MULTIMODAL GENRES: UNDERSTANDING TEXT-IMAGE RELATIONSHIPS IN A NEWSWEEK COVER STORY

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ABSTRACT: The article aims at contributing to the understanding of text-image relationships in multimodal genres, by applying Lemke’s multiplying view of multimodal meaning-making to a cover story published in the Newsweek magazine. Based mainly on the work of Halliday for the verbal analysis, and on the work of Kress and van Leeuwen for the visual analysis, this study reveals that, in the cover story: 1) verbal and visual modes construct singular functional meanings, being equally informative; 2) verbal and visual functional meanings modulate at three levels (componential, internal cross-functional and external cross-functional) or, sometimes, at a combination of these levels, and in four different types of modulation processes (integration, reinforcement, validation and fine-tuning); and 3) the central meaning is the result of a mutual contextualization of verbal and visual functional meanings.

KEYWORDS: multimodal genres; multimodal meaning-making; verbal-visual relationships; semiotic functions.

1. Introduction

In our contemporary society, texts have become increasingly multimodal. In other words, texts nowadays combine different semiotic modes such as the verbal, the visual, the audio and the spatial, in order to make meaning. Among all the possible semiotic combinations, the verbal-visual combination is the most common. Newspaper and magazine articles, guidebooks, advertisements, instructions, posters, travel brochures and webpages are some examples of the many multimodal genres in which both image and verbal text must be read in relation to each other (KRESS & VAN LEEUWEN, 1992, p. 91).

Such multimodal context, however, does not seem to be part of the scenario of most educational systems, where too much emphasis is still placed on the verbal mode. Lemke (1998a, p. 11), writing about the demands of emerging multiliteracies, exemplifies this problem by pointing out that, in schools, students are not even taught how to integrate drawings and diagrams into their own writings, and he claims that the understanding of text-image relationships has become an urgent issue: “We must help students understand exactly how to read the text differently and interpret the image differently because of the presence of the other. (...) All of this requires, at least for teachers and media specialists, a useful understanding of multimedia semiotics” (1998a, p. 13).

Still on the dominance of the verbal mode in schools, Kress (in COPE & KALANTZIS, 2000, p. 159) alerts us to the fact that “at the moment our theories of meaning (hence our dominant theories of cognition) are entirely shaped by and derived from theories founded on the assumption of the dominance of language”. As a result, the idea of meaning itself is usually identified by students and teachers as meaning in language and any other mode deployed is considered to be secondary in a multimodal context. While outside of school meanings have become multimodal, inside of school we still concentrate our teaching on verbal meanings only.

Given this mismatch between the multimodal context of our reality and the dominance of the verbal mode in most educational systems, the objective of the present paper is to contribute to the understanding of multimodal meaning-making. More specifically, to investigate the kind of relationship that takes place between the visual and the verbal modes in
a multimodal genre, a cover story published in *Newsweek*¹, focussing on how text and images work together in the construction of the cover story’s central meaning. Two research questions guide this investigation:

1) How does each mode (*visual* and *verbal*) fulfil Lemke’s three universal semiotic functions (*presentational*, *orientational* and *organisational*) in the cover story published in *Newsweek*²; and

2) How do the three functional meanings conveyed by text and image modulate, constructing the central meaning of the cover story?

2. The three semiotic functions: from Halliday to Kress & van Leeuwen and Lemke

The point of departure for the multimodal investigation in this article is that meaning is realised in any given text by three universal semiotic functions. Initially developed by Halliday (1978), in his work on language as social semiotic, the role of these three functions was later investigated by Kress and van Leeuwen (1996) within the context of visual design and, finally, approached by Lemke (1998a, 1998b, 2002) within his multiplying view of multimodal meaning-making. In the three following subsections, I briefly discuss how the concept of these three universal semiotic functions evolved on the work of these four scholars, presenting them as the theoretical framework for my subsequent multimodal analysis.

2.1. Halliday’s Systemic Function Grammar and the three metafunctions

In his SFG, Halliday (1978, 1985) was the first to propose that whenever language is used it fulfils three metafunctions, which he originally named: *ideational metafunction*, *interpersonal metafunction* and *textual metafunction*, and that each of these metafunctions is realised in language by three specific linguistic systems: *Transitivity*, *Modality* and *Theme*³ (Table 1).

<table>
<thead>
<tr>
<th>Halliday’s metafunctions and linguistic systems</th>
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<tr>
<td><strong>Metafunctions</strong></td>
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<td>Ideational</td>
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<td>Interpersonal</td>
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<td>Textual</td>
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Table 1 - Halliday’s metafunctions and the linguistic systems that realise them in language.

