Trends in Applied Linguistics

Edited by
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Volume 11

Interactions, Images and Texts

A Reader in Multimodality

Edited by
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DE GRUYTER
MOUTON
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Introduction

Systemic Functional Multimodal Discourse Analysis (SF-MDA) is an extension of Michael Halliday's Systemic Functional Theory (SFT) which informs Systemic Functional Linguistics (SFL). Halliday originally developed SFL for teaching Mandarin in his seminal paper Grammatical Categories in Modern Chinese (Halliday 1956/1976) (see Fawcett 2000) before extending the approach to English language (e.g. Halliday 1994; Halliday and Matthiessen 2004). Halliday (1985: 4) explains that linguistics is a “kind of semiotics” because language viewed as “one among a number of systems of meaning that, taken all together, constitute human culture”. Therefore, SFT is a theory of meaning, which was first applied to language through SFL, and more recently through SF-MDA and other semiotic resources (e.g. O'Halloran 2008, see Knox 2009).

Key terms: Multimodal analytics and state-transition diagrams.

Systemic functional multimodal discourse analysis

Halliday (1978) uses the term ‘social semiotics’ to describe “the way people use semiotic resources to produce communicative artefacts and events and interpret them ...” (van Leeuwen 2005: xi). SF-MDA is the sub-field of sociosemiotics that focuses on the ‘grammars’ of semiotic resources with a view to understanding the contributions of different resources and the meanings which arise as semiotic choices combine in multimodal phenomena over time. The SF-MDA approach is based on Halliday’s premise that the organizational of semiotic resources reflects the social functions which the resources are required to play. The key concepts of SF-MDA are described below and a sample analysis of a video text is provided. Following this, we discuss the advantages the SF-MDA approach which include the development of ‘multimodal analytix (O’Halloran, E and Tan 2013) for the systematic study of semantic patterns multimodal texts.
Systemic

The use of the term ‘systemic’ in SF-MDA follows Halliday’s (1985: 4) view of social systems and “modes of cultural behaviour” as inter-related systems of meaning which construe social interactions and practices, and indeed society itself. Halliday (1978: 12) sees semiotic resources and society as a “unified conception” which needs to “be investigated as a whole”. The same understanding is extended to the inextricable relationship between multimodal semiotic resources and society in SF-MDA. In this case, the principle that “[c]ontext determines systems in language; but it is also construed by them” (Matthiessen 1995: 33) is extended to multimodal resources.

The term ‘systemic’ also describes the underlying organization of semiotic resources which enable the resources to be used for different purposes. The systems of meaning are typically modeled as inter-related ‘system networks’ (e.g. Halliday and Matthiessen 2004; Martin 1992; Martin and Rose 2007; Kress and van Leeuwen 2006 [1996]) to describe the meaning potentials of semiotic resources. The options in the systems represent the paradigmatic choices from which selections are made in multimodal texts. In addition, parametric systems are used to model simultaneous systems for certain ‘modes’ of meaning (e.g. sound quality, colour and typography) (e.g. van Leeuwen 1999, 2009, 2010; see also Kress and van Leeuwen 2001). Parametric system choices are described as graduations on a scale between two opposite poles (e.g. sound quality: tense/ lax, loud/soft, high/low, rough/smooth and so forth) (van Leeuwen 1999), rather than discrete options in the system networks.

The paradigmatic options modeled through system networks and/or parametric systems foreground the importance of choice in SFT. Halliday (1994: xiv) explains that “systemic theory is a theory of meaning as choice, by which language, or any other semiotic system, is interpreted as networks of interlocking options”. As Halliday (1994: xiv–xxvi) further explains, the choice is “not a conscious decision made in real time but a set of possible alternatives” from which choices are made in actual texts. These choices usually “result from a convention followed unthinkingly, a habit acquired unreflectively, or an unconscious impulse” (van Leeuwen 1999: 29). Such choices are always, however, motivated according to the interests of the meaning-maker (e.g. Kress 1993, 2010).

