Multimodal Tropes in Contemporary Discourse

19-20 May 2022

University of Lyon (Jean Moulin Lyon 3)

**Palais de la Recherche, 18 rue Chevreul, 69007 Lyon
salle 203**

Conference organized by the Linguistics Research Center – Corpora, Discourses & Societies at the University of Lyon (UJML3), France

Organizational Committee

Olga ARTYUSHKINA, University of Lyon (UJML3)

Christophe COUPÉ, University of Lyon (UJML3)

Marion CHARRET DEL BOVE, University of Lyon (UJML3)

Aurélie HÉOIS, University of Lyon (UJML3)

Lucia GOMEZ, University Grenoble Alpes (UGA)

Denis JAMET, University of Lyon (UJML3) & University of Arizona

Bérengère LAFIANDRA, University of Lyon (UJML3)

Pauline RODET, University of Lyon (UJML3)

Imen SEGHIR, University of Lyon (UJML3)

Adeline TERRY, University of Lyon (UJML3)

Germain IVANOFF-TRINADTZATY, University of Lyon (UJML3)

Presentation

According to Forceville (2019), the broadening of Conceptual Metaphor & Metonymy Theory (CMMT) "is excellent news for several reasons", one of which being "the quickly growing discipline of "multimodality"". Forceville (2009: 23) defines monomodal metaphors as "metaphors whose target and source are exclusively or predominantly rendered in one mode". These monomodal metaphors have been studied extensively, for example in the fields of literature and linguistics (verbal metaphors) or in the field of visual studies (pictorial metaphors). According to Forceville [2009: 23], modes "include, at least, the following: (1) pictorial signs; (2) written signs; (3) spoken signs; (4) gestures; (5) sounds; (6) music (7) smells; (8) tastes; (9) touch." Müller (2009: 299), as for her, distinguishes between two different modes: "what is expressed orally and perceived primarily aurally as sound (the oral/aural modality)" on the one hand, and "bodily forms and movements in space which are primarily perceived visually (the spatial/visual modality)" on the other hand. Multimodal metaphors are defined as borrowing from different modes: "In contrast to monomodal metaphors, multimodal metaphors are metaphors whose target and source are each represented exclusively or predominantly in different modes" (Forceville 2009: 24). In other words, the source domain and the target domain are from different modes, for example the visual and the verbal modes, although one domain can be present in more than one mode.

These multimodal metaphors and metonymies have essentially been studied in advertisement, be it for profit, non-profit, institutional, promotional purposes, etc. (mostly for the combination of the visual and verbal modes), political discourse (mostly with the combination of the verbal mode and gestures, see Charteris-Black (2004), Müller (2009), Musolff (2016)), and films (see Coëgnarts (2012, 2015, 2019)). Such corpora can obviously be the focus of the presentations, but it seems interesting to study other corpora and other media as well, such as comics (see Forceville 2005, 2011), cartoons (see Górska 2019), op-ed illustrations, animation films (see Forceville and Jeulink 2011; Fahlenbrach 2017; Forceville and Paling 2018), logos, banners, placards, posters, street art and wall-paintings, memes, etc. (see Forceville 2019), but also music: "It is to be noticed, incidentally, that in most of this work the discussion of modes partaking in multimodal metaphor is restricted to the visual and the written-verbal mode. Multimodal metaphor research – and multimodal discourse analysis more generally – including the sonic and musical modes is still rare" (Forceville 2019: 374).

The use of multimodal metaphor and metonymies in teaching will also be a relevant area of research for the conference.

If the main area of multimodal research was initially multimodal metaphors, a growing number of works started to investigate the role of multimodal metonymies. Forceville (2019: 371) rightly points out that we 'live by metaphors' – but we live by many other things – metonyms, stories, colour symbolism … – as well", which calls for novel developments (see Forceville 2019): not only multimodal metaphors and metonymies should be studied, but also any multimodal tropes (hyperbole, irony, allegory, antithesis, oxymoron, onomatopoeia, etc.), following what Forceville (2019) calls "Cognitive Trope Theory". The multimodal dimension of these tropes can be investigated, as well as the combination of multimodal metaphors and metonymies with the less frequently used tropes mentioned above.

Following the issues raised by Forceville (2019), the following questions can be addressed:

- The meaning of any multimodal interaction depends on the interaction of the various modes used, but what does "interaction" mean? Is it synonymous with combination? Reinforcement? Opposition? The various ways the modes can combine have to be further investigated.
- The question of the migration of a metaphor or metonymy from one mode to another mode or to a combination of modes (see Roman & Porto 2019) could also be addressed. As mentioned by Forceville (2019: 371), "Not only can a given metaphor develop within a medium, for instance in language; it is moreover bound to transform and adapt itself to some extent when it migrates to another medium, with its own affordances and constraints, such as visuals, visuals-plus-written texts, or music. Therefore, in two different media, a given metaphor may 'hide and highlight' (Lakoff and Johnson 1980: 10-13) different aspects of the source domain"; the transformation or adaptation of one metaphor when it migrates to another mode therefore tends to prove that the interaction between two modes, or more, is not a mere, simple combination, and should be focused upon.
- The roles of clues / cues in the interpretation process of multimodal metaphors and metonymies could also be investigated, as well as the role of other media and other paralinguistic features.
- The issue of the genre and/or subgenre could also be tackled, as well as the variation across the genre and/or subgenre, as it may be relevant for the meaning generated by the combination of different modes. The question of the genres and contexts in which multimodality is more frequent could be investigated as well: are they any specific genres, contexts in which multimodality thrives on?

- Can multimodal tropes be used to manipulate and deceive speakers? What can be the potential dangers?
- Can specific patterns be brought out depending on the trope used, the conceptual domains resorted to, the genre in which multimodality operates, etc.?
- Finally, the aims, functions and effects of multimodal tropes could also be delved into, as they can trigger off very different effects in the audience: creativity, humor, criticism, persuasion, manipulation, intensification, awareness, etc., which reminds us that context is key in understanding the role of multimodality when it applies to tropes.

By its very nature, research on multimodality is interdisciplinary, and researchers from various disciplines are invited to submit proposals. Presentations will preferably focus on contemporary discourse (21st century) and can focus on any language, as long as they are corpus-based or corpus-driven; the presentation will be given in English or French.

Selected Bibliography

CHARTERIS-BLACK, Jonathan. (2004). *Corpus approaches to critical metaphor analysis*. Basingstoke: Palgrave Macmillan.

COËGNARTS, Maarten & Peter KRAVANJA. (2012). From thought to modality: A theoretical framework for analysing structural-conceptual metaphor and image metaphor in film. *Image [&] Narrative* 13 (1). 96–113.

COËGNARTS, Maarten & Peter KRAVANJA (eds.). (2015). *Embodied cognition and cinema*. Leuven: Leuven University Press.

COËGNARTS, Maarten. (2019). Analyzing metaphor in film: Some conceptual challenges. In Ignasi Navarro i Ferrando (ed.), *Current approaches to metaphor analysis in discourse*. Berlin: De Gruyter.

