



Multimodality and polisemiosis: Producer's, recipient's or the analyst's perspective?

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Memorials

Aim: to show what cognitive processes are involved in the interpretation of the memorial landscapes

Case study: Bełżec memorial

Embodiement: experience of walking through a constricted space

Image schemata: PATH, CONTAINER

Communicative effect: feeling of imminent danger, helplessness, terror

Fabiszak, M. 2016. Multimodal discourses of collective memory. In Romano, M. And Porto M. D. (Eds.) Exploring Discourse Strategies in Social and Cognitive Interaction: Multimodal and cross-linguistic perspectives. Benjamins. 159-183.





Memorials

Communicative 3Ms: Modes, Mediums, Modalities

Mode: ???

Medium: stone walls, stone walk, corrugated iron, written language

Modalities: visual, proprioception

Genre: memorial, Holocaust memorial

Location: site of a former Nazi extermination camp

Fabiszak, M. 2016. Multimodal discourses of collective memory. In Romano, M. And Porto M. D. (Eds.) Exploring Discourse Strategies in Social and Cognitive Interaction: Multimodal and cross-linguistic perspectives. Benjamins. 159-183.





Where is the human in the humanities?

Who is remembering?

Who is remembered?

Who is creating the environment for commemorative
practices?





Questions for today:

- (1) Do we analyse communicative acts from the perspective of text producers and/or recipients or from the perspective of an analyst?
- (2) Are these perspectives distinct in the cognitive linguistic and cognitive semiotic research?
- (3) How can we include the producers and recipients in our analyses?
- (4) What are the (dis)advantages of this inclusion?



Multimodality vs. polysemiosis

Multimodality

“(1) visuals,
(2) written language,
(3) spoken language,
(4) bodily behaviour (comprising gestures, postures, facial expressions, and [manner of] movement);
(5) sound;
(6) music;
(7) olfaction (...);
(8) taste;
(9) touch.”

Forceville (2020: 67)

Polysemiosis

Combination of different semiotic systems

E.g.

Street art: univocal (visual), but polysemiotic (different sign systems: shape, color, written words)

Zlatev (2019),
PTJK conference, Białystok

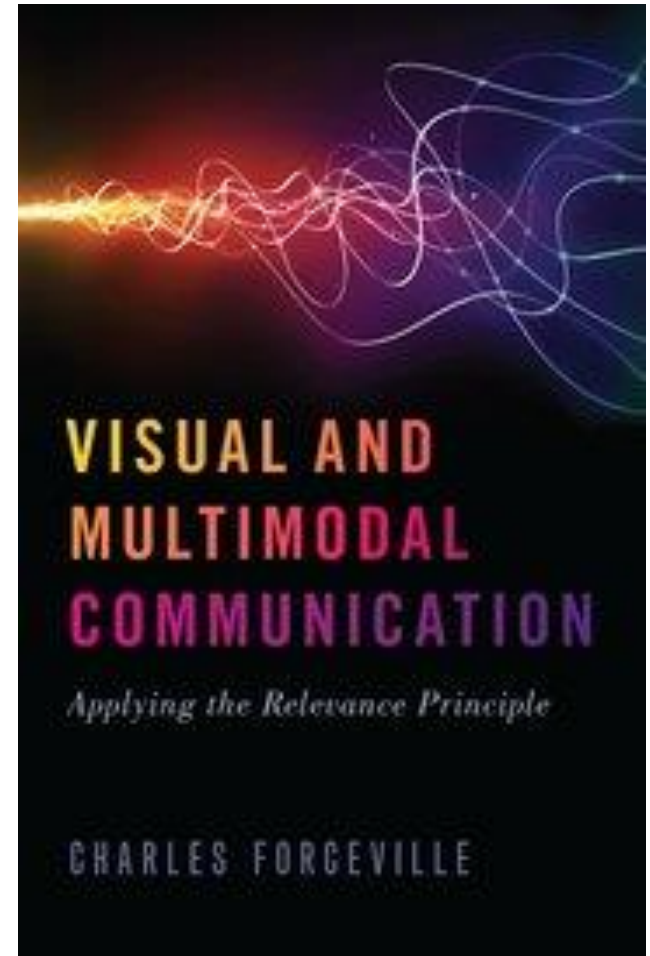


Communicator, envisaged audience

“In cooperative communication, the addressee of the message needs to understand how communicator frames the information in it.”
(p.31)