Other key principles in SFT are stratification and constituency, where the semiotic resources are conceptualized according to strata and ranks. In terms of stratification, it is understood that language has an expression stratum (i.e. the actual words and sounds) and a content stratum (i.e. meaning and context) (Halliday 1994/1985, Halliday and Matthiessen 2004). In terms of constituency, the different levels in the content stratum are constituents of higher ones (e.g. language is organized according to the ranks of word, phrase, clause and clause complex). While the degree of fidelity to these principles differs in the various approaches to multimodality, the SF-MDA approach generally adheres to these principles and applies them to the other semiotic resources where appropriate. For instance, O’Toole’s (2011 [1994]) extends the principle of constituency to images in his seminal work Language of Displayed Art where he organizes images according to the ranks of Member, Figure, Episode and Work. Likewise, O’Toole (2004) applies the same principles and approach for the analysis of the Sydney Opera House. Baldry (2004: 84), in his analysis of television advertisements, also argues “for the need to show how meaning is built up as a series of functional units – typically sub-phases, phases, but also potentially macrophases, minigenres and genres”.

One of the advantages of foregrounding the notions of meaning potential and choice in inter-locking systems along the principles of constituency and stratification in the SF-MDA approach is, as Machin (2009: 182) observes in O’Toole’s (2011 [1994]) approach to displayed art, “to replace terms such as ‘evolve’ and ‘suggest’ that we often use to discuss works of art with systematic and stable terms that allowed us to talk in concrete terms about how such a composition communicates”. This is enabled through the meta-language which SFT offers and the theoretical perspective which SF-MDA presents.

Functional

SFT is concerned with the functional meanings of semiotic resources in society. Halliday (1994: xiii) explains that the use of the term ‘functional’ in SFT is critical “because the conceptual framework on which it [the approach] is based is a functional one rather than a formal one”. As Halliday states, “[e]very text … unfolds in some context of use”. As such, SFT aims to conceptualize, analyze, and interpret meanings in different social contexts.

For Halliday (1978: 2), language as a social semiotic means “interpreting language within a sociocultural context, in which the culture itself is interpreted in semiotic terms as an information system”. Hence, a major tenet in SFT is that meaning is made and can only be interpreted in context. Halliday and Hasan (1985) conceptualize the context of situation, that is, the immediate environment in which a particular instance of language is actually occurring, namely the field (what is happening), tenor (who is taking part) and mode (role assigned to language) of discourse. In addition to the context of situation (register) stratum,
Martin (1992) develops the context of culture (genre) as a higher stratum. Martin (1992) models language and context through the concept of semogenesis; that is, the unfolding of meanings along different time scales (e.g. the text, the individual and culture). The notion of context is also important in critical discourse analysis, as observed by Machin (2009: 189): “it is notable that two of the best-known critical discourse analysts, van Dijk (1993) and Fairclough (1995), both stress the need for contextual knowledge”. In keeping with this, the SF-MDA approach interprets meanings made by the semiotic resources within its specific contexts of situation and culture.

Halliday’s (1978) social semiotic theory models the functions of language (i.e. the meaning potential) in terms of four metafunctions: 1) interpersonal meaning: to enact social relations; 2) experiential meaning: to express our experience of the world; 3) logical meaning: to make logical connections in that world; and 4) textual meaning: to organize the message. Similarly, the meaning potential of the various semiotic resources is also described metafunctionally in SF-MDA. The metafunctional organization of meanings is particularly useful because it provides a common set of fundamental principles to compare semiotic resources and the meanings which arise when semiotic choices integrate in multimodal texts. That is, the organization of metafunctional meanings offers a unifying platform for studying semiotic resources and their inter-semiotic relations.

**Multimodal**

Within SFT, there has always been recognition that language is but one of the many semiotic resources used in meaning making. For instance, Halliday and Hasan (1985: 4) articulate:

> There are many other modes of meaning, in any culture, which are outside the realm of language. These will include both art forms such as painting, sculpture, music, the dance, and so forth, and other modes of cultural behaviour that are not classified under the heading of forms of art, such as modes of exchange, modes of dress, structures of the family, and so forth. These are all bearers of meaning in the culture. Indeed we can define a culture as a set of semiotic systems, as a set of systems of meaning, all of which interrelate.

(Halliday and Hasan 1985: 4)

The term ‘multimodal’ describes both the nature of discourse and the type of approach undertaken in SF-MDA. Adding the modifier ‘multimodal’ to describe the nature of any discourse is probably unnecessary, given that all discourses are arguably multimodal. However, given that most discourse analysis approaches have tended to focus on language or a specific semiotic resource, the inclusion of the modifier ‘multimodal’ serves to differentiate the SF-MDA approach and theoretical orientation from other approaches to multimodal texts.