FAHLENBRACH, Kathrin (2017). Audiovisual metaphors and metonymies of emotions and depression in moving images. In Francesca ERVAS, Elisabetta GOLA, and Maria GRAZIA ROSSI (eds.), *Metaphor in communication*, science and education, 95–117. Berlin: De Gruyter.

FERRANDO, I. N. (Ed.). (2019). *Current approaches to metaphor analysis in discourse* (Vol. 39). Walter de Gruyter GmbH & Co KG.

FORCEVILLE, Charles & Eduardo URIOS-APARISI, *Multimodal Metaphor*, Walter de Gruyter, 2009.

FORCEVILLE, C. (2002). The identification of target and source in pictorial metaphors. *Journal of pragmatics*, *34*(1), 1-14.

FORCEVILLE, C. (2008). Metaphor in pictures and multimodal representations. *The Cambridge handbook of metaphor and thought*, 462-482.

Forceville, Charles. 2005. Visual representations of the Idealized Cognitive Model of anger in the Asterix album La Zizanie. *Journal of Pragmatics* 37. 69–88.

Forceville, Charles. 2011. Pictorial runes in Tintin and the Picaros. *Journal of Pragmatics* 43. 875–890.

Forceville, C. (2016). Visual and Multimodal Metaphor in Film. *Embodied metaphors in film, television, and video games: Cognitive approaches*, 17-32.

Forceville, C. (2019). Developments in multimodal metaphor studies: A response to Górska, Coëgnarts, Porto & Romano, and Muelas-Gil. *Current approaches to metaphor analysis in discourse*, 367-378.

Forceville, Charles & **Marloes** Jeulink. (2011). The flesh and blood of embodied understanding: the source-path-goal schema in animation film." *Pragmatics & Cognition* 19 (1). 37–59.

Forceville, Charles & Sissy **Paling**. (2018). The metaphorical representation of DEPRESSION in short, wordless animation films. *Journal of Visual Communication* (published ahead of print 21-9-2018 at http://journals.sagepub.com/doi/10.1177/1470357218797994).

Górska, Elżbieta (2019). Spatialization of abstract concepts in cartoons: A case study of verbo-pictorial image-schematic metaphors. In Ignasi Navarro i Ferrando (ed.), *Current approaches to metaphor analysis in discourse*, xxx-yyy. **Berlin: De Gruyter.**

Hidalgo Downing, Laura & Bianca **Kraljevic Mujic**. (2020). *Performing Metaphoric Creativity across Modes and Contexts*, John Benjamins Publishing Company.

Kappelhoff, H., & **Müller**, C. (2011). Embodied meaning construction: Multimodal metaphor and expressive movement in speech, gesture, and feature film. *Metaphor and the social world*, *1*(2), 121-153.

Kress, Gunther. (2010). *Multimodality: A social semiotic approach to contemporary communication*. London: Routledge.

Kress, Gunther & Theo **van Leeuwen**. (2001). *Multimodal discourse*. London: Arnold.

Kress, Gunther & Theo **van Leeuwen**. (2006). *Reading images: The grammar of visual design*. 2nd edn. London: Routledge.

Müller, C., & **Cienki**, A. (2009). Words, gestures, and beyond: Forms of multimodal metaphor in the use of spoken language. In *Multimodal metaphor* (pp. 297-328). De Gruyter Mouton.

Musolff, Andreas. (2016). *Political metaphor analysis: Discourse and scenarios*. London: Bloomsbury.

Sobrino, P. P. (2017). *Multimodal metaphor and metonymy in advertising* (Vol. 2). John Benjamins Publishing Company.

Zbikowski, L. M. (2009). Music, language, and multimodal metaphor. *Multimodal metaphor*, 359-381.

Program

Thurday 19 May 2022

8h45   **Conference registration, Amphitheater Doucet Bon**

9h15   **Conference opening**

>   **Prof. Denis Jamet** *(University of Lyon (UJML3), France & University of Arizona, USA)* & **Adeline Terry** *(University of Lyon (UJML3), France)*

9h30-10h30 **Plenary: "On developing Multimodal Metaphor Theory into Multimodal Trope Theory"**

>   **Prof. Charles Forceville** *(University of Amsterdam, the Netherlands)*

10h30-11h   **Coffee break**

Multimodality in TV series

11h-11h45   **"The multimodal realisations of the trope of verbal irony through the lens of the pragmeme of insolence; a study of four scenes from *Buffy the Vampire Slayer* S05"**

>   **Dr. Chris A. Smith** *(University Caen Normandie, France)*

11h45-12h30 **"X-phemistic multimodal and non-verbal metaphors and the creation of humour in *How I Met your Mother*"**

>   **Dr. Adeline Terry** *(University of Lyon (UJML3), France)*

12h30-14h15 **Lunch at the Rotonde** (18 rue Chevreul, 6° étage)

Multimodality in digital communication

14h15-15h   **"Multimodal Metaphor in Internet Memes"**

>   **Silya Benammar** *(Université de Haute-Alsace (UHA) Mulhouse – Colmar, France)*

15h-15h45   **"Multimodal tropes in academic Tumblrs"**

>   **Dr. Célia Schneebeli** *(Université de Bourgogne, France)*

16h-16h30   Coffee break

Multimodality in the arts

16h15-17h   "When street theatre becomes giant – Travel as metaphor and delusions of grandeur in the performances of the street theater company Royal de Luxe"

Prof. Gaelle Ferré *(Université de Poitiers, France)*

17h-17h45   "Visual or multimodal tropes in picture books: an invitation to think differently?"

Dr. Isabelle Virion Gras *(Université Bordeaux Montaigne, France)*

Friday 20 May 2022

Multimodality in political communication

9h-9h45   "Multimodal representations of MOTION in cartoons on IMMIGRATION: the case of France and the U.S."

Aurélie Héois *(University of Lyon (UJML3), France & Université Sorbonne Paris 3)* & **Bérengère Lafiandra** *(University of Lyon (UJML3), France)*

9h45-10h30   "A Comparative Study on Multimodal Metaphors in the Front Pages of Chinese and Western Mainstream Newspapers: The Case of *China Daily* and *The Economist*"

Jiayi Zhang *(China)*

10h30-11h   Coffee break

11h-11h45   "Brexit as an oven-ready (porky?) pie: A case study of Boris Johnson's BREXIT IS A PIE multimodal metaphor"

Pauline Rodet *(University of Lyon (UJML3), France)*

11h45-12h30 **"The Power of Persuasive Strategies: A Multimodal Analysis of Mark Zuckerberg's Verbal and Non-verbal Performance at the U.S. Congress Hearing"**

Xuechun Xiang (Queen Mary University of London, England) & **Prof. Jing Li** (Huazhong University of Science and Technology, Wuhan, China)

12h30-14h **Lunch at the Rotonde** (18 rue Chevreul, 6° étage)

Multimodality and society

14h-14h45 **"How visual metaphors can contradict verbal occurrences: A cross-linguistic and multimodal analysis of the IMPRINT of climate change"**

Anaïs Augé (University de Lorraine, France)

14h45-15h30 **"Polysemiotic metaphors of intertribal exchange in Paamese culture"**

