
FROM THE EDITORS

Welcome to the second issue of the journal *Language, Mind, Culture and Society (LaMiCuS)*. This is a very special volume. Planned from the start as a thematic issue on multimodality, it would — we hoped — open with an article by Professor Alina Kwiatkowska, eminent Polish cognitive linguist. Examining multimodal phenomena in arts and communication had a prominent place among her many research interests. It was studies such as “Cross-modal translations: The visual into the verbal” (1996) and “Between the metaphoric and the metonymic pole: The modes of modern art” (2000) that taught younger scholars the analysis of complex multimodal phenomena. Her commitment to this research area is evinced in the telling title of her article “A plea for a unified approach to the analysis of verbal and visual” (2011), in which she makes an emotional appeal to unify methodology applied to verbal and visual representations. As we worked on this issue, however, we learnt of the passing of Professor Kwiatkowska. We therefore decided to make this a special tribute issue dedicated to her, titling the volume “Multimodality in communication, literature and culture. In memoriam Prof. Alina Kwiatkowska.”

The second issue of our journal opens with two *in memoriam* texts about the late Prof. Kwiatkowska. One, by Barbara Lewandowska-Tomaszczyk, outlines the Professor as a scholar: diligent, open to new academic challenges, particularly interested in challenging and interdisciplinary issues. The other, written by her long-time collaborator Agnieszka Stanecka, presents her in a more personal light, showing her numerous passions outside of scholarly pursuits, her outstanding personality and positive attitude to people. It is no exaggeration to say that we are saying goodbye to someone remarkable, a kind person and a distinguished scholar who combined the adventure that was academic work with enthusiasm for people and the world.

This issue treats on multimodality, or communication across several so-called modalities, also known as semiotic modes or codes, such as music and images or words and gestures. The recourse to many codes usually allows a fuller expression of the meaning intended by the sender (see Maćkiewicz

2017). The concept of multimodality is relatively recent in investigations into language, and Polish linguistics initially had some reservations to the term itself, primarily due to its ambiguity. Jolanta Antas (2013: 81), for instance, observes that:

the Polish term *multimodalność* [multimodality] is false and confusing, for it suggests *modal diversity*, while the term *modalność* [modality] is well established in the tradition of linguistics and logic, and refers to the problem of linguistic modality — which is the alethic, epistemic, or deontic expression of the degree of certainty regarding the judgments expressed in a statement.

At present, however, the term *multimodality* is more and more frequently used in Polish linguistics, also among the Kraków milieu of academics who analyse communication across different codes (see Winiarska & Załazińska 2018).

Investigations of multimodal communication began within semiotics. Many of its advocates (see e.g. Kress & van Leeuwen 1996, 2001; Jewitt & Kress 2003) pointed to the need to formulate a theoretical framework appropriate for analyses of multimodal texts, increasingly common in the era of multimedia. They have always emphasised that the meanings suggested by the individual modalities enter into complex interactions, and that their examination may require a new approach and analytical instruments. Cognitive linguistics was quick to take up multimodal investigations for reasons clearly indicated by Alina Kwiatkowska (2011: 317):

Generally, cognitive linguistics is based on the assumption that language and its structure ultimately reflect our perceptual experience (i.e. mainly visual experience, as vision is the dominant sense in humans). The syntax of sentences and texts is largely motivated by the laws of visual organization — the same ones that are reflected more basically and directly in visual representations. This kind of linguistics, based on a theory of perception, is an ideal candidate for becoming part of a unified semiotics able to talk productively about both linguistic and visual signs by naturally drawing analytical concepts primarily from the visual, rather than the linguistic domain.