**Discourse**

Gee (1990/2008) specifies the distinction between the terms ‘Discourse’ and ‘discourse’. “A Discourse is a socially accepted association among ways of using language, of thinking, feeling, believing, valuing, and of acting that can be used to identify oneself as a member of a socially meaningful group or ‘social network’, or to signal (that one is playing) a socially meaningful ‘role’” (Gee 1990: 143). However, discourse (i.e. not capitalized) is simply “connected stretches of language that make sense, like conversations, stories, reports, arguments, essays; ‘discourse’ is part of ‘Discourse’ – ‘Discourse’ with a big ‘D’ is always more than just language” (Gee 1990: 142). SF-MDA aligns with Gee’s (1990/2008) use of ‘Discourse’ and follows Kress and van Leeuwen’s (2001: 4) general definition of it as “socially constructed knowledge of (some aspect of) reality”.

Jewitt (2009: 31) observes that “O’Halloran’s multimodal discourse analysis approaches ‘discourse’ at the micro-textual level”. While detailed fine-grained analysis is a distinctiveness of the SF-MDA approach, the discourse is also related to the macro-social context and vice versa, following the underlying principles of SFT. O’Halloran (2011: 135), for example, emphasizes that “[c]ontext is an essential part of any analysis, not just the immediate context of situation (the … event and subsequent resemiotizations of that event), but the context of culture in general”. In explaining that SF-MDA “reveals how instances of multimodal semiotic choices function inter-semiotically in ways which ultimately create and answer to larger patterns of social context and culture”, O’Halloran (2011), in a sense, draws the connection from discourse to Discourse.

**Analysis**

One of the distinctive features of SF-MDA is the bottom-up orientation where theories and ideologies are extrapolated from the intensive analysis of actual texts. A rigorous analysis in SF-MDA usually involves detailed transcription and annotation of the multimodal corpus. Working with multimodal texts is demanding because of many and often complex parameters and dimensions involved, particularly for videos, hypertext and other dynamic media. For example, the
SF-MDA approach takes into account the semiotic resources, metafunctions, systems (at different levels), system choices and the inter-semiotic relations which unfold across space and/or time in multimodal texts.

Existing analytical approaches in multimodal studies include repeated viewing of data at variable speeds, and zooming into marked or particularly unusual occurrences. As Flewitt (2006: 28) explains, the video sequence can be reviewed “several times, with sound, without sound, in real time, slow motion and fast forward”. While repeated viewings of multimodal sequences are essential in many cases, the resulting interpretation may be more discursive than empirical. If comprehensive transcriptions and annotations are not undertaken. That is, fine-grained multimodal analysis presents empirical evidence to support the claims made about the text and context. O’Halloran (2009: 101) explains that SF-MDA “transcends the boundaries of a discursive description through the analysis of the actual choices which are made against the backdrop of other possible choices which could have been made”.

Sample SF-MDA Analysis

The SF-MDA approach is demonstrated through an analysis of the ‘Dreams’ television advertisement commissioned by the Republic of Singapore Air Force (RSAF)³ (O’Halloran, Tan and E 2013). The advertisement is part of an ongoing integrated campaign in Singapore involving television, online, outdoor and print platforms to advertise careers with the RSAF. The career advertisements target a broad spectrum of viewers (e.g. children, young people and parents) with a view to promoting a promising career with the RSAF. In this case, the ‘Dreams’ advertisement works on the basis that all children (and their parents) have dreams and aspirations about the future that can be fulfilled through a RSAF career.

O’Halloran, Tan and E (2013) investigate the connotative ideas, values and myths (Barthes [1957], 1987) in the ‘Dreams’ advertisement, which are interpreted in relation to the role of the military in Singapore. The analysis is undertaken using prototype software developed in the Multimodal Analysis Lab at the National University of Singapore. The advertisement was found to focus on positive personal qualities and cultural values such as dreams, freedom, ambition and hope, where scenes of children engaging in childhood activities like flying kites, cycling and playing with paper planes are contrasted to air force activities, capabilities and infrastructure. As O’Halloran, Tan and E (2013), explain, “[t]hese contrasting scenes move towards a climax which reinforces the primary message that the RSAF is the ideal employer if one aims to achieve the various manifestations of success referred to in the advertisement”. Ti ‘Dreams’ advertisement is a career advertisement that promotes RSAF as a technologically advanced military force that plays a prominent role in Singapore society.