Dr. Simon Devylder (UiT The Arctic University of Norway, Norway & Lund University, Sweden)

15h30-16h **Coffee break**

16h-16h45 **"Second language learners' reading strategies: the case of intersemiotic relations"**

Sheida Marzban (University of Pannonia, Hungary)

16h45-17h15 **Concluding remarks**

Abstracts

9h30-10h30 Plenary: **"On developing Multimodal Metaphor Theory into Multimodal Trope Theory"**

Prof. Charles Forceville *(University of Amsterdam, the Netherlands)*

It was Aristotle who wrote in his Poetics that mastery of metaphor is a sign of genius. It took, however, many centuries before metaphor studies became truly popular, particularly thanks to Ortony (1979) and Lakoff and Johnson (1980). The latter book emphasized that metaphor is primarily a matter of thought, and only derivatively a matter of language. Scholars such as Whittock (1990), Carroll (1994), and Forceville (1996) took this idea seriously by embarking on metaphor research involving other modes than language – specifically focusing on the visual mode. Work in this area is still in full swing, not least because robust analysis of metaphor (as of anything else in the study of discourse) needs to be cognizant of (1) the combination of modes deployed; (2) the genre to which the metaphorical discourse belongs; and (3) the medium in which it occurs. There are still many mode combinations, many genres, and many media to be studied ...

But work needs to expand into a different direction as well. If "metaphor" is first and foremost a matter of thought, then surely other tropes are, too. Accepting this idea, it makes sense to systematically start investigating which other tropes may be usefully claimed to have visual and multimodal manifestations. Within Conceptual Metaphor Theory (CMT), the awareness that "metonymy" – though less spectacular than metaphor – is an equally crucial trope gained ground around 2000. This insight in turn spawned research on visual and multimodal metonymy (notably by Peréz-Sobrino 2017; but see also Kashanizadeh & Forceville 2020, Guan & Forceville 2020, and Zhang & Forceville 2020).

What about other tropes? Is it possible/useful to talk about visual and multimodal antithesis? Irony? Hyperbole? Symbolism ...? If so, can they co-occur? These are daunting questions, requiring hard thinking and hard work by scholars combining expertise in rhetoric and visual & multimodal analysis (cf Tseronis & Forceville 2017). In my talk I cannot but scratch the surface of these questions. Drawing mainly on my own earlier (co-authored) work, I will say something about the role of mode, genre, and medium in analysing metaphor, metonymy, and antithesis, and sketch some of the other problems that need to be addressed by scholars intent upon extending classic verbal rhetoric into a "Conceptual/Multimodal Trope Theory."

Selected references

Carroll, Noël (1994). "Visual metaphor." In: Jaakko Hintikka (ed.), *Aspects of Metaphor,* 189-218. Dordrecht: Kluwer.

Forceville, Charles (1996). *Pictorial Metaphor in Advertising*. London: Routledge.

Guan, Yue, and Charles Forceville (2020). "Making cross-cultural meaning in five Chinese promotional clips: metonymies and metaphors." *Intercultural Pragmatics* 17(2): 123–149.

Kashanizadeh, Zahra, and Charles Forceville (2020). "Visual and multimodal interaction of metaphor and metonymy: A study of Iranian and Dutch print advertisements." *Cognitive Linguistic Studies* 7(1): 78-110.

Lakoff, George, and Mark Johnson (1980). *Metaphors We Live By.* Chicago: University of Chicago Press.

Ortony, Andrew, ed. (1979). *Metaphor and Thought.* Cambridge: Cambridge University Press.

Pérez-Sobrino, Paula (2017). *Multimodal Metaphor and Metonymy in Advertising.* Amsterdam: Benjamins.

Tseronis, Assimakis, and Charles Forceville, eds (2017). *Multimodal Argumentation and Rhetoric in Media Genres.* Amsterdam: Benjamins.

Whittock, Trevor (1990). *Metaphor and Film.* Cambridge: Cambridge University Press.

Zhang, Cun, and Charles Forceville (2020). "Metaphor and metonymy in Chinese and American political cartoons (2018-2019) about the Sino-US trade conflict." *Pragmatics & Cognition* 27(2): 476-501.

Multimodality in TV series

11h-11h45   "The multimodal realisations of the trope of verbal irony through the lens of the pragmeme of insolence; a study of four scenes from *Buffy the Vampire Slayer* S05"

Dr. Chris A. Smith *(University Caen Normandie, France)*

The aim is to analyse the effect of the interpretation of the irony trope in a multimodal corpus, the cult television series *Buffy the Vampire Slayer*. The communication is structured in three main parts. Firstly, we discuss the trope of irony and sarcasm in the light of relevance theory (effect versus effort) based on Wilson & Sperber (1992). Then we introduce the pragmeme of insolence, defined as "the embodied realization of all the pragmatic acts (or 'allopracts') that can be subsumed under it" (Mey 2016: 139). Insolence is defined as being a dissociative or disaffiliative act (Culpeper 2011, 2013, Bousfield 2008), represented by face-threatening acts (FTAs) which may trigger a reaction from the co-speaker (such as indignation or amusement). In a third part we turn to four scenes from Buffy the Vampire Slayer season 5, episodes 11 and 12. We aim to analyse the interactions in these four scenes from a multimodal standpoint, focusing on the prosodic contours, the gestures and facial expressions at play between the characters. We pay special attention to the mechanisms of sarcasm, mocking or aggressive irony which correspond to off-record face-threating acts (Bousfield, Culpeper) which we analyse as belonging to the pragmeme of insolence. How does banter compare with direct insolence? We investigate the interactions in the full scenes with a view to identifying the multimodal correlations of the verbal irony. Each of the four scenes represents a specific syntactic verbal expression of irony: LIFE IS A JOURNEY metaphor in (1), negative polarity in (2), falsehood in (3), echoic repetition in (4). How do the multimodal (visual and audio cues) affect the interpretation of the intentions and reception of the message?

Corpus extracts

(1) Relationship debris is kinda piling up on the Buffy Highway**.** S05E11 (2"23)
(2) Maybe you could fight him (the troll)? Yeah I could do that I'm paralyzed with not caring very much. S05E11 (28"05)

(3) Spike why did you do that? Not for money, your heartfelt gratitude is plenty. I expect I'll be getting that at any moment. S05E12 (13"40)
(4) I was regrouping. You were about to be regrouped into separate piles. S05E12 (13"50)

Selected references

Buffy the Vampire Slayer, Season 05, 2001.
Allan, Keith. 2016. The pragmeme of insult and some allopracts. *Pragmemes and Theories of Language Use.* Springer: 69-84.
Bousfield, Derek. 2008. *Impoliteness in interaction.* Amsterdam/Philadelphia: John Benjamins.
Culpeper, Jonathan. 2011. *Impoliteness: Using language to cause offence.* Cambridge: Cambridge University Press.
Culpeper, Jonathan. 2013. Impoliteness. In Jan-Ola Östman and Jef Verschueren (dirs.). *Handbook of Pragmatics.* Amsterdam/Philadelphia: John Benjamins: 1-18.
Mey, Jacob. 2016. Why We Need the Pragmeme, or: Speech Acting and Its Peripeties. In Keith Allan, Alessandro Capone, Istvan Kecskes (dir.). *Pragmeme and Theories of Language Use.* Springer: 133-140.
Michaelis, Laura A., & Feng, Hanbing. 2015. What is this, sarcastic syntax? *Constructions and Frames*, 7: 148–180. https://doi.org/10.1075/cf.7.2.01mic
Wilson, Deirdre and Sperber Dan. 1992. On verbal irony. *Lingua* 87: 53-76.

