APPRAISING IN VISUAL NARRATIVES: A MULTIMODAL DISCOURSE ANALYSIS OF JIMMY LIAO'S PICTUREBOOK STORIES

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Appraising in Visual Narratives: A Multimodal Discourse Analysis of Jimmy Liao's Picturebook Stories

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CERTIFICATE OF ORIGINALITY

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Shi Yongming

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Abstract

This thesis is concerned with the evaluative meanings, namely the meaning-making mechanism through which writers or speakers encode their positive or negative attitudes or feelings towards entities, happenings and state-of-affairs construed in their texts (Martin & White, 2005), in picturebook stories. Evaluative meanings constitute a critical component for stories, and they are largely explored in the stories narrated in language, such as Martin and Rose (2008). However, comparable investigations of the role of evaluation in visual narratives, such as picturebooks, are relatively few.

More specifically, while picturebooks have been considered as a significant educational tool for socializing children into high-valued realms of literacy and literature and social values, the evaluative aspects of picturebooks have been insufficiently explored. The challenge arising from this task is that, whereas knowledge about how language construe evaluative meanings is well developed and accessible to literacy educators, knowledge about the ways in which images in picturebooks construe evaluative meanings is much less explored.

Against this background, the current study aims to further expand the understandings of the visual meaning-making mechanism in relation to the evaluative aspects of the picturebook stories. In particular, the focus of the current investigation is the construal of the emotions of story characters in picturebook images. The primary data of the current study consist of the visuals in the two of Jimmy Liao's picturebooks, namely *Turn Left, Turn Right* (Liao, 1999), and T*he Starry Starry Night* (Liao, 2009). Moreover, one Chinese children's picturebook story *Granny Couldn't Fall Asleep* (Liao & Zhu, 2014) is also included as supplementary data to test the applicability of the analytical tools developed in the current research.

This thesis makes significant contribution in two aspects. Firstly, the analytical tools developed in this study for describing evaluative meanings in picturebooks contribute to the field of Systemic Functional Multimodal Discourse Analysis (SF-MDA), by expanding the analytical tools for describing visual evaluative meanings in relation to story characters in picturebooks. Particularly, through the analytical tools proposed in the current research, we can examine not only the evaluative meanings within individual image, but also their diffusion across images, which has not been systematically discussed in previous SF-MDA studies on picturebook stories. Secondly, the findings of the current investigation contribute to the development of multiliteracy education, by expanding the knowledge about evaluative meanings construed in picturebook images. Furthermore, the current investigation also provide a strong basis

for conducting educational studies investigating how teachers and young readers engage with the evaluative meaning-making aspects of the picturebooks, such as the interplay of visual symbolic qualities and lexical metaphor, identified in the current investigation.

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Chapter 1 Introduction

1.1 Evaluative meanings and picturebooks

This project is concerned with how evaluative meanings, are enacted in the visuals of picturebooks: namely, the means by which writers or speakers encode their positive or negative attitudes or feelings towards the entities, happenings and state-of-affairs construed in their texts (Martin & White, 2005). For stories realized linguistically, evaluation constitutes a critical component. Seminal research on the structure of stories by Labov and Waletzky (1978), for example, suggests the crucial role played by evaluation in construing the point of the narrative. Drawing on the theories from Systemic Functional Linguistics (SFL), scholars have further developed this idea by identifying different types of stories with distinctive social functions: these various types of stories are called story genres (Plum, 1988/1998; Martin & Plum, 1997; Martin & Rose, 2008). In line with their diverse social functions, the ways in which evaluative language is employed differ from one story genre to another. For example, as a canonical type of story genre, narrative involves at least one major complication which is resolved in the end, and evaluation is usually employed in narrative to increase the narrative tension through suspense. For other types of story genre, such as anecdotes, they may include a disruption which, instead of being resolved, is reacted to with positive or negative affect (Plum, 1988/1998; Martin & Rose, 2008).

Furthermore, the evaluative language in stories plays an important role in constructing social solidarity with a particular readership through shared values and attitudes. In line with the notion of heteroglossia put forward by Bakhtin (1981), narratives are designed to maintain a virtual dialogue with their potential readers through textual means, and also to invite their readers to engage with the narrative as they process the text. Such a dialogic process can be achieved through the deployment of evaluative language, including language for construing emotion or ethics, which brings readers into a

position where they can feel together, both emotionally and ethically, with a particular story character (Macken-Horarik, 2003). A narrative text, therefore, is capable of projecting an idealised reader position, "from which characters and events become intelligible, values shareable and the narrative itself coherent." (Macken-Horarik, 2003, p.287). Such an idealized position, on the other hand, is not concerned with the actual roles taken up by readers (Chatman, 1978), and in fact, a reader may take up various roles, such as tactical, resistant, or compliant ones (Martin, 1995), in relation to the ideal or naturalised position projected by the text.

However, comparable investigations of the role of evaluation in visual narratives such as picturebooks are relatively rare. Influential work on picturebooks has been conducted from a literary perspective, such as Nodelman (1988), Lewis (2001), and Nikolajeva and Scott (2001), which pay more attention to the ways in which narratological elements such as events, characterization, and focalization (Chatman, 1978) can be realized in the picturebook genre. The evaluative aspects of a picturebook story, such as the expression of emotions of story characters, however, tend to be interpreted from the perspective of literary tradition. In complementing such a perspective, the current study adopts a social semiotic perspective which aims to account for the meaning-making mechanisms whereby picturebooks construe evaluative meanings.

1.2 Foci of the study

The subject of the current research is the evaluative aspects of picturebook stories. Picturebooks constitute an important form of multimodal literature. For young children, picturebook stories are considered as not only a form of entertainment but a significant educational tool in socializing them into high-valued realms of literacy and literature, and even social values (Stephen, 1992). For example, picturebooks are of value for multiliteracy educators in developing students' understanding and creation of multimodal texts (ACARA, 2014). One of the educational implications of picturebook reading is the contribution of picturebook stories to children's emotional development.

More specifically, picturebook stories provide young children with opportunities to recognize, understand, and respond to the emotions of story characters, which foster in them empathic skills transferrable to real life situations (Nikolajeva, 2013). As suggested by Nikolajeva (2013), the interaction of images and verbal texts makes picturebook stories an ideal form of expression for various human emotions. This suggestion also can be confirmed by the observation that many picturebook stories deal with a range of common emotions such as 'love' and 'guilt' (see the fifty *Must-Have* picturebooks dealing with social emotions in Moran (2017)).

As a multiliteracy education practitioner, my motivation for conducting the current research is to design analytical tools which will enable both mutiliteracy teachers and students to critically engage with the evaluative meanings in picturebooks in a systematic and theory-driven manner. Furthermore, considering the multimodal nature of picturebooks, the tools of analysis need to be able to 'travel' between these two modes of expression, namely images and verbal texts. Such analytical tools may enable both teachers and students to explore the similarities and differences between language and images in construing evaluative meanings, and the ways in which the two semiotic modes work together to create a coherent picturebook text. The challenge in achieving this enterprise is that, while evaluative meanings in language have been extensively explored (e.g. Martin & White, 2005; Hood, 2010; Martin & Rose, 2008), comparable investigation of evaluative meanings in visual semiosis is still relatively rare (Feng, 2012).

Previous studies of picturebooks have suggested the effectiveness of the approach known as Systemic Functional Multimodal Discourse Analysis (SF-MDA) in designing education-oriented analytical tools for multimodal texts. The field of SF-MDA, which as the name suggests is strongly influenced by systemic-functional linguistics (e.g. Halliday, 1978; Martin, 1992), has been a growing area of research in recent years. The analytical tools developed for multimodal texts such as those incorporating images have been suggested to be relevant and effective in the pedagogy of multimodal literature

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(e.g. Macken-Horarik, 2016; Ngo, 2017). As far as picturebooks are concerned, a recent study conducted by Painter, Martin and Unsworth (2013) has proposed several meaning-making systems for the visual modality, namely images, relevant to the realisation of evaluative meanings in picturebooks. This work is significant in explicating the meaning-making potential of visuals of picturebooks, and in laying a foundation for conducting a systematic and theory-driven description of the meaning-making aspects of picturebooks through the systems and analytical frameworks developed therein. It also has significant educational implications for the classroom pedagogy of multimodal literature in creating a powerful metasemiotic toolkit for engaging with multimodal literary texts (Macken-Horarik, 2016).

However, studies such as Painter et al.'s are not without their limitations. More specifically, in the case of visual evaluation, previous investigations have tended to focus on the inscription of affect, namely the expression of positive or negative emotions of depicted characters through facial expressions (see also Tian, 2011). Such descriptions, however, raise the question as to whether it is possible to construe characters' emotions through visual resources other than facial expressions and bodily postures. Such visual depiction of affect can especially be seen in Jimmy Liao's picturebook stories, which are popular among young adults, aged 12 or above, since they depict the emotions and feelings shared by adults living in an urban environment (Chen, 2011). Most importantly, those shared emotions and feelings, such as loneliness and disappointment, are arguably those which it is challenging to realise solely through facial expressions. Therefore, an analysis of picturebooks like Jimmy Liao's can further extend our current understanding of the possibilities of visuals in construing sophisticated evaluative meanings.

Furthermore, Painter, et al.'s (2013) treat colour as a crucial meaning-making resource in children's picturebooks which can be used to express emotions such as happiness and sadness, through the core systems of VIBRANCY, WARMTH, and FAMILIARITY (p. 35). However, as suggested by Kress and van Leeuwen (2002), colour itself does not

"express" or "mean" certain emotions such as calm or energy directly; instead it facilitates particular readings of the emotional mood of the characters. In fact, some analysis in Painter et al. (2013) suggest that colours, rather than directly expressing attitudes, tend to intensify the attitudinal impact of visual elements, in a role analogical to the linguistic system of GRADUATION (Martin & White, 2005). For example, Painter et al. (2013) in examining the intermodal relations between a reunion scene and the use of a warm sunny yellow ambience in Browne's (2005) *Into the forest*, the analysis revealed a relationship of mutual enhancement between the reunion event depicted and the warm yellow ambience. Therefore, investigation into the employment of ambience needs to be further expanded as well.

Lastly, the meaning-making mechanism of evaluation afforded by image *sequences* has been less explored. As one form of visual narrative, images in picturebooks work not only individually, but also sequentially. In other words, the reader of a picturebook story needs to interpret the meanings afforded not only from individual images but also from across images. As far as interpersonal meaning is concerned, Painter (2007) extends the "contact" system from Kress and van Leeuwen (1996, 2006), and develops the system of FOCALISATION. This system is concerned with building relationships between the reader and the visual text, namely whether the reader is positioned as an outside observer or as participating in the storyworld, both within an individual image and across adjacent images. However, in terms of evaluative meaning, the investigation focuses more on the meaning-making choices afforded *within* individual images, such as facial expression (Tian, 2011) and ambience (Painter, Martin & Unsworth, 2013), while paying less attention to the meaning possibilities afforded *across* images, at least as far as evaluation is concerned.

Against this background, the aim of my investigation is to expand the current social semiotic description of evaluative meanings in picturebooks by focusing specifically on the images in picturebooks. I address this research aim by including a type of picturebook which complements previous studies on picturebooks. As pointed out by

Maagerø (2014), the corpus of picturebooks included in Painter, et al.'s (2013), while regarded as classic by picturebook scholars, tends to be old ones published in the 1980s and early 1990s, most of them are published in English-speaking countries, such as the picturebooks by Anthony Browne. In including picturebook stories authored by Chinese picturebook artist Jimmy Liao, the aim of the current study is to further expand the current social semiotic account of evaluative meanings in picturebooks,.

1.3 Significance of the thesis

This study makes some significant contributions. Firstly, the analytical tools developed in this study for describing evaluative meanings in picturebooks contribute to the field of SF-MDA by expanding our present understanding of the ways in which visual images are employed for evaluative meanings in the context of picturebook stories. It contributes specifically to the description of the visual meaning-making possibilities of picturebook images in construing evaluative meanings, and how they interact with the evaluative meanings in verbal texts. The main contribution of the current investigation can be summarized in the following points:

- conceptualizing the visual semantic unit of *visual element* for analyzing evaluative meanings, especially those concerned with human characters;
- systemically accounting for how the qualities of visual elements contribute to the construal of evaluative meanings both *within* and *across* individual images;
- modelling and illustrating the prosodic realization of evaluative meanings across images, and the *intersemiotic interplay* between images and verbiage in construing emotional values.

Furthermore, the findings of the current study may also lay a foundation for conducting education-oriented studies. On the one hand, we may conduct classroom-based research to investigate the ways in which analytical tools as developed in the current research are translated into a pedagogical metalanguage for teachers to use in engaging with

multimodal literary texts. On the other hand, as a text-based investigation, the current research can identify various meaning-making features, realized in language, images, or through the interplay between language and images, for expressing evaluative meanings. Something that may also be of interest to multiliteracy educators is the type of emotional responses elicited from actual readers, such as teenager students, in engaging with various meaning-making features in picturebook texts. The textual features identified in the current research, therefore, can function as indices for conducting such reader-response studies, such as the ways in which students are engaged with metaphorical visual features.