To enrich this higher-level connotative analysis, a SF-MDA approach adopted to analyze the specific semiotic selections from language, images and music which orchestrate the climax of the advertisement where certain values, attitudes, and beliefs are reinforced. As we shall see, the SF-MDA approach encompasses both orders of analysis; that is, the higher-order analysis undertaken by O’Halloran, Tan and E (2013) and the fine-grained analysis presented here. In fact, O’Halloran, Tan and E (2013) discuss the semiotic choices which constrain the connotative meanings of the ‘Dreams’ advertisement, but do not present systemic analysis of these choices as they combine over time. In this case, we present the connotative analysis in relation to SF-MDA semiotic analysis using Multimodal Analysis Video software² (see Figure 1) which permits time-stamped annotations for the different systems to be coded and stored in a database for later retrieval and analysis.

O’Halloran, Tan and E (2013) analyze the composite structure of the ‘Dreams’ advertisement in terms of scenes (camera remains in one time-space sequences (camera moves with specific characters/sub-topics) and phases (pattern
systematic functional multimodal: analysis 1

The marked organization of clause complexes is consistent throughout the entire 'Dreams' advertisement. However, in the final clause complex, where the points of departure were the independent clauses and the dependent clause, such as [1], the markedness of the clause complexes is evident in the contrast between the points of departure and the points of departure in the dependent clause complexes. The markedness of the clause complexes is evident in the contrast between the points of departure and the points of departure in the dependent clause complexes.

Exponentially, the viewer is positioned as having accessions ("If you visit the website, you’ll get a taller", "If you visit the website, you’ll get a taller") and positive attribute ("You’ll get a taller", "You’ll get a taller") perceptions ("You’ll get a taller", "You’ll get a taller") and positive attributes ("You’ll get a taller", "You’ll get a taller") are brought together, suggesting a collector’s responsibility, where both the viewer and the RSR must collaborate (see Figure 1). The marked textual organization of the clause complexes in Figure 1 emphasizes the main premise of the advertisement, while playing on the notion that RSAs are "above all", both literal (i.e. in the sky) and metaphorical (i.e. gaining security and ideas about flying). Thus, the textual organization is RSR-compliant, while the viewer (i.e. the potential candidate and his family) and the RSR must collaborate, making it happen. In a sense, Phase 3 can be likened to a call to action, which is a common communicative feature in advertisements.

The only participant in the 'Dreams' advertisement is RSR, who will give you a target, and the viewer will have you give the RSAs ("We can make it happen.", "We can make it happen.").

In terms of narrative meaning, the statements provide information on the ability and commitment of the RSR to "make it happen." (see "Modality of the clause complex"), while repeating in the narrative (see "Modality of the clause complex") and others are contrasted (e.g. the markedness of clause complexes and others as "above all") with theoretical and interpersonal choices. Where certain meanings are reinforced (e.g. logical meanings), the dependent clause complexes and others are contrasted (e.g. the markedness of clause complex and others as "above all") with theoretical and interpersonal choices.

The linguistic choices in Phases 1-3 of the 'Dreams' advertisement form a pattern of clause complexes (see transcription in Figure 1), which are then elaborated on in the dependent clause complex (see Figure 1), where the clause complex in Phase 3 is considerably longer given the additional reference to the independent clause complex in Phase 2. The metaphorical lengths of the clause complex in Phase 2 are considerably shorter than Phase 1 (see Figure 1).
the visual and music resources also unfold in recognizable patterns to co-contextualize and reinforce the message which reinforces ambition, flying and homeland security.

Image

As O’Halloran, Tan and E (2013) explain, the visual sequences in the ‘Dream’ advertisement are presented in an ‘Ideal–Real’ format (see row 4 in Figure 1) where childhood activities are contrasted with the real activities of the RSAF. The idealized world of childhood is presented in naturalistic colours, with added sepia effects for nostalgic purposes (see row 13 in Figure 1), while the real world of the RSAF takes the form of computer-generated images which construct a ‘hyperreal’ world where simulations stand for reality (e.g. Eco 1987; Baudrillard 1994). In effect, the ‘real’ world of the RSAF moves beyond dreams and reality itself.