11h45-12h30 "X-phemistic multimodal and non-verbal metaphors and the creation of humour in *How I Met your Mother*"

Dr. Adeline Terry (University of Lyon (UJML3), France)

This presentation will focus on the links between multimodal and non-verbal metaphors, X-phemisms (all the words which refer to taboo topics, from euphemisms to dysphemisms (see Allan & Burridge (1991, 2006)), and the creation of humour in the sitcom *How I Met your Mother* (2005-2013, CBS). Forceville (2009: 4) defines multimodal metaphors as "metaphors whose target and source are rendered exclusively or predominantly in two different modes/modalities [...] – and in many cases the verbal is one of these." In this presentation, I will mostly focus on metaphors relying on at least two modes among the verbal mode (non-written language), the visual mode (moving images), and music / non-verbal sounds. The set of data will be constituted of a few excerpts selected from *How I Met your Mother*, in some episodes of which such metaphors are used for mostly humorous purposes. Quite often, the multimodal metaphors in the corpus do not resort to one mode for each domain (source or target); they rather seem to work as either:
- a superimposition of a verbal metaphor and a visual metaphor; this is for example the case with the FECES IS CONFETTI metaphor (*HIMYM 8x13*);
- a superimposition of a verbal metaphor and a sound metaphor; this is for example the case with the A SICK PERSON IS A DINOSAUR (*HIMYM 6x24*);
- a superimposition of a verbal metaphor and a music metaphor; this is for example the case with HAVING SEX IS PLAYING THE BAGPIPES (*HIMYM 5x06*);

All the metaphors mentioned above are more or less closely related to taboo topics (bodily fluids, disease, or sex) and they are all used as alternative means to mention or to represent those taboo topics – in other words, they are X-phemisms. All of them are also creative metaphors. Throughout this presentation, I will try and explain how these X-phemistic multimodal metaphors participate in the creation of humour in the sitcom. I will mostly rely on the incongruity approach to humour to explain that the use of different modes contributes to the creation of a form of inconsistency that leads to humour. Dynel (2009) argues that the incongruity-resolution mechanism can be realized in several forms, but she reckons that metaphors are often humorous when the correspondences between the source and the target domains are unusual (or incongruous). Naturally, incongruity does not always lead to humour, and humorous metaphors also often rely on taboo or inappropriate source domains (Dynel (2009: 30-35)); I will show that they can also rely on taboo or inappropriate target domains. Finally, I will also demonstrate that some of these multimodal metaphors (such as the Smoking weed is eating a sandwich metaphors) are re-used several times throughout the sitcom, in more or less obvious forms; the recurrence is rewarding for the faithful viewer, who recognises the metaphor for what it is and enjoys the humorous effect of the repetition.

Selected references

Allan, Keith & Kate Burridge.1991. *Euphemism & Dysphemism: Language Used as Shield and Weapon*, New York: Oxford University Press.

Allan, Keith & Kate Burridge. 2006. *Forbidden Words: Taboo and the Censoring of Language*, Cambridge: Cambridge University Press.

Coëgnarts, Maarten. 2019. Analyzing metaphor in film: Some conceptual challenges. In Ignasi Navarro i Ferrando (ed.), *Current approaches to metaphor analysis in discourse*, xxx-yyy. Berlin: De Gruyter

Coëgnarts, Maarten & Peter Kravanja. 2012. From thought to modality: A theoretical framework for analysing structural-conceptual metaphor and image metaphor in film. *Image [&] Narrative* 13 (1). 96–113.

Dynel, Marta. 2009. Creative metaphor is a birthday cake: Metaphor as the source of humour. *Metaphorik.de* 17, pp. 27-48.

Fahlenbrach, Kathrin (ed.). 2016. *Embodied metaphors in film, television, and video games*. London: Routledge.

Forceville, Charles & Eduardo Urios-Aparisi (eds.). 2009. *Multimodal Metaphor*. Berlin: Mouton de Gruyter.

Forceville, C. 2019. Developments in multimodal metaphor studies: A response to Górska, Coëgnarts, Porto & Romano, and Muelas-Gil. *Current approaches to metaphor analysis in discourse*, 367-378.

12h30-14h15 Lunch at the Rotonde (18 rue Chevreul, 6° étage)

Multimodality in digital communication

14h15-15h   **"Multimodal Metaphor in Internet Memes"**

Silya Benammar (Université de Haute-Alsace (UHA) Mulhouse – Colmar, France)

Thousands of Internet memes are shared on social media by users of different ages and from diverse backgrounds every day. Internet memes are mostly shared to elicit humor; however, people often use memes to add contextual cues to a text. Very recently, following the Facebook, WhatsApp, and Instagram outage, thousands of memes were created and shared on Twitter, as the platform was still fully functional. Shifman defines memes 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" (2013: 41). Because they are extremely pervasive in online communication, memes are now viewed as one of the "lingua franca" of the Internet (Milner 2014: 109).

Similar to everyday language, figurative language is highly pervasive in memes. Because people like you and me create memes, and most of the time require language to be used, figurative language plays a significant role in this genre. Another notable feature that must be considered is the multimodal aspect of memes, as, in most cases, they involve both text and image. Multimodality and the study of text-image relationships have been at the core of studies conducted by Kress and Bezemer (2016) and Jewitt (2016).

While studying figurative language in internet memes from the point of view of Conceptual Metaphor Theory (Lakoff & Johnson 1980) reveals that memes are inherently figurative, their multimodal nature needs to be considered when studying them. Because this relatively new genre is multimodal, I will draw from research on multimodal figuration, such as multimodal metaphor (Forceville & Urio-Aparisi 2009). While several figures of speech and thought are present in memes, I will focus on the case of metaphor. However, because of the way memes are constructed and then understood, other tropes might be worth looking at, such as metonymy and how they interact in the construction and comprehension of a meme. Though relatively recent, scholars, such as Piata (2016), Dancygier and Vandelanotte (2017), and Lou (2017), among others, have already focused on memes from the point of view of cognitive linguistics.

 My corpus comprises 139 internet memes, collected randomly, on Google Images, Twitter, Facebook, and Instagram, between 2018 and 2019. I will look at how metaphors, and more specifically, multimodal metaphors, function in internet meme creation and understanding. Preliminary results showed that while some memes mainly involve multimodal metaphor, other tropes are present and necessary for the comprehension of the meme.

Selected references

Dancygier, Barbara, and Lieven Vandelanotte. "Internet Memes as Multimodal Constructions." *Cognitive Linguistics*, vol. 28, no. 3, 2017, pp. 565–598.

