life in a particular text.

2.2. Material

The anthology *Writers on Artists* (Minton, 2001) contains 39 essays out of which 38 essays deal with paintings, drawings, sculptures, installations and thus are "'visual still images' (non-temporal)" in Elleström's terms (Elleström, 2021, p. 56) and 1 essay deals with films, i.e. is a "'visual moving image' (temporal)" (Elleström, 2021, p. 56). As the representation of "the arts of time and the arts of space" (Elleström, 2021, p. 4) in the anthology is misbalanced, with the second type been discussed in only one essay, this study is based on the analysis of the body of 38 essays. Each of these essays is devoted to one artist.

2.3. Procedures

The following discrete although interconnected research procedures were applied in this study:

1) identification of characteristic features of the photographic portraits of the artists,

2) analysis of the placement of the photographic portraits of the artists on the pages of the book,

3) identification of the functions of the photographic portraits of the artists,

4) elucidation of the meanings generated in the verbal texts,

5) explication of the semantic relationships between photographic portraits of the artists and verbal texts.

3. Findings

In this section, I will present my findings in the order that corresponds to the research tasks. I will precede this by a brief explanation of the layout of the blocks with the visually perceptible still images and printed texts on the pages of the book. The illustrations were included in this article to visually represent artists' characteristic styles that will hopefully create the context facilitating comprehension of the article.

All the verbal and pictorial information in the anthology *Writers on Artists* (Minton, 2001) is organised following the same layout. Each essay begins with a new spread. The left-hand page displays the name of the artist in large bold font at the top and the name of the writer in smaller font beneath it. Besides the font size, the artist's name is made more conspicuous by being printed black while the writer's name is printed grey. Both pages of the spread are vertically divided into two parts of different width. The narrower strips go along the outer margins of the pages and are separated from the inner wider parts with thin black vertical lines. This narrow strip on the left-hand page is devoted to a brief biography of the artist while the narrow strip on the right-hand page is given to a brief biography of the writer. The artist's photographic portrait is placed at the top of the left-hand page narrow strip and the writer's photographic portrait is located at the top of the right-hand page narrow strip (see Fig. 1 for the schematic representation of the layout of the first spread of each essay in the anthology *Writers on Artists* [Minton, 2001]).

Each essay includes several reproductions of the works of the visual arts accompanied with their titles and technical information (the year of creation, medium, size, and ownership). While photographic reproductions of paintings, drawings, sculptures and installations are provided in full colour, the photographic portraits of the artist and writers are printed in sepia. This colour contrast arguably highlights the fact that the essays focus on the works of the visual arts rather than on the personal lives of the artists and discuss artists' biographies only as much as some aspects of those can illuminate artists' works.

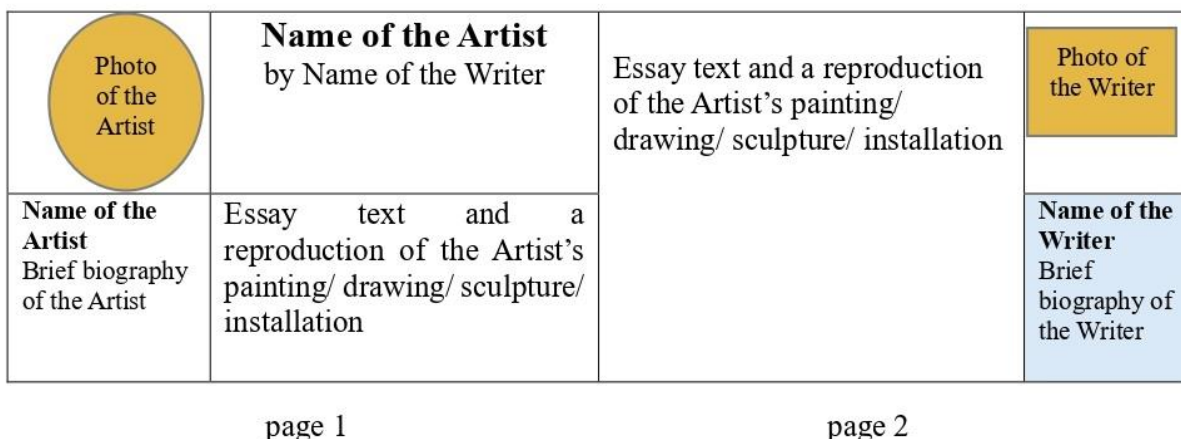| Photo of the Artist	**Name of the Artist** by Name of the Writer	Essay text and a reproduction of the Artist's painting/ drawing/ sculpture/ installation	Photo of the Writer
Name of the Artist Brief biography of the Artist	Essay text and a reproduction of the Artist's painting/ drawing/ sculpture/ installation		**Name of the Writer** Brief biography of the Writer
page 1		page 2	

Fig. 1. Schematic representation of the layout of the first spread of each essay in the anthology *Writers on Artists* (Minton, 2001).

3.1. Relationships between photographic portraits of the artists and brief texts covering their biographies

Preceding brief biographic texts about the lives and works of artists, their photographic portraits simultaneously testify to the fact that these artists were or have been real people and provide representations of the artists' individual appearances. Indeed, the photographs successfully give a "proof of presence" (Freeland, 2007, p. 100) and certify that these artists exist(ed). Furthermore, all of the photographic portraits give quite a good idea of what the artists look(ed) like irrespective of the size of the image. Some portraits only show the artist's head, e.g., the photo of Stuart Davis (Minton, 2001, p. 110), or the head and torso, e.g., the photo of Henri Matisse (Minton, 2001, p. 94), or almost the whole body, e.g., the photo of David Hockney (Minton, 2001, p. 24), or the whole body, e.g., photo of Robert Motherwell (Minton, 2001, p. 174). None of these photographic portraits distorts the artist's look. Since the portraits render the artists "distinguishable and recognizable" (Freeland, 2007, p. 100), they succeed in acting as "accurate likeness" of the persons (Freeland, 2007, p. 100).

It is important that although uniform in their shape, size, and colouring, all the photographs in the anthology differ from one another. In particular, the artists have very different expressions on their faces, e.g., Howard Hodgkin is looking intently in the camera (Minton, 2001, p. 148), Richard Billingham is smiling (Minton, 2001, p. 224). Some of the artists have various objects: Damien Hirst is captured in a cap (Minton, 2001, p. 122), Ed Ruscha is photographed with a book (Minton, 2001, p. 302). Besides, the artists appear against different backgrounds, for example: Richard Billingham is shown against (almost) one colour (blurred) background (Minton, 2001, p. 224), Salvador Dali stands against a wall (Minton, 2001, p. 116), Barrie Cooke is pictured with a landscape at the background (Minton, 2001, p. 328), Tracey Emin stands in front of city buildings (Minton, 2001, p. 204), Jasper Jones is captured in front of a part of some frame (Minton, 2001, p. 166), Robert Motherwell sits in front of some furniture (Minton, 2001, p. 174), and Jeff Koons is shown in front of some indiscernible objects (Minton, 2001, p. 40). Although small, these unique features of photographic portraits contribute to representing the uniqueness of the artists.

The biographical notes in the anthology predominantly focus on professional aspects of the artists' lives and provide information that is directly relevant to their work. In particular, it includes the education they obtained, the influences they experienced, the art movement they belonged to, the style they developed, the techniques they used, the meaning(s) they expressed in their works, the most important painting they created, and the exhibitions they participated in (see Table 1 for the examples). This information is concise, matter-of-fact, and predominantly in neutral style; the sepia subdued colour scheme of the photographic portraits corresponds to it very well.

The only exception that appears in the anthology is the biographical note about Henry Darger (Minton, 2001, p. 252), which instead of the information types discussed above, provides facts about the artist's personal life, e.g.:

  (9) *"Throughout his life, he worked at menial jobs and attended Mass as often as five times a day"* (Minton, 2001, p. 252).

The reason for this is Darger's exceptional life in comparison with the other artist's presented in the anthology as Darger did not get any formal artistic education and his work only became known after his death. Darger's photographic portrait, however, stylistically does not differ from the rest of the artists photographs.

Table 1

Types of information in biographical notes about the artists in the anthology *Writers on Artists* (Minton, 2001).

Types of information	Examples	
	Artist	**Biographical information**
education	Larry Rivers	(1) *"He took up painting in 1945, studying at the Hans Hofmann School, and with William Baziotes at New York University"* (Minton, 2001, p. 72)
artistic influences	Piet Mondrian	(2) *"Mondrian moved to Paris in 1912, where he was influenced by the early Cubism of Picasso and Braque."* (Minton, 2001, p. 184)
art movement	Robert Rauschenberg	(3) *"Although he played an important role in the transition of Abstract Expressionism to Pop Art, Rauschenberg's art defies categorization"* (Minton, 2001, p. 230)
style	Cy Twombly	(4) *"Twombly's innovative, non-objective style of painting and drawing developed during the '50s, when he employed squiggles, calligraphic lines, words, and numbers – a unique style sometimes described as "handwriting" or "doodle art"."* (Minton, 2001, p. 130)
technique	Howard Hodgkin	(5) *"Using asymmetrical patterns and strong, decorative colors, he incorporates remembered details – patterns, items of clothing, the light and space of a particular place – in his work."* (Minton, 2001, p. 148)
symbolic meaning	Tracy Emin	(6) *"Emin's work is confessional in nature."* (Minton, 2001, p. 204)
important paintings	Jasper Johns	(7) *"He painted his first flag picture in 1954 [...]"* (Minton, 2001, p. 166)
exhibitions	Willem de Kooning	(8) *"In 1968, de Kooning returned to the Netherlands for the opening of his retrospective at the Stedelijk Museum of Amsterdam."* (Minton, 2001, p. 296)

The background of the photographic portraits of the artists can highlight their occupation through featuring some works of visual arts. For example, paintings can be seen at the background of the photographs of Sydney Nolan (Minton, 2001, p. 8), David Hockney (Minton, 2001, p. 24), Larry Rivers (Minton, 2001, p. 72), and Jackson Pollock (Minton, 2001, p. 272), while Constantin Brancusi sits in front of some sculptures (Minton, 2001, p. 256). Moreover, some artists are shown with their professional tools: David Hockney – with paintbrushes (Minton, 2001, p. 24), Henri Matisse – with a palette and paintbrushes (Minton, 2001, p. 94), Jackson Pollock – with a can of paint and a paintbrush (Minton, 2001, p. 272). It is reasonable to argue that paintings or sculptures at the background and brushes, cans of paint and palettes in the painters' hands function in these photos as both direct realistic representations of the artists' typical activity and symbolic rendering of their being artists.

To sum up briefly, the photographic portraits of the artists represent their identities via functioning as indexes and icons. While being uniform in their overall style, defined by the shape, size, and colour scheme, the photographic portraits of the artists succeed in representing artists uniqueness since they do not follow any single way of portraying a person (i.e., there is no "standard" background, posture or facial expression). When photographic portraits feature works of the visual arts or artists' tools, these elements iconically confirm the artists' occupation and symbolically strengthen textual representation of their biographies as artists.

3.2. Relationships between photographic portraits of the artists and photographic portraits of the writers

Within the layout of the essays first pages, the photographic portraits of the artists and the writers are placed in such a way that they create a type of visual opposition. Different shapes of photographic portraits heighten this contrast — photographs of the artists are cropped into ovals and photographs of the writers are placed in rectangles approximating squares. Such a design evokes the idea that the works of the artists and writings about these works by the writers are essentially distinct things. Photographs of the writers are as diverse as photographs of the artists are, thus the writers are represented as unique individuals as well.

Since photographs of the writers are related with short biographical notes similarly to the photographs of the artists, it makes sense to consider relationships between multimodal complexes "artist's photo & artist's bio" and "writer's photo & writer's bio".

The biographical texts about the writers essentially comprise information about their involvement with the arts and their accolades (see Table 2 for the examples). These biographical texts are visually highlighted being placed on the light blue background against the rest of the pages kept white. Such visual foregrounding provides more prominence to the writers' highly respectful status, which implies that their essays in the anthology contain worthy writings.

Table 2

Types of information in biographical notes about the writers in the anthology
***Writers on Artists* (Minton, 2001).**

Types of information	Examples	
	Writer	**Biographical information**
involvement with the arts	Norbert Lynton	(10) *"During the 1960s, Lynton was the London correspondent for* Art International*, and from 1965 to 1970, the art critic for London's* The Guardian*"* (Minton, 2001, p. 175)
accolades	Michael Hofmann	(11) *"His many honours include the Cholmondeley award, the Geoffrey Faber memorial Prise, the IMPAC Dublin Literary Award for translation, the PEN/Book of the Month Club Translation Prize, and the* Independent's *Foreign Fiction Prize."* (Minton, 2001, p. 83)

The spatial placement of the multimodal complexes "artist's photo & artist's bio" and "writer's photo & writer's bio" on the book spread opposite each other with the essay about the visual arts located in between iconically creates the dialogue space where the interaction between artists' essentially visual works and writers' essentially verbal pieces happens.

Interestingly, two persons in the anthology are represented as both an artist and a writer. They are David Hockney (as an artist [Minton, 2001, p. 24], as a writer [Minton, 2001, p. 17]) and Patrick Heron (as an artist [Minton, 2001, p. 24], as a writer [Minton, 2001, p. 139]). In both cases the photo of the person as an artist differs from the photo of the person as a writer while the biographical text about the person as an artist and the biographical text about this person as a writer contain the same information being slightly paraphrased. As a result, in both pairs of photographs each portrait comes to symbolically represent a different aspect of a personality.

3.3. Relationships between photographic portraits of the artists and ekphrasis in the essays

First and foremost, all the photographic portraits of the artists in the anthology *Writers on Artists* (Minton, 2001) contribute to strengthening the understanding that ekphrasis in the anthology is "actual ekphrasis" – the type of ekphrasis, which was singled out by John Hollander in contrast with "notional ekphrasis", as cited in (Barry, 2002, p. 155). Indeed, as the artists whose works are

discussed in the essays were/ are real people, their paintings, drawings, sculptures, installations are also real – "genuine" but not "purely fictional" (Barry, 2002, p. 155).

Firstly, photographic portraits of the artists can support descriptive ekphrasis. There are two such portraits in the anthology *Writers on Artists*: that of Paul Cézanne (Minton, 2001, p. 138) and the one of George Seurat (Minton, 2001, p. 196). Both photographs are actually photographs of the artistic representations of the painters: Paul Cézanne's is a photo of a painting and George Seurat's is a photo of a drawing. In both cases, the original artworks have distinctive visual features: Paul Cézanne's painted portrait was executed with clearly seen brushstrokes and George Seurat's portrait was drawn with a crayon and bears its characteristic traces on the drawing surface. Both the essay about Paul Cézanne (Heron, 2001, pp. 138-147) and the essay about George Seurat (Raine, 2001, pp. 196-203) include ekphrastic descriptions of the brushstrokes or texture of their paintings or drawings, e.g.:

(12) *"So when Cézanne resolved visual realities into* <u>*countless groups of delectably ordered*</u> *strata* <u>*of fragmented brushstrokes*</u> *lying parallel to one another he was magnifying something* seen. *But* <u>*the stacks and shelves and clusters of square-ended parallel brushstrokes*</u> *are not an invented arbitrary abstraction: they are the intuitive magnification of fragmented stratification which his remarkable eye saw hinted at absolutely everywhere in the visible world."* (Heron, 2001, p. 139).

(13) *"Using the texture of the paper as a central part of the process, Seurat's conté crayon develops its image as if the paper were light-sensitive. The result look like a photographic detail enlarged to* <u>*a grainy shimmer*</u>.*"* (Raine, 2001, p. 197).

In extract (12), Heron describes Cézanne's characteristic brushstrokes as being essential to the painter's creative output. Through literal and metaphoric descriptions, he evokes the schema PAINTED BRUSHSTROKES. In extract (13), Raine describes Seurat's drawings in terms of the effect achieved on the surface of the paper and evokes the schema GRAINY SURFACE. Cézanne's and Seurat's portraits in the anthology illustrate these schemata.