Lastly, the findings of this study may lay the foundation for future contrastive studies on picturebooks across cultures. With the burgeoning understanding of picturebooks as an art form, many countries, especially non-English speaking countries, are increasingly recognising picturebooks as an essential site for preserving their own cultures and languages (Salisbury and Styles, 2012). Jimmy Liao's work, for example, represents a particular type of Chinese picturebooks mainly aimed at a young adult readership. The analysis of the visuals involved in Jimmy Liao's picturebooks can be compared with those findings on visuals in conventional children's picturebooks, especially in terms of how social solidarity is construed through the realisation of evaluative meanings.

1.4 Organization of the thesis

The thesis is organized into eight chapters. The current chapter (Chapter 1) has positioned this study as falling into the category of systemic functional multimodal discourse analysis (SF-MDA). The primary objective of this thesis is to expand current understandings of the role of picturebook visuals in realising evaluative meanings. More specifically, this study aims to develop further analytical tools for exploring visual evaluative meanings in picturebook images in a systematic and theory-driven way.

Chapter 2, which creates the foundations for the current study, can be divided into three parts. Section 2.2 positions the current investigation in relation to previous scholarly work on picturebooks by reviewing relevant literature on picturebook stories. Sub-section 2.2.1 introduces the definition of picturebooks and reviews the literature on picturebooks from an *educational* perspective which identifies their educational value; while sub-section 2.2.2 outlines the seminal work on picturebooks from a *literary* perspective, reviewing the theoretical frameworks and concepts which have been proposed for understanding how picturebooks work as textual objects. This section also highlights the educational implications of the proposed tools of analysis. Sub-section 2.2.3 critically reviews the current social semiotic investigations into picturebooks, especially the latest work by Painter, Martin and Unsworth (2013). The review also leads to the positioning of the current investigation as a social semiotic account of evaluative meanings in picturebook stories. Section 2.3 critically reviews the theoretical tools and concepts in the field of SF-MDA which will be used for the current investigation. More specifically, section 2.4 carries out a critical review of the analysis of evaluative meanings both in language and in visual images, a review which leads to the identification of the theoretical gap to be addressed in the current study.

Chapter 3 specifies the research design of the current study. Section 3.2 describes the data selection and Section 3.3 specifies the research aims and questions guiding the current investigation, while Section 3.4 introduces the conceptualization of visual evaluative meanings adopted.

Chapter 4 explores the ways in which evaluative meanings are expressed either explicitly or implicitly in Jimmy Liao's picturebook images. Sections 4.2 to 4.4 focus on the construal of human emotions explicitly or implicitly in Jimmy Liao's picturebooks, leading to the development of the systems of SENTIMENT. Section 4.5 applies the choices from this system to articulate various meaning-making possibilities afforded by individual picturebook images in terms of the construal of emotional values.

Chapter 5 explores the manner in which visual ideational elements are presented in picturebook images. This exploration expands the account of visual graduation resources identified in news photos (Economou, 2009), by recontextualising the analytical tools for news photos to the analysis of picturebook images. Sections 5.1 to 5.5 deal with the development of a system of VISUAL IMPACT. Section 5.6 illustrates the application of the systems of SENTIMENT and VISUAL IMPACT in explicating the prosodic realization of evaluative meanings within an image, and also the evaluative effect created through the interplay of visual impact choices.

Chapter 6 explores the realisation of evaluative meanings in the discourse of picturebooks. Section 6.2 explores the meaning-making possibilities afforded by image sequences in the realisation of evaluative meanings. This section also discusses how certain evaluative values are diffused or interrupted across successive images. Section 6.3 examines the interplay between images and verbiage in construing the evaluative stances towards certain visual ideational elements. Section 6.4 illustrates the ways in which images and verbiage co-instantiate specific narrative functions, such as creating and resolving plot suspense, by examining the intermodal relations in the story *Turn Left, Turn Right*.

Chapter 7 reports on a textual investigation of a Chinese children's picturebook story, applying the tools of analysis proposed in the current study. The aim of conducting this case study is to demonstrate the effectiveness of the analytical tools proposed here in explicating the evaluative aspects of a picturebook story. Since children's picturebooks are still considered a major pedagogical resource for multiliteracy education, this case study focuses on the exploration of the evaluative meanings in a Chinese children's picturebook story.

Chapter 8 concludes the study. Section 8.2 summarizes significant findings and the contribution of the current study, while Section 8.3 lists the limitations of the current

study and discusses further potential areas of investigation that have been opened up by it.

Chapter 2 Foundations

2.1 Introduction

In this chapter, I will establish the theoretical foundations for an investigation of visual evaluative meanings in picturebook stories. Firstly, I will review the scholarly literature on picturebooks, especially that relevant to the current investigation. Section 2.2 will review the literature on picturebooks from the perspectives of children's literature, education, and social semiotics. Sections 2.3 and 2.4 will introduce the theoretical tools and concepts adapted for the current investigation from the fields of Systemic Functional Multimodal Discourse Analysis (SF-MDA) and Systemic Functional Linguistics (SFL). The analytical frameworks reviewed in these sections constitutes the analytical foundations of the current investigation. Section 2.3 maps out the theoretical frameworks from SF-MDA and SFL drawn on here. Section 2.4 reviews the analytical frameworks for evaluative meanings in language and images respectively.

2.2 Visual narrative: Picturebooks

This section reviews the academic work on visual narratives, especially those that take the form of picturebooks. The notion of "visual" in this study refers to static visuals, such as images in picturebook narratives. Furthermore, following the tradition in the field of visual narratives, the term "narrative", rather than being seen as a text type as in linguistic tradition, is used in this section interchangeably with the term "story", referring to the general practice of storytelling. The term "visual narrative" suggests that storytelling strategies identified in narratology, such as contingent causality, characterisation, and expressions of time and space, can be recognized not only in verbal stories but can also play out in the stories using a non-linguistic form of expression, such as visual images. Indeed, narratives in contemporary society tend to

avail themselves of various multimodal resources, such as visual, spatial and cinematographic ones, for the purposes of narration (Doloughan, 2011).

Picturebooks are regarded as constituting a unique type of visual narrative that combines visual and verbal elements into one coherent text (Bader, 1976; Nodelman, 1988; Lewis, 2001). Unlike "books" with "illustrations", in picturebooks the relationship between visual images and linguistic texts is interdependent. While various terms, such as picture book, picture-book, and picturebook, are used for the text type, this study joins the growing trend of using the compound word "picturebook", so as to highlight the distinctiveness of a picturebook as a multimodal meaning-making entity for storytelling (Lewis, 2001; Wolfenbarger & Sipe, 2007). In his book *American Picturebooks*, Bader (1976) offers an explicit definition of this term:

> A picture book is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page. (1976, p.1)

This definition highlights various important aspects of picturebooks. Firstly, a picturebook is a single text which carries cultural, social and historical meanings for a particular community. Since picturebooks consist of both verbal texts and images, a high-quality picturebook involves a sophisticated interaction between the different semiotic resources of language and visuals designed with a conscious aesthetic intention (Arizpe & Styles, 2003). The interaction between linguistic text and images, in turn, create layers of meanings which carry ideological messages about the world and afford various interpretations and responses on the part of readers (Stephens, 1992; Arizpe & Styles, 2003). Secondly, the primary readership of the picturebook story tends to be children, and it is a significant educational tool for developing children's literacy skills and socializing them into particular social values (Raney, 1998).

Picturebooks have been investigated as an academic subject from many perspectives, ranging from their entertainment function to their aesthetic and literary value. In line with the concerns of the current investigation, the following review concentrates on the perspectives of education and social semiotics.

2.2.1 Picturebooks as an educational tool

To begin with, picturebooks are significant in terms of their educational value, which can be understood from two dimensions. The first dimension sees picturebooks as a valuable educational tool for children's early literacy development and socialisation into the realm of literature (Meek, 1988). The second dimension perceives picturebooks as a tool for conveying as well as reproducing socio-cultural values.

For young children, picturebooks function as an important storytelling medium through which the young reader becomes familiar with various strategies for interacting with printed texts (Meek, 1988; Nodelman & Reimer, 2003). Studies have been conducted on children's responses during or after reading particular picturebooks, to examine the role of reading picturebooks in encouraging children's intellectual growth (Arizpe & Styles, 2003; Lewis, 1992). Arizpe and Styles (2003), in particular, suggest that, far from hindering children's development of reading skills, reading picturebooks actually enables children to notice various literary strategies, such as characterisation and focalization. These literary strategies are also common in the realm of conventional literature, and so picturebooks also enrich children's knowledge of visual literacy, which is becoming an increasingly important means of meaning-making in the contemporary world.

The concept of multimodal literacy acknowledges the significance of all the semiotic resources, including language, in meaning-making, which is especially true in the contemporary world. Young people, therefore, need to know how to communicate effectively in a multimodal environment. As a multimodal text, picturebooks provide a

significant site for understanding how visual images make meaning, and for examining the interdependence of the visual and verbal modes in achieving social purposes such as storytelling. It has been suggested, for example, that, since picturebooks create an essential site for socialising students into highly-valued realms of knowledge, such as literature and art, they should be included as a component of formal schooling (Baddeley & Eddershaw, 1994). In Australia, for example, in the *Australian Curriculum: English* which requires students to understand, evaluate and create different forms of multimodal literature, ranging from printed picturebooks to animated films (ACARA, 2014), picturebook stories have been considered as one type of multimodal literature. Furthermore, picturebooks can also be employed pedagogically to engage and inspire students in a school context, such as the reading and writing process in the upper primary classroom examined by Booker (2012). According to Booker, complex picturebooks can create a playful literary playground where students' in-depth literary interpretation skills can be developed.

Picturebooks have also evolved from children's reading material into a type of storytelling medium catering to a wider audience, and the storytelling techniques of picturebooks have evolved to cater for the needs of this wider readership. There has been a burgeoning of postmodern picturebooks in recent decades, e.g. *The Stinky Cheese Man and Other Fairly Stupid Tales* (Scieszka & Smith, 1992), *Who's Afraid of the Big Bad Book?* (Child, 2003) and *Voices in the Park* (Browne, 1998). The term "postmodern picturebooks" refer to those which involve more sophisticated narrative features, such as non-linear plotlines, contradictory relations between images and written texts, and lack of a definite closure to the story, something which is distinctively different from the traditional storytelling techniques (Allan, 2012). Such a developmental trend further expands the educational value of picturebooks in school context for introducing students to high-valued academic disciplines such as literature. For multiliteracy educators, the development of picturebooks also indicates the necessity to develop analytical tools which allow a systemic and theory-driven analysis of visual narratives, including picturebooks.

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The second dimension of the educational function of picturebooks is that they can be used as tools for socializing the younger generation into particular socio-cultural values. Picturebooks are primarily used for storytelling[1], and it is through the telling of stories covering various topics that ideological values pertaining to various social aspects such as friendship, families, and war can be presented, or challenged. By interacting with these texts, young readers are socialized into sets of ideological values shared by a particular community. From this perspective, narrative discourse in itself, including picturebook stories, is seen as ideological in nature, in that semiotic systems, including language and images, are socially shaped (McCallum & Stephens, 2011). The ideological nature of picturebooks has been explored and discussed in a number of studies (Stephens, 1992; McCallum & Stephens, 2011; Martin, 2008; Maagerø & Østbye, 2012, 2016), which suggest ways in which picturebooks function as agents socializing the young generation into particular social values, ranging from those openly asserted in the texts, e.g. expressing positive evaluations of friendship, to those covertly embedded in the narrative, e.g. telling a story about friendship without expressing explicit evaluation on this topic.

In this respect, the analytical frameworks afforded by SFL and SF-MDA, such as the notion of genre (Martin & Rose, 2008) and evaluative language (Martin & White, 2005) have particular value in making explicit the ways in which social semiotic resources are employed to construct and naturalize ideological stances. Unravelling the meaning-making mechanisms underlying such texts may contribute to the design of a critical pedagogy. In practice, the analytical framework enables both teachers and students to systemically reflect on and criticize the texts in a principled manner. With this goal in

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[1] However, this does not mean that picturebooks can only be used for storytelling. Various kinds of genre can be realized through the form of picturebooks: the most famous example is probably Scott's (1994) work, which is essentially an explanatory text disguised in the form of picturebook.

mind, the current investigation joins a growing body of research concentrating on developing and expanding the analytical framework for picturebooks, especially those dealing with evaluative meanings.

2.2.2 Understanding picturebooks as a storytelling medium

In this section, I review the theoretical frameworks and concepts that have been developed for understanding how picturebooks work as meaning-making entities. In particular, I focus on the ways in which the analytical tools developed for describing picturebooks contribute to the field of education.