Fauconnier, Gilles, and Mark Turner. *The Way We Think: Conceptual Blending And The Mind's Hidden Complexities*. New York: Basic Books, 2002.

Forceville, J. Charles, and Eduardo Urios-Aparisi, et al. Editors. *Multimodal Metaphor.*Berlin: Mouton de Gruyter, 2009.

Jewitt, Carey. *Introducing Multimodality*. London: Routledge, 2016.

Kress, Gunther and Jeff Bezemer. *Multimodality, Learning, and Communication: A Social Semiotic Frame.* London: Routledge, 2016.

Lakoff, George, and Mark Johnson. *Metaphors We Live By*. Chicago and London: The University of Chicago Press, 1980.

Lou, Adrian. "Multimodal Simile: The 'when' Meme in Social Media Discourse." *English Text Construction*, vol. 10, no. 1, 2017, pp. 106-131.

Milner, Ryan. *The World Made Meme: Public conversations and participatory media*. Cambridge, MA: The MIT Press, 2016.

Piata, Anna. "When metaphor becomes a joke: Metaphor journeys from political ads to internet memes." *Journal of Pragmatics*, vol. 106, Dec. 2016, pp. 39-56.

Shifman, Limor. *Memes in Digital Culture.* Cambridge: The MIT Press, 2014.

15h-15h45   "Multimodal tropes in academic Tumblrs"

Dr. Célia Schneebeli *(Université de Bourgogne, France)*

Posts which combine a verbal caption describing a situation of life (often starting with "when" or "me", e.g., "When I present my poster" or "Me presenting my poster") and a static or moving image mirroring the situation in question (e.g., a picture showing a raccoon standing next to a painting) have become a staple of internet social media such as Twitter, Facebook or Tumblr. This study is intended at analysing such posts, which rely on two different sign systems (verbal and visual), within the framework of multimodal studies and pragmatics. It proposes to focus more precisely on multimodal tropes in academic Tumblr posts combing a verbal caption and a GIF, with a special interest for metaphor and hyperbole (which has been less extensively researched than metaphor in the field of multimodal studies), and the combination of both. The data for the study will mainly come from three Tumblr pages that are very popular among PhD students and academics: PhD in Gifs!, When in Academia, and Ciel mon doctorat!, which all rely on the use of GIFs to share one's experience of PhD and/or academic life.

Drawing on previous investigations on multimodal tropes, specifically metaphor and hyperbole (Forceville 2008, El Refaie 2003, Sobrino 2017, Ferré 2014), the primary objective of the study is to explore the interaction between text and (moving) image in the creation and reception / interpretation of those tropes. In doing so, it will also try to identify potential recurring patterns in multimodal verbo-visual tropes and look at the seemingly frequent co-occurrence of hyperbole and metaphor in the data.

Selected references

EL REFAIE, E. 2003. Understanding visual metaphor: the example of newspaper cartoons, *Visual Communication* 2003 2. 76-96.

FERRE, G. 2014. Multimodal Hyperbole, Multimodal Communication 2014 3 (1). 25-50.

FORCEVILLE, C. 2008. Metaphor in pictures and multimodal representations. In R. W. Gibbs, Jr. (Ed.), *The Cambridge Handbook of Metaphor and Thought*. Cambridge: Cambridge University Press. 462-482.

SOBRINO, P.P. 2017, *Multimodal Metaphor and Metonymy in Advertising*. Amsterdam: John Benjamins Publishing Company.

16h-16h30   Coffee break

Multimodality in the arts

16h15-17h   "When street theatre becomes giant – Travel as metaphor and delusions of grandeur in the performances of the street theater company Royal de Luxe"

> ***Prof. Gaelle Ferré*** *(Université de Poitiers, France)*

The Saga of the Giants, 'staged' by the street theatre company Royal de Luxe since the 1990s, features articulated puppets set in motion by a team of actors in red livery. The story of the characters' journey, openly inspired by Jonathan Swift's *Gulliver's Travels*, relies on similar strong metaphors: Gulliver and the lilliputians (who represented British society at the time, but also the shortcomings of this society, Sinding, 2011), without however going as far as to acquire a satyrical dimension. The Saga of the Giants involves two conceptual metaphors (Lakoff & Johnson, 2003): LIFE IS A JOURNEY and LIFE IS A STORY (Kromhout & Forceville, 2013), coupled with a metaphor of determinism (the myth of the puppets, Plato, The Laws, Book I). The story - quite minimalist in terms of plot - is that of the Giants' journey around the world, on the one hand, and their returning home with new family members, as well as the story of their daily life over two or three days in the cities they visit, the whole narrative being essentially announced on posters posted in the city before the arrival of the Giants. But it is also a family saga (the daughter, the adopted brother, the father, the grandmother, the dog) that is presented to the audience and whose life is punctuated by daily activities (getting dressed, brushing one's teeth, walking in the park, eating a strawberry ice cream). The metaphor of life, however, takes on an entirely hyperbolic dimension - hyperbole being one of the figures of speech most often associated with metaphor (Carston & Wearing, 2015) - due both to the gigantic nature of the theatrical representation in the quantitative sphere (Cano Mora, 2009), which also combines sounds (e.g. the snoring of the sleeping giant), music, touch to bring the characters to life in a multimodal performance in the true sense of the word, but also to the realism of the movements and facial expressions of the puppets, which seem to really come to life and become incarnate under the effect of the movements of the actors who handle them. This is the genius of Royal de Luxe: to give the audience access to the mechanics of the performance, to offer two performances - and therefore two discourses - in one. Throughout the performance, directives are given to the actors through a megaphone ("Raise left foot", "Turn right"), which punctuate the movements and progress of the characters operated by ropes, counterweights, pulleys and truck cranes (Freydefont, 2008), and allow us to move from the theatre of machines, which offer representations of machines in the form of illustrated plates (Dolza & Vérin, 2004; Delarozière & Courcault, 2003), to an embodied representation of theatrical machines.

Our analysis will be based on a corpus of videos and images published on the internet.

Selected references

Cano Mora, L., 2009. All or Nothing: A Semantic Analysis of Hyperbole. *Revista de Lingüística y Lenguas Aplicadas* 4(1), 25-35.

Carston, R., Wearing, C., 2015. Hyperbolic language and its relation to metaphor and irony. *Journal of Pragmatics* 79, 79-82.

Delarozière, F. & Courcoult, J.-L., 2003. *Le grand répertoire - Machines de spectacle*. Paris, Actes Sud.

Dolza, L. & Vérin, H., 2004. Figurer la mécanique : l'énigme des théâtres de machines de la Renaissance, *Revue d'histoire moderne & contemporaine*, vol. no51-2, no. 2, 7-37.

Freydefont, M., 2008. Royal de Luxe, repères chiffrés pour une création débordante. *Études théâtrales* 41-42, 101-113.

Kromhout, R. & Forceville, C., 2013. LIFE IS A JOURNEY: the source-path-goal schema in the videogames Half-Life, Heavy Rain, and Grim Fandango. *Metaphor and the Social World* 3(1): 100-116.