Fig.2 and Fig.3 below illustrate Cézanne's characteristic brushstrokes and Seurat's crayon technique.
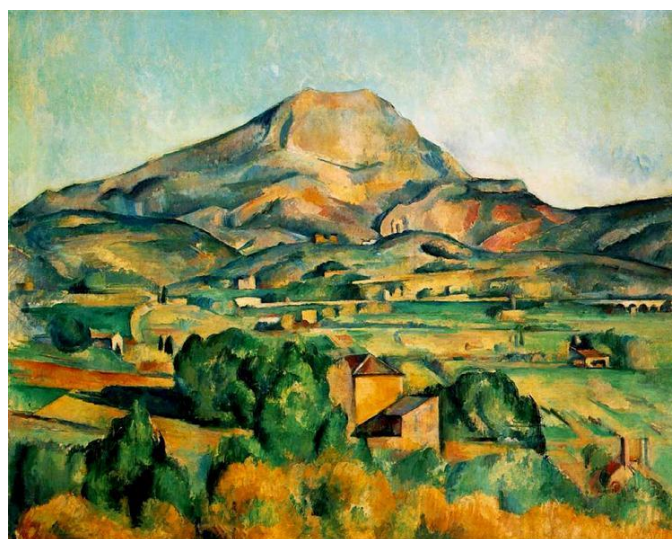
Fig. 2. Cézanne, P. (c. 1895). *Mont Sainte-Victoire* [Oil on canvas]. Retrieved from
https://www.wikiart.org/en/paul-cezanne/mont-sainte-victoire-3

Fig. 3. Seurat, G. (1884). *Artist at work* [Crayon on paper]. Retrieved from
https://www.wikiart.org/en/georges-seurat/artist-at-work-1884

Secondly, those photographic portraits of the artists that provide some psychological characterization as information on the "personality, emotions, or attitudes" of the person who was photographed (Freeland, 2007, p. 101) can contribute to interpretative ekphrasis. For example, Paula Rego's portrait in the anthology (Minton, 2001, p. 62) shows her emotional state and character. In her photograph, the painter is slightly smiling and looking upwards. She emanates confidence, certainty, empowerment. It is the schema POWER that Germaine Greer uses to explicate the meaning of Paula Rego's body of work (one of Rego's characteristic drawings is reproduced in Fig. 4), e.g.:

(14) *"Women's paintings are rarely __powerful__, for the culture of the west has no representational language to express __the power__ of femaleness. Paula Rego is a painter of astonishing __power__, and that __power__ is undeniably, obviously, triumphantly female. Her work is the first evidence that I have seen that something fundamental in our culture has changed; __the carapace has cracked and something living, hot, and heavy is welling through__. The process in Rego's work is dramatic [...]"* (Greer, 2001, p. 62).
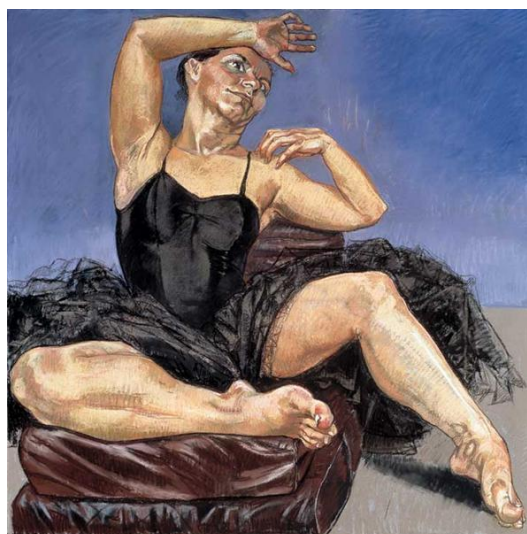
Fig. 4. Rego, P. (1995). *Dancing ostriches* [Pastel on paper mounted on aluminium]. Retrieved from
https://www.wikiart.org/en/paula-rego/dancing-ostriches-1995

In extract (14), the schema POWER is foregrounded through multiple instances of verbalisation by the means of both lexical units (*powerful, power*) and a metaphor (*the carapace has cracked and something living, hot, and heavy is welling through*). The extract offers interpretation of Paula Rego's creative output.

3.4. Relationships between photographic portraits of the artists and essay extracts that accompany and/or go beyond ekphrasis

When the key meaning component of the essay plays an important role in both its ekphrastic and metaekphrastic parts, the photo of the artist whose works are discussed in the verbal text, may resonate with it. For example, the essay about Pablo Picasso (Hockney, 2001, pp. 16-23) is accompanied with the photo of the artist as an old man (Minton, 2001, p. 16). The schema OLD AGE performs the key role in descriptive and interpretative ekphrases in Hockey's essay about Picasso. Thus, the visual representation of the painter himself and the verbal text about his creative output work in unison.

Picasso's photograph in the anthology captures him in an alert state. The artist is looking straight into the camera with an expression that is a mixture of making a certain statement and asking a question. The lit cigarette in his hand evokes the situation of a period of contemplation or a conversation or both. The schemata THINKING and DELIBERATION that are evoked through these details of the artist's photograph, correspond to Hockney's metaekphrastic argument that Picasso was highly aware of what he was doing as an artist even in his old age (as proved by one of Picasso's late works in Fig. 5 below), e.g.:

(15) *"Anyway, I drove back with Douglas and discussed the paintings with him. He went ranting on, "No, no"* He was just senile. He didn't know what he was doing.*" But I didn't believe it! I didn't think any artist of that calibre would spend twenty years just repeating himself: and I didn't think Picasso had done so.*" (Hockney, 2001, p. 20).

Fig. 5. Picasso, P. (1967). *An artist* [Oil on canvas]. Retrieved from
https://www.wikiart.org/en/pablo-picasso/an-artist-1967

In extract (15), Hockey renders his discussion with the art critic Douglas Cooper. He reports Cooper's negative evaluation of Picasso's late works as being below the standard because they were produced by a demented artist. Hockey counters this idea expressing high respect for Picasso's calibre as an artist. Along with that Hockney concludes his essay with the statement that Picasso was capable of extremely complex cognitive operations when he was a very old man, e.g.:

(16) *"In his old age, Picasso went on making discoveries. He just couldn't stop. About 1963 he made a whole lot of new discoveries."* (Hockney, 2001, p. 23).

The photograph of the artist in the anthology may also evoke concepts that are important in metaekphrastic discussion of the artist's professional development and career. For example, the focused expression on Jackson Pollock's face in his photograph in the anthology (Minton, 2001, p. 272) resonated with the schema SEARCH with the help of which Martin Gayford describes Pollock's development and failure as a painter, e.g.:

(17) *"But to understand what he was searching for, and why, it is helpful to go back to Mexican muralists."* (Gayford, 2001, p. 281).

The schema SEARCH also plays an important role in Peter Fuller's essay about Sydney Nolan (Fuller, 2001, pp. 8–15). In particular, it is evoked in Sydney Nolan's response to Fuller's question whether he *"consciously rejected that kind of modernism"* (Fuller, 2001, p. 11), e.g.:

(18) *"I was really nudging my way through what I felt was a false dilemma – it seemed that you had representational art, or you had abstract art; but, for me, that was a pointless battle. What you really had to look for were painting that had this invitation or lure. That is where art has persisted; you can't pin it down to any of these categories. It's an attraction of the thing in front of you which attracts you before you realize you are attracted."* (Fuller, 2001, p. 11).

In extract (18), Nolan expresses his conception that a work of art should have a unique quality of attraction a person's attention (*invitation, lure, attraction*) and insists that for an artist the search for such a quality (*What you really had to look for*) is much more important than finding his position concerning various types of art (*you had representational art, or you had abstract art*).

The photograph of Sydney Nolan in the anthology (Minton, 2001, p. 8) evokes the schema SEARCH via the captured moment of Nolan's intently looking through binoculars at something that might be an art object, possibly in the process of being created. The likelihood of the scrutinised object to be pertaining to art is supported by the presence of other works of the visual arts in the photograph.

When the schema ORIGINALITY is used by David Sylvester to characterise the creative practice of Marcel Duchamp, it is echoed by the unconventional representation of the artist's photograph(s). In his essay, Sylvester (Sylvester, 2001, pp. 102-109) makes the point that Duchamp was different from the majority of other artists in that he avoided repeating himself, e.g.:

(19) *"[...] Duchamp, in noble contrast to practically every other professional artist in history, preferred inaction to repetition."* (Sylvester, 2001, p. 106)

Besides the photograph of Duchamp wearing a shirt and a tie, the anthology features his second portrait on the same page (Minton, 2001, p. 102). It is of the same shape (oval) and the same size and has verbal explanation *"Prose Sélavy, ca, 1920-21, (Duchamp's alter ego)"* (Minton, 2001, p. 102). In it, Duchamp looks like a young coquettish woman. The connection between the two photographs is heightened by their placement on the same page. At the same time, the second photo has a double status of representing the artist himself and being as work of art as it is printed in black-and-white rather than sepia and has attribution *"Photograph by Man Roy"* and technical information about the size and ownership (Minton, 2001, p. 102), which is characteristic of the reproductions of paintings.

In the anthology, an unconventional choice of the photograph of an artist supports the unconventional evaluation of his works. For example, the photograph of Salvador Dali looks quite surprising, as it is not one of the well-known images of the artist as a mature person, but a picture of him as a very young man (Minton, 2001, p. 116). In this photograph, Dali does not have his

characteristic moustaches, his face is shaved clean, and he looks rather surprised. In her essay about Dali's work, Wendy Beckett argues that his creative output should be evaluated without widespread prejudice (Beckett, 2001, p. 116), and when approached without undeserved admiration, Dali's output turns out to be meaningless, e.g.:

(20) *"The tragedy is that Dali had […] the talent necessary <u>to communicate real imaginative truth, that which is at the center of all great art</u>. <u>But</u> his self-absorption <u>rarely lets him achieve what in theory should have been possible to him</u>."* (Beckett, 2001, p. 121).

In this metaekphrastic passage, Beckett attributes Dali's failure to produce positively evaluated *"great art"* to his inability to be concerned about others (an example of Dali's work in Fig. 6 questions this argument). This conclusion is supported in the essay by the argument that Dali's behaviour can be interpreted as that of a child whose biggest desire is to be the centre of attention, e.g.:

(21) *"<u>Dali seems to have been like a small child who needs desperately to be noticed</u>. He sought out the shocking: if spitting upon his dead mother's image would attract attention, he was a prolific and boastful spitter. Again, like an anxious child, he reveled in bodily fluids and the more lurid consequences of death."* (Beckett, 2001, p. 116).

Fig. 6. Dali, S. (1927). *Harlequin* [Oil on canvas]. Retrieved from
https://www.wikiart.org/en/salvador-dali/harlequin-1927

The photographic image of the artist as a very young man illustrates Beckett's point very well. And it resonates with Beckett's metaphoric claim that Dali *"died young creatively"* (Beckett, 2001, p. 121).

Besides, the photograph of the artist in the anthology might contribute to supporting the stylistic peculiarities of the essay. For example, Howard Jacobson's essay about Andy Warhol (Jacobson, 2001, pp. 50-61) is styled as a fictitious diary of Warhol's spirit that visits his own exhibition after the death, e.g.:

(22) *"So there you are kiddo, there's life after death."* (Jacobson, 2001, p. 51).

In his photograph, Andy Warhol looks quite eerie (Minton, 2001, p. 50). The close examination of the photograph makes one think that it is actually a photograph of Andy Warhol's wax figure because

one can spot a plaque with Andy Warhol's name on the wall behind the figure. Thus, both the photograph and the essay evoke the schema DEATH and schema LIFE AFTER DEATH that are crucial in styling the essay as a diary of the spirit of the deceased person.

The photograph of Jean-Michel Basquiat (Minton, 2001, p. 290) contributes to the stylistics of Harland Miller's essay about him (Miller, 2001, pp. 290-295) in a much subtler way. Miller shapes his essay as an account of his missing a chance to meet Basquiat (one of his works is reproduced in Fig. 7). The text has neither ekphrasis of Basquiat's works nor evaluation of his creative output. Miller indirectly makes a point of the importance of Basquiat's art via admiring the fact of Jean-Michel Basquiat's photograph appearing on the cover of New York Ties Magazine when Basquiat was a very young artist (Miller, 2001, pp. 290-291). Instead of ekphrastic description or interpretation, Miller recounts how he went to the USA and happened to meet Basquiat's father in a restaurant, caught a glimpse of Jean-Michel passing by the restaurant window on a bicycle, got invited to have dinner with the Basquiats, but never made it there. Miller's essay is tinted with sadness over the exclusive but elusive opportunity that was lost. In the photograph, Jean-Michel Basquiat is standing in front of the wall, which bears a curved vertical mark (Minton, 2001, p. 290). It is impossible to tell whether the mark is a random scribble or a part of graffiti. Therefore, the photograph evokes an idea of an art object eluding the observer.

Fig. 7. Basquiat, J-M. (1981). *Bird on money* [Acrylic and crayon on canvas]. Retrieved from
https://www.wikiart.org/en/jean-michel-basquiat/bird-on-money

4. Discussion

As it follows from the results presented above, all the photographic portraits of the artists in the anthology *Writers on Artists* (Minton, 2001) give testimonies to the artists' existence and provide representations of their unique appearance. Besides, some of them offer some psychological characterization of the artists. However, none of the photograph of the artists evoke their unique "air" (after Barthes) as representation of "the unique personality and demeanour of someone we know very intimately" (Freeland, 2007, p. 102). This stands in perfect harmony with the biographical texts, which are geared towards professional rather than personal representation of the artists and the essays focused on the works of art.

The role that photographic portraits of the artists can play in contributing to meaning-making in the essay can be further explored by comparison of the same essay published in different editions with different photographs of the artist. The corpus of the texts I use in my study of essayistic writing about the visual arts includes one of such essays – it is Julian Barnes' writing about Edgar Degas (Barnes, 2001, pp. 158-165; Barnes, 2020, pp.160-169). In the anthology, the text is entitled *"Edgar Degas"* (Minton, 2001, p. 158) while in the collection of Barnes' essays *Keeping an Eye Open: Essays on Art* it is given the title *"Degas: and Women"* (Barnes, 2020, p. 160). The texts are predominantly

the same with a few differences that include omissions, additions and rephrasing. The photographs that accompany these twin texts are completely different. The one in the anthology features Degas as a young man looking quite confident and a bit ironic. The painter is smartly dressed and is elegantly holding gloves in his hand (Minton, 2001, p. 158). The photograph in the collection *Keeping an Eye Open: Essays on Art* in comparison is much bigger. It takes approximately 1/3 of the page, with the rest of the page left blank (Barnes, 2020, p. 163). This photograph has a complex composition: Edgar Degas in his old age is sitting on the steps of a building, three young women are standing behind him holding branches with leaves in their right hands, and two very young boys are sitting one step below the painter and bowing their heads to him and holding their hand as if for a prayer. Degas looks quite weary and despondent and overall is presented as a sulky person.

While both texts follow the same rhetoric of questioning the validity of discussing Degas' (un)likely misogyny when discussing his art, the textual differences add subtle shifts, e.g.:

(23) *"Could anything be plainer? <u>Can't get it up</u>; <u>hates women</u>; behaves oddly with models; rubbishes women in his art"* (Barnes, 2001, p. 159).

(24) *"Could anything be plainer? <u>He's got a small one (and/or can't get it up)</u>; behaves oddly with models; <u>hates women</u>; rubbishes them in his art"* (Barnes, 2020, p. 160).

While the change of the place of the phrase "*hates women*" in the sentence (24) as compared with (23) can be attributed to purely stylistic decision – to avoid the repetition of the word *women*; the addition in (24) of extra information about the artist's body and his hypothetical sexual predicament (*He's got a small one*) draws more attention to the artist himself than to his paintings and drawings. Together with the title, which gives prominence to Degas' relationships with women, the photograph of old Degas with young women and boys and this textual addition result in foregrounding the discussion of the artist's personal life over the aesthetics of his paintings and drawings (one of which is represented by Fig. 8).

Fig. 8. Degas, E. (1885-1890). *A Grecian dance* [Pastel]. Retrieved from
https://www.wikiart.org/en/edgar-degas/a-grecian-dance-1890

The comparison of the publications of the same essay with and without the artist's photograph can shed further light on the role of the photographic portrait in the meaning-making. Siri Hustvedt's essay about Giorgio Morandi is published with the artist's portrait in the anthology (Hustvedt, 2001, pp. 262-271) and without it in the collection of her essays *Mysteries of the Rectangle* (Hustvedt, 2005/2006, pp. 121-133). In the anthology, Giorgio Morandi is featured in profile with old-fashioned round glasses on his forehead (Minton, 2001, p. 262). He is looking tired, and he is focusing intently on something. The photograph gives impression of Morandi as a skilled artisan examining the work. The verbal texts of the essays are the same in both editions, although the essay in *Mysteries of the Rectangle* has a modified title: it is not just *Giorgio Morandi* (Minton, 2001, p. 262) but *Giorgio Morandi: Not Just Bottles* (Hustvedt, 2005/2006, p. 121). This specification (*Not Just Bottles*) is very important for the meaning of the essay as Hustvedt focuses on the interpretation of Morandi's plentiful works that represent bottles (Fig. 9 is one of the artist's characteristic works). Hustvedt argues, that through these paintings Morandi offers his unique version of the truth of this world, e.g.:

(25) *And yet, if there's one thing I've understood about art in general, it's that there are thousands of different ways of getting at the world and what we experience as its truths. In Morandi's case, the path to that truth was by the way of "more bottles.* (Hustvedt, 2001, p. 271; Hustvedt, 2005/2006, p. 133)
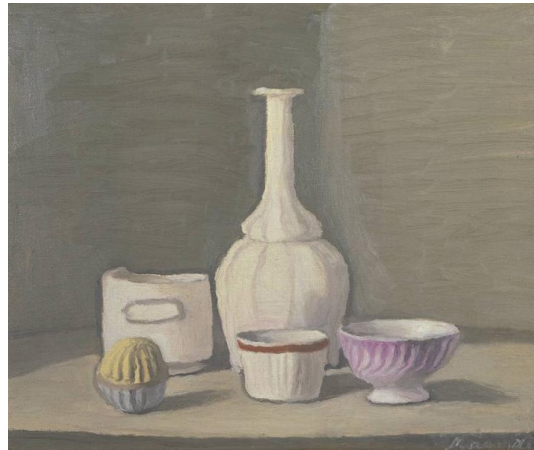
Fig. 9. Morandi, G. (1946). *Still life* [Oil]. Retrieved from https://www.wikiart.org/en/giorgio-morandi/still-life-1946

One of the claims that Hustvedt puts forward in her essay is the statement that Morandi was engaged in offering a new way of looking at things, e.g.:

(26) *"Giorgio Morandi is in the business of subverting the conventions of seeing."* (Hustvedt, 2001, p. 270; Hustvedt, 2005/2006, p. 131)

And it is this claim that her ekphratic representation of Morandi's paintings is built upon, e.g.:

(27) *"In the last paintings, the relations between objects and empty space, between solid form and air, between the edge of one thing and another is persistently questioned."* (Hustvedt, 2001, p. 270; Hustvedt, 2005/2006, p. 131)

Hustvedt's main idea developed in the essay that through his patient and painstaking observation and painting Morandi was able to offer aesthetically important objects is strongly supported by his photograph as an artisan.