One of the seminal studies of picturebooks is Nodelman's (1988) *Words about Pictures*. Nodelman discusses various pictorial styles in picturebooks and the ways in which various pictorial elements, such as colour, framing, size and spatial arrangements of visuals, interact with verbal texts:

> words can make pictures into rich narrative resources—but only because they communicate so differently from pictures that they change the meaning of pictures. For the same reason, also, pictures can change the narrative thrust of words. (p.195)

According to Nodelman, therefore, images and verbal texts are equally capable of actualising narrative elements, such as time, focalization, and characterisation, while the semiotic differences between the two modalities influence the nature of the meanings conveyed by each. By working together to create a coherent text, the distinctive meaning-making affordances of visual image and verbal text, in turn, expand the possibilities of picturebooks in creating specific literary effects, such as parody. The relations between images and verbal texts in picturebooks are characterised by Nodleman (1988) as follows:

> Because they communicate different kinds of information, and because they work together by limiting each other's meanings, words and pictures necessarily have a combative relationship;

their complementarity is a matter of opposites completing each other by virtue of their differences. As a result the relationships between pictures and texts in picturebooks tend to be ironic: each speaks about matters on which the other is silent. (Nodelman, 1988, p. 221)

As a multimodal text, in other words, the picturebook is complex in nature, and to fully understand how it works, it is important to make explicit its meaning-making mechanisms, both visual and verbal, and the ways in which visual and verbal information interact with each other.

Other scholars have proposed more specific categories to describe different kinds of text-image relations in picturebooks. One of the most influential works in this area is Nikolajeva and Scott's (2001) taxonomy of the different relationships possible between images and verbal texts. In their schema, text-image relations can be 'enhancing' or complementary, where words and pictures support each other; but there can also exist more complex relations such as 'counterpoint' and 'contradiction'. These latter two categories, in essence, are used to describe text-image relations where words and images provide alternative information, i.e., counterpoint, and where the verbal and visual information contradict each other, i.e., contradiction (Nikolajeva & Scott, 2001). The different types of text-image relations identified by Nikolajeva and Scott, therefore, provides more detailed and analytical tools for the discussion of text-image relations in picturebooks.

However, such classifications have also been questioned on the grounds that it is hard to pin down the exact text-image relations involved in a picturebook. It has been argued, for instance by Lewis (2001), that text-image relations in picturebooks are dynamic and complex, and not necessarily readily captured by specific labels. Lewis (2001) proposes the concept of "ecology" for the investigation of text-image relations in picturebooks:

But there is a second sense in which the words and pictures in a picturebook might be said to be bound up ecologically that should take us beyond simple statements about inter-relatedness. An ecology of the picturebook allows us to claim for it a degree of flexibility. Word and image,

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organism and environment, mutually shape each other but there is no reason to suppose that the dynamics of this relationship remain the same from page to page, let alone from book to book. (Lewis, 2001, p.48)

The ecological perspective proposed by Lewis (2001) stresses the sophistication of picturebooks as multimodal texts, a sophistication that arises from the semiotic differences between images and language. The findings of current investigation also contribute to the discussion of the dynamic text-image relations in picturebooks in terms of the expression of evaluative meanings. The discussion can be found in Chapters 6 and 7.

These approaches to describing visuals and the visual-verbal relations in picturebooks also have educational implications. In designing their study of children's responses during or following picturebook readings, Arizpe and Styles (2003) drew on Nikolajeva and Scott's (2001) classification for analyzing children's responses to various types of picturebooks. The results of the investigation suggest the significant role of picturebook readings in stimulating children's intellectual, affective and aesthetic growth. Serafini (2010, 2012) also suggests the need for translating theoretical frameworks pertaining to multimodal texts, including "visual grammar" (Kress & van Leeuwen, 1996/2006) and conceptualizations of picturebooks (Lewis, 2001; Nikolajeva & Scott, 2001), into instructional frameworks which address the pedagogical needs of classroom teachers. As far as teacher education is concerned, literacy educators need to expand their professional knowledge to incorporate texts outside the conventional boundaries of literacy education, which seems to focus more on language. On the other hand, a theoretically coherent metalanguage needs to be developed, enabling students to critically describe and appreciate multimodal texts, which may contribute to the development of critical literacy (Zammit, 2007).

More specifically, Nikolajeva (2013) also suggests the value of picturebooks in promoting emotional literacy in young children. When it comes to representing

emotions, Nikolajeva (2013) argues that language may not be able to convey an emotion as effectively as visual semiosis, as emotions are inherently non-verbal. This also indicates the unique strength of picturebooks in construing emotions, since visual images in picturebooks can circumvent the inadequacy of language in conveying the emotional aspects of a story. Some high-quality picturebooks, for example, tend to make use of the ambiguity of meaning created through the interaction between language and images to represent the emotional state of a character (Nikolajeva, 2013). Furthermore, in contrast to the *basic* emotions commonly understood as innate to human beings such as happiness, sadness, and anger, it has been suggested that *social* emotions such as love, guilt, shame, and pride are socio-culturally dependent, which means that these emotions necessarily depend on the consideration of social norms or conventions in interpreting other people's thoughts, feelings or actions (Bennett & Gillingham, 1991; Nikolajeva, 2013). These social emotions are usually involved in picturebook stories as well, and images play a significant role in representing them. From this perspective, young children can be socialized emotionally through picturebook readings, (Nikolajeva, 2013): in other words, children can be educated to understand and empathize with other people's emotions, and also to express their emotions in a way appropriate and comprehensible to other people.

The discussion so far suggests that the conceptualisation of how picturebooks work can been approached from various perspectives. These studies have also shed light on the development of multimodal literacy, and created a burgeoning awareness of the importance of incorporating visual literacy into conventional literacy education. However, such approaches to examining visual images do not offer kinds of analysis which are systemic and theory-driven. For example, while Nikolajeva (2013) suggests the critical role of certain visual features, such as facial expression, emoticons, and visual symbols, in representing emotions, her work does not provide systemic analytical schemes for understanding the meaning-making affordances of visual images in representing emotions. Serafini (2010), in contrast, offers a tripartite framework for analyzing multimodal texts bringing together the meaning-making structures

identifiable in visual images and the interpretation of the ideological messages hidden in the text. However, the theoretical relations between these two types of analysis seem to be ad hoc and lacking sufficient theorization.

Against this background, the current investigation turns to the field of social semiotics, and aims to contribute to the further development of a social semiotic approach to the description of the evaluative meanings of picturebook images. The findings of this investigation, in turn, can inform the development of pedagogical frameworks, such as Serafini's (2010), in promoting multimodal literacy education.

2.2.3 Picturebooks as a social semiotic product

As a general field, social semiotics investigates the meaning-making properties of various semiotic systems, especially non-verbal ones, from a social perspective. Kress and van Leeuwen's work (1996/2006) on visual communication has laid the groundwork for describing how the semiotic resources of an image are configured to realise the three types of social semiotic meanings, or metafunctions (Halliday, 1978). Comparable to language, visual images can construe experiential experience through visual representation (ideational), enact social relations between viewers and the text (interpersonal), and textually organise the visual prominence of an image (textual). Work in this direction has provided invaluable information for understanding various types of images, including picturebook images. For example, Lewis (2001) suggests that the analytical tools for visuals developed by Kress and van Leeuwen (1996/2006) can be utilized for deconstructing picturebook images. Furthermore, Serafini's (2010) tripartite framework includes Kress and van Leeuwen's (1996/2006) metafunctional framework for visual images as one of her tools for analysing multimodal texts at the levels of perception, structure and ideology. The description of visual semiosis by social semiotic scholars (e.g. Kress and van Leeuwen's (1996/2006), O'Toole's (1994)), accordingly, has equipped educators with a strong theoretical basis for analysing and interpreting various multimodal texts.

However, it has been pointed out that Kress and van Leeuwen's (1996/2006) work needs to be expanded to deal with certain distinctive features of picturebook stories (Painter, 2007; Painter, Martin & Unsworth, 2013). While the visual grammar developed by Kress and van Leeuwen (1996/2006) has given rise to much research into understanding and describing visual semiotics, many critics of their work, such as Bateman, Delin and Henschel (2004), and Machin (2014), have pointed out that the explanatory power of their framework tends to be limited to particular type of images, such as those in printed advertisements and posters. Picturebooks, on the other hand, make meanings in a way that is rather different from printed advertisements. Picturebooks are essentially a form of "sequential art" (Eisner, 1992), where meanings are expressed not only through individual image, but also sequences of images. This observation also raises the issue of how various semiotic relations between the visual and verbal are formed during the unfolding of a text – e.g. how an image on page 1 may be related to the verbal text on page 3. To address these new meaning-making features of picturebook images, it is necessary to further develop Kress and van Leeuwen's analytical tools in relation to picturebook images.

One recent attempt to address this issue is *Reading Visual Narratives* by Painter, Martin and Unsworth (2013). Drawing on the metafunctional framework for analysing static visual images proposed by Kress and van Leeuwen (1996/2006), this work reformulates and expands their analytical framework to cater to the analysis of children's picturebooks.   In particular, Painter et al. extend Kress and van Leeuwen's (1996/2006) taxonomies of visual meaning-making resources by proposing several new features that are specific to picturebooks. These new visual resources include the sequencing of story events, the compositional features of picturebook images, and the enactment of interpersonal relationships through the deployment of colours, or ambience. This extended analytical framework enables discourse analysts to more closely examine the semiotic nature of picturebook images, and how they interact with verbal texts. The elaboration of those visual meaning-making resources can be seen in Section 2.3.4 below.

The account of visual evaluative meanings given in Painter, Martin and Unsworth (2013) is most relevant to the current study. In the case of features such as visual affect or characters' emotions, Painter, Martin and Unsworth (2013) focus on the affordances of three different drawing styles, that is, minimalist, generic, and naturalistic, in representing the visual affect of a character through his/her facial expressions. The description also extends earlier work (Tian, 2011; Welch, 2005; Painter, 2007) on the facial expressions of the characters as depicted in picturebook images. The new AMBIENCE systems, on the other hand, offer an account of colour as an important meaning-making resource for representing evaluative meanings in picturebooks. In this context, therefore, it is particularly interesting to note the analysis of certain picturebooks, such as *Way Home* (Hathorn & Rogers, 1994), the visuals of which rely more on the contrast between ambience and other ideational visual items rather than facial expression in order to represent the emotions of the main story characters.

More importantly, the analysis included in Painter et al.(2013) indicates the complex nature of visual evaluative meanings. For example, in Browne's (2005) *Into the Forest,* a warm sunny yellow ambience is used to amplify the positive value afforded by the depiction of a reunion scene (Painter, Martin & Unsworth, 2013). Similarly, in the picturebook *Way Home*, a cool ambience co-deployed with circumstantial details of litter, graffiti and ruined buildings, plays a vital role in enacting evaluative values in a subtle way (Painter, Martin & Unsworth, 2013). Their analysis, therefore, resonates with Nikolajeva's (2013) suggestion that emotions consitute an important theme in all picturebook stories. It also indicates the complexity of the interplay between different visual resources in the visual expression of evaluative meanings. Moreover, work on visual evaluative meanings in news photographs by Economou (2009) suggests more visual meaning potential for representing either basic or social emotions, such as the systems of VISUAL GRADUATION. The visual and verbal resources for evaluative meanings will be elaborated in section 2.4 below.

Therefore, the description of picturebooks in the current investigation has a dual aim. One is to better understand the ways in which evaluative meanings are realized in picturebooks by applying the relevant analytical tools offered by previous studies. The other is to contribute to the theoretical development of a social semiotic account of visual modality by extending the description of the meaning potential through the analysis of data. The findings of the current investigation also may contribute to the expansion of analytical tools for multimodal literacy educators, especially in terms of generating a systemic and theory-driven account of the evaluative aspects of picturebook stories.

2.2.4 Summary

I have so far reviewed the scholarly work on picturebooks from various perspectives, including literature, literacy education and social semiotics. As suggested in this review, the educational value of picturebooks has been acknowledged in the work of a number of scholars, especially that pertaining to the development of multiliteracy competence and to socialization into the values of a particular community. In order to inform multiliteracy pedagogy for literacy educators, studies have been conducted to make explicit the ways in which picturebooks make meaning. The challenge of such a task lies in a so far insufficient understanding of the meaning-making mechanisms of visual images and their interaction with language.

Against this background, the current investigation is oriented towards unravelling the educational values of picturebooks, by providing a new metalanguage in relation to evaluative aspects of picturebooks for multiliteracy educators. With this goal in mind, the analytical tools and concepts from the fields of SF-MDA and SFL are adopted, which will be further elaborated in section 2.3 below.