Lakoff, G., Johnson, M., 2003. *Metaphors we live by*. The university of Chicago press, Chicago.

Sinding, M., 2011. Storyworld Metaphors in Swift's Satire. *Beyond Cognitive Metaphor Theory: Perspectives on Literary Metaphor*. Ed. Monika Fludernik. New York: Routledge, 239-57.

17h-17h45	**"Visual or multimodal tropes in picture books: an invitation to think differently?"**

Dr. Isabelle Virion Gras *(Université Bordeaux Montaigne, France)*

Since the invention of the "modern picture book" in the late 19th century – which Sendak identifies to Caldecott's work as "an ingenious juxtaposition of picture and word" to interact with each other in "a rhythmic syncopation" (Sendak 21) – the functions of images in relation to the text diversified considerably, as the visual narrative dimension of the picture book never ceased to evolve throughout the 20th and 21st centuries. Picture book scholars noticed the use of image processes to express moods (Schwarcz) and ideas (Doonan) metaphorically. Contemporary authors and artists such as Claude Ponti, Anthony Browne or Shaun Tan explore pictorial possibilities to represent objects, characters or situations through metaphors but also through other processes which seem to be operating like rhetorical figures.

Drawing on Iser's concept of indeterminacy applied to picture books (Iser; Kümmerling-Meibauer), on a social semiotic approach to images (Kress and van Leeuwen) adapted to picture books (Painter et al.), on Conceptual Metaphor and Metonymy Theory and on research on multimodal analysis (Forceville; Tseronis and Forceville; Indio et al.) this communication examines various visual and multimodal processes in contemporary picture books. The analysis reveals that beyond metaphor and metonymy whose conceptual nature has already being proved (Lakoff and Johnson), other rhetorical figures such as hyperbole (Cano Mora), antithesis, oxymoron (Monte) or irony (Wilson and Sperber) are conceptual in nature, and may be expressed in the visual mode, though their interpretations in picture books are open to more variations from one reader/viewer to another than would be their verbal expressions.

Friday 20 May 2022

Multimodality in political communication

9h-9h45   "Multimodal representations of MOTION in cartoons on IMMIGRATION: the case of France and the U.S."

Aurélie Héois *(University of Lyon (UJML3), France & Université Sorbonne Paris 3) & **Bérengère Lafiandra** (University of Lyon (UJML3), France)*

The aim of this contrastive presentation is to study the visual and linguistic representations of IMMIGRATION in newspaper cartoons, with a specific focus on MOTION. Indeed, the concept of IMMIGRATION inherently includes the notion of MOTION as exemplified by the following definitions:

immigrate: "To come to settle in a country (which is not one's own)" (*Oxford English Dictionary online*)

immigrer: "entrer dans un pays étranger pour s'y établir" (*Le Grand Robert*)

In the two definitions, a person (or group of persons) moves from point A to point B; this motion is expressed respectively by the verbs *come* and *entrer*. However, these verbs are merely examples and motion can also be expressed by other means (Stosic & Aurnague, 2017; Talmy, 2000).

To carry out our analysis, we used Google images© to select 40 contemporary cartoons (from 2000 onwards): 20 to study the representation of immigration in American newspapers, and 20 for France. By 'newspaper' we understand any website whose main focus is the news. Beyond the question of MOTION in immigration cartoons, we would like to present a preliminary comparison between the French and American conceptualizations of this topic. As shown in Talmy (2000: 117-118), languages express motion in different linguistic ways; thus, we would like to determine if these differences are also found in a multimodal analysis, restricted here to two modes: "written signs" and "pictorial signs" (Forceville, 2009: 23).

The study of MOTION in cartoons may first appear paradoxical considering the static nature of the medium. However, similarly to "written signs", "pictorial signs" include a semantic content which can denote MOTION. Our preliminary observations suggest that the multimodal representation of MOTION in immigration cartoons is mostly based on *highlighting-hiding* processes (Kövecses, 2002). As a result, this study will mainly focus on metaphor and metonymy. This multimodal analysis will follow the Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and its extension to multimodality by Forceville (2009).

As an analytical framework, we divided the concept of motion into relevant elements, such as departure/arrival point, immigrants/hosts so as to try and see which of these elements of immigration motion are highlighted or hidden since "[h]ighlighting necessarily goes together with hiding" (Kövecses, 2002) and also how these elements interact with each other to express motion, within a mode or between the two.

Selected references

Abid R. Z., Manan S. A. & Rahman Z. A., 2017, "'A flood of Syrians has slowed to a trickle': The use of metaphors in the representation of Syrian refugees in the online media news reports of host and non-host countries", *Discourse & Communication*, 11(2), 121-140.

Forceville, C., 2009, "Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research", *in* Forceville, C. & Urios-Aparisi, E., *Multimodal Metaphor*, Berlin: Walter de Gruyter, 19-42.

Khosravinik M., 2010, "The representation of refugees, asylum seekers and immigrants in British newspapers: A critical discourse analysis", *Journal of Language and Politics*, 9(1), 1-28.

Kövecses, Z., 2002, *Metaphor. A Practical Introduction*, Oxford & New York: Oxford University Press.

Lakoff, G. & Johnson, M., 1980, *Metaphors We Live By*, Chicago: The University of Chicago Press.

Özdemir, Ö. & Özdemir, E., 2017, "Whose problem is it anyway? The depiction of Syrian refugee influx in political cartoons", *Syria Studies* 9 (1), 33-63.

Pérez Sobrino, P., 2017, *Multimodal Metaphor and Metonymy in Advertising*, Amsterdam & Philadelphia: John Benjamins Publishing Company.

Talmy, L., 2000, *Toward a cognitive semantics (vol. II): Typology and Process in Concept Structuring*, Cambridge: The MIT Press.

Stosic, D. & Aurnague, M., 2017, *DinaVmouv: Description, INventaire, Analyse des Verbes de MOUVement. An annotated lexicon of motion verbs in French*, freely available at: http://redac.univ-tlse2.fr/lexicons/dinaVmouv_fr.html.

9h45-10h30 **"A Comparative Study on Multimodal Metaphors in the Front Pages of Chinese and Western Mainstream Newspapers: The Case of *China Daily* and *The Economist*"**

Jiayi Zhang (China)

The study of metaphor has a long history. Traditional metaphor theories focus on metaphor as merely a figure of speech. In cognitive linguistics, researchers believe that metaphor is not only a linguistic rhetoric phenomenon, but a fundamental and universal cognitive way for human beings to understand the world. With the development of the Internet age, multimodal information is becoming increasingly abundant, thus more attention has been paid to the study of multimodal metaphor. However, there are few studies on multimodal metaphor in the context of cultural differences between China and the West at present. Therefore, this thesis takes the multimodal metaphors embodied in the images and words reflected on the front pages of *China Daily* and *The Economist* as data to analyze the different ideologies and cultural values reflected in them.