As it follows from my previous analysis, a photograph of an artist can make a feasible contribution to the meaning-making in the essay if something in this photograph can be interpreted symbolically. And indeed, it is very hard to find any contribution to the meaning-making of, for example, photograph of Jeff Koons (Minton, 2001, p. 40) to the essay by Matthew Collings (Collings, 2001, pp. 40-49) since this photograph features nothing that can be rendered symbolic interpretation. It is a head photo of the artist with a neutral expression against some vague blurred background.

On the one hand, if an object in the photograph that can potentially get interpretation relevant for the meaning of the essay is not conspicuous, its potential for contributing to meaning-making in the essay remains very weak. For example, in the photograph of Barrie Cooke there is a little portion of landscape behind the artist (Minton, 2001, p. 328). Seamus Heaney's essay about the painter (Heaney, 2001, pp. 328-333) makes references to the landscape in both metaekphrastic account of the artist's life, e.g., *"the salmon _rivers_ of the north-west and the pike _lakes_ of the Irish midlands"* (Heaney, 2001, p. 328) and ekphrastic descriptions of his paintings, e.g., *"What is being registered is an original, creaturely delight in _rivers and rocks_ [...]"* (Heaney, 2001, p. 328). Although the landscape in the photograph can iconically represent the artist's environment or symbolically indicate his favourite theme, being just a small part of the photograph, it is unlikely to attract readers' attention and inspire their scrutiny.

On the other hand, if an object in the photograph is clearly seen and cannot fail to be noticed, but the essay makes no reference to the same/similar object, such an element of the photograph does not acquire any symbolic interpretation. For example, Chaïm Soutine stands with a dead chicken in the photograph included in the anthology (Minton, 2001, p. 288) but there is no reference to a chicken or other birds in the essay about Soutine's painting (Paulin, 2001, pp. 288-289) thus the image of the dead bird does not interact with the meaning-making in the essay.

In sum, the potential of photographic portraits of the artists to be "interpretation of the world" (Sontag, 1977/2019, p.5) is realised in the anthology *Writers on Artists* (Minton, 2001) as their contribution to meaning-making that happens on its pages under the condition that some semantic links can be established between these photographs and verbal texts of the essays.

5. Conclusion

This paper has examined the relationships that emerge in the process of meaning-making in the anthology *Writers on artists* (Minton, 2001) between photographic portraits of the artists and photographic portraits of the writers, biographical notes about the artists and the writers, and essays, which comprise ekphrastic and metaekphrastic components in the discussion of the artists' creative output.

The research has revealed that photographic portraits of the artists act as indexes, icons and also as symbols and contribute to the meaning-making via testifying that the artists really existed, demonstrating their unique features and symbolically representing artists' métier or ideas relevant for the discussion of their works of art.

Together with the biographical notes, the photographs of the artists represent the artists as unique individuals professionally engaged with the visual arts. It is the individuality of every artist that is highlighted by their photographic portraits. The multimodal complexes "artist's photo & artist's bio" are juxtaposed in the anthology with the multimodal complexes "writer's photo & writer's bio". In their similarity, these two types of multimodal complexes foreground the uniqueness of the works of the visual arts and writings about these works. The visual and semantic differences between these two types of multimodal complexes symbolize the difference between the arts and the writings about them. The positioning of the multimodal complexes "artist's photo & artist's bio" and "writer's photo & writer's bio" in the layout of the pages spread in the anthology creates symbolic dialogic space between the visual images and the verbal texts.

Being indexical and iconic images of the real artists, their photographs in the anthology contribute to the understanding that the ekphrasis in the essays is "actual ekphrasis" (in Hollander's

terms). The photographs of the artists that are photographs of their artistic representation in a painting or a drawing have strong semantic links with descriptive ekphrasis since these photographs demonstrate such characteristic features of the works of the visual arts as brush strokes and the look of the surface. Furthermore, the objects in the photograph can be considered in relations with the descriptive ekphrasis in the essay. Those photographic portraits that provide some psychological characterization of the artists can contribute to interpretative ekphrasis.

The potential of the photographs to be interpreted symbolically enables them to semantically interact with both the ekphrastic and metaekphrastic components of the essay. In particular, such photographs can evoke schemata that are highly relevant for ekphrastic interpretation and metaekphrastic discussion of the works of the visual arts. Furthermore, unconventional evaluation of the works of the artist in the essay can be supported by the choice of an unusual, i.e. less well-known to the wider audience, photograph of the artist. The stylistic peculiarities of the essay can also by supported by the artist's photograph. Overall, the photographs that make the most significant contribution to the meaning-making in the essays about their art are the photographs that are susceptible to symbolic interpretation.

The approach developed in this study can be applied to the examination of meaning-making in multimodal products that comprise verbal texts and visual still images of various types as, for example, Edmund de Waal's memoir *The hare with the amber eyes: A hidden inheritance* (2011). Such kind of ***further research*** will help to refine the research procedures suggested in this paper and contribute to understanding of meaning-making in multimodal products that contain visual and verbal components of various types.

Acknowledgments

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ЕКФРАЗИС В ІНТЕРМЕДІАЛЬНІЙ ПЕРСПЕКТИВІ:
РОЛЬ ФОТОГРАФІЙ В ТЕКСТАХ ПРО МИТЦІВ

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Анотація
Статтю присвячено вивченню зв'язків, які виникають у процесі смислотворення в англомовній антології «Письменники про художників» (Minton, 2001) між фотопортретами художників та іншими зображеннями і вербальними текстовими компонентами. Результати дослідження демонструють, що функціонуючи як індекси, фотографії художників свідчать про реальне існування художників; як іконічні знаки, ці фотографії сприяють репрезентації унікальності митців. Завдяки цим двом ролям фотопортрети художників забезпечують статус екфразису в есе як «актуального екфразису» (у термінах Голландера). У взаємодії з біографічними нотатками фотографії художників підкреслюють унікальність цих особистостей. Як елементи мультимодальних комплексів «фото художника та біографія художника», фотопортрети художників вступають у відношення подібності та контрасту з фотографіями письменників у мультимодальних комплексах «фото письменника та біографія письменника», що сприяє створенню символічного діалогічного простору для обговорення творів

образотворчого мистецтва в есе. Ті світлини, які є фотографіями не реальних людей, а намальованих портретів митців, утворюють міцні смислові зв'язки з дескриптивним екфразисом. Об'єкти, зображені на фотографіях художників, можуть підтримувати дескриптивний екфразис. Фотопортрети, які надають певну психологічну характеристику художників, підтримують інтерпретаційний екфразис. Фотографії, які завдяки символічній інтерпретації здатні символічно репрезентувати певні схеми знання, котрі мають високу релевантність для екфрастичних інтерпретацій та метаекфрастичних дискусій, потужно підтримують смисли, згенеровані в есе. Найбільший внесок у смислотворення в есе роблять ті фотографії, які мають високий потенціал бути інтерпретованими символічно.

MULTIMODAL METAPHTONYMY IN INTERNET MEMES: A RESPONSE TO DONALD TRUMP'S MUG SHOT ON X (FORMERLY TWITTER) AS A CASE STUDY

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Abstract
This study examines multimodal metaphtonymy in memes responding to Trump's 2023 mugshot post on his X (formerly Twitter) account, @realDonaldTrump. The author employs the methodological tools of the conceptual (multimodal) metaphor and metonymy theory to identify patterns of interaction between metaphor and metonymy in these memes. The results reveal three types of multimodal metaphtonymy: metaphtonymy with a metonymy incorporated into either the metaphoric source or target, metaphtonymy with a metonymy incorporated into both the metaphoric source and target, and metaphtonymy with a metonymic chain structuring the metaphoric source. The metaphoric target domain of these metaphtonymies is identified as TRUMP-US PRESIDENT, reflecting Trump's status as the 45th US President, a political leader, and a candidate for the 2024 US presidency within X platform. The study provides an in-depth analysis of each identified type of multimodal metaphtonymy instantiated by metaphorical portrayals of Trump as A CRIMINAL PSYCHOPATH, A TODDLER HAVING A TANTRUM, and A LIAR. The source domains of these metaphors map exclusively negative characteristics onto the TRUMP-US PRESIDENT target domain, with some features shared across several metaphoric source domains. The recurrent negative portrayals in memes create powerful and enduring images that shape public perception, contributing to a lasting tarnished image of Trump. These portrayals highlight the incongruity between Trump's constructed image and the expectations of a US political leader, leading viewers to question his fitness for the presidency. The continuous negative portrayal undermines Trump's credibility and reinforces the perception of his unfitness for leadership.
        Keywords: *image, internet meme, metaphor, metonymy, multimodal metaphtonymy, Trump*.

1. Introduction
Today, one cannot imagine communication on social media without internet memes, which are digital items predominantly combining images and text. According to Merriam-Webster Dictionary (n.d.), a *meme* is "an idea, behavior, style, or usage that spreads from person to person within a culture". The notion of a meme was proposed almost 50 years ago by the biologist Richard Dawkins to introduce the concept of a replicating entity in culture (Dawkins, 2006). Although with the rise of social media, the term has been "enthusiastically picked up by Internet users" (Shifman, 2014, p. 13), it evolved from the original Dawkinsian meme.

In social sciences, internet memes are defined as "(a) a group of digital items sharing common characteristics of content, form, and/or stance, which (b) were created with awareness of each other, and (c) were circulated, imitated, and/or transformed via the Internet by many users" (Shifman, 2014,

p. 41). When discussing internet memes, it is essential to refer to McLuhan's (1994) famous statement, "*the medium is the message*," which aptly illustrates the impact of social media technologies on communication, including political discourse.

Internet memes are often created and shared by a wide range of users to express their opinions on various political topics. Internet memes can raise awareness of political situations, shift people's attention to current events, and affect their political orientations and beliefs "in a way no other media can do" (Mahasneh & Bashayreh, 2021, pp. 32–33). Additionally, they are able to facilitate political engagement and participation, employing humor to communicate social critique or commentary (Ross & Rivers, 2018, pp. 287–288).

Political leaders frequently become the target of memes, particularly when involved in controversial situations. Such is the case with Donald Trump, the 45th president of the United States, businessman, billionaire, showman, and a candidate for the upcoming 2024 US presidential election. Despite the ongoing controversy surrounding his personality, one recent event stands out: on August 24, 2023, a historic mugshot of Trump was released after his arrest in Atlanta, Georgia (Fig. 1, on the left). He surrendered on charges of conspiring to overturn the state's 2020 election results. This unprecedented event marked the first time a former US president has had a police booking photo taken (Matza & Epstein, 2023).

Later that day, Trump made a post on X (formerly known as Twitter) for the first time since January 2021. Trump posted his mugshot, captioned in all capital letters: "*ELECTION INTERFERENCE. NEVER SURRENDER! DONALDJTRUMP.COM*" (Trump, n.d.; see Fig. 1, right part). Given Trump's extensive usage of Twitter during his presidency, it was unsurprising to see his mugshot on his X account, @realDonaldTrump. The post quickly made headlines and sparkled numerous reactions from social media users. For the first time since January 2021 Trump's X account was again flooded with messages, many of which being multimodal internet memes.

Fig. 1. On the left: actual mugshot of Trump (Matza & Epstein, 2023); on the right: Trump's mugshot post on his X account, @realDonaldTrump, published on August 24, 2023, on X (formerly known as Twitter) (Trump, n.d.).

Apart from being an unprecedented image in American history and likely the most famous photo of Trump to date, the mugshot is significant because, thanks to social media, it has reached the American electorate, while few have read the Trump indictments in full (Friedman, 2023). Consequently, studying the emerging memes provides valuable insights into public attitudes toward Trump and this event in particular.

The potential of internet memes to shape opinions about Trump has been in the focus of a number of studies (Elyamany, 2023; Lamerichs et al., 2018; Mahasneh & Bashayreh, 2021; O'Boyle, 2022; Ross & Rivers, 2018). Fewer studies have focused on metaphor and metonymy in political internet memes (Bondarenko, 2024; ElShami, Shuaibi, & Zibin, 2023; Huntington, 2016; Piata, 2016; Younes & Altakhaineh, 2022). Furhermore, there is a notable scarcity of research specifically addressing the figurative representation of Trump in internet memes (Martynyuk & Meleshchenko, 2019; 2022). Regarding the great persuasive power of metaphor and, by extension, metonymy in political discourse (Charteris-Black, 2005; Musolff, 2016), further research is needed to fully understand how metaphor and metonymy are employed to portray Trump in memes and their ability to shape attitudes towards particular events.

Therefore, ***the aim*** of this study is to reveal how multimodal metaphtonymy is employed to construct a particular image of Trump in internet memes sent in response to Trump's historic mugshot. To achieve this, the following ***objectives*** have been specified: to elucidate patterns of metaphor and metonymy interaction in memes, draw cognitive models of the analyzed multimodal metaphtonymies, analyze how multimodal metaphtonymies portray Trump, and discuss their potential impact on Trump's image.

The material for this study consists of 100 multimodal metaphonymic memes sent in response to Trump's mugshot post on his X account, @realDonaldTrump, published on August 24, 2023. The selected memes are dated between August 24, 2023, and April 23, 2024.

2. Methodology: theoretical backgrounds

To analyze such a multilayered phenomenon as an internet meme I have turned to Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) and Forceville's (2008; 2009; 2009a) Multimodal Metaphor (and metonymy) Theory (MMT). Within these theories, metaphor and metonymy are seen as conceptual phenomena, processes that shape humans' thinking and world perception (Lakoff & Johnson, 1980). Additionally, it is argued that metaphor and metonymy rest on units of knowledge, which are organized in conceptual structures such as ICMs (Lakoff, 1987) and domains (Langacker, 1987).

According to Lakoff and Johnson (1980, p. 5), "the essence of *metaphor* is understanding and experiencing one kind of thing in terms of another". In contrast, *metonymy* is defined as "a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or ICM" (Kövecses & Radden, 1998, p. 39). The interaction between metaphor and metonymy results in metaphtonymy (Goossens, 1990).

Since metaphor, metonymy, and metaphtonymy are considered essential components of our conceptual system, they are not confined to language and can be expressed in any semiotic mode. Forceville (2009a) defines *multimodal metaphors* as "metaphors whose target and source are each represented exclusively or predominantly in different modes" (p. 24). Similarly, he describes multimodal metonymy as occurring when "both source and target are given – but in different modes" (Forceville, 2009, p. 63). Pérez-Sobrino (2017) further introduces the notion of multimodal metaphtonymy, defining it as an "integration of a metonymy in either the source or target domain of a metaphor ... in a process that involves a mode shift" (p. 125).

Based on these theoretical foundations, the analysis procedure for multimodal metaphtonymies in internet memes responding to Trump's mugshot post is developed in Section 3.

3. Materials and procedure

My sample consists of 100 multimodal metaphonymic memes sent in response to Trump's post with a mugshot published on his X account, @realDonaldTrump, on August, 24, 2023. The selected memes were sent as reaction to Trump's post within an 8-month period from August 24, 2023, to April 23, 2024.

I manually retrieved the memes from X platform using the advanced search option that allowed to get access to a greater pool of memes in comparison with just retrieving the memes shown under Trump's mugshot post. When selecting memes for a metaphtonymy analysis, the following criteria were met:

a) the selected memes featured Trump and had both image and text incorporated.
b) at least one entity (represented visually and/or verbally) referred to another entity giving rise to a metonymic relationship.

Based on the CMT and MMT methodological tools and the procedure devised by Martynyuk & Meleshchenko (2019; 2022), I have followed these steps in this present analysis of multimodal metaphtonymy:

1. Gained a general understanding of the meme.
2. Identified the target and source of the metaphor underlying the meme, along with its visual/verbal cues. Made sure that "given the context in which they occur, the two phenomena engaged in a metaphor belong to different categories" (Forceville, 2008, p. 469). Labelled the metaphor using the X IS Y format, that "forces or invites an addressee to map one or more features, connotations … from source to target" (ibid.).
3. Recognized any metonymic operations incorporated into the metaphoric target and/or source following Forceville's (2009) assertion that "a metonym consists of a source concept/structure, which via a cue in a communicative mode (language, visuals, music, sound, gesture …) allows the metonym's addressee to infer the target concept/structure … *under a specific perspective*" (p. 58). [*Forceville's emphasis* – O.M.]
4. Building on Kövecses & Radden's (1998) framework, I identified the ICMs within which a metonymy (or metonymies) operated. I also articulated the conceptual relationships underlying the metonymy (or metonymies) and captured the metonymic operation(s) using the X FOR Y format.
5. Categorized metaphtonymies in memes according to their level of conceptual complexity.
6. Used the word association generator *Word Association Network* (WAN, n.d.) to discover the characteristics that are mapped from the metaphoric source onto the metaphoric target domain.
7. Analyzed these features to reveal the meme's critical stance, predicting the inferences a viewer might draw.

The results of this analysis procedure are discussed in Section 4.

4. Results and discussion

The results of this study show that metaphtonymic memes sent in response to Trump's post with a mugshot on X differ in their level of conceptual complexity. The following types of multimodal metaphtonymies have been registered in our sample: metaphtonymy with a metonymy incorporated into either the metaphoric source or target, metaphtonymy with a metonymy incorporated into both the metaphoric source and target, and metaphtonymy with a metonymic chain structuring the metaphoric source. The subsequent sections will examine each type of these metaphtonymies and illustrate their potential to shape the image of Trump and voice the sender's opinion about Trump's imprisonment.