“Relevance to groups of individuals” (p. 111)

“My question will always be this: how is it that this picture or visual, whether or not accompanied by writing, is presumably interpreted in more or less the same way by the envisaged audience?” (p. 131)





A task for the audience:

1. Do you recognize this logo?
2. How do you interpret it? (What does it mean?)





Case study: Brand logos

“Surely I am not the only one who derives from the Amnesty logo the implicature that the organization celebrates hope (symbolized by the burning candle, even in the face of suppression and imprisonment (symbolized by the barbed wire surrounding the candle)).”

(Forceville 2020: 142)





Case study: Brand logos

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(Forceville 2020: 142)



Perspective of an analyst



Case study: Brand logos

Perspective of the text producer

“<<the vocabulary of truth and simplicity is a recurring phenomena [sic] in the brand’s history>>. So logo designers clearly intend to communicate certain implicatures to their envisaged addresses about the brand it signifies.”

(Forceville 2020: 142)

“At any rate, addressees are free to derive implicatures from the logo such as “Pepsi’s (new) logo suggests a right-upward-looking smiling face” or “Pepsi’s logo has organic lines,” or “the colors of the Pepsi logo suggest both metaphorical coolness and metaphorical hotness,...”

(Forceville 2020: 143)



Perspective of the analyst



Think of a dog



Individual and social aspects of meaning

“So what is the relation between the individual perceptual experience we have of dogs and the collective “sense” or “signified” of *dog*? Dor (2015)...(1) individually variable experiential clusters (2) much less variable senses standing in structural relations to one another in a socially shared “symbolic landscape” Zlatev (2016: 562)





Motivation and Sedimentation Model

Levels	Use (<i>energeia</i>)	Knowledge (<i>dynamis</i>)
Situated (activities)	Creative use (<i>language parlant</i>)	Situated norms
Sedimented (structures)	Conventional use (<i>language parl�</i>)	Sedimented norms
Embodied (processes)	Typical use across different languages	Typification, Analogy-making, Bodily experience

Devylder S. and J. Zlatev, 2020. Cutting and breaking metaphors of the self and the motivation and sedimentation model, in: A. Baicchi, G. Radden (Eds.), *Figurative Meaning Construction in Thought and Language*, Amsterdam: Benjamins. 35-46.



Case Study: Little Mermaid

Questionnaire:

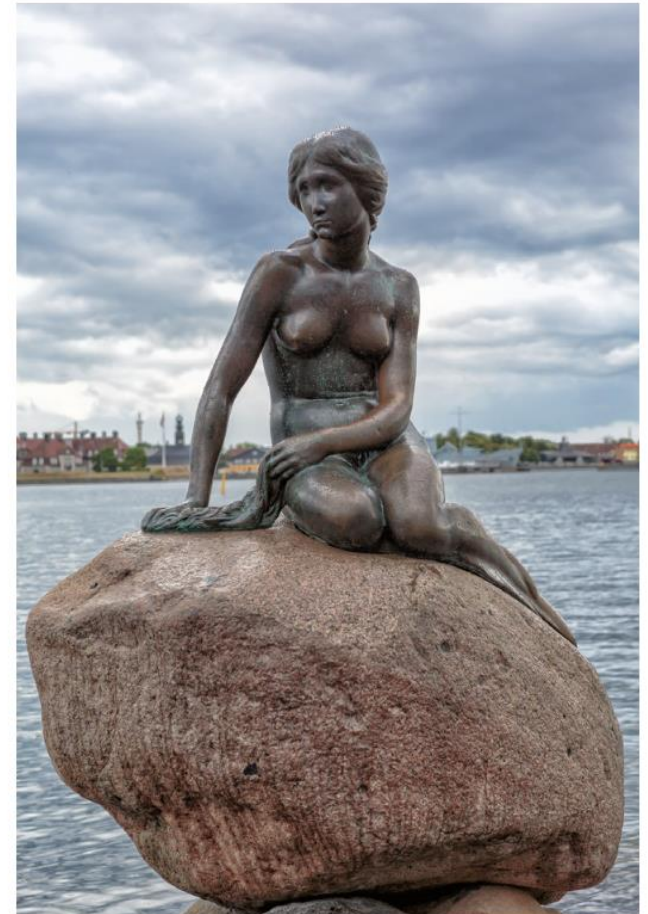
(#6) the request “Please describe briefly the story about this character, or make one yourself. Don’t forget to mention the ending of the story. (p. 330)