According to Halliday (1978, p. 112), of the three metafunctions, the *ideational metafunction* can be considered the most concrete, where language is used to talk about people’s actions, qualities and states, objects, events and their circumstances. This function, as illustrated in Table 1, is realised in language by the *Transitivity* system. The other two metafunctions are not so straightforward. In the *interpersonal metafunction*, language is

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¹ The original research on which this article is based presents two levels of analysis. First, at a macro level, it examines twenty-four *Newsweek* cover stories and determines the main *verbal* and *visual* components of their structure. Second, at a micro level, it analyses two *Newsweek* cover stories, investigating how the *verbal* and *visual* modes construct functional meanings and how these meanings modulate. In the present paper, in order to limit the scope of my writing, I decided to deal with only one example of the micro analysis.

² Text here is understood as “a continuous process of semantic choices” (HALLIDAY, 1978, p. 137).

³ These three linguistic systems are further developed in the analysis of the cover story.
used to describe the interactive roles assumed by the participants in the communicative event as well as their degree of commitment to what they say, while, in the *textual metafunction*, language is used to organise the meanings constructed by the other two metafunctions into a logical and coherent whole. These two metafunctions are, respectively, realised in language by the *Modality* system and the *Theme* system, also indicated in Table 1.

### 2.2. Kress and van Leeuwen’s Grammar of Visual Design and the three metafunctions

Extrapolating from Halliday’s (1978, 1985) work on SFG and the three metafunctions already described, Kress and van Leeuwen (1996) developed their GVD, in which they recognise that, like language, images also realise the *ideational, interpersonal* and *textual metafunctions* (KRESS & VAN LEEUWEN, 1996, p. 40; UNSWORTH, 2001, p. 18). The only difference is in terms of the systems applied by each mode to fulfil such metafunctions and, obviously, the *materials* employed.

Table 2 below illustrates the three metafunctions and their corresponding visual systems. Again, in the GVD, each metafunction is realised by a specific visual system. The *ideational function* is realised by the *Representational* system, the *interpersonal metafunction* is realised by the *Interactive* system, and the *textual metafunction* is realised by the *Compositional* system.

<table>
<thead>
<tr>
<th>Kress &amp; Van Leeuwen’s metafunctions and visual systems</th>
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<td>Textual</td>
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Table 2 – Kress and van Leeuwen’s metafunctions and the visual systems that realise them in images.

But this is not all. In their GVD, Kress and van Leeuwen (1996, p. 76) also alerts us to the fact that although the *verbal* and the *visual* modes fulfil the same metafunctions, they are not alternative means of communication. Each mode has its own possibilities and limitations. In the authors’ words, “not everything that can be realised in language can also be realised by means of images, or vice versa” (1996, p. 17). The meaning-making potential of each semiotic mode is always unique.

### 2.3. Lemke’s multiplying view of multimodal meaning-making and the three semiotic functions

Based on Halliday’s (1978, 1985) SFG and Kress and van Leeuwen’s (1996) GVD, among others, Lemke (1998a, 1998b, 2002) approaches the three metafunctions within his multiplying view of multimodal meaning-making. In his work, the author first acknowledges the fact that all semiosis (language, image, music, gesture, etc.) fulfils the three metafunctions previously introduced and proposes a new terminology in order to address multimodal contexts.

To start with, instead of Halliday’s term *metafunctions*, Lemke makes use of the terms *universal semiotic functions* or *generalised semiotic functions*. Also, the names of the

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4 In the case of verbal language, the *materials* are phonology and graphology (Unsworth, 2001, p. 37). In the case of images, the materials are others. Dondis (1991, p. 51) presents *point, line, shape, direction, tone, colour, texture, dimension, scale* and *movement* as being the visual materials.
semiotic functions themselves are different: the *presentational function* corresponds to Halliday’s *ideational metafunction* and besides stands for the nature of events, the semiotic participants, and the circumstances in which they are involved. The *orientational function* is the *interpersonal metafunction* in Halliday’s theory. This function continues to encompass the interactions between the participants and their degree of commitment to the information represented. The *organisational function* correlates to Halliday’s *textual metafunction*, being concerned with the organisation of the information communicated. Table 3 below shows the correspondences between the two terminologies. In the present article, since my concern is with multimodality, I follow Lemke’s terminology. From now on, I make use of the terms *presentational*, *orientational* and *organisational* whenever referring to the *three universal semiotic functions*.

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<tbody>
<tr>
<td>Ideational</td>
<td>Presentational</td>
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<tr>
<td>Interpersonal</td>
<td>Orientational</td>
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<tr>
<td>Textual</td>
<td>Organisational</td>
</tr>
</tbody>
</table>

Table 3 - Halliday’s and Lemke’s terminologies.