2.3 Using Systemic Functional Multimodal Discourse Analysis (SF-MDA)

2.3.1 Introduction

In this section, I will establish the theoretical bases for the current investigation into picturebooks, namely the approach known as Systemic Functional Multimodal Discourse Analysis (SF-MDA). The section begins with a discussion of the historical development of SF-MDA as a distinct field of investigation. The discussion is followed by the review of several fundamental principles in SF-MDA which will be adopted in the current investigation.

The term Systemic Functional Multimodal Discourse Analysis (SF-MDA) (Djonov, 2005; O'Halloran, 2003, 2004, 2005, 2008) is used to refer to an approach to investigating the phenomenon of multimodal communication, namely communicative practices where different semiotic resources, especially those beyond language, are used in an integrated manner (Jewitt, 2014). The SF-MDA approach is situated within the broad tradition of social semiotics which emphasises the social properties of semiotic resources, seeing the form of any semiotic system as shaped by its uses in the social environment (Hodge & Kress, 1988). The social semiotic approach is greatly influenced by the work of Halliday and his colleagues, who theorise language as one type of social semiotic system (Halliday, 1978, 1994; Martin, 1992; Matthiessen, 1995). For Halliday, language is primarily considered as a social system for making meaning, but he also suggests that social semiotics include not only language but also other semiotic systems:

> We all the time exchange meanings, and the exchange of meanings is a creative process in which language is one symbolic resource—perhaps the principal one we have, but still one among others. (Halliday, 1978, p.4)

In other words, if the grammar of a language can be considered as a resource for meaning making, then, according to Halliday, this principle can also be applied to the "grammars" of other semiotic modes. Accordingly, SF-MDA as a field of study has been strongly influenced by the theoretical principles initially developed in SFL. Compared with other strands of social semiotic theories (e.g. Hodge and Kress, 1988; Kress, 2010), the Multimodal Discourse Analysis (MDA) approach involves a focus on the functional systemic description of various semiotic systems, and the ways in which different semiotic resources work together to form a coherent text.

In the following subsections, I will firstly provide an overview of the scope of work in the SF-MDA tradition, followed by a critical review of a number of fundamental theoretical principles and concepts in SF-MDA relevant to the current investigation.

2.3.2 An overview of SF-MDA

SF-MDA is a relatively new area of study which draws on a number of theoretical principles initially developed in SFL. There are several research interests shared by SF-MDA researchers. Their primary interest is to develop a theoretical framework for describing the meaning-making mechanisms for non-linguistic semiotic resources such as image (O'Toole, 1994; Kress & van Leeuwen, 1996/2006), gesture (Martinec, 2004; Zappavigna et al. 2010), music (Caldwell, 2008, 2010; van Leeuwen, 1999), and 3-D space (Stenglin, 2004, 2008; Ravelli, 2008). All of these studies involve a focus on developing the systemic grammar of a particular semiotic resource, namely a semiotic system, to explicate the meaning-making potentials of the semiotic resource. From a social semiotic perspective, each semiotic resource is considered as a system of meaning which changes gradually over time (Jewitt, 2014). Another research focus here is on how the choices from a semiotic system are instantiated in the form of a text, namely an instance of the system in use. This focus on how the choices of a semiotic system are realised in a text to achieve its social functions is directly relevant to the

issue of the differences in the uses of images between those in news stories and in picturebook stories, as examined in the current study.

Apart from each individual semiotic system, SF-MDA also investigates the ways in which different semiotic systems, such as image and language, are used in particular multimodal text or text types, such as textbooks (Baldry & Thibault, 2006; O'Halloran, 2005; Bateman, 2008), films (Tseng, 2008; van Leeuwen, 1991), and museums (Stenglin, 2004). In line with the concerns of the current study, the discussion below is limited to the verbal text-image relation in two-dimensional, non-timed texts, such as books and images (Knox, 2009). Adapted from the summary by Knox (2009), Table 2.1 below lists the work that is theoretically relevant to the current study.

Text type	SF-MDA informed studies
Paintings	Kress & van Leeuwen (1996/2006); O'Toole (1994); Macken-Horarik (2004)
Photographs	Caple (2008); Economou (2009); Kress and van Leeuwen (1996/2006); Machin (2004)
Scientific diagrams	O'Halloran (2005, 2007); Unsworth (2001); Derewianka & Coffin (2008)
Picturebooks	Martin (2008); Moya (2014); Painter (2007, 2008); Painter, Martin & Unsworth (2013); Tian (2011)
Textbooks and instructional materials	Baldry & Thibault (2006); Bateman (2008): O'Halloran (2005, 2007); Unsworth (2001); Iedema (2003)
Newspapers and magazines	Caple (2008); Economou (2009); Machin & Niblock (2006)
Print advertisements	Cheong (2004); O'Halloran (2008)

Websites	Baldry & Thibault (2006); Bateman (2008); Djonov (2005, 2007); Zhao (2008, 2010); Knox (2009)

Table 2.1 Selected studies in the field of SF-MDA

Among these studies, Kress and van Leeuwen's (1996/2006) "grammar" of visual design, which insightfully draws on SF principles to carry out analysis of visual images in various types of texts, such as newspapers, magazines, arts, textbooks, and advertisements, can be regarded as foundational. O'Toole's (1994) seminal work on displayed art, which adopts a social semiotic analytical approach towards fine art, has also has been influential in the SF-MDA community. Meanwhile, most of the work listed in Table 2.1 investigates multimodal texts that involve the interplay between language and visual images. To illustrate, research has been conducted on the interaction between language and visual semiotics in academic discourse (e.g. O'Halloran, 2005, 2007), internet websites (e.g. Djonov, 2005, 2007), news discourse (e.g. Caple, 2007) and picturebooks (e.g. Painter, Martin & Unsworth, 2013). By drawing on different principles from Systemic Functional Linguistics, such investigations aim to theorise how images and language work together in a multimodal text to fulfil particular social functions.

Since SF-MDA is still a relatively young field (O'Halloran, 2005; Knox, 2009), many fundamental concepts are still being debated within the field: for instance, the relations between social contexts and the semiotic resources used within the context, the transcription of non-linguistic data, and the appropriateness of applying the notion of system from SFL to describe semiotic resources more generally (Martinec, 2005; Knox, 2009). Accordingly, there could be some inconsistent uses of terminology across the SF-MDA literature. It is especially important to note that, while SF-MDA shares a great deal of the terminology with SFL, certain terms, such as "mode", do not share the same meanings across the two traditions. Adopting from O'Halloran (2005), Jewitt (2014) and other scholars, Table 2.2 below summarises some of the terms that are relevant to this study.

Term	Definition
Semiotic resource	Semiotic resources refer to the actions, materials and artifacts that people use for communicative purposes, such as language, visual images, gestures, and 3D space, which "have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime (van Leeuwen, 2005, p.285)".
Semiotic system	Within SF-MDA, a semiotic resource is organized into sets of meaning-making choices. Each type of semiotic resource, such as image, gesture, and language, has its own semiotic systems. (Jewitt, 2014; O'Halloran, 2005)
Mode Modality	In social semiotics, mode refers to the 'channel' of representation or communication (Kress and van Leeuwen, 2001; O'Halloran, 2005). Examples of modes include visual, aural, olfactory, etc. Therefore, language can be instantiated through visual mode, namely writing, or through aural mode, namely speech.
Medium	Medium, plural Media, refer to the material resources "used in the production of semiotic products and events, including both the tools and the materials used (e.g. the musical instrument and air; the chisel and the block of wood). They are usually specially produced for this purpose, not only in culture (ink, paint, cameras, computers), but also in nature (our vocal apparatus) (Kress & van Leeuwen, 2001, p.22)."
Multimodal	Multimodal artefacts or events involve different modes of communication (O'Halloran), such as film, dancing performance, etc.
Multisemiotic	Multisemiotic artefacts or events involve more than one semiotic resource for communicative purposes (O'Halloran, 2005), such as the uses of language and image in picturebooks. Multisemiotic texts are not necessarily multimodal

Table 2.2 Key terms of SF-MDA relevant to the current study

In particular, this study uses the term *multimodal* as a general term to mean both *multimodal* and *multisemiotic,* while technically speaking, picturebook stories are

multisemiotic, rather than multimodal. Such a use of this term is also adopted in Knox's (2009) investigation of online newspapers.

In the following sections, the systemic functional aspect of SF-MDA is explained in detail. A number of fundamental theoretical principles adapted from SFL to the investigation of multisemiotic discourse are examined. The selection of the principles is based on their relevance to the current study. In each section below, the review of each principle begins with how it is developed in describing the semiotic system of language, namely SFL, and then is followed by how the principle is recontextualized in relation to MDA.

2.3.3 Text and context

Systemic Functional Linguistics (SFL) is a theory of language that treats language as a social semiotic system. The primary architect of what is now called SFL was Michael Halliday (1961, 1966, 1973, 1978, 1985a/1994, 1985b, 1993), and the theory has been further developed by him and his colleagues, such as Halliday and Hasan (1976), Matthiessen (1995), and Martin (1992). As a social semiotic theory of language, SFL has a number of foundational principles which distinguish it from other linguistic theories.

SFL considers language primarily as a social meaning-making resource. In other words, the creation and evolution of the form of language is intrinsically interconnected with its functions in social context (Firth, 1957). In SFL, social context is construed through language, and in turn language reflects social context. This conceptualisation means that social reality is one "that we construe for ourselves through language (Halliday & Matthiessen, 1999, p.3)". The relationship between language and context is, therefore, natural and bi-directional (see Figure 2.1 below). This view of language is in sharp contrast with other linguistic theories which describe language as a formal system with no direct relationship to the human mind or social reality (Halliday & Matthiessen,

1999). SFL scholars (e.g. Halliday, 1978; Martin, 1992) have modelled the relations between context and language, by drawing on the terms from Hjelmslev's (1961). In Hjelmslev's (1961) theoretical terms, language is a denotative semiotic which has its own expression plane, and context is connotative semiotic which has to rely on other denotative semiotic system, such as language, for its expression plane.
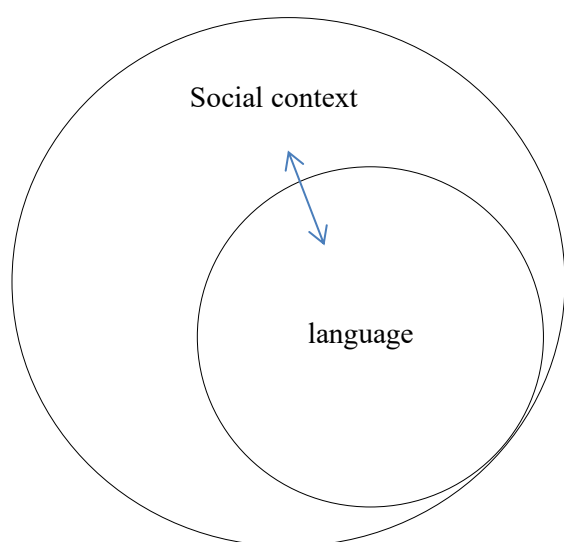
Figure 2.1 The relationship between language and context (cf. Martin, 1999, p.36)

Halliday (1978; 1985) further stratifies language into three levels, including phonology/graphology, lexicogrammar, and semantics. As the expression plane of language, phonology/graphology refers to the material substance, such as sound and graphic patterns, which arbitrarily represent the content plane. For example, the meaning of happiness on the content plane can be expressed by different graphological signs at the expression plane in different cultures, such as by the English word *happy*, by 楽しい in Japanese, and by 快乐 in Mandarin. The content plane of language is organised as two levels of meaning-making, namely lexicogrammar and semantics, the latter also known as discourse semantics (used by Martin (1992)). Lexicogrammar is concerned with creating meanings through the clause, while semantics, or discourse semantics, deals with the process of meaning-making over a whole text. Unlike the arbitrary relationship between the content and expression planes, the meanings at the level of discourse semantics, namely the meanings of a whole text, are naturally realised

by clauses at the level of lexicogrammar. These three strata of language are summarised in Figure 2.2 below.
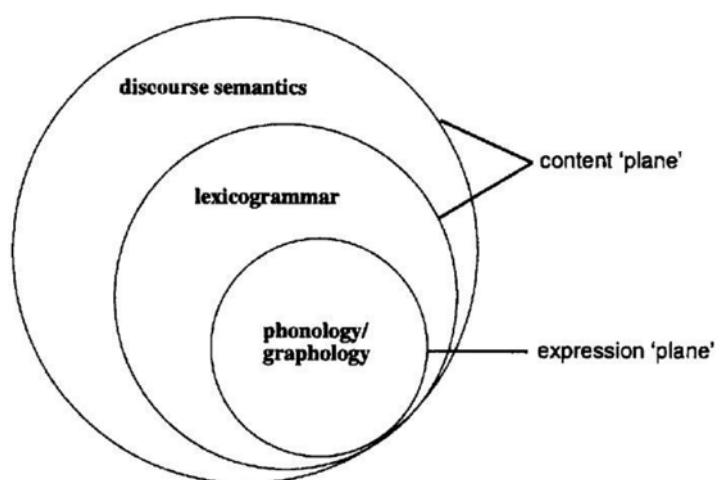
Figure 2.2 Language as a stratified semiotic system (Martin, 1997, p.6)

The relationship among the three strata is called realisation (Halliday, 1985/1994; Martin, 1992). Drawing on Lemke's (1984, 1995) notion of 'metaredundancy', the relationships among strata can be described as a redounding one. Put simply, meanings at a higher order stratum "redound with" the patterns of meaning at the next lower order one. For language, therefore, meanings of discourse semantics are expressed through patterns of lexicogrammar, which are then expressed through the patterns of phonology or graphology.