Hypotheses:

4. There would be culture-specific differences between the narrations of the two groups (Chinese vs. European), (p. 331)

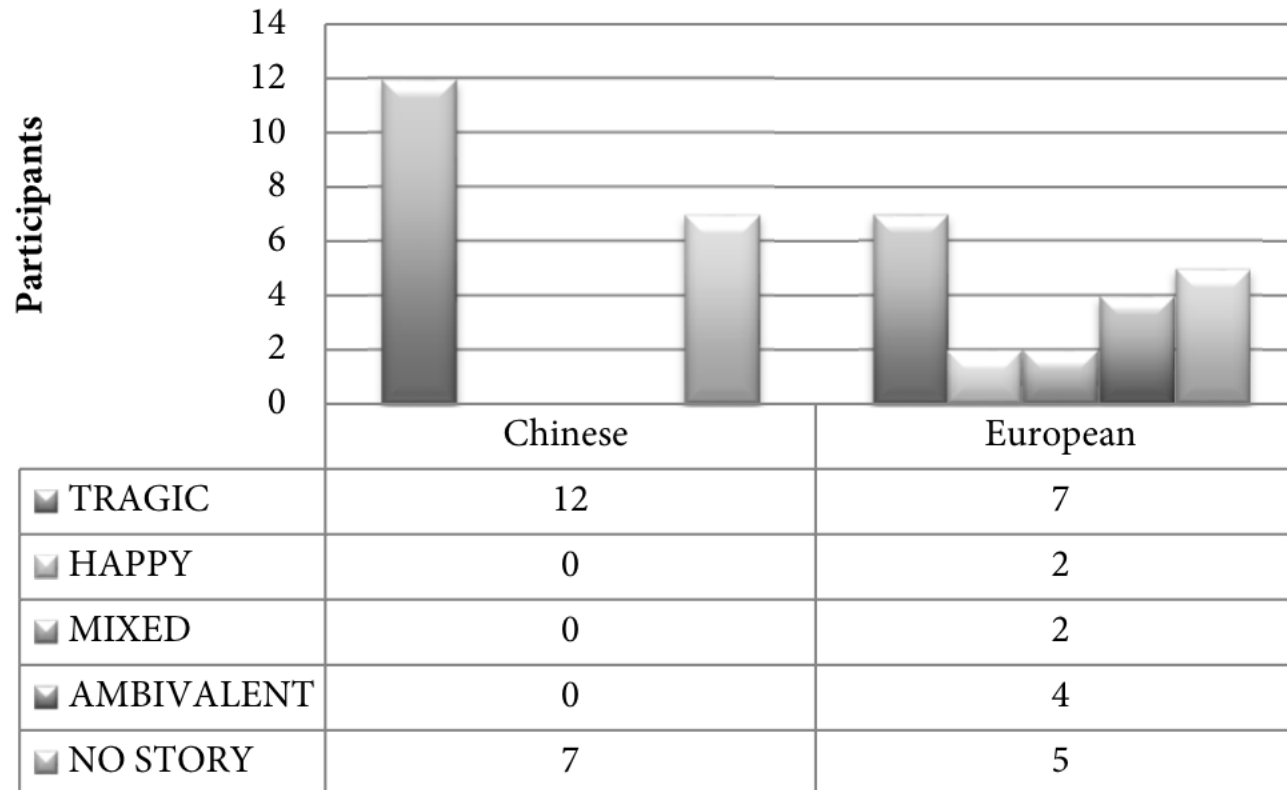
Context:

Andersen’s tale / Disney film / unfamiliar





Case Study: Little Mermaid

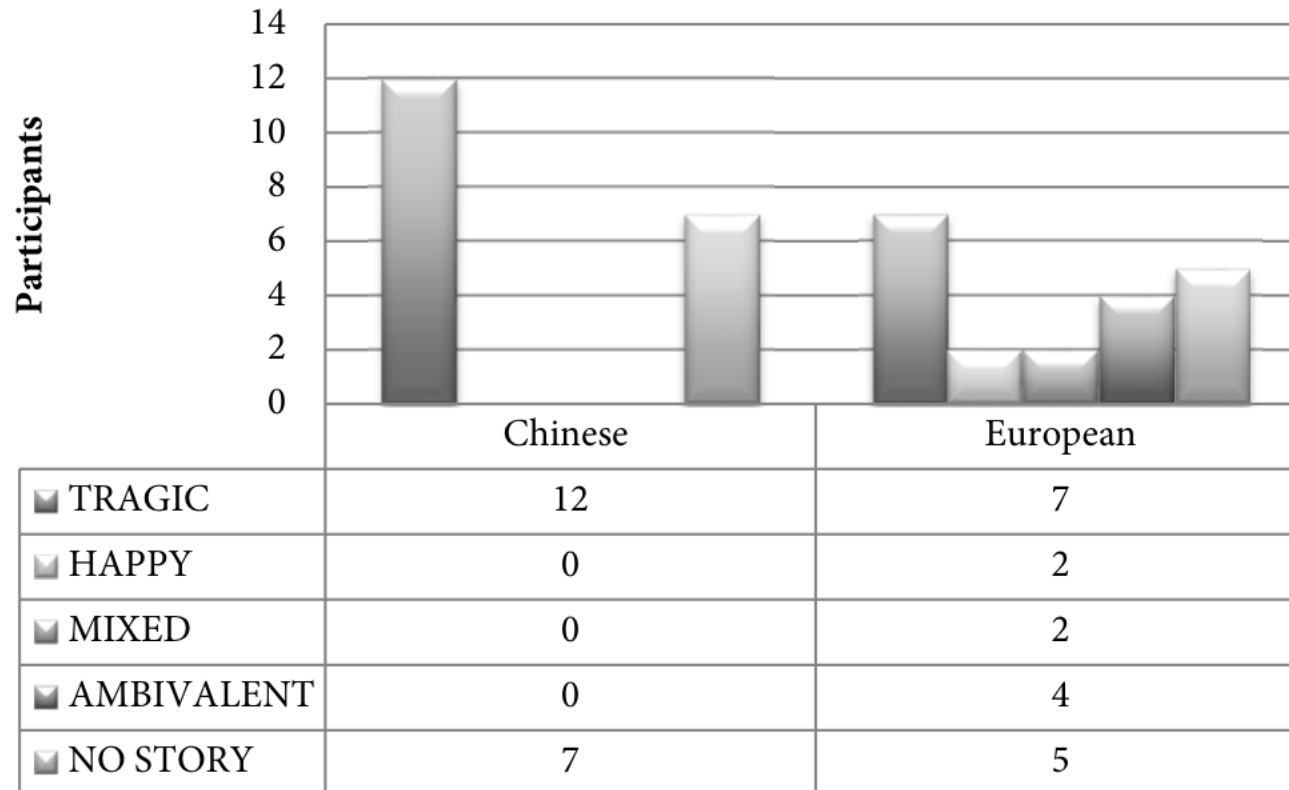


Li, W. And J. Zlatev. 2022. Intersemiotic translation from fairy tale to sculpture: An exploration of secondary narrativity. *Sign System Studies* 50(2/3): 317-345.



Case Study: Little Mermaid

Perspective of the recipients



Li, W. And J. Zlatev. 2022. Intersemiotic translation from fairy tale to sculpture: An exploration of secondary narrativity. *Sign System Studies* 50(2/3): 317-345.



Case study: African American self-taught artists

Ethnographic interviews

What do you think this artwork represents?
What makes you think so?

Olszewska, E. and M. Fabiszak. 2021. Narrative triggers: Metonymy and metaphor in the process of recovering temporality in atemporal representations, RAAM Conference, Vilnius, Lithuania.