4.1. Multimodal metaphtonymy in memes structured by a metonymy incorporated into either the metaphoric source or target

The meme below (Fig. 2) exemplifies multimodal metaphtonymy with a straightforward conceptual structure. It integrates a metonymy within the metaphoric target, while the metaphoric source remains uncomplicated by additional conceptual mechanisms.
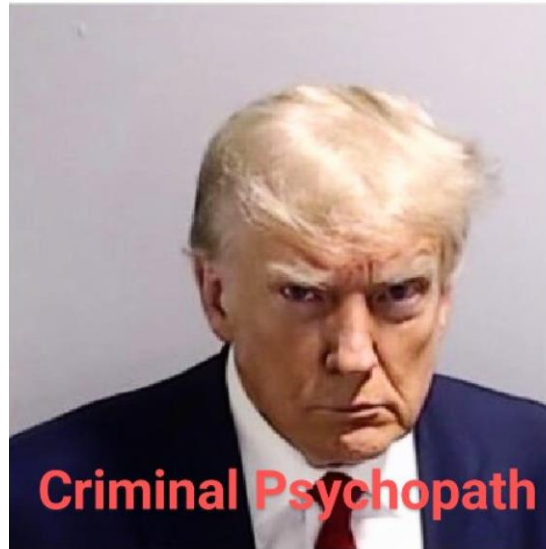
Fig. 2. The meme featuring Trump as a criminal psychopath (April King, 2023).

This meme features Trump's famous mugshot with a superimposed caption. The image shows only Trump's face and upper torso, bringing into focus his facial expression. Trump stares intently at the viewer, establishing direct eye contact. With furrowed eyebrows and tightly pressed lips, he appears serious and resolute. Light falling from the right corner creates contrast, adding tension to the meme. The red caption, *"Criminal Psychopath*," is placed just below his chin. The explicit negative labelling transforms the perception of Trump's expression from firm and undefeated to harsh and violent.

I argue that this meme gives rise to the metaphor TRUMP-US PRESIDENT IS A CRIMINAL PSYCHOPATH (in line with the conventions of Cognitive Linguistics (e.g., Forceville, 2009, p. 30) SMALL CAPITALS are used here and below to denote conceptual entities such as domains/concepts/attributes). As shown in Fig. 3, the former president's face serves as a visual vehicle giving access to the TRUMP-US PRESIDENT domain. The metonymy incorporated into the metaphoric target rests on the PART-FOR-WHOLE relationship: TRUMP'S FACE (PART OF THE BODY) FOR TRUMP (PERSON/ WHOLE). Put in the context of X platform, where Trump positions himself as the "45th President of the United States of America" (Trump, n.d.), the metaphoric source is TRUMP-US PRESIDENT. The internet community does not view Trump as an average American citizen but as a political leader, a former US President, and a 2024 US presidential candidate.

As for the metaphoric source, it is cued verbally by the caption *Criminal Psychopath*. According to Longman Dictionary (n.d.), a psychopath is "someone who has a serious and permanent mental illness that makes them behave in a violent or criminal way". It is noteworthy that, since Trump has never been diagnosed with any mental disorder, this ascribed characteristic should be treated as a metaphorical one.

The metaphor TRUMP-US PRESIDENT IS A CRIMINAL PSYCHOPATH instantiates a classic example of Forceville's (2009a, p. 24) multimodal metaphor. The metaphoric target TRUMP-US PRESIDENT is cued by the photo (visually) while the metaphoric source A CRIMINAL PSYCHOPATH is cued exclusively in a verbal mode (see Fig. 3).
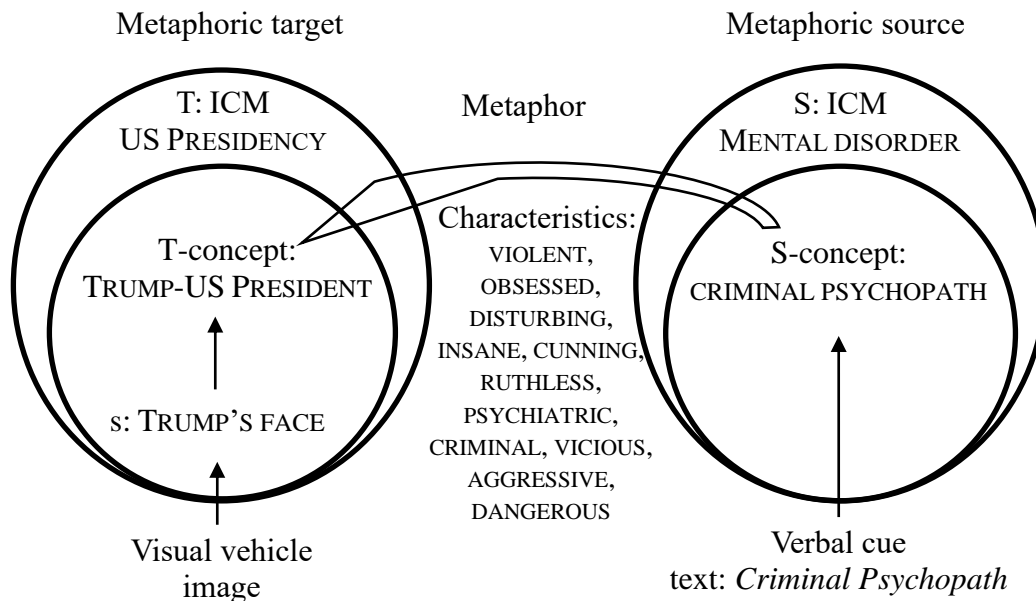
Fig. 3. Cognitive model of the multimodal metaphtonymy TRUMP-US PRESIDENT IS A CRIMINAL PSYCHOPATH with a metonymy incorporated into the metaphoric target.

The TRUMP-US PRESIDENT IS A CRIMINAL PSYCHOPATH metaphor attributes Trump with negative characteristics of a psychopath, such as VIOLENT, OBSESSED, DISTURBING, INSANE, CUNNING, RUTHLESS, PSYCHIATRIC, CRIMINAL, VICIOUS, AGGRESSIVE, and DANGEROUS (WAN, n.d.).

The meme makes the 45th president look as if he were violent and insane, had poor behavioral controls, which resulted in persistent antisocial and criminal behavior. Of course, these features come in stark contrast with those expected from a typical US president. Put into the context of the current political reality where Trump was arrested, such metaphors acquire considerable power to influence social media users by shaping their attitudes towards the former US President. The portrayal of Trump in this light can reinforce pre-existing biases or create new ones, leading to a more polarized and emotionally charged response. The meme's impact is amplified by the speed and reach of social media, where such images and ideas can spread rapidly, often without critical scrutiny.

4.2. Multimodal metaphtonymy in memes structured by a metonymy incorporated both into the metaphoric source and target

The meme in Fig. 4 instantiates a case of multimodal metaphtonymy with a metonymy incorporated into both the metaphoric source and target.

Fig. 4. The meme featuring Trump as a toddler having a tantrum (Pannell, 2023).

The meme depicts a boy wearing a blue suit and a red tie standing in front of a tribune with a microphone. His mouth is wide open, his face is flushed, his eyes are squeezed shut, conveying distress. The child clenches his fists in frustration. While the boy could be seen as a typical toddler having a tantrum, the blue suit, the red tie, and a characteristic orange hairdo suggest that he represents Trump. The text, superimposed on the image, reads: *"NO FAIR! JACK SMITH IS BEING MEAN ON ME!"* It refers to Jack Smith, the US special counsel who obtained a grand jury indictment against Trump for crimes such as conspiracy and witness tampering (Lynch, 2023, para. 3).

I labelled the metaphor that this meme evokes as TRUMP-US PRESIDENT IS A TODDLER HAVING A TANTRUM. Trump's characteristic hairdo, his usual dark blue suit, and red tie (colors of the US flag) act as visual vehicles giving access to the TRUMP-US PRESIDENT target domain. Once again, the metonymy structuring the metaphoric target rests on the PART-FOR-WHOLE relationship: ORANGE HAIRDO / DARK BLUE SUIT / RED TIE (PARTS) FOR TRUMP-US PRESIDENT (PERSON/WHOLE).

Furthermore, there is a metonymy structuring the metaphoric source. A small crying face, clenched fists (visual vehicles), and the caption *NO FAIR! JACK SMITH IS BEING MEAN ON ME!* (verbal vehicle) give access to A TODDLER HAVING A TANTRUM target domain. The text *NO FAIR! JACK SMITH IS BEING MEAN ON ME* exemplifies a typical verbal reaction of a toddler in such a situation. This metonymy highlights traits associated with a toddler, which starkly contrast with those expected of a political leader. As illustrated in Fig. 5, this metonymy structures the metaphoric source A TODDLER HAVING A TANTRUM.
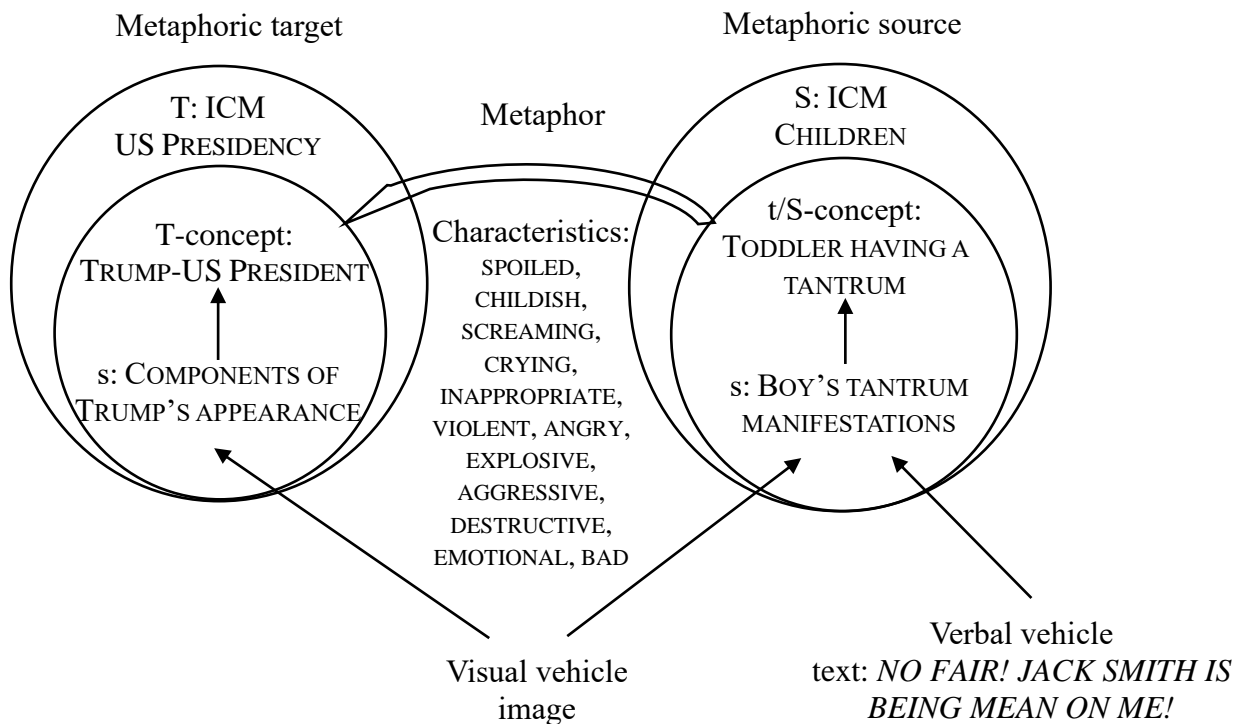
Fig. 5. Cognitive model of the multimodal metaphtonymy TRUMP-US PRESIDENT IS A TODDLER HAVING A TANTRUM with a metonymy incorporated both into the metaphoric source and target.

The following features of A TODDLER HAVING A TANTRUM are projected onto the TRUMP-US PRESIDENT target domain: SPOILED, CHILDISH, SCREAMING, CRYING, INAPPROPRIATE, VIOLENT, ANGRY, EXPLOSIVE, AGGRESSIVE, DESTRUCTIVE, EMOTIONAL, and BAD (WAN, n.d.). These features are incongruent with those of an American political leader. Further inferences derived from the metaphor TRUMP-US PRESIDENT IS A TODDLER HAVING A TANTRUM suggest that a person exhibiting these characteristics would be unfit to run for the US presidency in the future and likely did not deserve to

hold the office in the past. The metaphor also points towards the idea that Trump childishly behaves on social media by accusing the special counsel Jack Smith of bias in Trump's investigation. By vividly portraying a toddler's tantrum, the metaphor seeks to convince the online community that Trump lacks the maturity to be a credible political leader and should not be regarded seriously.

4.3. Multimodal metaphtonymy in memes structured by a metonymic chain

Memes sent in response to Trump's mugshot post on X are not limited to metaphtonymies with incorporated metonymies in the metaphoric source and/or target. More complex structures such as metonymic chains also appear in metaphoric sources, as exemplified in the meme shown in Fig. 6.

Fig. 6. The meme featuring Trump as a person struck by lightning (Kovalenko, 2024).

This meme features a photoshopped image of Trump visibly affected by fire. There is residue of ashes on his face, his hair is disheveled, and his once immaculate blue suit and tie are smudged with soot. In his right hand, he holds a book resembling a Bible. Above the photo, against a black background, a white caption reads "*AND MAY LIGHTNING STRIKE ME DOWN WHEN I LIE.*"

I argue that this meme gives rise to the multimodal metaphor TRUMP-US PRESIDENT IS A LIAR. Since the meme shows only Trump's upper body part, it is the case of the PART-FOR-WHOLE metonymy: the image acts as a visual vehicle that provides access to the TRUMP-US PRESIDENT target domain.

Regarding the metaphoric source, its structure is notably complicated. Although there are no explicit visual or verbal cues directly labelling Trump as a liar, viewers can infer that this meme constructs his image as such. This inference arises from several metonymic operations at play, a mechanism known as a metonymic chain. In a metonymic chain, the target of the first metonymic mapping serves as the source for a subsequent mapping (Ruiz de Mendoza & Díez, 2002; Ruiz de Mendoza & Galera-Masegosa, 2011). The metonymic chain in the given meme is multimodal, meaning that it "involves the interaction of several metonymies, which are exclusively or partially rendered in different modes" (Perez-Sobrino, 2017, p. 102). As depicted in Fig. 7, the multimodal metonymic chain is labelled STRUCK BY LIGHTNING FOR ACT OF LYING FOR LIAR.

Metonymic chain

ICM FALSEHOOD

t/s: ACT OF LYING
(CAUSE/ACTION)

FOR   *FOR*

s: STRUCK BY
LIGHTNING

(EFFECT)

t-concept:
LIAR

(AGENT)

Visual vehicle
image

Verbal cue
*AND MAY LIGHTNING STRIKE ME
DOWN WHEN I LIE*
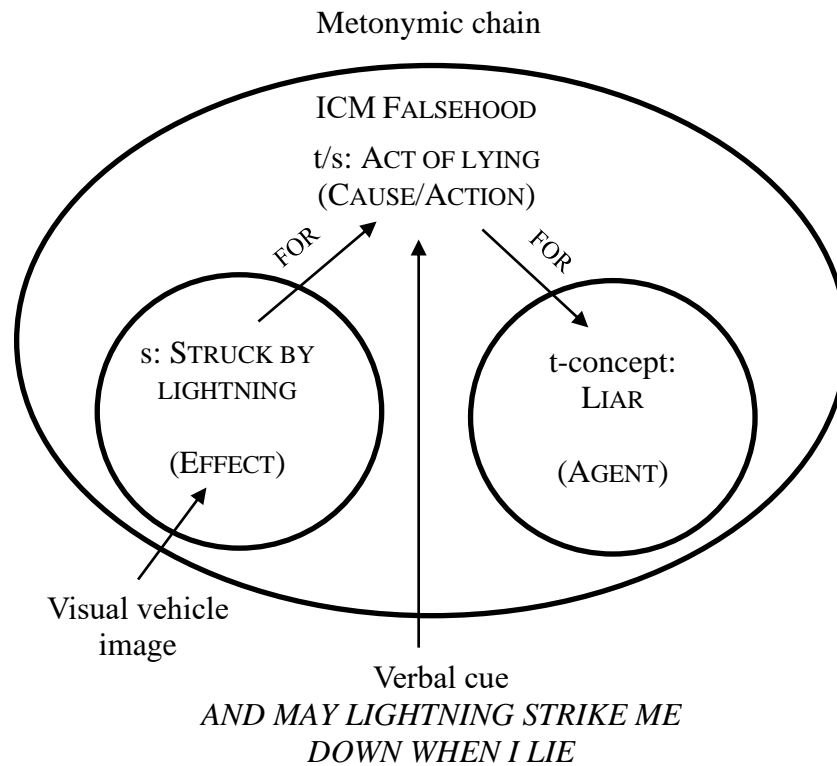
Fig. 7. Cognitive model of the multimodal metonymic chain STRUCK BY LIGHTNING FOR ACT OF
LYING FOR LIAR.

The first metonymic operation enables internet users to link the visual effect of lightning or fire with
its textual cause provided verbally by the caption "*AND MAY LIGHTNING STRIKE ME DOWN
WHEN I LIE*". Within the meme's context, viewers can immediately grasp that Trump's appearance
is the consequence of his action – lying. This is granted by the EFFECT-FOR-CAUSE metonymic
operation. Besides being the cause of Trump's incident, the ACT OF LYING is an action itself, that
serves as the starting point for the second metonymic mapping within the complex. Resting on the
relationship ACTION FOR AGENT, the ACT OF LYING gives access to a LIAR, the ultimate target of the
metonymic chain STRUCK BY LIGHTNING FOR ACT OF LYING FOR LIAR, based on the mapping EFFECT
FOR CAUSE/ACTION FOR AGENT.
     The LIAR element highlighted by the metonymic chain becomes the source for the metaphor
TRUMP-US PRESIDENT IS A LIAR, as shown in Fig. 8.

Fig. 8. Cognitive model of the multimodal metaphtonymy TRUMP-US PRESIDENT IS A LIAR with a metonymic chain incorporated into the metaphoric source.