In cognitive linguistics, multimodal research has investigated gestures that accompany speech, as well as posture, eye movements and facial expressions (see e.g. Mittelberg 2007; Green 2014). Another research area is cognitive analysis of visual metaphors (see e.g. Forceville 1994, 1996), which has over the last decade shifted into analysis of multimodal metaphors (Forceville & Urios-Aparisi 2009). María Jesús Pinar Sanz (2015) points to yet another direction in cognitive multimodal research, inspired by semiotics and discourse analysis as well as the functional approach to language

as proposed by Halliday (2003). All three directions are currently explored by cognitive linguists although there is no consensus as to what the future of multimodal linguistics might look like. Some — such as Dancygier and Vandelanotte (2017: 567)—call for analyses focusing on combinations of the image and the written word. Others emphasise the need to formulate appropriate methodology allowing analyses of big datasets, precluding the dangers of introspection on randomly selected material. This is the direction postulated by, among others, Francis F. Steen and Mark Turner (2013: 256):

For all these reasons — the sparseness and the biases of the data, the relative lack of systematicity, the relative lack of multimodality, the unreliability of introspective data — there has been a push in linguistics to develop corpora and methods for investigating cognitive linguistic questions through big datasets, some of them multimodal. (...) We sketch here a path toward computer-assisted, statistically-assisted analyses of massive multimodal communicative data (...).

The current issue comprises eight original articles and one reprint, each of which explores different aspects of multimodality. This part of the volume opens with Elżbieta Tabakowska's text "O ikoniczności na przykładzie *Kontuzji* Zofii Bystrzyckiej," deeply contextualised and grounded in the act of linguistic communication. The author analyses several passages from the novel, referring to their iconicity, a concept which is multimodal by definition, and one that can have a visual, aural, or kinetic form (see Tabakowska 2018, this volume). Tabakowska's analysis of two passages from Zofia Bystrzycka's novel shows that iconicity, firmly grounded as it is in linguistic and semiotic tradition, can be successfully applied in literary analysis, where it primarily allows the analyst to describe strategies aimed at creating specific parallels. In *Kontuzja*, for instance, a reverse symmetry is constructed between expressing and visualising two diametrically opposed emotional states of the protagonist: uncertainty and fear in the face of a real threat to life and limb, and then relief, calm, and joy she experiences after receiving the results of the medical examination.

The second article in this volume is "Multimodalne TAK" by Izabela Kraśnicka-Wilk and Sonia Gembalczyk, who analyse affirmative behaviours which utilise both verbal and non-verbal elements. The Authors find that the multimodality of this common phenomenon is determined both contextually, appearing as it does in a given situation, typically as an expression of specific states of the sender, and culturally, if it occurs as an emblematic gesture which can be interpreted correctly within a given language and culture. They conclude that an analysis of gestures accompanying speech should seek to focus on the planes of integration between the verbal and non-verbal elements of dialogue rather than seeking to isolate the gestures from the

communicative situation, outside of which they are virtually meaningless. The article combines references to research into gestures and studies of interpersonal communication, both verbal and non-verbal.

Elżbieta Górńska's contribution "From music to language and back" analyses verbo-musical metaphors from a standpoint grounded in two theories developed in cognitive linguistics: the dynamic approach to metaphor (see Müller 2008; Kotler et al. 2012) and conceptual integration as described by Fauconnier and Turner (1998, 2002). The verbo-musical metaphors discussed in the article, taken from the BBC's Reith lectures given in 2006 by conductor and pianist Daniel Barenboim, exemplify the dynamic bi-directional translation that occurs between two modalities as distinct as language and music, in the contents and the style of the conductor as well as in the discussion with the audience that follows the lectures.

The next article, "Axiological ambivalence of conceptual imagery in visual communication: Commemoration architecture and 3D art" by Małgorzata Fabiszak and Ewa Olszewska, demonstrates new applications of analytical instruments devised by cognitive linguistics and the theory of axiological semantics proposed by Tomasz Krzeszowski (1997) to investigations of other semiotic codes, such as architecture and sculpture, which function as representations of collective memory. The authors conduct a detailed analysis of two cases: a fragment of a reconstructed Jewish cemetery in the courtyard of a townhouse in Głogowska Street in Poznań, and Richard Dial's work *The Comfort and Service My Daddy Brings to Our Household*.