The parallelism is broken for strategic effect in Phases 2–3 where the ideal world of the dream (a boy in a bomber jacket and goggles) merges with the world of the RSAF (a squadron of fighter planes) in the same visual frame. The personification of this merger is the boy in a bomber jacket and goggles who bears a look of determination on his face. Hence, the climax of the ‘Dreams’ advertisement is achieved when the dream-like sequences of Phase 1 are replaced with the boy who embodies the potential talent which the RSAF is seeking to recruit. The final scenes in Phase 3 are images of the sky with the slogans of “Above all” and “dream”, where the squadron of RSAF planes emerges from clouds to fly over the modern Singapore landscape. The planes fly towards the viewer while forming a frame around the words ‘Republic of Singapore, The Air Force, Above All’. The planes disappear and the final frame contains the written text, the website for RSAF careers and associated logos which reinforce the ‘call to action’ which is effected linguistically.

Music

The music in the soundtrack in the ‘Dreams’ advertisement adds to the dramatic effect. As O’Halloran, Tan and E (2013) explain, a ‘bell-like riff’ is layered and repeated throughout the entire advertisement without a change in texture or rhythm. Instrumental and percussion sounds are added to create a fuller effect as the advertisement unfolds with an increased tempo. The effect is heightened in the climax with the extended voice-over narration (see sound wave in Figure 1). In this way, the music functions to achieve the desired effect in Phases 3, accompanied by the loud sound effects for the RSAF planes in the final scene.

Language, image and sound

The orchestration of the linguistic, visual and music selections function to foreground certain logical, experiential and interpersonal meanings which co-contextualize each other to powerfully communicate the meaning of the ‘Dreams’ advertisement where ‘the emphatic climax that creates the desired impact’ (O’Halloran, Tan and E 2013). As we have seen, the semiotic choices in Phases 2–3 form repeated and contrasting patterns to Phase 1, where the connotative ideas (i.e. ambition, flying and homeland security) reinforce established ideologies in Singapore in juxtaposition with symbols of Singapore’s success (i.e. the Singapore landscape with Marina Bay and the Central Business District) in a hyperreal world which is both appealing and emphatic. As O’Halloran, Tan and E (2013) claim, “it is by no means a coincidence that the final scene features these two iconic symbols which the targeted viewer can have a part in protecting Singapore as a member of the RSAF”.

The SF-MDA approach to the ‘Dreams’ advertisement demonstrates how “naturalized” knowledge presents a platform for investigating ideologies, in this case where the important role of the armed forces is integrated into the consciousness of Singapore society. The military has also recognized the need to brand their institutions in order to attract the best talent in Singapore, as illustrated in this advertisement. While the multimodal analysis provided here is not exhaustive, it serves to indicate how the lens afforded by the SF-MDA approach helps to comprehend the meanings of multimodal texts and the semiotic strategies which realize those meanings. In what follows, we explore the benefits of the SF-MDA approach.

SF-MDA and multimodal analytics

The SF-MDA approach provides several distinct advantages with regard to the analysis and interpretation of multimodal texts. Firstly, SF-MDA offers a comprehensive theoretical framework for modeling semiotic resources based on the metafunctional principle where the internal organization of semiotic resources is seen to reflect their respective functions. This permits the semantic contributions of semiotic choices and the meaning arising from the inter-semiotic relations between semiotic choices at different levels of analysis to be investigated. In this way, the SF-MDA approach attempts to bridge the semantic gap between
the low-level features (i.e. the actual words, images and sound track) and their associated strands of meaning to be interpreted in relation to the situational and cultural context of the multimodal text.

Secondly, the actual analysis of the multimodal text provides feedback into the SF-MDA theoretical framework and systems, leading to a 'bottom-up' and 'top-down' recursive process which tests the productivity of the proposed SF-MDA frameworks. This iterative process informs the system and serves to advance the theoretical understanding of multimodal semiosis based on empirical analysis (e.g. see Lim 2011). In the iterative process between 'theory guiding practice' and 'practice informing theory' (e.g. see Norris 2012), the analytical interpretation of the multimodal text is enriched and the theoretical apparatus is refined. As O'Halloran and Smith (2013) note, “both the empiricism of detailed, exhaustive text analysis (coping with the challenges this raises) and the ongoing problematisation and exploration of theoretical generalisation and abstraction are needed for the development of resources and the practice of multimodal text analysis”. As the SF-MDA approach relates the close multimodal analysis to larger social systems and processes, the approach may be used to investigate the ‘resemioticization’ of social practices (Iedema 2001, 2003) over space and time.