Furthermore, context is also interpreted as layered connotative semiotic by Martin and his colleagues in terms of the two strata of genre and register (e.g. Martin, 1992; Martin & Plum 1997; Martin & Rose, 2008)[2], drawing on the stratified view of language proposed by Hjelmslev (1961) as well as Bakhtin's (1986) notion of speech genres. In

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[2] This stratified model of context is not shared by all SFL scholars, see alternative modelling of context in Halliday and Hasan (1985) and Halliday and Matthiessen (1999), who treat context as single stratum.

this stratified model of context, both genre and register are conceptualised as social semiotic systems realised through language (Martin, 1992, 1999). The notion of genre refers to the conventional patterns in the context of culture by which particular social activities are carried out (Martin, 1984). For example, social activities such as weddings, gossiping, storytelling, and service encounters, are carried out in a series of identifiable stages, which can be realised either solely in linguistic form or through other multisemiotic forms of expression, to achieve particular social functions. Genre, therefore, is modelled in SFL as a staged, goal-oriented social process (Martin, 1984). A more technical definition of genre is provided by Martin and Rose (2008):

> In functional linguistic terms, what this means is that genres are defined as a recurrent configuration of meanings and that these recurrent configurations of meanings enact the social practices of a given culture. This means we have to think about more than individual genres; we need to consider how they relate to each other. (Martin & Rose, 2008, p.6)

As is suggested in the definition, genres can be used to map the social processes within the particular context of culture. The context of culture, in turn, can be modelled as a system of meanings, or genres (Halliday & Hasan, 1989; Martin, 1992), and these meanings are ultimately realized as texts in language or other semiotic systems, similar to the metaredundant relationship between the strata within a semiotic system of language. According to Martin (1992, 1999), genre is not determined by any single register variable: it is concerned with generalizations about the collective patterns of meanings from the level of the register. The concept of register, in turn, is intended to capture patterns of meanings in the strata of language (see Figure 2.3 below) .
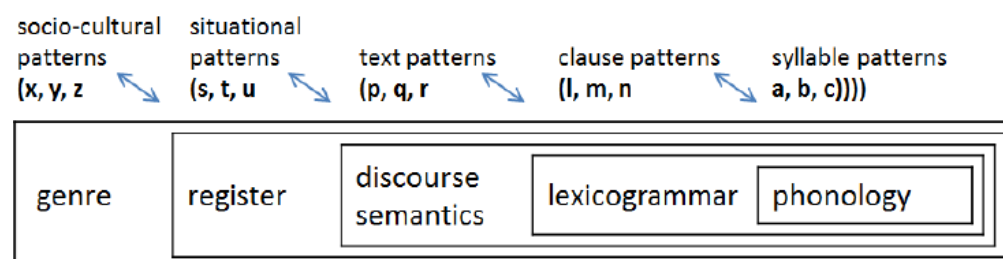
Figure 2.3 Interstratal realisation of language (cf. Quiroz, 2013, p. 21)

The discussion so far can be summarized in Figure 2.4 below. Language and context are theorized as two kinds of semiotic systems. Genre is conceptualized as a system of social processes situated at the highest order of abstraction, which is expressed through the combination of register variables, including field, mode, and tenor (Martin, 1992). In this model, therefore, the plane of genre "is responsible for specifying just what combinations of field, mode and tenor variables are regularly phased into social processes (Martin, 1999, p.32)." In other words, genre states the social processes immanent in a given culture, while register specifies how the genre might look like. Meaning at the level of context, then, is further re-coded, or recontexualised as the systems of language, which, in turn, are re-coded as the systems of discourse semantics, lexicogrammar and phonology/graphology (see Figure 2.3 above).
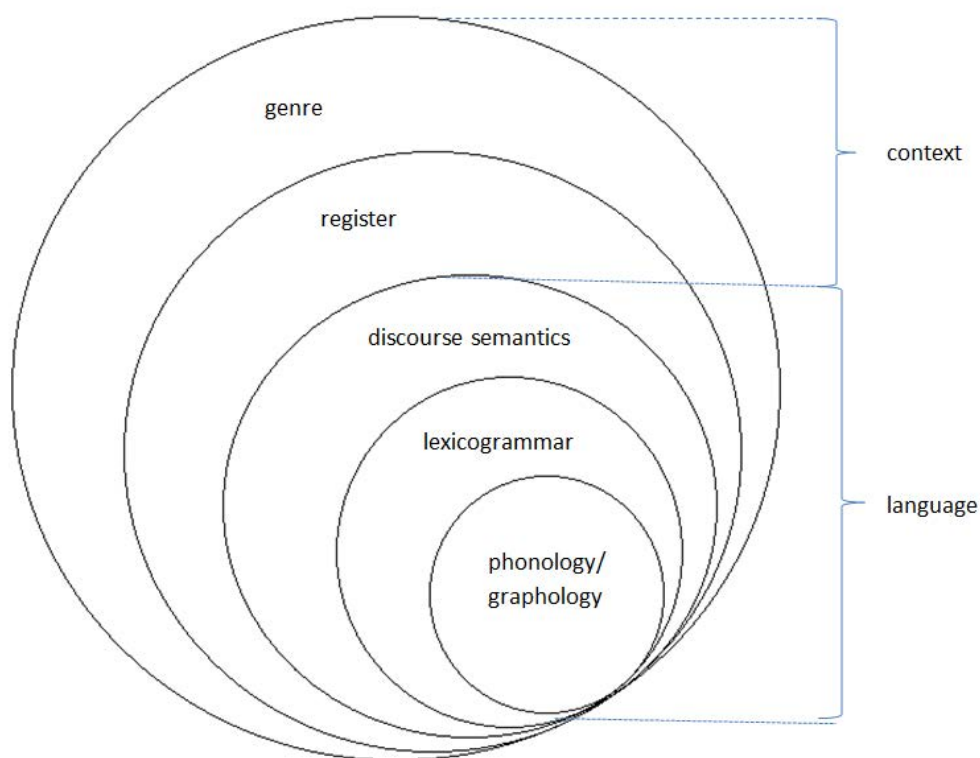
Figure 2.4 Stratification relations between language and context (cf. Martin, 1992)

The notion of the genre from SFL is recontextualized in the field of SF-MDA. Since genre in Martin's model is theorised as a connotative semiotic realised through the denotative semiotic of language, the question then arises as to whether it is possible that a genre can be realised in other denotative semiotics apart from language. This would

be a fair description, in fact, of a common practice in many scientific genres, such as research papers, experimental report, and essays, where multiple semiotic modes, including images, graphs, and mathematical symbols, interact with language to realize their communicative purposes (Martin & Rose, 2012; Guo, 2004; Unsworth, 2001). In theory, therefore, a story genre, such as a narrative, could also be realised using multiple semiotic resources, such as in the form of a picturebook narrative (see Figure 2.5 below).
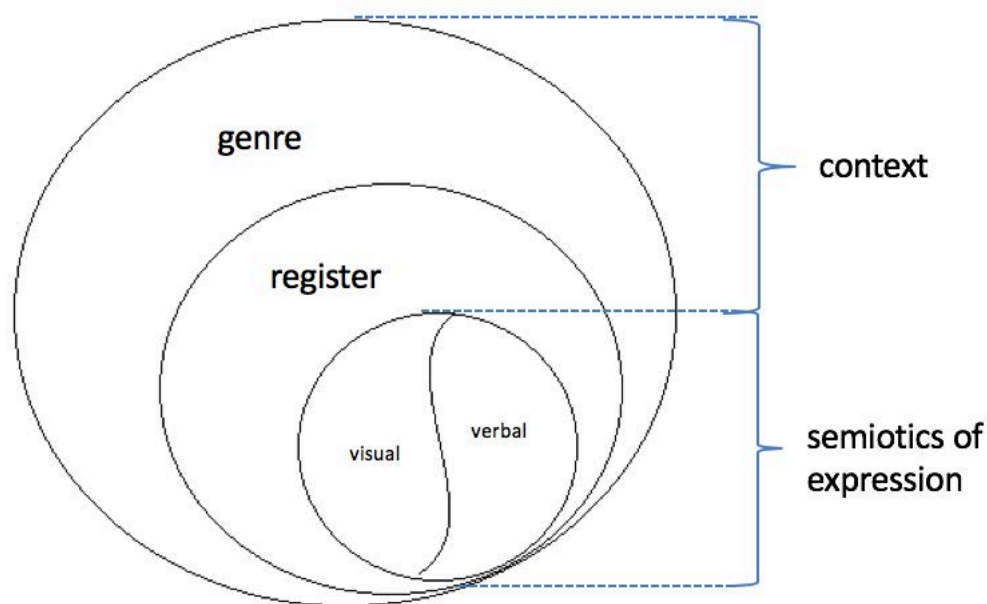
Figure 2.5 Inter-modal realisation of the genre through visual and verbal semiotic modes (cf. Martin, 2013)

However, the application of the notion of stratification to the analysis of multimodal texts remain controversial. The difficulty here relates to several factors. In the first place, the exact nature of stratification even in language remains unclear. This especially true when it comes to the realizational relationship between connotative semiotic systems such as genre through denotative systems such as language (Williams, Russell & Irwin, 2017). When it comes to language, SFL scholars largely agree on stratifying language into a tri-stratal model (e.g. Martin, 1992; Halliday, 1978). Such a stratified model is able to draw on a long history of investigation into language by generations of researchers (Stenglin, 2004). While treating genre as realized multimodally is a useful

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strategy for many kinds of data (Martin, personal communication, October 24, 2016), the exact nature of inter-stratal relations for multimodal data, such as visual narratives, still remains a theoretical challenge (Martin, 2011). Given the complexities involved and the ongoing development of the MDA approach, it is beyond the scope of the current investigation to develop a multi-stratal model for visual images. In this study, the model for visual images adopts the bi-stratal model of images proposed by Tian (2011), and relations between genre and picturebooks are modelled along the cline of instantiation. The details of this model will be elaborated in Chapter 3.

2.3.4 Metafunctional view of social semiotics

The notion of metafunction is concerned with the idea that language is functional in relation to social context. As a semiotic system, this social functionality is based on the observation that interactions among various types of linguistic systems suggest an orientation to three broad functions, the so-called "metafunctions" of language: ideational, interpersonal and textual (Halliday, 1978; Halliday & Matthiessen, 2014; Martin, 1992). From a social semiotic perspective, Halliday (1978) suggests that these three metafunctions are related to the communicative needs that language has evolved to serve. Halliday (1978, p.21) suggests that "if we consider what language is required to do for us, there are certain functions which it must fulfil in all human cultures, regardless of differences in the physical and material environment".

From an empirical perspective, the three metafunctions are manifested as different bundles of systems[3]. According to Halliday (1979/2002), "the categories of ideational, interpersonal and textual appear clearly in the semantic system itself, as system networks each having a high degree of internal dependence but a very low degree of

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[3] The notion of system will be further discussed in section 2.2.4

external dependence." (pp. 200-201). Ideational meanings construe the world of human experience, including the external material world and the internal mental world, interpersonal meanings enact personal and social relationships between people, and textual meanings organize ideational and interpersonal meanings into a coherent textual unity. The three metafunctions of language can be further mapped onto the three register variables discussed in section 2.2.2 in a solidary way. Hence, field is by and large expressed by ideational meanings in language; tenor by interpersonal meanings, and mode by textual meanings (see Figure 2.6 below).
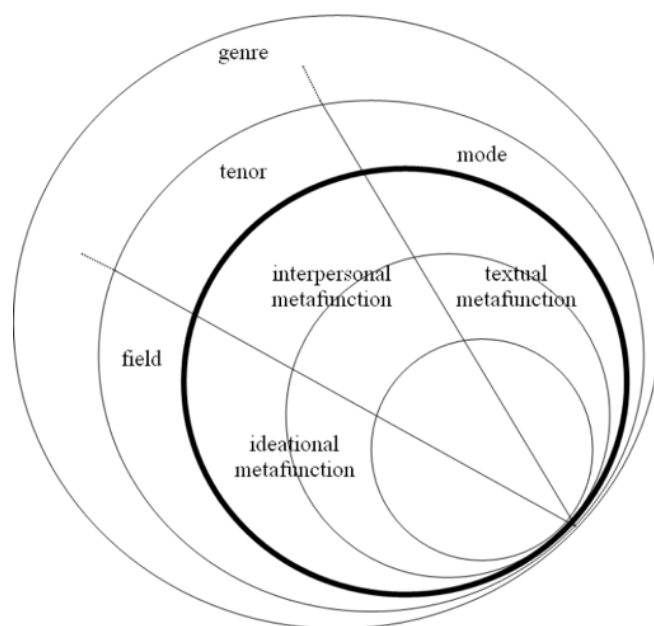
Figure 2.6 Metafunctional relations between language and context (cf. Martin (2010))

A solidary modelling of the relations between language and context enables an understanding of the context from the metafunctional analysis of the texts taken place within it, and at the same time allows one to predict from the context the possible kinds of texts produced.