This comparative study analyzes the similarities and differences between the multimodal metaphors in the front pages of *China Daily* and *The Economist*. It is found that the front pages of *China Daily* contain more traditional Chinese cultural elements, and tend to convey positive values, while the multimodal metaphors in *The Economist* often have abundant connotations, indicating a more political and sarcastic tone. Meanwhile, the reasons for the different choices of images are analyzed from three aspects: ideology, culture and context, thus providing some

enlightenment on how to further enhance cultural confidence and better construct China's national image for domestic media.

10h30-11h   Coffee break

11h-11h45   "Brexit as an oven-ready (porky?) pie: A case study of Boris Johnson's BREXIT IS A PIE multimodal metaphor"

Pauline Rodet (University of Lyon (UJML3), France)

The 2019 UK General Election was decisive for the unfolding of Brexit and the future of Britain. Following Theresa May's departure, Boris Johnson was appointed as the leading figure of a divided and weakened Conservative Party. Yet, this General Election resulted in a smashing victory for the Tories, at the expense of a declining Labour Party led by Jeremy Corbyn, who did not manage to reach the voters' expectations as he failed to take a stance on the Brexit issue (Rycroft, 2020: 3).

As opposed to his Labour opponent for the General Election, Johnson built his electoral campaign around his will to deliver a *hard* Brexit in order to honour the result of the 2016 Brexit referendum, at all costs. "Get Brexit Done" became the official slogan of the Conservative Party in the run-up for the General Election, a simple yet effective catchphrase that reflected Boris Johnson's rhetoric and echoed the Vote Leave campaign (Bonnet, 2020). To reach a large audience and to comply with the ever-growing influence of social media in politics and society at large, the Conservative Party seized these tools and campaigned on the main social networks, including Twitter, Facebook, and Instagram. To illustrate how supposedly easy "getting Brexit done" would be should Johnson be elected, the Conservative Party launched an online advertising campaign in which Brexit was depicted as an oven-ready meal. Johnson was filmed baking a pie and claiming that putting this pie into the oven was a symbol of what he intended to do to get Brexit done, hence the conceptual metaphor BREXIT IS A PIE. This was cued both visually and verbally.

This paper will aim to study Johnson's representation of Brexit as an "oven-ready pie" during the 2019 General Election campaign through the prism of cognitive linguistics. The different media through which this metaphorical conceptualisation of Brexit was cued will be thoroughly analysed. They include a short video, a graphic design, and the 2019 Conservative Party manifesto. The objectives, functions, and potential effects of the aforementioned multimodal metaphor will be brought to light.

11h45-12h30 "The Power of Persuasive Strategies: A Multimodal Analysis of Mark Zuckerberg's Verbal and Non-verbal Performance at the U.S. Congress Hearing"

Xuechun Xiang (Queen Mary University of London, England) & **Prof. Jing Li** (Huazhong University of Science and Technology, Wuhan, China)

In March 2018, when the Facebook-Cambridge Analysis scandal was exposed by the media, Facebook encountered the largest data breach in history. Within a week, the market value of Facebook has evaporated tens of billions of dollars. On May 10th 2018, Facebook chief executive Mark Zuckerberg appeared before the Senate's Commerce and Judiciary committees Tuesday to accept a series of inquiries from 44 senators. After the hearing, Facebook's stock price rebounded by nearly 5%, and Zuckerberg's performance was unanimously praised by the public. Therefore, a thorough study of how Zuckerberg responded to the questions from the senators at the hearing, reversed the unfavorable situation and persuaded the public to regain their trust is of far-reaching significance for understanding persuasive strategies.

Public speaking is an essential means of demonstrating one's credibility, persuasiveness and personal quality. From the perspective of communication, persuasion is one of the most important factors in the relationship that public speakers would like to establish with their audience. The existing research on persuasion usually concentrates on political speeches, ignoring other public figures such as entrepreneurs. In the meanwhile, researchers tacitly equaled the persuasiveness of politicians to the conversational dominance over the past decades, paying little attention on other kinds of persuasive styles. However, recent studies found that a high level of humble relevance and a low orientation to dominance of the speaker can sometimes evoke more positive emotions from the audience than an aggressive style. Nevertheless, the existing research still did not pay enough attention on how to persuade the audience in a humble way when it comes to the study on persuasion.

Within the theoretical framework of Aristotle's rhetoric theory, which included three modes: ethos, pathos and logos, and supplemented by two other analytical models, the author conducted a multimodal analysis on the persuasive strategies used by Zuckerberg at the hearing. The author used the video of Mark Zuckerberg attending the U.S Congress hearing on May 10th 2018 as the research sample, built two corpora with the full version of his dialogue with the senators and his answers respectively, combined qualitative and quantitative methods to investigate the language, gaze, voice and bodily gestures applied by Mark Zuckerberg. This thesis divided the persuasive strategies into two parts: rhetoric strategies and humble stance, and would analyze the rhetoric strategies applied in Zuckerberg's language and gaze, as well as the humble stance embodied in his voice and bodily gestures.

Through in-depth analysis, the author obtained several major findings. Zuckerberg applied persuasive skills in his testimony and gaze to persuade the committees at the hearing within the framework of Aristotelian Rhetoric Model. Zuckerberg mainly adopted emtional appeal and logical appeal in his statement to evoke the audience's sympathy and influenced the audience's emotion, to further persuade the audience that Facebook is a company which devoted to make the world closer and better. However, when answering various questions from the senators, Zuckerberg was focused on admitting his mistakes and making commitment to display his high moral character, including responsibility, reliability and trustworthiness, thus reversing the damaged image of Facebook. Regarding the humble stance shown in Zuckerberg's voice, the major finding it that he displayed his humble stance only on some specific occasions rather

than continually. Zuckerberg talked with several pauses and a relative thin and soft voice in his statement, which are signs of humble voice. When it comes to the answers, Zuckerberg did not convey much humble stance through his voice. As for the bodily gestures, the research results revealed that Zuckerberg was generally talking in a humble way but the information conveyed via bodily gestures depended on the context.

Selected references

Aristotle, S. *Rhetoric* (Roberts, R., Trans.). New York: The Modern Library. 1984.

Baynham, M. Stance, positioning, and alignment in narratives of professional experience. *Language in Society*, 2011, 40(1): 63 - 74.

Calbris, G. *Elements of Meaning in Gesture*. Amsterdam: John Benjamins Publishing Company, 2011.

De Jong, N H., & Wempe, T. Praat script to detect syllable nuclei and measure speech rate automatically. *Behavior Research Methods*, 2009, 41(2), 385–390.

D'Errico, F., & Poggi, I. Blame the opponent! Effects of multimodal discrediting moves in public debates. *Cognitive Computation*, 2012: 4(4), 460–476.

D'Errico, F.,& Poggi, I. "Humble" politicians and their multimodal communication. In Gervasi, O., et al. (eds.) *International Workshop on Emotion Recognition*, 2017, 10406: 705–717.

Diehl, T., et al. Political persuasion on social media: Tracing direct and indirect effects of news use and social interaction. *New Media & Society*, 2015, 18(9): 1-21.

Kienpointner, M. Strategic maneuvering in the political rhetoric of Barack Obama. *Journal of Language & Politics*, 2013, 12(3): 357-377.