Thirdly, as demonstrated in this paper, the SF-MDA approach lends itself to the development and use of specialist multimodal analysis software to alleviate the complexity and time-consuming nature of multimodal analysis (e.g. O'Halloran, Podlasov, Chua and E 2012; Smith, Tan, Podlasov and O'Halloran 2011). Software applications such as Multimodal Analysis Video provide facilities and functionalities for entering system networks and transcriptions and performing time-stamped and/or spatial annotations which are stored in an integrated database for later retrieval and analysis. From the beginning, systemic functional theory lent itself to computational approaches (e.g. Halliday 2005; O'Donnell and Bateman 2005).

Fourthly, the SF-MDA approach leads to 'multimodal analytics' where the complex multidimensional data structures arising from close multimodal analysis are interpreted using mathematical techniques and scientific visualizations to detect multimodal semantic patterns which otherwise would not be discernible. For example, the mathematical techniques that have been applied to multimodal data include singular value decomposition and recurrence diagrams (E et al., 2012), temporal interval logic (O'Halloran, E, Podlasov and Tan 2013) and k-means clustering (O'Halloran, Tan and E, in press-b). In this way, the complexity of the multimodal data is reduced in order to capture patterns and trends which can be visualized and related to higher orders of analysis.

In addition, state-transition diagrams have been used to display configurations of systemic choices in dynamic media such as videos (e.g. Podlasov, Tan and O'Halloran 2012; Lim, O'Halloran and Podlasov 2012). For example, state-transition diagram for the 'Dreams' advertisement in Figure 2 was generated using functionalities in Multimodal Analysis Video software which converts time-stamped multimodal data into a visualization where the different 'states' or combinations of systemic selections are displayed. In this case, the 'not' in the visualization display the compositional, connotative, linguistic and visual choices made in the different phases, sequences and scenes in 'Dreams' advertisement and 'transitions' indicate the movement between those different states. The state transition visualization is dynamic so that the nodes and transitions are highlighted as the video is played. In this way, the overall pattern systemic choices in the video and the time allocated to those combinations choices are discerned and related to higher levels of analysis in the video. For example, the state-transition diagram in Figure 2 shows that the multiple strata in Phase 1 connect to two main states (i.e. 'Real' and 'Flying'; and 'Ideas: Happiness-Innocence', 'Flying' and 'Masculine'), each of which occupy 8.6% of the total time in the 'Dreams' advertisement. Phase 2 commences in the sequence where the 'Real' merges the 'Ideal' in the form of the boy with the bomber jacket and goggles (as displayed in Figure 2). From here, Phase 3 unfolds as the clinch of the advertisement with new combinations of multimodal choices which connect flying and the RSAF with values of homeland security in modern Singapore. As we can see from Figure 2, the combinations of systemic choice in Phases 2 and 3 are different from those found in Phase 1.
Lastly, the SF-MDA approach permits the semantic patterns in multimodal text types and genres to be compared and contrasted. In this way, SF-MDA and multimodal analytics embrace the goals of digital humanities, which aim to harness the power of computational and visualization techniques to understand socio-cultural patterns and trends, in this case informed by social semiotic theory.

Conclusion

The SF-MDA approach aims to investigate the 'complementarities' of semiotic resources, both as a system and as multimodal phenomena, following Halliday's (2008) formulations of the complementarities of 'language as system', 'language as text' and the two modes of spoken and written forms. Halliday has always focused on 'theory as resource for solving problems' (Halliday 2008: 4), and in this case, the problems of multimodal analysis are immense, given the complexity and multidimensionality of multimodal semiosis. For this reason, the SF-MDA approach has led to multimodal analytics, where systemic analyses relate low-level features of the multimodal texts to different strands of meaning using specialist multimodal analysis software to produce multimodal databases which can be mathematically modeled and visualized in order to detect semantic patterns, which in turn can be compared and related to higher order social systems of meaning, and vice versa. In this way, SF-MDA is an inclusive (rather than an exclusive) approach which can be productively employed in collaboration with other social theories and disciplines to investigate and understand the increasingly complex semiotic world of today.

Further reading


Project idea

Select a short film advertisement and apply the SF-MDA approach to critically analyse the text. Then discuss the meanings made in the advertisement with close reference to the textual evidence from the multimodal analysis, relating the meanings made to the prevailing ideologies in the societal context within which the advertisement is situated.

References


Website