Still in reference to Lemke’s work, the author subsequently concurs with Kress and van Leeuwen’s view that even though different semiotic modes construe the same functional meanings (*presentational*, *orientational* and *organisational*), their meaning-resource capacities are distinct. However, from Lemke’s standpoint, it is exactly this impossibility of expressing the very same idea with two singular semiotic modes which “enables genuine meanings to be made from the combination of modalities” (LEMKE, 2002, p. 303). That is, it is not always possible to express the very same idea using different semiotic modes but it is possible to express new ideas combining two or more distinct semiotic modes.

For Lemke, the creation of new meanings out of the combination of different semiotic modes is multiplicative (2002, p. 303). In other words, in a multimodal context, each functional meaning realised by a specific semiotic mode, such as language, image, music or gesture, can modulate with the functional meanings of the other semiotic modes, *multiplying* the possibilities of what can be meant. More specifically, each of the three functional meanings fulfilled by one semiotic mode can interact and modify the functional meanings of the other semiotic modes. In the case of this article, meaning-making, according to Lemke’s theory, is the result of the modulation processes between *verbal* functional meanings and *visual* functional meanings.

Finally, in his multiplying view of multimodal meaning-making, Lemke (1998b, p. 7) identifies three distinct levels of modulation: 1) *componential*: among the meanings realised by different semiotic modes fulfilling one specific function, for instance, *verbal* and *visual presentational* meanings; 2) *internal cross-functional*: among the three functional meanings of one single semiotic mode, like *visual orientational* and *organisational* meanings; and 3) *external cross-functional*: among different functional meanings constructed by distinct semiotic modes, for example, *visual presentational* meanings and the *verbal orientational* meanings.
3. Verbal and visual functional meanings in *Open for Business*

3.1. About the cover story

*Open for Business*, published in 12th August 2002, is a typical *Newsweek* five-page cover story which, in terms of content, presents the country *Chile* as its central topic. Generally speaking, the cover story deals with economic, social and political issues, elaborating on how *Chile* became Latin America’s showcase country. In terms of structure, the cover story is highly multimodal. The first two pages display a large photo of a ship and a harbour on top of which the main verbal text starts (Figure 1). On the third page, the main text continues, sharing the space of the page with two other images in different sizes (Figure 2, left). And, finally, on the last two pages, besides the continuation of the main text, the cover story brings, two sub-stories, each displaying a photo (Figure 2, right and Figure 3). As it can be seen, the presence of the verbal and the visual modes is well balanced in *Open for Business*.

![Fig. 1 – *Open for Business* / August 12th, 2002](image1)

The first two pages of the cover story
(Pages 12 and 13).

![Fig. 2 – *Open for Business* / August 12th, 2002](image2)

The third and fourth pages of the cover story
For the investigation proposed in this article, I have limited the verbal analysis to the main text in the cover story, and the visual analysis to the first three images related to it. Therefore, in the subsequent analysis, I look at presentational, orientational and organisational meanings conveyed only by the main text and the three images in Open for Business, and the meanings resulting from the modulation of their functional meanings.

3.2. Procedures for the analysis

Due to the multimodal nature of the data, the procedures for analysis are subdivided into three areas: procedures for verbal analysis, which cater for the main text in the cover story; procedures for visual analysis, which are related to the first three images in Open for Business; and procedures for modulation analysis, which refer to the most salient processes of both integration and the changes in emphasis which occur among verbal and visual functional meanings.

In the procedures for verbal analysis, I draw on Halliday’s SFG (1985); looking at how the systems of Transitivity, Modality and Theme are deployed in the clauses of the main text, constructing functional meanings. Within the main text, I have analysed all the clauses addressing the central topic of the cover story: Chile. That is, I have analysed all the clauses in which the word Chile performs the role of a participant and all the clauses containing expressions or pronouns which substitute for the word Chile in the role of a participant, for instance, Latin America’s showcase country, the country, the Lagos government and it. I have also analysed the clauses in which the word Chileans is used to create an image of the country.

In the procedures for visual analysis, based on Kress and van Leeuwen’s (1996) GVD, I look at how the Representational system, the Interactive system and the Compositional system are deployed in each of the three main images. And, in the procedures for modulation analysis, I investigate how the verbal and the visual functional meanings, resulting from the two previous analyses, interact and modify each other, thereby constructing the central
meaning of the cover story. This last level of analysis, the modulation analysis, is based on Lemke’s description of the three levels of modulation, already presented.