Such a metafunctional view of language has played a foundational role in describing non-linguistic social semiotic systems. Kress and van Leeuwen's (1996/2006) seminal work on static visual images draws on the metafunctional organisation of meaning

suggested by Halliday (1978), and proposes metafunctional systems for static images. Kress and van Leeuwen's description of static images has provided significant insights for further work on visual images in different social contexts, such as in advertisements (Kress and van Leeuwen, 1996, 2006), visual narratives (Painter, Martin & Unsworth, 2013), displayed art (O'Toole, 1994), news photographs (Economou, 2009), and three-dimensional space (Stenglin, 2004).

Work	Type of data	Metafunctional systems[4]		
Halliday, 1978	Language	Ideational	Interpersonal	Textual
Kress and van Leeuwen, 1996, 2006	All image types	REPRESENTATION	INTERACTION AND MODALITY	COMPOSITION
O'Toole, 1994	Displayed art paintings	REPRESENTATIONAL	MODAL	COMPOSITIONAL
Painter, Martin and Unsworth, 2013	Images in children's picturebooks	VISUAL IDEATIONAL	VISUAL INTERPERSONAL	VISUAL TEXTUAL

Table 2.3 Comparison of non-linguistic semiotic systems regarding metafunction (cf. Painter, Martin and Unsworth (2013))

Table 2.3 above summarises how the three metafunctions from the SFL theorisation of language have been adapted, under varying labels, to the description of visual images. The most influential work has certainly been the visual grammar developed by Kress and van Leeuwen (1996, 2006). The purpose of this work was to provide inventories of meaning-making patterns in contemporary visual images of different kinds, especially those in the Western world (Kress and van Leeuwen, 1996/2006). In Kress and van Leeuwen's (1996/2006) visual grammar, in particular, ideational meanings in language are recontextualised in terms of two types of visual representation: narrative and

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[4] Following the convention in SFL, the name of a system is written in SMALL CAPS.

conceptual. Interpersonal meanings are visually enacted through the visual interactional resources of vectors, gaze, and camera angles, and visual modality markers such as colour, dealing with the degree of the naturalness of an image. Textual meanings are related to the compositional features of a visual image, such as framing and salience, which are concerned with the organisation of visual elements in a way that different information values are assigned to different visual elements.

While Kress and van Leeuwen's framework for visual semiotics laid the fundamental foundations for a number of studies on non-linguistic semiotic systems, it is arguable that the unique meaning-making features of images in visual narrative, such as sequentiality, requires further expansion of the current description of visual semiosis (Painter, Martin & Unsworth, 2013; Bateman, 2014). In terms of picturebook stories, Painter, Martin and Unsworth (2013) develop their descriptions of visual images in children's picturebooks by either selecting and adapting Kress and van Leeuwen's systems, or by creating new categorisations by drawing on literature from other fields, such as photography (Präkel, 2006) (see Table 2.3 below).

Metafunctions of visual images	Systems in Kress and van Leeuwen (1996, 2006)	Systems in Painter, Martin and Unsworth, 2013
Interpersonal meaning	SOCIAL DISTANCE INVOLVEMENT ORIENTATION POWER	FOCALIZATION PATHOS AFFECT AMBIENCE GRADUATION
Ideational meaning	NARRATIVE PROCESS CONCEPTUAL PROCESS VISUAL CIRCUMSTANCES	VISUAL PROCESS CHARACTER RELATIONS INTER-EVENT RELATIONS INTER-CIRCUMSTANCE RELATIONS
Textual meaning	INFORMATION VALUE SALIENCE FRAMING	INTERMODAL INTEGRATION FRAMING FOCUS

*Table 2.4 A comparison between Kress and van Leeuwen (1996, 2006) and Painter,
Martin and Unsworth (2013) regarding the systems of the visual metafunction*

Table 2.4 compares the meaning-making systems posited by Kress and van Leeuwen
(1996/2006), on the one hand, and Painter, Martin and Unsworth (2013) on the other.
It can be seen that many new systems are put forward by Painter et al., especially those
dealing with the features of visual narratives. For example, colour, namely AMBIENCE,
is highlighted as one of the crucial resources for expressing emotion, and Kress and van
Leeuwen's (1996/2006) representational categorization is extended to include systems
that account for the relations between successive images, an essential feature of visual
narratives, including CHARACTER RELATIONS, INTER-EVENT RELATIONS, and INTER-
CIRCUMSTANCE RELATIONS, which focus on the unfolding ideational relations between
adjacent images. Moreover, the FOCALIZATION system can also be realised by sequences
of images to create "point of view" (Genette, 1980), namely positioning viewers as
outside the story, or as "seeing" the action together with the characters. The analytical
framework of Painter et al. (2013) is therefore highly relevant to the analysis of visual
narratives, especially picturebook stories (Fryer, 2013). The visual systems posited by
both Kress and van Leeuwen (1996/2006) and Painter, Martin and Unsworth (2013)
constitute the theoretical basis for the analysis of the current study.

The metafunctional hypothesis from SFL, therefore, provides a significant tool for
theorising meaning-making mechanisms in non-linguistic social semiotic modalities.
The current investigation focuses on the interpersonal metafunction in images, in
particular, the evaluative dimension of interpersonal meanings. In language, evaluative
meanings are commonly described and theorized using the Appraisal framework
(Martin & White, 2005), while the comparable description of evaluative meanings in
visual images is still in its infancy. It is hoped that the findings of the current
investigation will contribute to the better understanding of evaluative meanings in
visual images, and their interaction with language in picturebook stories. Section 2.4
below further describes the relevant scholarly work on evaluative meanings.

2.3.5 System and text

In addition to the notion of metafunctions, another critical principle from SFL is that language is theorised in terms of systems, i.e. sets of choices of meaning (Saussure, 1916/1966; Halliday, 1966; Firth, 1957; Hjelmslev, 1961). Two kinds of relationships between forms are identified in SFL, namely, paradigmatic and syntagmatic. The syntagmatic form of organisation is concerned with the sequences of grammatical elements as links in a chain. Paradigmatic organisation, on the other hand, are concerned with other options that can substitute for the option chosen. For example, to fulfil the grammatical role of the *subject* in a sentence, various possibilities are available, including a noun, nominalisation of the verbal group, and a clause. These alternatives represent the paradigmatic options, or systemic choices. While most modern linguistic theories, such as Chomsky's Transformational Grammar, give priority to syntagmatic forms of organisation, SFL accounts for both. In SFL, paradigmatic and syntagmatic relationships are also termed as *system* and *structure*, and the complementary relationship between system and structure is called *axis* (Matthiessen & Halliday, 2009; Martin, 2013).

The systemic view of language has become a fundamental tenet upon which SFL theory is developed, a view reflected in the ways in which linguistic data are analysed. In analysing the lexicogrammar of English, for example, Halliday suggests that language is, first of all, paradigmatically organised as choices, or systems of possibilities, motivated by particular context of use, and each systemic choice is realised in linguistic structures, namely syntagmatic arrangements. This realisational relationship between paradigmatic and syntagmatic relations indicate that the SFL analysis always starts with texts, where linguistic structures can be observed, and the observed variation of linguistic structures serves as evidence to posit, argue and justify the positing of meaningful paradigmatic oppositions, namely the meaning-making choices or potentials in the sociological sense (Halliday, 1978), available to the speakers of a language in particular contexts of use.

SFL scholars use system networks as a way of formalising the paradigmatic organisation of a language, or the range of potentials for meaning-making. A basic system is exemplified in Figure 2.14. As is illustrated here, a system consists of at least one set of alternatives, together with its condition of entry. The system in Figure 2.14 is that of polarity in language, the name of the system conventionally written in small caps, namely, POLARITY. Reading from left to right, we can see that the POLARITY system has two contrastive features, with the entry condition the clause. The square bracket specifies the features arranged in an oppositional manner, and the name of the features is written in lower case in square brackets, namely [positive] and [negative]. The system means that, if the entry condition of a clause is fulfilled, then there are two primary possibilities, or choices, namely a positive clause or a negative one. The terms in the system are the names of these two contrasting features. The system in Figure 2.14, therefore, represents an aspect of the meaning potential of the language (Halliday & Matthiessen, 2004), which could be realised or manifested in various linguistic structures.

clause —POLARITY→ ⌈ positive
⌊ negative
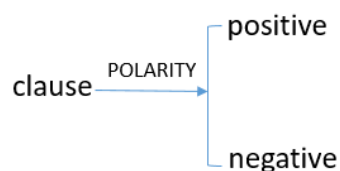
Figure 2.7 Basic system of POLARITY (cf. Halliday & Matthiessen, 2004, p.22).

A more complicated system is provided in Figure 2.8 below. This system describes some basic grammatical options in the interpersonal metafunction, i.e., those relating to the Mood structure in the English clause (Halliday & Matthiessen, 2004). The MOOD system in Figure 2.8 involves not only sets of alternatives, but also the structural realisations for each of the options, which are indicated by the diagonal arrows below the features. Reading from left to right, the entry condition of MOOD system is a clause,

and a clause is realized by the appearance of the structural element Predicator[5]. The realisational statements following the diagonal arrow specify the corresponding structural operations, including functions and the relationships between structural elements. The + means *inserting function.* According to the MOOD system in Figure 2.8, indicative clauses can be further divided into declarative, where the Subject is followed by the Finite, and interrogative, where the Finite is positioned before the Subject (the ^ means *followed by*). The system also illustrates the notion of *delicacy*, where a specific feature in a system itself serves as an entry condition to more delicate choices. Accordingly, the feature [indicative] is less delicate than the features of [declarative] and [interrogative]. In other words, when the choice [indicative] is taken up by a speaker, further choices, namely [declarative] and [interrogative], are available, while these choices will not be possible if the speaker selects [imperative] instead.
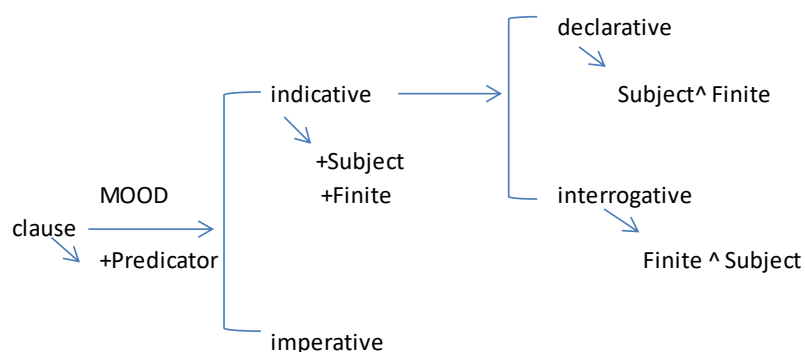
Figure 2.8 A system network for Mood in English (cf. Caffarel et al., 2004, p.25)

Furthermore, there could be more than one system of options available simultaneously. For example, Figure 2.9 further develops the system of POLARITY, which includes two

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[5] According to the notational conventions in SFL, there are two kinds of labels. The functional label refers to the function of the structural elements, and begins with capital letters, such as Subject, Finite, and Predicator, while class label concerns are concerned with the grammatical class a linguistic element belong to, and begins with lower case letters, such as noun, clause, and verb.

simultaneous systems, that of POLARITY proper and that of VALUE, linked by the logical relation of 'and', as indicated by the right facing bracket. These two systems of polarity and value share an entry condition, namely the clause: in other words, the choices of POLARITY system always co-occur with the choices of VALUE system (see Figure 2.9 below). In other words, when a clause is positive, it simultaneously must select one degree of positive value, from a choice of high, low and medium. Multiple systems joined up in this way form a *system network*. System networks play a foundational role in reasoning and justification for various fundamental concepts of SFL such as metafunction, stratal relations, and instantiation.
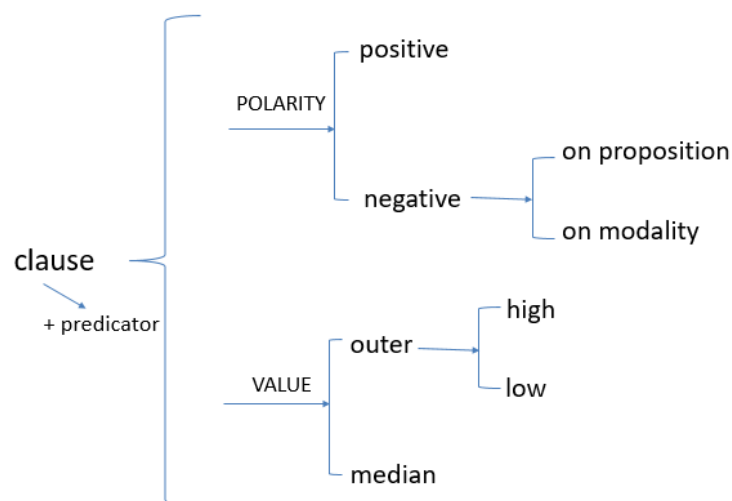
FIGURE 2.9 Systems of VALUE and POLARITY in English (cf. Halliday & Matthiessen, 2004, p.149)