This metaphtonymy portrays Trump as a notorious liar. The metaphoric source projects the features of a LIAR onto the TRUMP-US PRESIDENT target domain, including UNRELIABLE, WORTHLESS, NOTORIOUS, INCOMPETENT, DAMNED, FALSE, MALICIOUS, CUNNING, WICKED, DIRTY, PATHOLOGICAL, HABITUAL, IMMORAL, and SINFUL (WAN, n.d.). The visual depiction of Trump holding a book resembling a Bible further tarnishes his image, portraying him as a sinner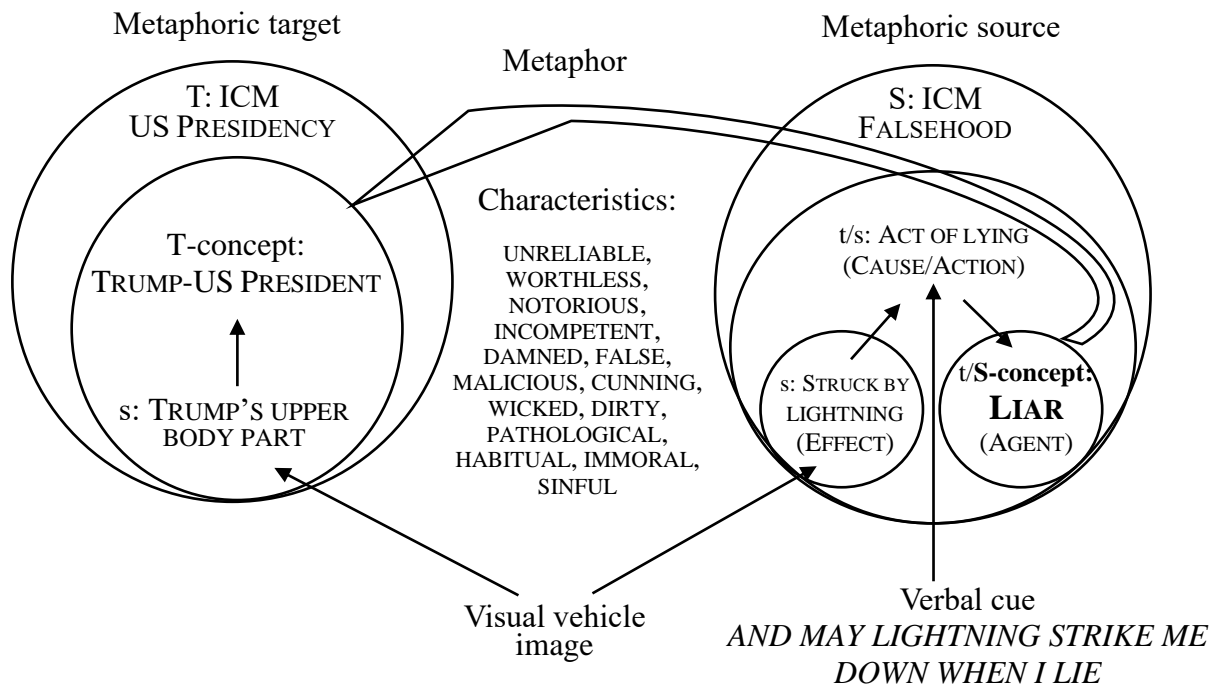 as well. Swearing falsely on the Bible not only involves lying but also exploits people's faith in God to make those lies more convincing.

The metaphor TRUMP-US PRESIDENT IS A LIAR produces a disparity between the constructed image of Trump and that of the ideal political leader, who is expected never to lie, especially when swearing on the Bible. By doing so, it emphasizes the perceived moral and ethical shortcomings of Trump, contrasting them sharply with the expected virtues of honesty, integrity, and reliability that are traditionally associated with leadership. The created incongruity also results in humor, making Trump face the consequences of his "lie" by "punishing" him with a lightning strike.

5. Conclusion

This study analyzes multimodal metaphtonymies in memes sent in response to Trump's mugshot on X social media platform. Its results demonstrate that multimodal metaphtonymies in the sample vary in their level of conceptual complexity ranging from those with a straightforward conceptual structure to more complicated ones. The three types of multimodal metaphtonymies have been identified: metaphtonymy with a metonymy incorporated into either the metaphoric source or target, metaphtonymy with a metonymy incorporated into both the metaphoric source and target, and metaphtonymy with a metonymic chain structuring the metaphoric source. By drawing cognitive models of each of these types of metaphtonymy, I came to the conclusion that while metonymy's main function is to structure the metaphor evoked by a meme, it also highlights and simplifies communication of intended meanings contributing to the creation of vivid images.

The analyzed metaphtonymies portray Trump in a negative light as A CRIMINAL PSYCHOPATH, A TODDLER HAVING A TANTRUM, and A LIAR. They map exclusively negative characteristics onto the

TRUMP-US PRESIDENT target domain, including VIOLENT, OBSESSED, DISTURBING, INSANE, CUNNING, RUTHLESS, PSYCHIATRIC, CRIMINAL, VICIOUS, AGGRESSIVE, and DANGEROUS (from the CRIMINAL PSYCHOPATH source domain); SPOILED, CHILDISH, SCREAMING, CRYING, INAPPROPRIATE, VIOLENT, ANGRY, EXPLOSIVE, AGGRESSIVE, DESTRUCTIVE, EMOTIONAL, and BAD (from the TODDLER HAVING A TANTRUM source domain); UNRELIABLE, WORTHLESS, NOTORIOUS, INCOMPETENT, DAMNED, FALSE, MALICIOUS, CUNNING, WICKED, DIRTY, PATHOLOGICAL, HABITUAL, IMMORAL, and SINFUL (from the LIAR source domain). Moreover, some of these characteristics are shared by several source domains: CUNNING (the CRIMINAL PSYCHOPATH and the LIAR source domains), VIOLENT (the CRIMINAL PSYCHOPATH and the TODDLER HAVING A TANTRUM source domains), and AGGRESSIVE (the CRIMINAL PSYCHOPATH and the TODDLER HAVING A TANTRUM source domains).

These recurring characteristics, projected onto Trump by rapidly spreading internet memes often lacking critical scrutiny, create powerful and enduring images. As these negative portrayals repeatedly appear on social media, they shape public perception of Trump's legal troubles and contribute to tarnishing his image.

Furthermore, the characteristics mapped onto the TRUMP-US PRESIDENT target domain give rise to the incongruity between Trump's constructed negative image and the expectations of a US political leader. This discrepancy leads viewers to infer that Trump is not fit for the future US presidency and likely did not deserve to hold the office in the past. The consistent negative portrayal serves to undermine his credibility and suitability for leadership, further entrenching the perception of his unfitness for the role.

The avenues for future research include a comparative analysis of Trump's image as created by metaphtonymic internet memes during his presidency and as a 2024 US presidential candidate. Additionally, the metaphorical depictions of other politicians and the representation of significant events, such as regional wars, can be examined in internet memes and other multimodal media.

Declaration of competing interest

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МУЛЬТИМОДАЛЬНА МЕТАФТОНІМІЯ В ІНТЕРНЕТ-МЕМАХ: АНАЛІЗ РЕАКЦІЙ НА ПОСТ ДОНАЛЬДА ТРАМПА НА X (КОЛИШНЬОМУ TWITTER)

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Анотація
У цьому дослідженні аналізується мультимодальна метафтонімія в інтернет-мемах, надісланих у відповідь на публікацію Трампом своєї фотографії під арештом на акаунті @realDonaldTrump в соціальній мережі X (раніше Twitter) у 2023 році. Автор використовує методологічний інструментарій теорії когнітивної (мультимодальної) метафори та метонімії для виявлення моделей концептуальної взаємодії між метафорою та метонімією в цих мемах. Результати дослідження свідчать про три типи мультимодальної метафтонімії: метафтонімія з метонімією, вбудованою в метафоричне джерело або ціль, метафтонімія з метонімією, вбудованою в метафоричне джерело та ціль, та метафтонімія з метонімічним ланцюгом, що структурує метафоричне джерело. Метафоричний цільовий домен цих метафтонімій визначено як ТРАМП-ПРЕЗИДЕНТ США, що відображає статус Трампа як 45го президента США, політичного лідера та кандидата на посаду президента США у 2024 році в контексті платформи X. У дослідженні представлено поглиблений аналіз кожного з виділених типів метафтонімії, які представлені метафоричними образами Трампа як ЗЛОЧИНЦЯ-ПСИХОПАТА, ДИТИНИ, ЯКА ВПАЛА В ІСТЕРИКУ, та БРЕХУНА. Джерельні домени цих метафор проектують виключно негативні характеристики на цільовий домен ТРАМП-ПРЕЗИДЕНТ США, причому деякі ознаки є спільними для кількох метафоричних джерельних доменів. Повторювані негативні характеристики в цих мемах створюють потужні та стійкі образи, які формують громадську думку, сприяючи створенню стійкого зруйнованого іміджу Трампа. Ці образи підкреслюють невідповідність між сконструйованим іміджем Трампа та очікуваннями від політичного лідера США, що змушує аудиторію ставити під сумнів його здатність обіймати посаду президента. Постійне негативне зображення підриває довіру до Трампа й зміцнює думку про його непридатність до керівництва країною.

Ключові слова: *імідж, інтернет-мем, метафора, метонімія, мультимодальна метафтонімія, Трамп.*

INTERMEDIAL RELATIONS IN A LITERARY TEXT

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Abstract
This theory aticle attempts to synthesize and modify the views on intermediality as a new field of research. We also aim to illustrate our insights into various verbal and non-verbal media and their correlations by examples from literary texts. Intermediality attracted scholars' attention at the end of the 20th century. It satisfied the requirement to rearrange the thousand-year-old traditions of the synthesis of arts from the perspective of modern literary, cultural and linguistic thoughts. Intermediality refers to the interaction between literary text and non-verbal sign systems, constituting a multi-code creolized message. The implementation of intermedial relations is carried out through the objectification of different types of art in a literary text at a compositional-structural and figuratively-stylistic level. The blend of codes of various arts within the framework of a literary text becomes possible due to the mark of openness, which allows us to consider each point of the literary text as a single "organism", capable of self-development. Using the external semiotic environment of the semiosphere and attracting new codes of perception, the literary text repeatedly reconstructs and dynamically develops its intermedial structure interacting with other sign systems. Intermediality includes multisensory experiences and is not only bound to the visible space, as in traditional art fields, but allows an open definition of what art is. Intermedial studies are focused on the interaction of similarities and differences between media and the changes that may occur in communicative material when it is transported from one media type to another. The application of intermedial relationships is carried out through the objectification of several kinds of art in a literary text at a compositionally-structural and figuratively-stylistic point. We claim that focusing on the interaction between works of different types of art, taking into account the multidirectional nature of these relations, and including them in the connections of art and culture forms a new intermedial framework. This framework allows to identify the properties of a literary text as such and the style of a particular author or national literature of a certain period taking into consideration the general rules of literature and art development.
    Keywords: *art, code, intermediality, literary text, media, semiosphere, sign system.*

1. Introduction

The concept of intermediality in contemporary art has a wide meaning. It can refer to different aspects of artistic production, from processes and products to creative strategies and material or technical media. Intermediality can denote descriptive, exploratory, or performative approaches to art forms. Repeatedly verbal expressions are influenced by compositions of a similar art and also by other media and their structures (Eilittä, 2012). Intermediality refers to the interconnectedness of modern means of communication.

As means of manifestation and exchange, different media refer to and depend on one another, both explicitly and implicitly; they interrelate as elements of various communicative strategies; and at the same time, they are elements of a wider social and cultural environment.

Media can be defined as the main ways that large numbers of people receive information and entertainment, that is television, radio, newspapers, and the Internet (Media, 2024). In this present study we understand media as a means of connection between verbal and non-verbal systems in a literary text.

Intermediality is a notion that refers to the interaction and blending of different media forms within a single work of art or cultural expression. It involves the combination of various media such as film, literature, music, visual arts, and digital technology to create a new and unique artistic experience. Intermediality challenges traditional boundaries between different art forms and encourages an interdisciplinary approach to creativity and expression. There are at least three conceptions of intermediality. First, the term denotes communication through numerous discourses at once, including through combinations of different sensory modalities of interaction, for instance, music and moving images (Schröter, 2011, p. 2). Second, intermediality represents the combination of separate material vehicles of demonstration, as exemplified by the use of print, electronic, and digital platforms in a communication campaign. Third, intermediality addresses the interrelations among the media as institutions in society – interrelations that are captured in technological and economic terms such as convergence and concentration (Müller, 2010, pp. 15-38).

In this present study, intermediality is a textual category, revealed with the help of different language means in a literary text. Taking into account the understanding of a literary text as a multidimensional verbal formation, represented by a complex system of codes, and which simultaneously acts as a space for the intersection of code systems of other art forms and their media, we apply a cognitive-semiotic approach to the analysis of the intermediality.

The great interest of modern linguistics in the problems of intermediality determines the *relevance* of this study. The *object* of our study is the interdisciplinary nature of intermediality. The *subject* is the identification of the specific features of intermediality in a literary text. The *purpose* of this research lies in revealing the specificity of the interaction of different kinds of art in the compositional organization of the text from a cognitive standpoint.

2. Method

Methodologically, this paper integrates the main principles of the cognitive theory, semiotics, and the theory of communication. To achieve the goal of this study, we used *methods* determined by the subject, objectives, and the material of research. The hermeneutic method promotes a comprehensive analysis and interpretation of intermedial relations that arise in the novels; the descriptive-interpretative method helps explain the factual peculiarities, interpret, and comment on the research material; the cognitive-semiotic analysis reveals the interaction of artistic codes in a literary text, establishes their correlation with artistic codes and mental structures. Considering the historical and literary specifics of the concept of "intermediality", which appeared in the second half of the 20th century, some poststructuralist and deconstructivist approaches are taken into account, as well as the technique of "close reading", which allows to identify veiled and unconscious references between texts of novels and other works of art (Prihodko et al., 2024, pp. 63-64).

Our illustrative *material* includes 365 text fragments selected from the novels by M. Forster, W. S. Maugham, and J. Barth.

3. Results and discussion

Numerous current native and foreign philological studies that focus on the idea of "intermediality" demonstrate an essential interest in this multifaceted and complex phenomenon. The pluralistic explanation of the term "intermediality" and the absence of a single definition, despite the powerful efforts of many scholars, require finding the causes of such state of affairs, etymological analysis of components, its differentiation from other related terms, analysis of the evolution of this concept.

Intermediality as a theory and method of analysis took shape and actively developed in the last decades of the 20th century. However, as a stage in the development of relations between different types of art, intermediality can be observed already in the 19th century (Rajewsky, 2005, pp. 43-64).

Like any kind, aspect, or fragment of knowledge, art and literature have their own specificity, which consists mainly of the fact that they are intended to convey the individual artist's world construal by different language means. Thus, the process of creating a work of art, as well as the work itself, is perceived as a statement (part of a statement), or an act of communication (Fiske & Jenkins, 2011; McQuail & Deuze, 2020). Taking into account the fact that various types of art have different means of expression, in other words, "codes", the problem of encoding and recoding these works within various semiotic systems, which are works of literature, art, and culture in general, needs special attention.

This issue was developed in many researches on semiotics in the area of culture, literature, and art (Iseminger, 2004; Bruhn, 2016). The starting point of these studies was the structuralist idea that the world is a text, while some scholars consider the concept of text within the framework of discursive practice (Dijk, 2009; Peregrin, 2016). In the broadest sense of the word, text includes works of music, painting, sculpture, or architecture, and the dictates of fashion, and everyday life – that is, ultimately, the entire space of culture. On this basis, the concept of the semiosphere (Chandler, 2007) as a special sphere of the existence of culture and art is developing. However, the specificity of each type of art does not eliminate the problem of interaction between literary and other texts, considered simultaneously as signs and systems of signs (Krysanova, 2019, pp. 34-38), investigations in this field are important nowadays.

Textual criticism has elaborated areas of research: mythological, biographical, comparative-historical, cultural-historical, psychological, formal, structural, sociological, cultural, narratological, semiological, and other principles of studying literary texts, each of which has its own methods of analysis, then questions of examining connections between verbal and nonverbal works of art are not solved completely now. Based on the formal method, subsequently actively developed by the structuralists, semiotic methods are being established, and wider intermedial analysis, which means an analysis of the relationships and forms of interaction between the languages of different kinds of art is being proposed. Currently, due to the lack of uniform criteria, a terminological system of investigation needs a universal method of analyzing any work of art.

The main problem is that the same terminological concepts in different types of art define qualitatively different phenomena: the composition of a painting or a piece of music is not the same as the composition of a literary text. In different types of art, literary time and space are structured differently, and the means of creating an artistic image vary.

However, taking into account the most general definitions of categories and terms, we can trace how the elements in works of different types of art correlate with each other. Within the framework of the article, a literary image and the means of its creation in a musical, pictorial, and literary work are taken for analysis. In the most general form, a literary image is defined as a way of mastering and transforming reality. In this regard, the question arises as to what means of mastering and transforming reality, music, painting, and literature have.

One of these means is ***composition***. Researchers agree that this is, first of all, a system; any system consists of certain elements or components, which in their turn are in specially organized relationships with each other. Components (elements) of composition are defined as those parts of work that can be identified as essential for its structure and composition and are divided into external and internal (Fabb, 2004). External components, in particular, of a literary work may include individual chapters, stanzas, or phrases; stylistically isolated elements (narrative or descriptive parts, dialogues, lyrical digressions, etc.); introduction, conclusion, epilogue. Therefore, we are, talking about concepts distinguished according to some formal characteristic. For example, the plot, theme, and individual characters in their groupings are distinguished among the inner components of the text.