3.3. Presentational meanings in Open for Business

For the analysis of presentational meanings in Open for Business, I work with basically three key elements in both the Transitivity system and the Representational system:

1) **Participants**: the people, objects and places in a clause (verbal mode), or in an image (visual mode). In the case of the verbal mode, they are usually realised by nominal groups in the clause.

2) **Processes**: “the “going-ons” – happening, doing, sensing, meaning, and being and becoming” (HALLIDAY, 1985, p. 106) to which one or more participants may be associated with. In the verbal mode, they are typically realised by verbal groups, whereas in the visual mode they are realised by vectors, usually diagonal lines.

3) **Circumstances**: the temporal and/or spatial information, which illuminates the process and its respective participants. In the verbal mode, they are commonly realised by adverbial groups or prepositional phrases. In the visual mode, they are realised by secondary participants which could be deleted without affecting the basic proposition of the image.

3.3.1. A positive view of Chile and its process

The verbal and the visual modes follow two different directions in regards to the construction of presentational meanings in Open for Business. While the verbal mode works on the creation of a positive view of Chile, the visual mode concentrates on presenting the process Chile has been through in order to become successful.

Following Halliday’s (1978, 1985) SFG, the verbal analysis of all the clauses in the main text of the cover story, in which Chile appears in the role of a verbal participant, reveals the country involved in two main types of process: relational processes and material processes. However, independently of the type of process in which Chile is represented, the second participant of the clause, to which the country is being associated, is always a positive one. For instance, in the relational processes, which express the world of abstract relations, Chile is constructed as being “a country that works”, “the envy of its neighbors” and “the most attractive country for foreign investment in all Latin America” (Examples 1, 2 and 3), among others. And, in the material processes, which represent physical aspects of the world, Chile is represented as an active participant, which establishes good contacts with other countries and makes international deals (Examples 4, 5 and 6).

<table>
<thead>
<tr>
<th>Paragraph 2</th>
<th>In a region racked by political unrest, economic crisis and falling standards of living.</th>
<th>Chile remains, remarkably, a country that works.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transitivity</td>
<td>Circumstance</td>
<td>Participant (Carrier) Process: Relational</td>
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</table>

Example 1: relational process – a positive view of Chile

| Paragraph 2 |(…)

and the country is in most respects the envy of its neighbors. | Transitivity |
<table>
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</thead>
<tbody>
<tr>
<td>Line 18</td>
<td>Participant (Identified) Process: Relational</td>
<td>Participant (Identifier)</td>
</tr>
</tbody>
</table>
Example 2: relational process – a positive view of Chile

| Paragraph 3 | The Economist Intelligence Unit | recently rated Chile as the most attractive country for foreign investment in all Latin America, ahead of Mexico and Brazil. |
| Transitivity | Assigner | Process: Relational Participant (Identified) Participant (Identifier) |

Example 3: relational process – a positive view of Chile

| Paragraph 5 | Chile opened talks with the U.S. over a free-trade treaty in the early years of the Clinton era, (…) |
| Transitivity | Participant (Actor) Process: Material Participant (Goal) Circumstance |

Example 4: material process – Chile as an active participant

| Paragraph 6 | the Lagos government signed a similar trade accord with the European Union last May. |
| Transitivity | Circumstance Participant (Actor) Process: Material Participant (Goal) Circumstance |

Example 5: material process – Chile as an active participant

| Paragraph 6 | (...) the Lagos government has opened discussions with South Korea (…) |
| Transitivity | Participant (Actor) Process: Material Participant (Goal) Circumstance |

Example 6: material process – Chile as an active participant

Therefore, an optimistic view of Chile is constructed throughout the main text of the cover story by representing it as a successful and active country. Overall, what the verbal mode talks about in Open for Business is a successful Chile.

Now, in relation to the visual mode, and according to Kress and van Leeuwen’s (1996) GVD, there is a different type of visual process in each of the three images selected for analysis. In the first image, for instance, the two principal participants, the ship and the harbour, are connected by what is called a bi-directional process. That is, while a main vector departs from the ship towards the harbour (Figure 4, vector AB), a second smaller vector (Figure 4, vector CD), parallel to two other lighter vectors (Figure 4, vectors EF, GH), goes from the harbour towards the ship. This relationship between the ship and the harbour, where each participant is both the point from which a vector emanates and the point at which a vector is aimed, alternately, can be seen as a metaphor to the idea of commerce and trade, the key to Chile’s current successful position. Notice also that all the conditions are described positively – for instance; many containers as opposed to few, big ship as opposed to small, busy harbour as opposed to empty, good weather conditions as opposed to bad and active commerce as opposed to inactive. Through export trade, Chile has become Open for Business as the title suggests, initiating the process of becoming a success story in Latin America.
In the following image, the main participants, the six female models in a shop window and the boy, are associated by a vector formed by the boy’s eyes towards the girls (Figure 5, yellow arrow). This process is called *transactional reaction* and the nature of the reaction is given by the boy’s facial expression of amazement and admiration. What he is amazed at or admiring is realised by the attributes of the six models. They are all young, beautiful and, especially well-dressed and wearing jewellery. In fact, they stand for material possessions, or in other words, consumerism. The reflection of some models overlapping with the image of the boy on the shop window can also mean that, to a certain extent, he possesses or can possess those attributes. The *export trade* idea realised by the first image leads to the consequent *phenomenon of consumerism* realised by this second image.