Poggi, I., & Vincze, L. Gesture, Gaze and Persuasive Strategies in Political Discourse. In Kipp, M., et al. (eds) *Multimodal Corpora*, 2009: 73-92.

Sznycer, K. Strategies of powerful self-presentations in the discourse of female tennis players. *Discourse & Society*, 2010, 21(4): 458–479.

Yokoyama, H., & Daibo, I. Effects of gaze and speech rate on receivers' evaluations of persuasive speech. *Psychological Reports*, 2012, 110(2): 663-76.

12h30-14h   Lunch at the Rotonde (18 rue Chevreul, 6° étage)

Multimodality and society

14h-14h45   "How visual metaphors can contradict verbal occurrences: A cross-linguistic and multimodal analysis of the IMPRINT of climate change"

Anaïs Augé (University de Lorraine, France)

This paper proposes to investigate the different interpretations related to the metaphorical IMPRINT of climate change in English and French media discourses. This cross-linguistic perspective is motivated by the particularities of both languages which have been assumed to promote different understandings of climate change-related concepts. The paper focuses on the metaphorical compound *carbon footprint* whose meaning can be compared with another

metaphorical expression in English discourse about climate change: *fingerprint*. These two source domains offer a concrete depiction of the impact of (carbon) pollution, interpreted from lexical constructions enabled by the English language (BODY PARTS + "print").

In French, however, such a concrete depiction cannot be interpreted from the meaning of the metaphorical expression *empreinte carbone* (carbon imprint) which defines a similar concept. Indeed, the structure of the French language prevents a characterisation of the source domain EMPREINTE (IMPRINT) in terms of the BODY PART which left this IMPRINT (unless the metaphorical expression is associated with an adjective or a prepositional group, e.g. *empreinte de pas - footprint*).

The study relies on visual representations of these metaphorical expressions in English and French to discuss the characteristics associated with each source domain. Indeed, since climate change is a complex, scientific topic, metaphors are helpful devices to share scientific observations to the public. The study thus asks if the characterisation of the source domain has an impact on recipients' metaphorical understanding of the topic.

Since the analysis of verbal occurrences of the metaphors (385 occurrences of *carbon footprint*; 31 occurrences of *fingerprint*; and 470 occurrences of *empreinte carbone* in newspapers) cannot unambiguously determine the characteristics which define each source concept, we investigate the visual representations of these concepts in short animated videos about climate change (from Youtube: 11 videos about *carbon footprint*; 3 videos about *fingerprint*; and 22 videos about *empreinte carbone*). These visual occurrences can explicitly identify the BODY PART at the origin of the IMPRINT and these can attribute additional characteristics to the source concepts, which emphasise the implications of these different metaphorical depictions in environmental discourse. These characteristics offer an ideological perspective on the topic, since climate change remains a debated issue. The findings show that visual metaphors can contradict expectations emerging from the interpretations of verbal metaphors.

14h45-15h30 "Polysemiotic metaphors of intertribal exchange in Paamese culture"

Dr. Simon Devylder (UiT The Arctic University of Norway, Norway & Lund University, Sweden)

Paamese social structure is a tightly woven fabric of kinship relations interlaced by rules of intertribal exchanges. The ca. 2000 people of this small South-Pacific island are all connected to each other, by intertribal marital unions. Traditionally, a man's promised wife is one of his FZSDs[1], and thus, a woman's promised husband is one of her FMBSs[2] (Devylder 2018). What communicative strategies Paamese speakers use to talk about this conceptually complex architecture of intertribal exchange?

We asked 40 Paamese islanders to talk about their extended family in the form of kinship interviews (Enfield 2005, 2010). They used two main communicative strategies in their descriptions: metaphor and polysemiosis (i.e. combination of speech, gesture, and depiction). The small set of recurring polysemiotic metaphors that were systematically used by consultants are non-actual motion expressions (Blomberg & Zlatev 2015) like 'following the path of X'. These expressions arguably share the embodied motivations with PATH metaphors found in other languages (Johansson Falck 2010; Johansson Falck & Gibbs 2012), but their precise semantic interpretation appears to be culturally specific. The gesture and drawings that co-

occur with these linguistic expressions are both iconic of the described non-actual motion event but also provides additional layers of meaning. For example, when Paamese speakers use a PATH metaphor, they systematically produce a diagonal gesture on the sagittal axis that starts from the left side away from speaker to the right side towards speaker. When they talk about following their mother's line, they produce a mirroring gesture. These two crossing diagonals are also consistently found in the depiction system when speakers enrich their verbal-gestural descriptions with drawing lines in the ground. This study more broadly addresses the creativity & conventionality of metaphor use across the world diversity of languages & cultures.

15h30-16h   Coffee break

16h-16h45   "Second language learners' reading strategies: the case of intersemiotic relations"

Sheida Marzban (University of Pannonia, Hungary)

Visual displays form an increasing significant part of our everyday life. With the emergence of technology and pervasiveness of the internet and social media, students are constantly connected, sharing, publishing and networking on social media where all texts are almost multimodal. Also, compared to a few decades ago, more pictures, diagrams, graphs are used for learning and teaching to ease and improve communication, thinking, and learning (Schnotz, 2002). Living in the current multimodal world calls the urge for the researchers to study the complex relationship between two or more modes in meaning making. To respond to this urge, the present research is an attempt to investigate how multimodal texts of different image-text relations create meaning and how they are read. 81 Hungarian participants with A2-B1 English language proficiency attend the research to read and respond to the questions of multimodal texts which carry different visual-verbal relationships (Martinec & Salway, 2005). Each multimodal text includes a question with two answers which represent the visual and verbal information in the text. The online multimodal reading test instrument and the eye-tracking system are used to collect the data.

The research concludes that visual and verbal discourse carry different affordances in texts with different image-text relationships in order to produce cohesive and coherent multimodal texts. Different visual and verbal affordances also encourage participants to read the texts differently and rely on different modes to respond to the text. Readers evaluate modal load, identify the relationships, and move between the modes which allow them to construct meaningful reading path. The results also reveal that although readers are free to construct a unique reading path within the multimodal text (Kress, 2010), they follow an implied reading path in order to fully understand the text (Karchmer-Klein & Shinas, 2012).

The present research may form a backbone for researchers to analyze available multimodal materials in educational settings. It can also help textbook designer and material developers understand if they are pacing up with the current needs of students and develop student's engagement, interpretation and attention through an effective combination of semiotic modes. Language teachers might also benefit from this research by creating attractive and useful interactive resources which maximize learning potentials and develop meaningful multimodal assessment rubrics.

Selected References

Karchmer-Klein, R., & Shinas, V. (2012). 21st century literacies in teacher education: Investigating multimodal texts in the context of an online graduate-level literacy and technology course. *Research in the Schools,* 19(1), 60-74.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. New York: Routledge.

Martinec, R., & Salway, A. (2005). A system for image-text relations in new (and old) media. *Visual Communication*, 4(3), 337-3.

Schnotz, W. (2002). Commentary: Towards an integrated view of learning from text and visual displays. *Educational Psychology Review*, 14(1), 101-120.

16h45-17h15 Concluding remarks