A musical piece, just like a literary work, is continuous, which means, it is perceived by the reader/listener sequentially over a certain period of time. The elements of the structure of a musical composition, on the one hand, coincide with the structural components of the literary text; on the other hand, they differ from them. Thus, a musical work, like a literary work, is characterized by division into parts (on a formal basis), but this division is grounded on intonation, which is the foundation of musical thinking and communication. Like a word, intonation is the unity of sound (the sound shell of a word) and sense (meaning). Only the nature of this connection is different. The sound material of a word is a limited set of phonemes. Musical intonation relies on sound in all its properties, including differences in tempo, rhythmic patterns, and volume levels that change over time. A plot and story can emerge from the interweaving and alternation of intonation lines within a large musical form. The markers of parts of a work are often the theme, motive, and leitmotif.

Unlike a musical or literary work, the composition of a painting is designed for visual perception. Accordingly, when analyzing the composition of a pictorial and literary work in the light of the theory of intermediality, we must pay attention to proportions (the relationship between parts and the whole and parts within the whole), point of view and perspective, the relationship between axes and figures (if we consider the system of characters and their location relatively to the center of the picture and to each other).

Apart from composition, "***detail***", which is defined as an aspect of the image selected by the author and bearing a significant semantic and emotional weight, is another important means of creating an artistic image in painting.

Detail helps to indicate motives, emphasize their intensity and importance. For example, a melody that creates a "portrait" of a character based on intervals and musical structure makes you listen to the rhythmic and sound organization of a literary text and the pace of the narrative. In literature, painting techniques (color and light, smooth or discontinuous lines), speak their own language. Music and painting bring their own "details" and techniques into literature, thereby expanding and enriching resources.

Elements of musical and/or pictorial organization in a literary work live and function according to the old (musical or pictorial) laws in new (literary) conditions. Only in this case, we can talk about intermedial relations between works of different types of art (Wolf, 2017, pp. 278-294).

The musicality at the level of intermediality is a feature of the literary text that makes it possible to recognize and feel its rhythmic and sound organization, and therefore also the semantic structure. It manifests itself in intonation, sound repetitions, in repetitions of the theme as a certain leitmotif, delineation of one or another musical form (Parncutt & Sattmann, 2018), which is carried out through the non-linearity of syntax, lexical and stylistic means of expression.

We are to talk not only about the interaction of painting and literature or literature and music "in general", but also about the analysis of the structure and features of specific works, about the "translation", "recoding" of the techniques of a specific painting in a literary piece, about interaction at the level of genre forms or the technique of performance (and style) of works. Summarizing, we suggest a framework for investigation to carry out an intermedial analysis of a literary piece according to the following:

• select a category of analysis common to the works of different types of art, that are under consideration (such a category can serve, for example, the category of literary image, the category of literary space and time, the category of literary style, the category of literary form);

• approximately determine their general level (or levels) of analysis: the level of composition, the level of literary detail or rhythmic organization;

• further study and analysis of the means and techniques of literary expression of works of other types of art in their refraction in a literary work (techniques of color and light organization, the implementation of the features of a pictorial or musical genre on the material of a literary text, playing with perspective and point of view, specific techniques for changing the rhythm and tempo of the narrative, etc.).

We hypothesize that the integration of works of other types of art and a literary text is a two-way process: the assimilation of the experience of predecessors, when a work of another type of art is consciously reproduced in the structure of a literary text; and mastering the literary discoveries of reality in other fields of art (music, painting, architecture, sculpture, theater, and cinema added in the 20th century).

The dominant issue of fiction still remains "artistry", and "literariness", which makes a given work a literary one, which should not be forgotten when turning to such an interdisciplinary method of analysis as an intermedial one. Such type of analysis is successfully combined with other methods of modern linguistics, developed in structuralism, narratology (Bruhn, 2016), semiotics (Chandler, 2007), and communication theory (Bezemer & Kress, 2015).

Intermedial technique allows identifying the specifics of a literary text focusing on the interaction between works of different types of art, the features of the style of a particular author or national literature of a certain period, without losing connection with the general rules of development of literature and art in general.

Generating new knowledge can transform the way people see and consider it by providing new insights into how content gives meaning to ideas, issues, and questions. Images can carry meaning through description, representation, expression, or symbolization. Contemporary cultural discourse proposes a much wider possibility for the potential meaning of facing a work of art. This inevitably raises some very interesting and highly important questions for different fields of arts education, concerning interpretations of various pieces of art. There is no longer a division between the various disciplines of art. Strong sociocultural changes condition all kinds of artistic expression; discussions about cultural and national identity, minorities, technological changes, and the postmodern philosophy of plurality and fragmentation have changed the grounds that also determine the nature of art. These issues change in relation to art and participate in experiences that originate from art.

Furthermore, it is significant to approach arts instruction from a critical perspective addressing the complexity of experiences deeply integrated into everyday life. The aesthetic aspect is a unique cognitive process developed by arts education and used by other fields.

According to Müller (Müller, 2010, p. 20), a transformation from a media product to an intermedia one takes place with the combination of multimedia components and various media, which are converted into a conceptual blend of intermedia. Such an intermedial arrangement arises in artworks with combinations, changes, or allusions to other media (Rajewsky, 2005, p. 47).

We propose to understand media as a mechanical tool for spreading information that transfers some kind of evidence from a "producer" to a "receiver." In this fresh context, the medium is that, which intermediates between people across historical and space distances grounded on meaningful and significant signs or formations of signs with the help of resourceful transmitters.

Intermediality is a concept and a methodological tool that allows analyzing the world of contemporary works of art that nowadays knows no boundaries. Intermediality includes multisensory experiences and is not only bound to the visible space, as in traditional art fields but allows an open definition of what art is. Thus, as media scholar Mitchell has pointed out, all communication involves

all our senses. There are no purely visual, textual, or auditory media. All products are, therefore, mixed and heterogeneous rather than monomedial (Mitchell, 2005, pp. 257-266).

Conceptually, spatial perception in a work of art is related to sensory observation, a brief action or reaction triggered by a specific context. Mostly, it is considered an inner emotional sense perceived by each person according to their personal interpretive and explanatory strainers, cultural and social scopes; however, it can also be recognized as a feeling shared by a community with a mutual denominator. The perception and assumption of space help to describe its semantic and physical definition. The experience does not originate directly from the space but is created in part by the observer, who changes, defines, expresses, and completes it through his active and resourceful adoption (Edwards, 2020). It is the intersubjective sense-making.

Perception of space is not constant but fractional and incomplete. Although all the senses are interconnected, the image received is a blend of all the senses, with none of them prevailing except in moments of attention on something specific. It is a multisensory experience. Pallasmaa highlights ideas by saying that the image is mostly considered from a purely visual point of view. The visual image is basically a synthesis of discontinuous fragments and ideas (Pallasmaa, 2011, p. 50). In art the qualities of the senses, touch, taste, sight, and hearing have aesthetic values. However, they are not isolated, but linked in a totality in which they interrelate, rather than separate. These entities are perceived by each individual specifically (Sullivan, 2003, pp. 194-197).

Concerning intermediality, it is also necessary to define the experience of virtual space as it is peculiar to contemporary art. A virtual space is found in an uncertain place for the person. On the other hand, the personality confirms the existence of different "viewing techniques" and a particular awareness of attention in perception as a model for the way the subject constructs a logical idea of the world (Hight, 2006, pp. 1-10).

The model is not only visual in essence, as perception is not measured only in terms of closeness or actuality. Perception is a function that guarantees activity, efficiency, flexibility and expectedness, and social integration of the subject.

4. A case study

While analyzing a literary work in which arts interact and interrelate, it is necessary to find a pictorial code by means of which it will be possible to decipher and interpret the smallest shades of artistic content. Intermedial analysis of the text is grounded on the theory that all media (artistic means of different types of art or the arts themselves) are a special mode of transmitting artistic information and semantically are equal (Wolf, 2005, pp. 252–256.). Consider an example:

(1) *Gino passionately embracing his son… She sacrificed her own clean handkerchief. He put a chair for her on the loggia, which faced westward, and was still pleasant and cool. There she sat, with twenty miles of view behind her, and he placed the dripping baby on her knee. It shone now with health and beauty: it seemed to reflect light, like a copper vessel. <u>Just such a baby Bellini sets languid on his mother's lap, or Signorelli flings wriggling on pavements of marble, or Lorenzo di Credi, more reverent but less divine, lays carefully among flowers, with his head upon a wisp of golden straw.</u> For a time Gino contemplated them standing. Then, to get a better view, he knelt by the side of the chair, with his hands clasped before him. So they were when Philip entered, and saw, to all intents and purposes, the Virgin and Child, with Donor* (Forster, 2008, p.89).

The writer combines evident conventional and referential intermedial components in the novel, which, undoubtedly, are used deliberately and on purpose. So, one of them is the portrayal of Gino and his child that converts into well-known paintings from the Italian Renaissance.

This very narrative does not require much decoding, as the writer tells the readers directly that it is a synthesis of several paintings representing the Madonna, baby Christ, and the magi. The reference is to multiple paintings of Giovanni Bellini, Luca Signorelli, Lorenzo di Credi, and, in fact, many other Italian painters who belong to the Florence quattrocento period and are exceptional in their own way, as they did not get under the power of the later generation of such artistic masterminds as da Vinci, Rafael, or Michelangelo. Traditions and customs set by these early masters would later inspire and stimulate English pre-Raphaelites, whose unseen presence can be felt through the novel as well.

The existence of pictorial combinations of the paintings and their transformation into a literary system are drawn in several basic scenes of the novel. The author employs two types of ekphrastic representations: literary portraits of the main characters and multiple depictions of Italian nature as seen by British visitors.

The following passage contains an ekphrastic illustration:

(2) *The hazy green of the olives rose up to its walls, and it seemed to float in isolation between trees and sky, like some fantastic ship city of a dream. Its colour was brown, and it revealed not a single house – nothing but the narrow circle of the walls, and behind them seventeen towers – all that was left of the fifty-two that had filled the city in her prime. Some were only stumps, some were inclining stiffly to their fall, some were still erect, piercing like masts into the blue. It was impossible to praise it as beautiful, but it was also impossible to damn it as quaint* (Forster, 2008, p.89).

This portrayal of Monteriano in the novel reveals a primary distinction between English and Italian people: the emphasis on nature may remind of the Italian Renaissance paintings, as most frequently such vague, unclear, hazy-green mountains and hills are characteristic of Italian paintings. They usually appear in the arches, between the pillars, in the windows, or staircases presented by religious artists.

Concerning the mindful fusion of literary and pictorial media, the author introduces descriptions of well-known landscapes. In the episode, when Harriet and Philip arrive in Italy for the first time, the reader's attention is drawn to the violets:

(3) *At that moment the carriage entered a little wood, which lay brown and sombre across the cultivated hill. The trees of the wood were small and leafless, but noticeable for this– that their stems stood in violets as rocks stand in the summer sea. There are such violets in England, but not so many. Nor are there so many in Art, for no painter has the courage* (Forster, 2008, p.65).

There are many maritime metaphors used in the novel, the reader once again sees the image of the sea. However, this time it is the Italian forest that is of untypically brown colour: bright green colours of Italianness are absent, and brown trees look like rocks. At the same time, violets are not a rare finding in the paintings. It should be emphasized that violets are rarely shown as part of landscapes; instead, they are more often used as a visual accessory for women (see D.G. Rossetti's works) or as a component of still-life paintings.

The most vivid example of intremediality in the novel is the use of a theatrical medium. It frequently takes place in the novels. It creates an Englishman's perception of Italy as a theatrical performance. The dynamics of speech, the verbal features of the Italian language, energetic gesticulation of Italians help to feel that the characters are actors and viewers at the same time.

The following example deserves consideration:

(4) *She finished; and he was dumb, for she had spoken truly. Then, alas! The absurdity of his own position grew upon him, and he laughed – as he would have laughed at the same situation on the stage* (Forster, 2008, p. 54).

This statement reproduces theatrical writings, the dramatist's comments. It is verbalized by the merging of theatrical and literary media in the story (Shevchenko, 2019, pp. 15-19). Other references demonstrate that the life of the chief characters is like acting and should be understood as a theatrical process of playing and imitation.

Theatre is represented as an interrelated and interconnected process of empathy, sympathy, compassion, and joint delight, as spectators assess the singing, while the singer draws inspiration and stimulation from listeners:

(5) *Lucia began to sing ... her voice was still beautiful, and as she sang the theatre murmured like a hive of happy bees. <u>All through the coloratura she was accompanied by sighs, and its top note was drowned in a shout of universal joy. The singers drew inspiration from the audience</u>…* (Forster, 2008, p.43).

This bright and cheerful combination of the theatrical medium is undoubtedly the brightest case of intermediality in the literary work. It demonstrates energy and emotions, the vividity of Italians, and the treatment of art as a combined mutually enjoyable process, as opposed to English conservatism.

The study of the intermedial relationships of literary and musical texts, where the music acts as a referent and the advance of the plot discloses a complicated connection with the staging of the performance is of great importance:

(6) *"Jack and Jill
Went up the hill
To fetch a pail of water.
<u>Jack fell down
And broke his crown
And Jill came tumbling after"</u>* (Barth, 1994, p. 210).

This fragment is an example of the so-called "verbal music". The musicality of a poem is presented through its instrumentation, that is, by means of a peculiar choice of recurrent sounds: sound repetitions, onomatopoeia, and sound recording (Moroshkina, Prihodko, & Prykhodchenko, 2020, p. 29). The rhythmic arrangement of the presented poetic lines is grounded on the so-called "varied repetition", which suggests not a complete uniqueness of the components, but only their approximate correspondence.

It is necessary to keep in mind that the emotional domain as a motivation for creative inspiration is significant for the writer, as well as self-knowledge and self-understanding. But only an artist can succeed in such consideration because it is he who comprehends the whole of mankind from the outside, watches it, and plays it on the stage, identifying and realizing the actions and characters of this world, going out on a type of stage, ascending the stairs and thus approaching a little closer to God. At the same time, the writer and artist are also able to achieve a comparable level, but this is not obligatory in their imaginative work; they are more flexible in the course of creation.

The following passage serves as a bright example of the use of intermedial means to depict emotions:

(7) *"It was strange and fantastic. <u>It was a vision of the beginnings of the world, the Garden of Eden, with Adam and Eve - it was a hymn to the beauty of the human form, male and female, and the praise of Nature, sublime, indifferent, lovely, and cruel</u>. It gave you an awful sense of the infinity of space and of the endlessness of time. Because he painted the trees I see about me every day, the cocoa-nuts, the banyans, the flamboyants, the alligator-pears, I have seen them*

ever since differently, as though there were in them a spirit and a mystery which I am ever on the point of seizing and which forever escapes me. The colours were the colours familiar to me, and yet they were different. They had a significance which was all their own. And those nude men and women. <u>They were of the earth, and yet apart from it. They seemed to possess something of the clay of which they were created, and at the same time something divine. You saw man in the nakedness of his primeval instincts, and you were afraid, for you saw yourself"</u>
(Maugham, 1995).

This excerpt is an illustration of Strickland's last masterwork. This is the picture to which he strove all his life. Passage (7) describes the core of the whole universe, the whole world, life, and emotions creating which the artist was likened to the ancient gods.

5. Conclusions

Intermedial studies focus on the interaction of similarities and differences between media and the changes that may occur in communicative material when it is transported from one media type to another. The application of intermedial relationships is carried out through the objectification of several kinds of art in a literary text at a compositionally-structural and figuratively-stylistic level.

The grouping of codes of different arts within the structure of a literary text becomes possible due to the openness and directness, which permits us to study each fact of the literary text as a single "organism", capable of self-development. By means of the outer semiotic environment of the semiosphere and inviting codes of reflection, the literary text recurrently reconstructs and vigorously expands its intermedial arrangement correlating with other sign systems.

In conclusion, we can admit that the undisputed benefit of intermediality is the distribution of a particular space, where definite kinds of art and their particular texts find their semiotic commensurability, being observed as transporters and sources of encoded senses.

The ***prospects*** for further research include the consideration of problems of multimodality and transmediality in literary texts and the means of their creative representation.

Declaration of competing interest

The authors have no conflicts of interest to declare that are relevant to the content of this article.