Finally, in the third image, the main participants are three kids and a young woman (Figure 6). No vectors are formed at all. The image is *conceptual*, showing the positive attributes of the participants, for instance, their warm clothes, the dog and the truck. The fact that the kids look healthy and chubby can also be considered as part of their positive...
attributes. Although the circumstances in which these four participants are portrayed indicate a poor neighbourhood, for example, the unpaved street and the wooden house, what this conceptual image talks about is better living conditions. The third image, therefore, displays the new positive look of poverty in Chile.

Fig. 6 – No vectors in the last image of the cover story
Presentational meaning: better living conditions

Visually speaking, Open for Business begins with the initial concept of export trade, then moves on to the phenomenon of consumerism and to its final effect: some improvement in the living conditions of poor people. By building up these three concepts, the visual mode fulfils the presentational function establishing as its topic the process Chile has been through to become a successful country in Latin America.

3.4. Orientational meanings in Open for Business

In order to reveal the verbal and visual orientational meanings conveyed in Open for Business I look at the Modality system and the Interactive system, respectively. In the case of the first system, the Modality system, my concern is mainly to identify the predominate Mood (declarative, interrogative or imperative) in clauses of the main text, and the presence or absence of modal Operators, such as can, may, might, would in them. In the case of the second system, the Interactive system, I especially look at attitude and contact in the images. Attitude standing for the point of view of whoever made the images or, in other words, the angle from which the images have been shot, and contact standing for whether the participants in the images look directly at the interpreters’ eyes or not.

3.4.1. Giving information and demanding admiration/involvement

The verbal and the visual modes in Open for Business construct, at least up to a certain extent, quite similar orientational meanings. In both modes, the producers of the cover story are in the role of giving true information about Chile, while interpreters are only allowed to receive this information. In the verbal mode, an evidence of such positions – active producers, passive interpreters - is the predominance of the declarative Mood throughout the main text and the lack of modal Operators in it. Producers are constantly issuing information which is to be considered as fact by interpreters since their voice is marked with polar forms, that is, either affirmatives or negatives. Even when the declarative Mood is broken in the end of the
main text by one single question—“Can other Latin American countries duplicate the Chilean model?” (Paragraph 12, Line 1) – the power in the producers’ voice does not diminish: they immediately provide interpreters with the answer. “In most instances the answer is probably no” (Paragraph 12, Line 2) is indeed a modalized answer, however, by leaving no time for interpreters to think about their own answers, producers keep to them the active role of giving true information about Chile.

In the visual mode, this power in the producers’ voice is matched by the presence of only photos in the cover story, as opposed to any other type of image, for instance, illustrations. Such choice is meaningful since, by the time being, the members of our culture believe that what is rendered by photography is reality (KRESS & VAN LEEUWEN, 1996, p. 170). By choosing photos as the dominant type of image in the cover story, the producers give it credibility and realism, expecting interpreters to see these photos as true information.

However, the verbal and visual meaning true information about Chile is not the only orientational meaning conveyed in Open for Business. The visual mode is also responsible for the construction of two other subtle meanings: admiration and involvement. Admiration takes place in the second image (Figure 5). Looking carefully at this image, it is possible to notice that it has been shot from a low angle, that is, whoever took the photo did it from a lower position than that of the participants in it (notice that part of the ceiling of the shop is visible). Consequently, when interpreters see this image they share the same low position, being put in a powerless relation in regards to the participants. Thus, in the second image of the cover story, an orientational meaning of admiration is created as a result of the low angle used in the photo, and what interpreters should admire is the phenomenon of consumerism, previously discussed in the presentational meanings.