Bessie Harvey
(1929-1994) Untitled



Ethnographic interviews: African-American couple

narration – situated level	motivated by
We didn't want to see that one, and I can tell you why - because as an African-American in this nation (yeah) that piece of art depicts blackface (mm-hmm). It's something that it's very demeaning to African-Americans.	frame setting: sedimented level
(if you don't want to talk about it that is absolutely fine) No it's fine, I just didn't... there there is something that came out from Gucci, (mmm-hmm) Gucci just came out with a black face piece that's selling for about \$800 (yes) and so it's... As an African-American that's a very demeaning piece (yeah) I do know it's a museum but I just did... we saw this is a black face when we were up there (okay okay)	frame setting: sedimented level
It represents white America painting a picture of what an African-American should look like (okay) they enhance our features, they make our lips look bigger but then you find them going to get plastic surgery to try to look like us (mm-hmm) so it's... this is just very frustrating (laughter from both here).	frame setting: sedimented level + situated level
I mean that's not a true depiction of who you are (mm-hmm) they have a smile on their face and, I don't know, it's just not true (yeah okay yeah)	frame setting: situated level



Ethnographic interviews: White couple

narration – situated level	motivated by
Well it's like the um this looks like a tree branch behind right so it could be a symbol of the lynchings I don't know, when they hung them or it could also mean that they're an essential part of the environment you know.	frame setting: sedimented level + embodied level
I saw a black man who's musically inclined but I could agree with Beryl and that it might also represent a lynching (inaudible) because lynching is such a powerful part of our awful history. Historical treatment of blacks continuing to the present day in terms of subtle persecution and prejudice, and it's coming out again in our awful politics in the United States with Trump, that devil, worst president we've ever had.	frame setting: sedimented level
You're on tape honey ...	
That's okay I don't care if i'm on tape or not, he's ruined our affairs with the rest of the world. It's quite an expression of uh I see starvation in there I see lack of nutrition at least but also I saw a lanky black tall basketball player so it's not all sad.	frame setting: sedimented level + situated level



Case study: African American self-taught artists

The perspective of the recipients

Ethnographic interviews

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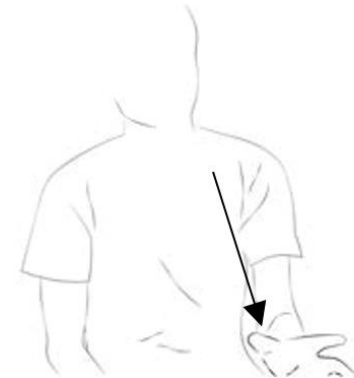
Case study: Gestural metaphorical scenarios



Stage 1



Stage 2



Stage 3

Metaphorical scenario: Object manipulation

Stage 1: NOT TELLING A SECRET IS KEEPING AN OBJECT

Stage 2: COMING OUT IS HOLDING AN OBJECT FOR INSPECTION

Stage 3: COMING OUT IS GIVING AN OBJECT



Case study: Gestural metaphorical scenarios

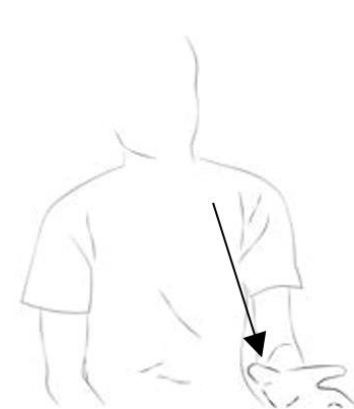
The perspective of the analyst



Stage 1



Stage 2



Stage 3

Metaphorical scenario: Object manipulation

Stage 1: NOT TELLING A SECRET IS KEEPING AN OBJECT

Stage 2: COMING OUT IS HOLDING AN OBJECT FOR INSPECTION

Stage 3: COMING OUT IS GIVING AN OBJECT



Three perspectives: data source and analytic method

Analyst's perspective	Fabiszak (2016) Forceville (2020) Dyrmo (2022)	Participant's observation Expert knowledge Introspection
Producer's perspective	Forceville (2020)	Existing data: Description of the creative process by the producer Introspection
Recipient's perspective	Li and Zlatev (2022) Olszewska and Fabiszak (2021) Dyrmo (2022)	Questionnaire Existing data



Three perspectives: (dis-)advantages

Analyst's perspective	Fabiszak (2016) Forceville (2020) Dyrmo (2022)	Can analyse complexity of data
Producer's perspective	Forceville (2020)	Offers insights into the creative process
Recipient's perspective	Li and Zlatev (2022) Olszewska and Fabiszak (2021) Dyrmo (2022)	Generalizable



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