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ІНТЕРМЕДІАЛЬНІ ВЗАЄМОЗВ'ЯЗКИ В ХУДОЖНЬОМУ ТЕКСТІ

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Анотація
Ця теоретична стаття має на меті синтезувати та модифікувати погляди на інтермедіальність як нову галузь дослідження. Ми також прагнемо проілюструвати наше розуміння різноманітних вербальних і невербальних медіа та їх співвідношення на прикладах із літературних текстів. Інтермедіальність привернула увагу вчених наприкінці 20 століття. Підґрунтям для нових досліджень стала вимога перебудувати тисячолітні традиції синтезу мистецтв з точки зору сучасної літературної, культурної та лінгвістичної думки. Інтермедіальність розкриває взаємодію між літературним текстом і невербальними знаковими системами, утворюючи мультикодове креолізоване повідомлення. Реалізація інтермедіальних зв'язків здійснюється через об'єктивацію різних видів мистецтва в художньому тексті на композиційно-структурному та образно-стильовому рівнях. Змішування кодів різних мистецтв у межах художнього тексту стає можливим завдяки його відкритості, що дозволяє розглядати кожен аспект художнього тексту як єдиний «організм», здатний до саморозвитку. Використовуючи зовнішнє семіотичне середовище семіосфери та залучаючи нові коди, художній текст багаторазово перебудовує та динамічно розвиває свою інтермедіальну структуру, взаємодіючи з іншими знаковими системами. Інтермедіальність включає багаточуттєвий досвід і не лише прив'язана до видимого простору, як у традиційних сферах мистецтва, але й дозволяє визначити, що таке мистецтво. Інтермедіальні розвідки досліджують взаємодією подібностей і відмінностей між різними медіа та змінами, які можуть відбутися в комунікативному матеріалі, коли він переноситься з одного типу медіа в інший. Застосування інтермедіальних зв'язків здійснюється через об'єктивацію в художньому тексті кількох видів мистецтва в композиційно-структурному та образно-стилістичному плані. Ми стверджуємо, що зосередження уваги на взаємодії між творами різних видів мистецтва, врахування різноспрямованості цих зв'язків і включення їх у зв'язки мистецтва і культури формує нову інтермедійну дослідницьку методику. Вона дає змогу ідентифікувати властивості художнього тексту як такого та стиль конкретного автора чи національної літератури певного періоду з урахуванням загальних закономірностей розвитку літератури та мистецтва.
Ключові слова: *знакова система, інтермедіальність, код, медіа, мистецтво, семіосфера, художній текст.*

MULTIMODAL TEXT-IMAGE SYNERGY
IN REPRESENTING INTERPERSONAL RELATIONS IN PICTURE BOOKS

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Abstract
Picture books as multimodal narratives contain rich data for analysis of multimodal meaning-making. Verbal and visual modes offer various choices for representing different interpersonal relations. In this paper, I focus on the following research question: how visual and verbal resources are used to construct interactive meanings between the reader and characters and between the characters of picture books.
In my analysis, I follow Halliday's social semiotic approach to language within systemic-functional linguistics, according to which every semiotic system operates at three levels corresponding to ideational, interpersonal and textual metafunctions. I focus on the interpersonal level, using methodology and typologies from Kress and van Leeuwen's (2006) visual grammar, further developed by Painter, Martin, and Unsworth (2012) for the analysis of picture books. Visual resources used for representing interpersonal relations are connected with the categories of contact, social distance, attitude, pathos, affect, ambience, and graduation. Verbal means of realizing interpersonal relations include, among others, mood structures and attitudinal lexis. Martin and White's (2005) appraisal theory is applied to classify appraisal resources according to three systems: attitude, engagement and graduation.
    I have analysed interpersonal text-image relationship in two picture books: *The Paper Bag Princess* by Munsch (2005) and *Snow White in New York* by French (1989). The analysis of visual resources at the interpersonal level has demonstrated a predominance of long shots, direct eye contact with a reader is rare with the exception of several close-ups. Front-on images situate characters in an equal position with readers, creating a sense of involvement. Overall, the interactions between the visual and verbal components create a synergetic effect in representing interpersonal relations in picture books.
     Keywords: *multimodality, text-image relationship, picture book, visual grammar, interpersonal metafunction.*

1. Introduction

Multimodal studies are a rapidly developing field of research focusing on the role and contribution of various modes in the meaning making process (O'Halloran & Lim, 2014; Ledin & Manchin, 2020). Special attention is paid to the interaction between verbal and visual modes (Martinec & Salway, 2005; Bateman, 2014; Otto et al., 2020). At the same time researchers of films (Tseng, 2023) add an aural mode to their analysis, and van Leeuwen (2020, p. 498) believes that "recently typography has become a communicative mode in its own right". A change of focus from language to other modes,

in particular, a visual mode, has resulted in seminal publications on illustrations in picture books (Nikolajeva & Scott, 2001; Lewis, 2001; Painter, 2017) and the grammar of visual design (Kress & van Leeuwen, 2006). These seminal works take as a starting point Halliday's systemic functional linguistics. Halliday (1978) identifies three language metafunctions: ideational, interpersonal, and textual. The ideational metafunction refers to the linguistic representation of action (who is doing what, to whom, when, and where). The interpersonal metafunction describes interactions between participants (such as asking questions, making statements, or giving commands) at the linguistic level. And the textual metafunction describes the flow of information within and between texts, including how texts are organized, what is made explicit and what is assumed as background knowledge, how the known and the new are related, and how coherence and cohesion are achieved.

In this study, I will focus on the interpersonal metafunction. Kress and van Leeuwen (2006, p. 42) believe that for multimodal narratives the interpersonal metafunction refers to the relations between the producer of a sign, the viewer, and the object represented. But I will follow Painter, Martin, and Unsworth (2012) in their broader interpretation of the interpersonal metafunction as such that expresses affiliation and feelings both between the reader/ viewer and character and between characters in the story.

The *aim* of this present study is to analyse the interpersonal relations in picture books, created by the interplay between verbal and visual modes. In accordance with this aim the following *tasks* should be completed: to outline the methodological approaches to the analysis of interpersonal relations in picture books; to identify elements of the appraisal system in English, which are widely used in the representation of the interpersonal relations; and to specify how various visual categories interrelate with verbal expressions of mood and appraisal. *The subject-matter* of our study is visual and verbal meaning-making tools at the interpersonal level. *The material* for the analysis has been taken from two picture books: *Snow White in New York* by Fiona French (1989) and *The Paper Bag Princess* by Robert Munsch (2005).

Though I admit that there might be individual cases of discrepancy between meanings expressed visually and verbally, my hypothesis is that the interactions between the visual and verbal components create a synergetic effect in representing interpersonal relations in picture books.

2. Method

I will examine the visual and verbal components of interpersonal meaning. Based on Kress and van Leeuwen (2006) and Painter, Martin, and Unsworth (2012) typologies, I will focus on the following visual categories: contact, social distance, attitude, pathos, affect, vibrancy, warmth, familiarity, and graduation. These categories will be discussed in more detail in the Results section.

Interpersonal choices in the verbiage focus mainly on mood structures and attitudinal lexis (Santamaría-García, 2022, p. 149). Mood structures, as is well known, include indicative mood (namely, interrogative and declarative sentences) and imperative mood. Connected with mood are speech acts. According to Halliday (1985), speech acts (or speech functions as he calls them) can (1) offer information, which are realized by statements in the indicative mood; they can (2) offer goods-and-services, expressed by questions or commands (e.g., Would you like a drink?); they can (3) demand information, i.e., form a question, which is realized by the interrogative mood; and they can (4) demand goods-and-services, expressed by commands. Kress and van Leeuwen applied Halliday's theory to images. "When images 'offer', they primarily offer information. … When images 'demand', they demand, one could say, the 'goods-and-services' that realize a particular social relation." (Kress & van Leeuwen, 2006, p. 123).

As far as interpersonal meaning is concerned, a verbal mode is closely connected with the expression of appraisal. I will refer to the appraisal theory (Martin & White, 2005). The authors of the appraisal theory identify three major systems: the attitude system, the engagement system, and the graduation system. The attitude system includes such categories as appreciation, judgement, and affect. By appreciation Martin and White mean assessment of artifacts, entities, happenings, and states

of affairs by reference to aesthetics and other systems of social valuation. Judgment refers to assessment of human behavior and/or character by reference to ethics and other social norms. And, finally, affect treats assessment as an emotional reaction (White, 2015, p. 3). The engagement system covers instances, when the authorial voice is 'engaged' with the other voices and alternative positions in the current communicative context. And, finally, locutions, grouped together under the heading of 'graduation', are used by writers to 'graduate' either the force of the utterance or the focus of the categorisation by which semantic values are identified.

3. Results

The first category to be analysed is *contact*. It has already been mentioned that according to Kress and van Leeuwen (2006) pictures can either offer information or demand some action from the reader. In *The Paper Bag Princess* there are only 'offer' pictures, where participants do not look directly at the viewer, and in *Snow White in New York* there are several 'demand' pictures (which is a visual form of direct address). For instance, a picture of Snow White's father and stepmother's wedding contains both demand (stepmother) and offer (father) images. They are accompanied by an offer speech act, expressed by a statement in the indicative mood:

(1) "*But one day he married again.*" (French, 1989, p. 4).

Another example of demand is a medium shot of the stepmother, accompanied by a text:

(2) "*And she plotted to get rid of her stepdaughter.*" (French, 1989, p. 9).

It is again, as in the previous example, an 'offer information' speech act. There is a mirror image of Snow White on the other part of the double page spread, not looking at the reader, which makes it an 'offer' picture'. It is accompanied by a text, offering the following information:

(3) "*Snow White the Belle of New York City.*" (French, 1989, p. 8).

A conversation between Elizabeth and the dragon from *The Paper Bag Princess* is accompanied by 'offer' pictures and contains a number of interrogative and imperative sentences. First, the dragon tries to persuade the princess to go home and come back the next day, when he is hungry again. Such speech acts as "*go away*", "*come back*" demand goods-and-services and are the indication of power. But the girl manages to outwit him by asking tricky questions demanding information:

(4) "*Is it true that you are the smartest and fiercest dragon in the whole world?*" (Munch, 2005, p. 14);
(5) "*Is it true that you can burn up ten forests with your fiery breath?*" (Munsch, 2005, p. 16);
(6) "*Dragon, is it true that you can fly around the world in just ten seconds?*" (Munsch, 2005, p. 20).

When a girl starts demanding services by using imperative sentences "*do it again!*" (Munsch, 2005, p. 20), she appears in the position of power.

Another category, named by Kress and van Leeuwen, is *social distance*, realised by a shot size. In *The Paper Bag Princess,* all shots are long, characters are presented as full-length images, while in *Snow White in New York* we find a close-up, medium shots and long shots. The close-up depicts the stepmother, when she has decided to get rid of Snow White herself. There is a verbal expression of attitude: affect: dissatisfaction "*was mad with rage*" (French, 1989, p. 19) (here and hereafter Martin & White's [2005] classification is used). Usually "a sense of intimacy between viewer and character is created" (Painter et al., 2012, p. 16) in close-up shots, but it is not the case.

One more category is *attitude*, which consists of involvement and power. The degree of involvement depends on the angle from which a character is viewed. In *The Paper Bag Princess,* characters are mainly presented facing the reader 'sideways on', while in *Snow White in New York,* there are several 'front on' images, which create "a maximum sense of involvement" (Painter et al., 2012, p. 17), e.g., Snow White singing on stage. In the preceding dialogue between Snow White and seven jazz-men interrogative and imperative sentences are used, which offer goods-and-services ("*Stay here if you like ...*" (French, 1989, p. 14), demand information ("*What can I do?*"; "*Can you sing?*"* (French, 1989, p. 15), and demand goods-and-services ("*you'll have to work*" (French, 1989, p. 14). They are used to offer help and clarify in what way this help can be delivered, thus creating interactive relationships between characters. Jazz-men's attitude is also expressed: attitude: affect: unhappiness ("*were sorry for her*" (French, 1989, p. 14). The same attitude is expressed in one more 'front on' image of Snow White, but this time lying in the coffin, carried by jazz-men. The accompanying text says:

> (7) "*The seven jazz-men, their hearts broken, carried the coffin unsteadily up the church steps.*" (French, 1989, p. 28).

The category of *affect* includes emotions depicted in facial expressions, gestures, and bodily stance of characters. Comparing characters' emotions in picture books and manga, I can point out that manga are characterized by a greater distortion of faces as a result of extreme emotional states of characters (Yefymenko, 2022). The first image from *The Paper Bag Princess* depicts princess Elizabeth and prince Ronald. They are drawn close to each other, but Ronald has turned his back to Elizabeth. So, the orientation (and his facial expression) indicate that they are not as close as the girl thinks. The accompanying text contains appraisal, namely attitude: appreciation: reaction: positive and engagement: expand: entertain – an example of the epistemic modality:

> (8) "*She lived in a castle and had expensive princess clothes. She was going to marry a prince named Ronald.*" (Munsch, 2005, p. 6).

Elizabeth and the dragon are also depicted rather close to each other in almost all the images, but it does not signify their closeness. I have already analysed their conversation in terms of a category of contact. Applying the appraisal theory, I can find here examples of the attitude system, namely judgement: social esteem (*fantastic*, *magnificent*), and the graduation system: intensification: quality (*the smartest and fiercest*). All these adjectives are used by Elizabeth to trick the dragon.

The second dialogue between Elizabeth and Ronald reflects very clearly a superior attitude of the prince and bewilderment of Elizabeth. It should be mentioned that *The Paper Bag Princess* uses a minimalist drawing style, but even such images can depict emotions in facial expressions and bodily stance. Ronald tries to demonstrate his power over Elizabeth by demanding services with the help of imperative sentences:

> (9) "*Elizabeth, you are a mess! You smell like ashes, your hair is all tangled and you are wearing a dirty old paper bag. Come back when you are dressed like a real princess.*" (Munsch, 2005, p. 26).

But he fails because the girl has the last word. A verbal mode expresses attitude: appreciation: reaction: negative. Interestingly, the last phrase in this book, told by Elizabeth, contains a positive reaction, as well as graduation: intensification: degree (*really pretty*, *very neat*), but she finally understands the true nature of Robert and is not going to marry him:

(10) *"Ronald," said Elizabeth, "your clothes are really pretty and your hair is very neat. You look like a real prince, but you are a bum."* (Munsch, 2005, p. 28).

This picture book provides an alternative to classic fairy tales "by filling the gap with an active heroine who chooses not to conform to stereotypical gender patterns" (Joosen, 2011, p. 47).

The significance of *colour* in expression of interpersonal relations is really high, colours produce an emotional response in viewers. Scholars (Kress & van Leeuwen, 2002; Kress & van Leeuwen, 2006; Painter et al., 2012) analyse colour in terms of modality and other categories, such as ambience, which includes vibrancy, warmth, and familiarity.

Starting with *vibrancy* (or the depth of saturation), one can notice high saturation of images in *Snow White in New York* and less saturated colours of *The Paper Bag Princess*. One of the double spread pages in *Snow White in New York* is almost completely dark, depicting the funeral of Snow White and creating the corresponding emotional reaction of the reader – sadness. And at the linguistic level there is an expression of attitude: affect: unhappiness:

(11) *"All New York was shocked."* (French, 1989, p. 25).

The dark ambiance of the funeral is in a sharp contrast with the warm ambiance of a wedding party.

In the second ambience system – that of *warmth* – the warmer colours are in contrast with cooler colours. In *Snow White in New York,* there are images depicted almost entirely in warm colours and in cool blue colours. For instance, the performance of jazz-men is presented in yellow and red colours, while the reporter, who saw Snow White singing for the first time, is drawn in different shades of blue colour. The reporter is described in cool colours when he is a stranger, but later instead of a blue suit he would wear a brown one – a warm colour, indicating his warm feelings to Snow White. Besides, we come across relations of engagement, expressing epistemic modality: expand: entertain:

(12) *"He knew at once that she would be a star."* (French, 1989, p. 16).

One more feature worth mentioning is "the use of contrastive ambient splashes" (Painter et al., 2012, p.40), e.g., a pink dress of Snow White and flowers in the coffin provide a light splash in the overall dark ambiance of the funeral scenes.

Such category as *graduation* is of a special nature, because it can be applied to the analysis of both visual and verbal means. Painter, Martin, and Unsworth (2012) borrowed this term from Martin and White's appraisal theory. It refers "to strategies for intensifying gradable interpersonal meanings" (Painter et al., 2012, p. 18) and includes scaling and quantification. Visually it is expressed, for instance, by depicting a large number of people on the street, and a phrase "*crowds of people stood in the rain*" (French, 1989, p. 27) is an example of verbal graduation: force: quantification. Apart from quantification such verbal expression of graduation as intensification may be used. For instance, the stepmother is called "*the classiest dame in New York*" (French, 1989, p. 6), which is the intensification of quality.

4. Discussion

Comparing the category of affect, expressed by visual and verbal means, it has been found out that in *Snow White in New York* there are instances, when affect is expressed only verbally. It happens either when the character, whose emotions are described, is represented as a very small image (e.g., a tiny figure of Snow White against the background of the skyscrapers of New York), where no facial expression is visible, or as silhouettes (e.g., jazz-men in the jazz club or crowds of people mourning Snow White's death). At the same time there are instances, when affect is expressed by both visual and verbal devices. Namely, there are clear indications of rage in a close-up of the stepmother, which are amplified by the text:

(13) "*The stepmother was mad with rage.*" (French, 1989, p. 19).

In another example from the same picture book, there is a double spread page with mirror images of seven jazz-men carrying the coffin with Snow White. In the first image, sadness is reflected in their facial expressions and further stressed in the text:

(14) "*The seven jazz-men, their hearts broken, carried the coffin unsteadily up the church steps.*" (French, 1989, p. 28).

In the second image their amazement and joy is expressed visually (all of them are smiling), as well as verbally:

(15) "*Suddenly one of them stumbled, and, to everyone's amazement, Snow White opened her eyes.*" (French, 1989, p. 28).

Such category as pathos, which is determined by a drawing style, is minimalist in *The Paper Bag Princess* and generic in *Snow White in New York* with more expressive eyes and mouth indicating a wider range of emotions. A generic style is considered to be more empathic, but our analysis gives evidence that both types are engaging. For instance, a reader empathises with Elizabeth in her confrontation with the dragon, though there are no close-up and front-on shots of her.

Certain categories and connected with them issues require further discussion. A rather controversial question connected with categories of social distance and attitude is a degree of intimacy and involvement, experienced by a reader. Some formal criteria, such as close-up, front-on shots, which presuppose a maximum degree of intimacy and involvement, do not always work in practice, for instance, if they are connected with the depiction of antagonists (as it happens in the case of Snow White's stepmother).

5. Conclusions

This study has revealed that there is no strict interdependence between 'offer' and 'demand' pictures and speech acts: 'demand' pictures may be accompanied by 'offer information' speech acts, while 'offer' pictures may come in pairs with 'demand goods and services' speech acts. Another conclusion is that a sense of intimacy between a viewer and a character is not always created in close-up shots.