Now, concerning involvement, it takes place in the last image (Figure 6). In this photo the main participants, the three kids and the young woman, are positioned in parallel to whoever took the shot. Such position implies equality between them and, consequently, the interpreters. Participants and interpreters belong to the same world; there is involvement between them. Notice also that this is the only image in which the participants look at the interpreters. While in the first two photos no contact is established, and export trade and consumerism are just offered as pieces of information, in the third photo interpreters are invited to engage in a friendly social response with the smiling participants in the photo. Therefore, in the third image, interpreters should identify themselves with poor people in Chile.

3.5. Organisational meanings in Open for Business

For the analysis of organisational meanings, regarding the Theme system (verbal mode), I investigate the elements which take Theme or Rheme positions in the clauses of the main text. That is, the elements which come first in the clauses working as point of departure, Theme; and the elements which come second in the clauses expressing new meanings, Rheme. Regarding the Compositional system (visual mode), I especially look at the type of composition in the images or, in other words, the distribution of the visual information on the different planes.

3.5.1. Different from other Latin America countries and the cause/effect process

Like what happened to presentational meanings, the verbal and the visual modes follow two different directions in the construction of the organisational meanings in Open for

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The presence of the modal Adjunct of validity “in most cases” and of the modal Adjunct of probability “probably” makes the clause less assertive.
Business. Whereas the first, the verbal mode, works on the message that Chile is the only country in Latin America that works, the second mode, the visual mode, establishes the cause and effect process of Chile’s success.

The identification of the elements which come first in the clauses of the main text reveals a polarity between Chile and Latin American countries. In such polarity Chile is represented positively in contrast to a negative Latin America. For instance, in some occasions, while a chaotic and politically unstable Latin America serves as the negative point of departure of the clauses, Chile’s success and stability are presented as positive new information in Rheme position (Example 9, 10 and 11).

<table>
<thead>
<tr>
<th>Paragraph 2</th>
<th>In a region racked by political unrest, economic crisis and falling standards of living,</th>
<th>Chile remains, remarkably, a country that works.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 1</td>
<td>Theme</td>
<td>Rheme</td>
</tr>
</tbody>
</table>

Example 9: Theme and Rheme – negative Latin America versus positive Chile

<table>
<thead>
<tr>
<th>Paragraph 2</th>
<th>In an era when many traditional political parties have fallen into disrepute and few heads of state entertain any hope of being re-elected,</th>
<th>the same center-left coalition has governed Chile since democracy was restored in 1990.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 4</td>
<td>Theme</td>
<td>Rheme</td>
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</table>

Example 10: Theme and Rheme – negative Latin America versus positive Chile

<table>
<thead>
<tr>
<th>Paragraph 1</th>
<th>Unlike some Latin American societies that continue to relive their pasts,</th>
<th>most Chileans prefer to focus on the present.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 16</td>
<td>Theme</td>
<td>Rheme</td>
</tr>
</tbody>
</table>

Example 11: Theme and Rheme – negative Latin America versus positive Chile

In some other occasions, Chile is also differentiated from specific Latin American countries: “ahead of Mexico and Brazil” in terms of foreign investment (Paragraph 3, Line 1), “largely unscathed” while Argentina is devastated by the depression (Paragraph 8, Line 1) and after Brazil in matters of “skewed distribution of wealth” (Paragraph 10, Line 15). And, in some other occasions, comparison is clearly stated in the main text with remarks such as “Few other Latin American countries enjoy a similar reputation abroad” (Paragraph 4, Line 1) and “That may seem a modest number by the standards of 1990s, but it is respectable in comparison with the rest of Latin America, which as a whole is expected to shrink by nearly 1 percent in 2002” (Paragraph 7, Line 6). Overall, in Open for Business, the verbal mode fulfills the organisational function constructing the message that Chile is different from other Latin American countries: it is the only country in Latin America that works.

Now, in relation to the visual mode, visual information is organised in order to realise cause-effect relations. The first image, which is the biggest of the three\(^6\), stands for the cause of the two subsequent smaller images. In this image, the main information appears in the

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\(^6\) Original sizes of the images: Fig. 1 is 26 cm x 40.7 cm; Fig. 2 is 11.7 cm x 19.5 cm; and Fig. 3 is 5.1 cm x 7.8 cm.
centre: the relationship between the ship and the harbour realised by the vectors (Figure 4) or, in other words, export trade. Although, in the margins, there is a great deal of circumstantial information, such as the blue sky, some blue sea, a few hills and buildings, export trade is what interpreters are expected to focus on.