When it comes to the description of non-linguistic modalities, a similar systemic approach has also been adopted. The visual grammar proposed by Kress and van Leeuwen (1996/2006) is considered ground-breaking in drawing on the analytical principles of SFL, including systemic networks, to describe visual images. Kress and van Leeuwen suggest that images, while indeed they do not work in the same way as language at the expression plane, they can achieve similar meaning-making functions at the content plane. For example, in the description of English grammar (Halliday, 1994), Participants are by and large realised by nominal groups, Processes by verbal

groups, and Circumstances by adverbial groups or prepositional phrases. It is, accordingly, argued that a similar type of functional structure, called a "transactional structure" can also be realised visually (Kress & van Leeuwen, 1996/2006). Within this structure, depicted volumes (Arnheim, 1974), namely the enclosed shapes and masses that form the depiction of a human character or an entity, are related to each other through the vectors or oblique lines in various forms, such as limbs, eye gaze, and tools. In so doing, the represented participants are depicted as doing something to or for each other, and such a visual structure is the realisation of choices in the system of [narrative process]. In contrast, if an image does not contain such vectorial structures, then the image represents the participants in terms of their more or less stable and generalised essential characteristics in relation to class, taxonomy, and symbolic attributes, and the visual structures involved in such image are choices from the system of [conceptual process]. The two choices can be represented using a system network in Figure 2.10 below.

REPRESENTATIONAL STRUCTURES

narrative
→ + vector

conceptual
→ - vector
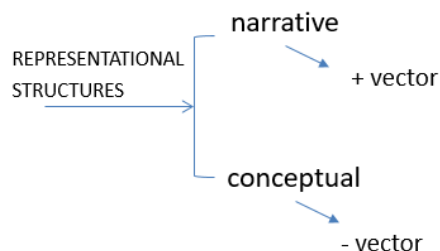
Figure 2.10 Primary types of visual representational structure (cf. Kress & van Leeuwen, 2006, p.59)

In the current investigation, a systemic approach is adopted to explore the relations between system and text. Given that the concern of the current investigation has to do with a dual focus on the meaning potential of the semiotic system of visual images, namely, the *system*, as well as how the choices are selected and actualized in a particular instance of picturebook image, namely the *text*. In SFL theory, such a relationship between a semiotic system and an actual instance of a text is theorised as consisting of a cline of *instantiation* (Halliday & Matthiessen, 2004; Martin, 2010). Along the cline

of instantiation, we focus on the shunt between meaning choices as an abstract phenomenon and their expressive realizations in the textual data (see further discussion in Section 2.3.6 below). Taking an instantiation perspective means that the investigation starts with the meaning systems available, and the data texts serve as typical examples to reveal the extent to which the already developed systems in previous studies can be applied. Meanwhile, when systemic choices are not applicable to the texts, new systemic oppositions can be generalized and proposed from the observation of data texts. The observed configuration of visual graphics within an image, therefore, serves as evidence to posit, argue and justify the meaningful paradigmatic oppositions, namely the meaning-making resources available to the users of the semiotics in a particular context of use.

The systemic approach along the cline of instantiation is also adopted in the latest social semiotic account of picturebooks, namely Painter, Martin and Unsworth (2013), for mapping the relevant visual meaning-making possibilities in this genre. In extending Kress and van Leeuwen's description of visual images, Painter et al. (2013) propose various system networks unique to picturebook stories. In relation to the interpersonal metafunction, they propose several system networks, including FOCALIZATION, PATHOS, AMBIENCE, and GRADUATION. FOCALIZATION, for example, deals with point of view in visual narratives, that is, whether viewers are positioned as observers outside of the storyworld, [observe], or are positioned as if participating temporarily in the storyworld, [contact] (see Figure 2.18 below). Such a distinction is realised by the presence or absence of the eye contact between viewers and the depicted participants, that is, through gaze. Figure 2.11 provides basic choices of visual focalization: for an extended version of the system of FOCALIZATION, a detailed account can be seen in Painter, Martin and Unsworth (2013, p.30).
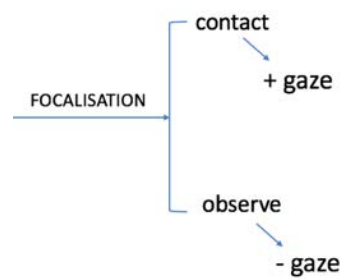
Figure 2.11 Basic FOCALIZATION options

While system networks tend to represent choices for visual images as categorical oppositions with clear boundaries, such as [imperative] versus [declarative], meaning-making options in non-linguistic semiotics may not be as categorical as those in language. Therefore, in some cases, SF-MDA analysts employ tilting square brackets to indicate that the boundaries between choices are fuzzy. An illustration of this is the system of PATHOS proposed by Painter, Martin and Unsworth (2013) (see Figure 2.12 below).
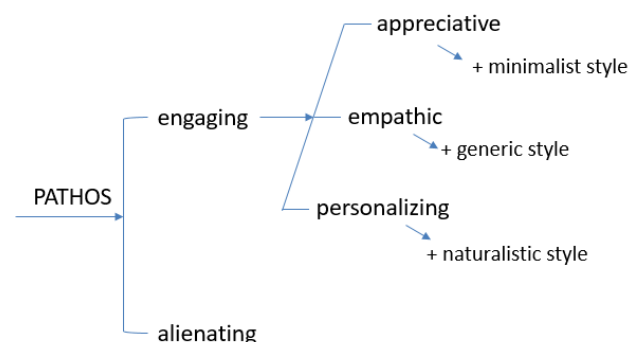
Figure 2.12 choices of PATHOS (Painter, Martin & Unsworth, 2013, p.35)

The system of PATHOS deals with the styles of character depiction, whether minimalist, generic or naturalistic, which are determined by the extent of detail and realism of the drawing. Different styles of character depiction determine the degree of reader alignment, or PATHOS. In particular, a minimalist style (e.g. *Not Now Bernard* McKee, 1980) engenders the least reader engagement, namely [appreciative]; a generic style (e.g. *Sunshine*, Ormerod, 1981)) invites a more empathetic stance; while a naturalistic style (e.g. *Lucy's Bay* (Crew and Rogers, 1992)) invites the highest degree of reader

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engagement. The three features are represented by tilting square brackets, which is to suggest that the relations among the choices are not categorical, but rather form a cline. A detailed account of the other system networks posited here, namely AMBIENCE and GRADUATION, can be seen in Painter, Martin and Unsworth (2013, pp.36-45). Since these two systems are relevant to the development of systems for the expression of evaluation in the current study, they will be discussed in Chapters 3 and 4 respectively.

However, there are also some issues pertaining to the uses of systemic networks for the description of visual images that need pointing out. The primary concern here is the extent to which the visual structures are comparable to the grammatical structures in language. Since language and images are different in their meaning-making affordances, the conceptualization of visual structures is still a controversial issue: e.g. see Forceville (1999) and Bateman (2011). This line of research tends to argue for a more empirical approach to understanding how people interpret visual images, and therefore sees visual grammar as part of cognitive science (Forceville, 1999). Research in this direction is certainly significant in understanding and generalizing the meaning-making mechanism of visual semiosis covering different types of images. While acknowledging the insufficiency of the systemic approach in generating an empirically-sound visual grammar, the current investigation, on the other hand, applies the notion of systemic networks to map the meaning potential of visual images, sedimented in the sociological sense as the result of recurrent meaning-making practices in specific context of use.

More importantly, the social semiotic account of visual images represented by Kress and van Leeuwen (1996/2006), incorporating a metafunctional and systemic description, provides both multimodal literacy educators and students in school contexts with a metalanguage that enables them to 'travel' between different modes of communication (Macken-Horarik, 2016). More specifically, as reported by Macken-Horarik (2016), some of the visual systems developed by Painter, Martin and Unsworth (2013) and Kress and van Leeuwen (1996/2006), such as AMBIENCE and FOCALIZATION,

and SOCIAL DISTANCE, have been introduced by teachers in the classroom. These analytical systems are translated by teachers through pedagogical scaffolding, enabling students to engage with multimodal texts in a meaningful way. More specifically, the shared metalanguage for different modes of communication, namely language and image, enables students to understand how meanings are made between different modes of communication and how the integration of meanings across different modes of communication works to express common semiotic functions (Macken-Horarik, 2016). Furthermore, setting up a meaningful and flexible metalanguage for exploring multimodal discourse is also important for teacher education in the area of literacy (Cloonan, 2011). Educational studies in various educational contexts have indicated the effectiveness of the frameworks proposed in the SF-MDA tradition in providing teachers with a new vocabulary to examine the different aspects of multimodal texts and inform their pedagogical practices (Serafini, 2014; Granly & Maagerø, 2012; Macken-Horarik, 2016).

The discussion so far has reviewed the theorisation of the relationship between paradigmatic and syntagmatic organisation in language, or the axial relationship between system and text. The discussion has also highlighted the relevance of the systemic approach for describing and theorising multimodal data, such as in Kress and van Leeuwen (1996/2006) and Painter et al.(2013). Those systemic account of multimodal texts, in addition, is suggested to be of great value in educational contexts. Against this background, the current study adopts and further develops the systemic account of picturebook images along the cline of instantiation.

2.3.6 Instantiation

The concept of *instantiation* in SFL refers to the relations between system and instance. In explaining this concept, a classical analogy used by Halliday is the relationship between weather and climate:

Climate and weather are not two different things; they are the same thing, which we call *weather* when we are looking at it close up, and *climate* when we are looking at it from a distance. The weather goes on around us all the time; it is the actual instances of temperature and precipitation and air movement that you can see and hear and feel. The climate is the potential that lies behind all these things; it is the weather seen from a distance, by an observer standing some way off in time. (Halliday, 1991/2007, p.276)

From the *instantiation* perspective, the meaning-making potential of a language, namely its system, is related to a particular instance of language use, namely a text, on the cline of generalization. Drawing on the weather-climate analogy, system and text are not different in kind but in terms of their generality, where the system of meanings is the most general end, and text at the most specific. Compared with the cline of *realization*, which is concerned with the hierarchy of abstraction from the stratum of genre to that of phonology (Martin, 2010), namely the re-coding of meaning as different systems at different strata, *instantiation* focuses on the actualization of systemic choices as particular instances in text. From this perspective, various systemic choices are instantiated in linguistic text. A text can actualize the features of story genre, while the story also may instantiate certain formal features of language, for example by the employment of nominalized groups. In other words, at each stratum, the cline of instantiation relates system to the instance. The relations between the clines of realisation and instantiation is summarized in Figure 2.13 below.
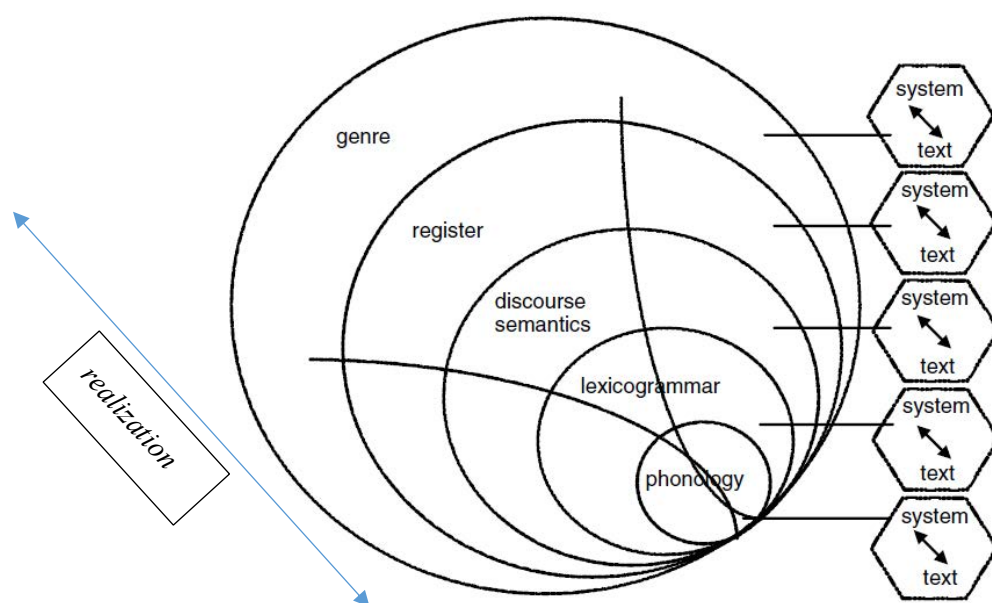
Figure 2.13 Realisation in relation to instantiation

Figure 2.13 highlights the different analytical orientations between the clines of realization and instantiation. The cline of realization focuses on the ways in which a text makes meaning as a set of probabilistic system networks of values at different stratum, and how the systemic choices are related within a stratum or across strata. This analysis, however, does not bring us any closer to the actual instance of the text. The instantiation cline, on the other hand, pays attention to the relations between the language system as a general whole and the text as a particular instance of language use. From this perspective, meanings are instantiated at each stratum (Martin, 2010), and the choices instantiated across all strata contributes to the formation of particular text. Therefore, the cline of instantiation enable researchers to "shunt" between language as meaning potential and instances of language use. These two perspectives are complementary in the sense that, when we are approaching the linguistic data as texts, it is necessary to shunt back and forth between the two views to understand what meaning choices are foregrounded in particular instance of a text, and how choices of meaning work together to create a text.