The results of my analysis have demonstrated the complementarity and interdependency of visual and verbal meaning in the construction of interpersonal relations between the reader/viewer and character and between characters in the story. Text and images have different resources to create engagement and different attitudinal meaning, but the combined multimodal meaning resulting from their interaction creates, as a rule, a synergetic effect.

Issues for ***future possible research*** may include the analysis of interactions between visual and verbal modes at the ideational and textual levels, as well as relations between verbal, visual, and aural modes in digital picture books.

Declaration of competing interest
The author has no conflicts of interest to declare that are relevant to the content of this article.

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МУЛЬТИМОДАЛЬНА СИНЕРГІЯ ТЕКСТУ ТА ЗОБРАЖЕННЯ У РЕПРЕЗЕНТАЦІЇ ІНТЕРПЕРСОНАЛЬНИХ ВІДНОСИН В ІЛЮСТРОВАНИХ КНИЖКАХ

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Анотація
Ілюстровані дитячі книжки як мультимодальні наративи містять багатий матеріал для аналізу способів мультимодального смислотворення. Вербальний і візуальний модуси пропонують власні засоби для репрезентації різних видів інтерперсональних відносин. Ця стаття вирішує таке дослідницьке питання: як візуальні та вербальні ресурси використовуються для побудови інтерактивної взаємодії між читачем і героями творів, а також між самими персонажами ілюстрованих книжок.

У цьому аналізі використано соціосеміотичний підхід Хеллідея до мови в рамках системно-функціональної лінгвістики, відповідно до якого кожна семіотична система функціонує на трьох рівнях, що відповідають ідеаційній, інтерперсональній і текстовій метафункціям. Стаття зосереджена на інтерперсональному рівні, використовуючи методологію та класифікації візуальної граматики Кресса та ван Левена (2006), яку Пейнтер, Мартін та Ансворт (2012) адаптували для аналізу ілюстрованих дитячих книжок. Візуальні ресурси, що використовуються для репрезентації інтерперсональних відносин, пов'язані з такими категоріями, як контакт, соціальна дистанція, ставлення, пафос, афект, атмосфера й градація. Вербальні засоби реалізації інтерперсональних відносин включають, серед іншого, засоби вираження модальності та ставлення. У зв'язку з цим застосовано теорію оцінки Мартіна та Уайта (2005) для класифікації оцінювальної лексики відповідно до трьох систем: ставлення, залученість і градація.

У роботі проаналізовано інтерперсональні взаємовідношення між текстом і зображенням у двох дитячих ілюстрованих книжках: «Принцеса в паперовому пакеті» Мунша (2005) і «Білосніжка в Нью-Йорку» Френч (1989). Аналіз візуальних ресурсів на інтерперсональному рівні продемонстрував переважання зображень із загальним планом, прямий зоровий контакт із читачем зустрічається рідко, за винятком кількох крупних планів. Зображення в анфас створюють ефект рівності персонажів з читачами та відчуття причетності. У цілому, взаємодія між візуальними та вербальними компонентами створює синергетичний ефект у побудові інтерперсональних відношень в ілюстрованих дитячих книжках.

Ключові слова: *мультимодальність, взаємовідношення між текстом і зображенням, ілюстрована дитяча книжка, візуальна граматика, інтерперсональна метафункція.*

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1. Introduction

The body of a manuscript opens with an introduction that presents the specific problem under study and describes the research strategy. The structure of the introduction should necessarily comprise the author's ***aims / tasks / objectives (bold, italics), the subject-matter*** and the ***material*** of the study.

Exploring the importance of the problem the article should state how it is related to previous work in the area. If other aspects of this study have been reported previously, how does this report differ from, and build on, the earlier report?

Describe relevant literature. This section should review studies to establish the general area, and then move towards studies that more specifically define or are more specifically related to the research you are conducting. Your literature review must not be a series of quotations strung together; instead it needs to provide a critical analysis of previous work.

State hypotheses and objectives, their correspondence to research. The statement of the hypothesis should logically follow on from your literature review and you may want to make an explicit link between the variables you are manipulating or measuring in your study and previous research. The present tense is used to state your hypotheses and objectives.

Sections and subsections of the paper. Divide your article into clearly defined sections. Any labeled sections / subsection should be numbered (i.e., 2. or 2.1, 2.2 if necessary) and given a brief heading marked in bold (Times New Roman, 12 without full stops at the end). Each heading should appear on its own separate line.

A good paragraph should contain at least the following four elements: transition, topic sentence, specific evidence and analysis, and a brief concluding sentence. A transition sentence acts as a transition from one idea to the next. A topic sentence tells the reader what you will be discussing in the paragraph. Specific evidence and analysis support your claims that provide a deeper level of detail than your topic sentence. A concluding sentence tells the reader how and why this information supports the paper's thesis.

2. Method

The Method section describes in detail how the study was conducted, including conceptual and operational definitions of the variables used in the study. It also permits experienced investigators to replicate the study.

The method section should be written in paragraph form with as little repetition as possible. This section will often be broken down into subsections such as participants, materials and procedure. The subsections you use will depend on what is useful to help describe and explain your experiment.

In the method section of the paper you should use the past tense since you are describing what you did; for example, e.g. *An experiment was performed…, The participants were instructed to … .*

3. Findings / Results

This section describes but does not explain your results; it provides the reader with a factual account of your findings. You can, however, draw attention to specific trends or data that you think are important. Your aim in your Results section is to make your results as comprehensible as possible for your readers.

If you are presenting statistical results, place descriptive statistics first (means and standard deviations) followed by the results of any inferential statistical tests you performed. Indicate any transformations to the data you are reporting; for example, you may report percentage correct scores rather than straight scores. Raw data and lengthy whole transcripts of qualitative data should be put in the appendices, only excerpts (descriptive statistics or illustrative highlights of lengthy qualitative data) should be included in the results section.

Authors should refer in the text to all tables and figures used and explain what the readers should look for when using the table or figure. Focus only on the important point the readers should draw from them, and leave the details for the readers to examine on their own. Each table and figure must be intelligible without reference to the text, so be sure to include an explanation of every abbreviation (except the standard statistical symbols and abbreviations).

Give titles to all tables and figures, number all tables sequentially as you refer to them in the text (Table 1, Table 2, etc.), likewise for figures (Fig. 1, Fig. 2, etc.).

4. Discussion

If necessary an article may have more sections and subsections.

All examples are italicized. One word or word-combination examples are given within the body of a paragraph.

Sentence or textual examples, preferably numbered through the article, are given in separate paragraphs in italics (their source is given straight) with indentation 1,0 cm for the whole paragraph and separated from the previous / following text by one blank line. Example:

(1)   *"I'm Prendergast," said the newcomer. "Have some port?"*
       "Thank you, I'd love to." (Waugh, 1980, p. 46)

5. Conclusions

This section simply states what the researcher thinks the data mean, and, as such, should relate directly back to the problem/question stated in the introduction. By looking at only the Introduction and Conclusions sections, a reader should have a good idea of what the researcher has investigated and discovered even though the specific details of how the work was done would not be known. After moving from general to specific information in the introduction and body paragraphs, your conclusion should restate the main points of your argument.

Conclusions should finish up with an overview of future possible research.

Acknowledgments (not obligatory and not numbered paragraph). Identify grants or other financial support (and the source, if appropriate) for your study. Next, acknowledge colleagues who assisted in conducting the study or critiquing the manuscript. End this paragraph with thanks for personal assistance, such as in manuscript preparation.

Footnotes should be avoided. Any essential **notes** should be numbered consecutively in the text (super scripts) and grouped together at the end of the paper.

In-text citations. The journal uses APA-6 format (APA style). If you are directly quoting from a work and the author is not named in a signal phrase, you will need to include the author, year of publication, and the page number for the reference: (Pocheptsov, 1976, p. 15; Leech, 1985, pp. 373-4).

If the quotation includes the author's last name, it is simply followed by the date of publication in parentheses; if no last name is mentioned in the text it is given in parentheses. For example: According to Jones (2005), "Students often had difficulty using Gerunds and Infinitives, especially when it was their first time" (p. 156). Or "Students often had difficulty…" (Jones, 2005, p. 156).

If you cite a work of two to five authors (use '&' within parentheses; use 'and' outside parentheses):

a) Becker and Seligman's (1996) findings contradicted this result. This result was later contradicted (Becker & Seligman, 1996). Mind no comma before & in citing two authors!

(b) Medvec, Madey, and Gilovich (1995) examined a group of Olympic medalists. Or medalists were examined in (Medvec, Madey, & Gilovich, 1995) (Mind a comma before & in citing three to five authors in parenthesis!) A subsequent citation would appear as (Medvec et al., 1995).

In case of six or more authors, cite only the last name of the first author, followed by "et al." and the year of publication: Barakat et al. (1995) attempted to …

APA-6	In-Text and Parenthetical Citation Examples
Quote with author's name in text	Smith (2019) states that, "..." (p. 112).
Quote with author's name in reference	This is quoted as, "…" (Smith, 2019, pp. 112-4).
Paraphrasing with author's name in text	Smith (2019) stated these facts, too.
Paraphrasing author's name in reference	This fact has been stated (Smith, 2019).
No author – give title of work abbreviated to first major word	This book is true (*Long,* 2019).
Italics for books & journals, "quotation marks" for articles & web pages	This article is true ("Long," 2019).
Citing entire website – put URL	This has evidence (www.pubmed.gov).
Quote from website – use paragraph number	According to, "…" (Smith, 2019, para. 4).
More than one author with same last name	P. L. Smith (2018) and J. M. Smith (2019)
Source has more than one author in text	Smith and Lee agree that (2019)
Source has more than one author in reference	This is agreed upon (Smith & Long, 2019).
Citing more than one work	We all agree (Smith, 2019; Lee, 2018).
Citing more than one work by same author published in the same year	We all agree (Smith, 2019a, 2019b, 2019c) Smith (2019a) believes ..... It has been reported ... (Smith, 2019c)

The quotations longer than three lines should constitute a separate block, indented 1.0 cm paragraph(s), single spaced, font 12 pts, italics, with no quotation marks, e.g., Kövecses (2018, p. 133) writes:

In sum, the intratextual use of conceptual metaphor does not necessarily produce metaphorically homogenous discourse. In most cases, a variety of different conceptual metaphors is used in particular media and other texts………………………………………….

For such quotations their author may be cited in a parenthesis below, not italicized, e.g.:

In sum, the intratextual use of conceptual metaphor does not necessarily produce metaphorically homogenous discourse. In most cases, a variety of different conceptual metaphors is used in particular media and other texts. This is a natural phenomenon, given the nature of conceptual metaphors as based on the general structure of concepts (i.e., that the concepts have various aspects and we use the conceptual metaphors to comprehend those aspects). (Kövecses, 2018, p. 133).

Quotation marks. Single quotation marks should be used for the translation of non-English words, e.g., *cogito* 'I think'.

Double quotation marks should be used in all other cases, i.e., direct quotations in running text.

Please always use rounded quotation marks (". . .") not "straight" ones.

Dashes. Spaced EM dashes (long English dashes) are used as parenthetical dashes ("text — text"). Please do not use double hyphens (--).

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A long dash (EM dash, —) without spaces on the left or right in English texts might set off a phrase at the end of a sentence—like this one. Or, EM dashes may set off a phrase midsentence—a technique that really draws a reader's attention—as they do in this sentence.

Italics should be used for:
- Words, phrases, and sentences treated as linguistic examples
- Foreign-language expressions
- Titles of books, published documents, newspapers, and journals
- Drawing attention to key terms in a discussion at first mention only. Thereafter, these terms should be set straight.
- Emphasizing a word or phrase in a quotation indicating [emphasis mine]

Bold or underlining may be used sparingly to draw attention to a particular linguistic feature within numbered examples (not in the running text).

Please keep the use of italics and boldface type to an absolute minimum. CAPITAL LETTERS and SMALL CAPS should not be used for emphasis.

Punctuation. Please use a serial comma (an Oxford comma or a Harvard comma) placed immediately before the coordinating conjunction (and or or) in a series of three or more terms as in "France, Italy, and Spain" (with the serial comma), but "France or Spain" (two terms only).

Put a comma before 'which' to introduce attributive clauses ("Tom's book, which he spent ten years writing, is now a best seller."). Do not use a comma to introduce questions and prepositional phrases ("in which").

Abbreviations. List of Common Latin Abbreviations for APA Style

Abbreviation	Meaning	Used inside of parentheses only
cf.	"*compare*" or "*consult*" (to contrast information)	Never put a comma after "…in (cf. Zeller & Williams, 2007)".
e.g.,	"for example," (*exempli gratia*)	Always put a comma after: "Some studies (e.g., Macmillan, 2009)…"
etc.	"*and so on*" / "*and so forth*"	Put a comma before if used to end a list of at least two other items: "(chemistry, math, etc.). In other cases do not use a comma "(biology etc.)".
i.e.,	"that is," (*id est*; specific clarification)	Always put a comma after: "(i.e., first, second, or third)"
vs.	"*versus*"	Put a full stop after: "(low vs. high)", do not italicize.
ibid.	"*ibidem*" for citations	Not used in APA to refer again to the last source previously referenced. Instead give each citation using author names as usual.

References (Times New Roman 12, bald, caps, not numbered)

A reference list (usually about 30 authors, preferably of the last decade) must comprise all the references cited in the text of your paper, listed in alphabetical order at the end of the paper and not numbered. Each reference in the reference list needs to contain all of the bibliographic information from its source (referencing style APA-6). In each new item, its first line is aligned right, other lines (if any) are indented 1,0 cm. Please make your URL and DOI active.

For materials in Latin:

Books (authored work) & e-books:

Langacker, R.W. (2008). *Cognitive grammar: A basic introduction*. New York, NY: Oxford University Press.

Chandler, D. (1998). Semiotics for beginners. Retrieved September, 1, 2018, from http://www.users.aber.ac.uk/dgc/Documents/S4B.

Book chapter:

Mind that editors' first names are cited before their family names, without a comma before "&" for two editors. In case of three or more editors, there is a comma before "&".

Haybron, D. M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R. J. Larsen (Eds.), *The science of subjective well-being* (pp. 17–43). New York, NY: Guilford Press.

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Journal articles:

Peterson, T. (2017). Problematizing mirativity. *Review of Cognitive Linguistics, 15*(2), 312-342. https://doi.org/10.1075/rcl.15.2.02pet

On-line newspaper article:

Brody, J. F. (2007, December 11). Mental reserves keep brain agile. *The New York Times.* Retrieved from http://www.nytimes.com

Several volumes in a multivolume work:

Koch, S. (Ed.). (1959-1963). *Psychology: A study of science* (Vols. 1–6). New York, NY: McGraw-Hill.

Reference book:

VandenBos, G. H. (Ed.). (2007). *APA dictionary of psychology.* Washington, DC: American Psychological Association.

Print journal article. Article titles use sentence style capitalization, i.e., capitalize the first word of the title and subtitle (after a colon, if there is one), and any proper nouns (names)**.** Journal/magazine and newspaper titles use headline style capitalization, i.e., capitalize each significant word but not articles and prepositions. In the year field for reference type Article in press enter the words: (in press). Mind a comma before "&" to cite more than one authors!

Wilson, S., Spies-Butcher, B., & Stebbing, A. (2009). Targets and taxes: Explaining the welfare orientations of the Australian public. *Social Policy & Administration, 43*, 508-525. https://doi.org/10.1037/arc0000014

Fennimore, D. L. (1981). American neoclassical furniture and its European antecedents. *American Art Journal, 13*(4), 49-65. Retrieved from http://www.jstor.org

Webpage, with author but no date:

Flesch, R. (n.d.). *How to write plain English*. Retrieved October 3, 2017, from http://www.mang.canterbury.ac.nz/writing_guide/writing/flesch.shtml

Webpage with corporate author (an organisation or group):

New Zealand Government. (2008). *Digital strategy*. Retrieved April 12, 2009, from http://www.digitalstrategy.govt.nz/

Dissertation. Print/Hardcopy format

Knight, A. (2001). *Exercise and osteoarthritis of the knee* (Unpublished master's dissertation). Auckland University of Technology, Auckland, New Zealand.

Thesis or dissertation, online from an institutional repository or a website

Thomas, R. (2009). *The making of a journalist* (Doctoral thesis, Auckland University of Technology, Auckland, New Zealand). Retrieved from http://hdl.handle.net/10292/466

Conference paper in regularly published proceedings, retrieved online:

Houzel, S., Collins, J. H., & Lent, R. (2008). The basic nonuniformity of the cerebral cortex. *Proceedings of the National Academy of Sciences, 105,* 12593-12598. https://doi.org/10.1073/pnas.0805417105

Film/movie

Scorcese, M. (Producer), & Lonergan, K. (Writer/Director). (2000). *You can count on me* [Motion picture]. United States: Paramount Pictures.

Blog post:

Author, A.A. (2019, December 12). Title of post [Description of form]. Retrieved from http://www.xxxx

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The in-text citation and reference should use the English translation of the materials and mention their original language. As a rule, recent priodicals, dissertations, etc. in languages other than English supply the English translations on their official cites.

Examples.   In-text: (Martynyuk, 2020).

References

Martynyuk, A. P. (2020). The problem of meaning-making in communication. *The Journal of V.N. Karazin Kharkiv National University. Series: Foreign Philology. Methods of Foreign Language Teaching, 91*, 27-41. https://doi.org/10.26565/2227-8877-2020-91-04 (in Ukrainian).

Мартинюк, А. П. (2020). Проблема смислотворення в комунікації. *Вісник Харківського національного університету імені В.Н. Каразіна. Серія “Іноземна філологія. Методика викладання іноземних мов”, 91*, 27-41. https://doi.org/10.26565/2227-8877-2020-91-04

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