The next two images present a different type of composition, placing on the right the information interpreters should be attentive to. Therefore, the models in the shop window, representing consumerism (Figure 5), and the kids and the young woman, representing new poor people in Chile (Figure 6), are the main information in the second and third images, respectively. They are the consequences of export trade, the first image, and are placed in a logical sequence (Figure 7): export trade (first image) brought to the country the economic conditions for consumerism (second image), which in its turn improved the conditions of the poor (third image). Notice that this sequence is in line with Kress and van Leeuwen’s (1996, p. 193) information value of top-bottom positions, in which more abstract concepts (export trade, consumerism) are presented at the top of the composition and more concrete ones at the bottom (better living conditions for poor people). Therefore, the visual mode fulfils the organisational function arranging the visual information into a cause-effect relation.

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**Fig. 7 – Open for Business: cause/effect organisation of the images in the cover story**
(The circles indicate the position of the main elements in the images)

**4. Modulation of verbal and visual functional meanings in Open for Business**

In total, I have identified four main types of modulation processes among the verbal and the visual functional meanings of *Open for Business*, which I have named: 1) *integration*,

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7 In my original research, I have also identified a fifth type of modulation process which only occurred in the second cover story analysed. I have named it *attitude* and it refers to modulation processes where one functional meaning affects the way the other functional meanings are perceived by the interpreters. In other words, one functional meaning shapes the interpreter’s attitude towards the other functional meanings.
2) reinforcement, 3) validation, and 4) fine-tuning. These processes take place at one of Lemke’s levels of modulation (componential, internal cross-functional or external cross-functional), or sometimes, at a combination of these levels. Before moving on to their description and exemplification, however, I would like to briefly summarise on Table 4 the verbal and visual functional meanings previously discussed in order to prevent the inconvenient of referring back to the text. Also notice on Table 4 that any process taking place between meanings in a horizontal line means that the process is componential; in a vertical line, it is internal cross-functional; and in a diagonal line, it is external cross-functional.

<table>
<thead>
<tr>
<th>Semiotic Functions</th>
<th>Modes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Verbal Meanings</strong></td>
<td><strong>Visual Meanings</strong></td>
</tr>
<tr>
<td>Presentational</td>
<td>A positive view of Chile.</td>
</tr>
<tr>
<td>Orientational</td>
<td>Producers give true facts about Chile. Interpreters receive them.</td>
</tr>
<tr>
<td>Organisational</td>
<td>Chile is the only country in Latin America that works.</td>
</tr>
</tbody>
</table>

Table 4 – Summary of the presentational, orientational and organisational meanings in Open for Business.

4.1. Integration – One functional meaning explaining another

In two different occasions, in Open for Business, I could identify a type of modulation process in which one functional meaning explains another functional meaning. One example is the componential modulation process between the verbal presentational meaning, a positive view of Chile, and the visual presentational meaning, the process Chile has been through. Here, while the process explicates how Chile has achieved such a successful position, the positive view of Chile informs interpreters that the process has been successful. Thus, there is an integration of the two kinds of meaning. Another example is the internal cross-functional process between the visual presentational meaning, the process Chile has been through, and the visual organisational meaning, cause and effect process of Chile’s success. The cause and effect pattern in which the visual information is organised explains the type of process being conveyed in the presentational meaning. In other words, it is the visual organisation cause/effect that allows interpreters to recognise the presentational meaning as a process. This observation is in line with Lemke’s (2002, p. 304) description of organisational meanings as being “largely instrumental and backgrounded” and enabling “the other two kinds of meaning to achieve greater degrees of complexity and precision”.

4.2. Reinforcement – Mode repetition

This second type of modulation process, reinforcement, takes place only once in Open for Business and it has to do with mode repetition. That is, one semiotic mode constructs a similar functional meaning to the functional meaning constructed by another semiotic mode. In the present case, it happens at the componential level between the verbal and the visual orientational meanings: producers give true facts about Chile – interpreters receive them. As described before, the producers’ voice presented as truth in the verbal mode is echoed throughout the photos in the visual mode and vice-versa, strongly emphasizing the message true information about Chile. However, reinforcement is not a simple matter of text repeating
the meanings of the images and the other way round. It has to do much more with a question of substantiation: the more an idea is repeated, the more concrete it seems to become.

4.3. Validation – One functional meaning corroborating another

The third type of modulation process, validation, also takes place once in Open for Business, involving the following four functional meanings: the visual and verbal presentational meanings, and the verbal and visual orientational meanings. In this two-levelled modulation process, first the verbal orientational meaning true facts about Chile and its visual equivalent build on the validity of the presentational meanings resulting in two similar internal cross-functional processes. That is, in both modes, the orientational message strongly supports the presentational messages. As a consequence, the verbal and visual presentational meanings modulate again at a componential level, but in a different way from the integration process previously described. While in integration the relationship between the verbal and visual meanings is one of how and what, in the validation process they work as evidence for each other. In other words, the images show how true the verbal information is, and the verbal information ratifies what is being shown by the images. In this type of modulation process, each mode works on the validation of the meanings conveyed by the other mode.