Also related to art, Agnieszka Hamann's article "Multimodal meaning-making in classic Maya inscriptions," is an interesting multimodal analysis of Mayan glyphs, understood as a communicative act and a text of culture. Hamann analyses three cases with recourse to the methodology proposed by Bateman, Wildfeuer and Hiippala (2017) to examine how the semantic composition of all the modalities presented in Mayan texts of this type impacts the final shape of the message.

Michał Szawerna's contribution, "Visual metaphorisation of events as objects in comics," offers an interesting analysis of graphic narrations, generally known as comics. In particular, the author focuses on the problem of metaphoricity in conventionalised visual signs which are used as non-mimetic representations of events in the fictional universe. The analysis of comics in this article exemplifies the combined application of cognitive linguistic methodology, multimodality studies, and comics studies to better understand the diverse, complex, and fleeting concept that is the event as represented in a comic.

The linguistic and extralinguistic category of the event is the central problem explored in another article in this volume, "Looking for events in a video of mundane activity" by Janusz Badio. This category is here defined

as a segment of time in space. The article presents two experiments, both using a two-minute video recording as stimulus. In the first experiment, the video was to be divided into meaningful parts; in the second, the subjects were asked to narrate its contents. The research questions concern the psychological reality of events; their duration, amount, beginning, and end; and the ways of narrating the contents of the recording in English and Polish.

The two final articles in this issue share an emphasis on research methods and big datasets. The first contribution, “Toward an infrastructure for data-driven multimodal communication research” by Francis F. Steen, Anders Hougaard, Jungseock Joo, Inés Olza, Cristóbal Pagán Cánovas, Anna Pleshakova, Soumya Ray, Peter Uhrig, Javier Valenzuela, Jacek Woźny and Mark Turner, gives an overview of the research consortium known as Distributed Little Red Hen Lab, established by Mark Turner and Francis F. Steen. The article describes the creation of multimodal databases and present various search tools allowing precise searches for data, textual and graphic alike, that may turn out important in analysing interpersonal communication.

The second article, “Verbal synaesthesia in Polish corpus of synaesthetic metaphors” by Magdalena Zawisławska, Marta Falkowska and Maciej Ogrodniczuk, presents *Synamet*, a corpus of synesthetic metaphors excerpted from blogs. The authors present the model of verbal synesthesia used in the corpus, the statistics on source and target domains in synesthetic metaphors, and information on lexemes most frequently occurring in the metaphors.

Following what in some journals has become standard practice, we launch in this issue a new section titled *Review Articles*, where we will be publishing — should such submissions be made to the journal — broader discussions of books, extending beyond the review format both in terms of length and with regard to the problems being considered. In comparison with a review, a review article not only presents and evaluates a given publication but also relates to some of the latter’s content against a wider background and with a more extensive reference section. Such is precisely the contribution from Agata Kochońska, who reviews Magdalena Rybarczyk’s monograph *Demonstratives and Possessives with Attitude: An Intersubjectively-Oriented Empirical Study* (2015), but also uses it as a pretext to engage in an in-depth discussion of some of the issues debated therein.

The review section proper includes four reviews, three in English and one in Polish — this pertains both to the language of the reviews and the works under scrutiny. Incidentally, two of the three English-language books have been authored by Polish scholars. As is only natural in a volume on multimodality, we begin with Michał Szawerna’s monograph on metaphoricity in comics. Then comes Hubert Kowalewski’s inquiry into the motivation of the linguistic sign, performed in a wider semiotic context. The third book

being reviewed is Carsten Levisen and Sophia Waters' edited volume on cultural keywords in discourse in various languages: it combines the cognitive approach with a very compelling cultural orientation. This kind of dual focus is also characteristic of the fourth monograph, Joanna Szadura's prize-winning study of time in Polish.

Editors

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