4.4. Fine-tuning – One functional meaning specifying the intensity of another

Finally, the last type of modulation process, fine-tuning, appears twice in Open for Business. In one occasion, it takes place at the internal cross-functional level between the verbal presentational meaning, a positive view of Chile, and the verbal organisational meaning, Chile is the only country in Latin America that works. Here again, like in the second example of the integration process, the organisational meaning has an instrumental role. It determines the degree to what the verbal presentational meaning a positive view of Chile is meant, by comparing the country to Latin America and concluding that Chile is the only one that works. Put it simply, the organisational meaning shows to what extent Chile is successful. In the other occasion, the fine-tuning process is a bit more complex. It happens at the external cross-functional level, encompassing the two subtle visual orientational meanings of involvement and admiration and both the verbal presentational meaning, a positive view of Chile, and the verbal organisational meaning, Chile is the only country in Latin America that works. In this process, the demand for involvement and admiration from interpreters increases the degree to which Chile is positively perceived by them. That is, Chile’s position becomes even more successful when interpreters have to engage in admiration for it. Thus, the visual orientational meanings of involvement and admiration are responsible for a greater emphasis on both the verbal presentational and verbal organisational meanings which say that Chile is not only successful, but the only successful country in Latin America.

5. Conclusion

5.1. Never exactly the same meaning

The analysis of the verbal and the visual functional meanings in Open for Business reveals that, by means of their specific systems, each mode fulfils the three semiotic functions constructing singular functional meanings. That is, there is not a mode which is dominant in the construction of functional meanings and another which acts only as a repetitive complement. In fact, although there is some repetition, between verbal and visual orientational meanings, for example, what the text and the images realise in the cover story is
never exactly the same (this is clear in Table 4 where the different meanings are presented). As Kress (cited in Unsworth, 2001, p. 10) has already pointed out, “the contemporary integrative use of the visual and the verbal has produced a new code of writing and image, in which information is carried differentially by the two modes”. Therefore, answering the first question proposed in the article, How does each mode (visual and verbal) fulfil Lemke’s three generalized semiotic functions (presentational, orientational and organisational) in the cover story published in Newsweek?, it is possible to say that, in Open for Business, the verbal and visual modes fulfils Lemke’s three semiotic functions constructing distinct functional meanings and being equally informative.

5.2. Multimodal meaning-making: a process of mutual contextualisation

Now, regarding modulation and the second question proposed at the beginning of the article, How do the three functional meanings conveyed by text and image modulate, constructing the central meaning of the cover story?, there are two main points to be made.

First, in relation to the levels of the modulation processes, the analysis of Open for Business reveals that functional meanings modulate not only at one of Lemke’s levels of modulation but also that, in some cases, there may be more complex modulation processes occurring, which share characteristics of more than one level simultaneously, such as in the validation process discussed above. These complex modulation processes can certainly be split up into componential, internal cross-functional and external cross-functional sub-processes, but due to their simultaneity they are likely to be perceived by interpreters as one large modulation process. Thus, modulation processes in Open for Business happen simply at one of Lemke’s levels of modulation or at a more complex combination of these.

Second, in relation to the types of modulation process, and as already described, there are four main types in Open for Business: integration, reinforcement, validation and fine-tuning. These processes share the role of contextualising visual and verbal information. In other words, the central meaning of the cover story is constructed by the mutual contextualisation of verbal and visual meanings. More specifically, through modulation processes of integration, reinforcement, validation and fine-tuning, which can happen at one of the three levels of modulation (componential, internal cross-functional or external cross-functional) or, sometimes, at a combination of these levels, verbal and visual functional meanings contextualise each other and, consequently, construct the central meaning of the cover story.

5.3. Final remarks

My objective in preparing this article has been to contribute to the understanding of text-image relationships in multimodal genres, by applying Lemke’s (1998a, 1998b, 2002) multiplying view of multimodal meaning-making to a cover story published in the Newsweek magazine. In answer to the multimodal context of our contemporary society, previously discussed in the introduction, and having in mind the main findings of the multimodal analysis presented, I would like to point out, as my last words, three basic pedagogical implications of this article: 1) the need to recognise that all texts are multimodal; 2) the need to understand how different semiotic modes, separately and interactively, construct functional meanings; and 3) the need to understand multiliteracy as the capacity of making connections across modes. As Jewitt (2002, p. 193) has already pointed out: “In this multimodal environment it is clear that to persist in thinking of learning (English) primarily in terms of writing and speech is problematic”(my brackets).
References