The concept of instantiation can also be applied to the analysis of non-linguistic semiotics. Different studies of semiotic phenomena can also be positioned along the cline of instantiation, as a cline with the two ends of system and text (see Figure 2.14). For example, Kress and van Leeuwen's (1996/2006) visual grammar is situated at the system pole, which attempts to map the meaning potential of visual images across contexts as widely as possible. Painter, Martin and Unsworth's (2013) *Reading visual narratives* can largely be positioned a bit lower down the cline of instantiation than Kress and van Leeuwen, since it pays specific attention to the visuals in the particular genre, or text type, of visual narratives. Much of the work in Table 2.1 above, such as O'Halloran (2008), Knox (2009), and Djonov (2005), is much closer to the instance pole.

Kress and van Leeuwen (1996/2006)

system

Painter, Martin and Unsworth (2013)

genre/text type

O'Halloran (2008); Knox (2009)

text
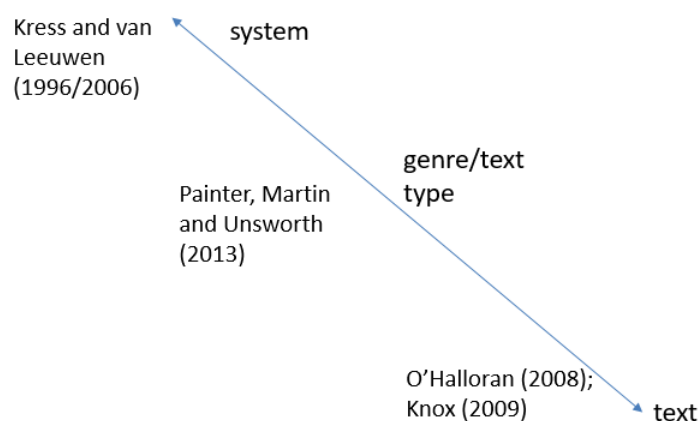
Figure 2.14 situating SF-MDA work on the cline of instantiation (cf. Martin & White, 2005)

From this perspective, the current study is exploratory in nature, focusing on two instances of picturebooks by Jimmy Liao. More specifically, this study is concerned with applying the relevant systemic choices proposed by previous scholars, while at the same time aiming to map areas of meaning potential that have not yet been explored in previous work. In so doing, I aim to expand the understanding of the currently available systems and propose new systems that can be further modified and added as more exploration is conducted. This also resonates with the suggestion that all such studies at various points on the cline of instantiation, no matter whether they explore one text,

one type of text, or families of text types, are needed to contribute to the knowledge of the entire semiotic system (Caffarel, Martin & Matthiessen, 2004).

2.3.7 Semogenesis

Semogenesis is concerned with the change in a semiotic system through time. SFL scholars and colleagues in social semiotics have suggested that any social semiotic system, including language, is constantly changing (Halliday & Matthiessen, 1999; Lemke, 2002; Martin, 1997). In order to model changes in a semiotic system, Halliday and Matthiessen (1999) propose a framework for describing how language as a semiotic system changes in relation to different length of time frame (see Figure 2.15 below). The shortest time frame deals with the unfolding of a particular linguistic text, and this is called *logogenesis*. From this perspective, the research focus is on the dynamics of text as a process, namely how meanings are accumulated or instantiated within a text (Martin, 1997). In a longer time frame, the focus of the investigation is on the language development over the entire life of an individual, namely *ontogenesis*. From this perspective, the focus is on the changes of the control of the linguistic resources of the particular individual across the time scale of his or her entire life. Lastly, the longest time frame involved is the evolution of the meaning potential of the entire culture of the particular community, namely *phylogenesis*. From this viewpoint, culture is reconceptualised as a system of meanings, and the changes of the culture can be conceptualised as the changes of the entire meaning potential of the culture. This perspective can be exemplified by Halliday's (1998) examination of the history of scientific English which describes the expansion in meaning potential of the English language afforded by the usage of grammatical metaphor, in line with cultural changes in the science community.
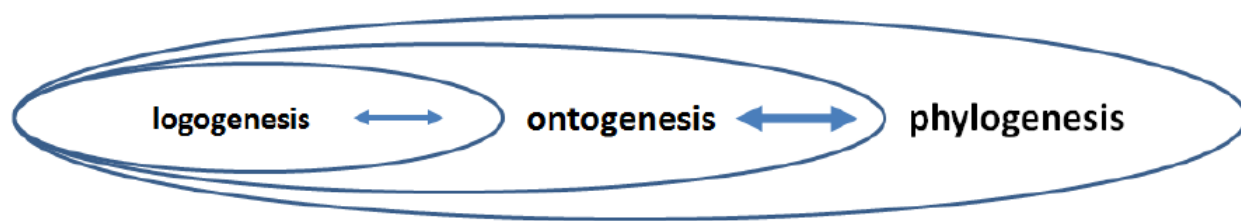
Figure 2.15 Time frames and semogenesis (cf. Martin, 1997)

These three types of semogenesis are inter-related, as explained by Martin and Rose (2007):

> where a culture has arrived in its evolution provides the social context for the linguistic development of the individual, and the point an individual is at in their development provides resources for the instantiation of unfolding texts…Conversely, logogenesis provides the material for phylogenesis; in other words, texts provide the means through which individuals interact to learn the system. And it is through the heteroglossic aggregation of individual systems (that are always already social systems), through the changing voices of us all, that the semiotic trajectory of a culture evolves. (Martin & Rose, 2007, p.318)

Apart from language, such a view of semiotic change is also relevant for multimodal discourse. Lemke (2002), for example, suggests that the significance of the investigation of multimodal texts, such as web pages, lies in revealing the power of non-linguistic semiotics, such as images, in challenging the hegemony of language. Each multimodal text, accordingly, provides instance of new forms of communication, which enact new kinds of semiotic choices, and, over time, the aggregation of the semiotic systems instantiated in each individual text influences the evolution of culture of particular community, such as the appearance of websites gradually engendering a revolution in the traditional conventions of newspapers (Knox, 2009).

In the current study, logogenesis is adopted for the account of evaluative meanings expressed as a text unfolds. A paradigmatic perspective, through the use of system networks, enable discourse analysts to explicate the meaning potentials, and their structural realisations. From this perspective, the description seems to suggest that, once

the choices of particular system networks have been made, such as the presence of Subject and Finite in realizing the choice of [indicative] according to the MOOD system in Figure 2.15 above, the syntagmatic structures just "explode into being" (Martin, 2010, p.27). Complementing such a perspective, logogenesis pays more attention to the temporal aspects involved in the process of meaning making, which is concerned with "the creation of meaning in the course of the unfolding of a text" (Halliday & Matthiessen, 2004, p.530). As far as language is concerned, logogenesis allows researchers to explore how local systemic choices of meanings from the entire system of language, including different metafunctions and strata, accumulate and interact with each other to create logogenetic patterns in the unfolding of a text.

SF-MDA approaches have adopted the idea of logogenesis in various ways. Many studies have identified the importance of the temporal element in creating new meanings in various contexts, such as hypertext in websites (Zhao, 2010; Djonov, 2005; Knox, 2009), 3-D space (Stenglin, 2004), and instruction materials (Iedema, 2003). As far as the current study is concerned, Zhao's (2010) work on modelling the intersemiotic relations between language and images is most relevant. Focusing on hypertexts on educational websites, Zhao (2010) proposes a model for investigating the forming of various semiotic relations, such as metonymizing, classifying and circumstantiating, in the process of the logogenetic unfolding of a text. Such findings, therefore, suggest that visual-verbal relations are not only determined by the contrast between each other at the particular moment, but also by their position in the logogenetic unfolding of text time. In other words, an image or a verbal text acquires value, or is recontextualised, in opposition to the element or elements surrounding it, comparable to a syntagmatic approach to language. Such a view of intersemiosis is of importance for the current study since it complements the paradigmatic approach for image-text relations, which will be further elaborated in Section 2.3.8 below.

Logogenesis, therefore, provides a conceptualising tool for understanding the role played by temporal sequencing in the genesis of meaning in a text. Time is an essential

element in a story genre (Chatman, 1978; Martin & Rose, 2008), and therefore, the meaning-making potential of images in picturebooks is inevitably governed by the linear generic development of the story genre. Logogenesis, accordingly, can be used to describe how evaluative meanings accumulate through the unfolding discourse of a picturebook story, which may be achieved solely through one of the semiotic modes, namely images or verbal texts, across the whole story, or through the interplay between the two semiotic modes, as the story unfolded. Logogenesis is applied in understanding the prosody of visual evaluative meanings discussed in Chapter 6.

2.3.8 Intersemiosis

It is increasingly common for several semiotic modes to be involved in a communicative event such as advertising, online communication, and spoken interchange. Academic work on non-linguistic semiotic resources such as Kress and van Leeuwen's (1996/2006) has triggered further interest in investigating the meaning-making mechanisms underlying those communicative activities involved with multiple semiotic resources. Such studies can be regarded as focusing on intersemiosis, or the intersemiotic relations within a multimodal communicative activity. Such research, in turn, is of great significance in understanding specific genres of inherently multimodal texts, such as advertisements, films and picturebooks (Bateman, 2013). Given the concerns of the current study, the discussion here focuses on studies of intersemiotic relations between verbal text and static visual images, namely text-image relations.

Images and language differ in terms of the meaning-making resources afforded in each case. According to Kress (2003), a linguistic text makes meaning mainly by the unfolding of clauses over time, and the meaning of a clause, therefore, accumulates as the clause unfolds. On the other hand, a visual image makes meaning largely by "the spatial distribution of simultaneously present significant elements, and both the elements and the relations of the elements are resources for meaning (Kress, 2003, p.45)." Unlike language, therefore, while a visual image consists of a combination of

visual elements, such as line, colour, and size of the visual figure, the apprehension of an image is holistic, predicated on the basis of the relations between the parts, instead of simply summing up all the visual parts together (Wertheimer, 1938, O'Halloran, 2008).

While images and language are different in terms of their meaning-making logic, they nevertheless do work together in various text types, including picturebooks. In this regard, the notion of *designs* suggested by Kress and van Leeuwen (2001) is of relevance :

> The design stands midway between content and expression. It is the conceptual side of expression, and the expression side of conception. Designs are (uses of) semiotic resources, in all semiotic modes and combinations of semiotic modes. Designs are means to realise discourses in the context of a given communication situation…Designs may either follow well-trodden paths of habit, convention, tradition, or prescription, or be innovative and ground-breaking, just as discourses may either express common sense, or be innovative and perhaps even subversive. (Kress & van Leeuwen, 2001, p.5)

From the perspective of designs, picturebooks function as the medium of expression for the story genre[6]. In a picturebook story, different designs of semiotic modes of images and language are employed to achieve the social process of storytelling. The designs of different semiotic modes involved in a picturebook story, therefore, are constrained by the conventions associated with story genres, such as the temporal development of story events.

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[6] This also implies that picturebooks can also be used to realize other genres, which can be illustrated by those picturebooks designed for developing particular educational skills, such as numerical or linguistic ones.

However, the medium of expression itself, namely the multimodal nature of picturebooks, can be innovative in realising those narrative elements. The innovative realisation of narrative elements can be seen in those postmodern picturebooks (Allen, 2012), such as *The Stinky Cheese Man and Other Fairly Stupid Tales* (Scieszka & Smith, 1992)). These postmodern picturebooks challenge traditional narrative conventions by breaking down the boundaries between the world of the narrative and the readers' world through the interplay between language and images. As far as the designs of the semiotic modes in these picturebooks in concerned, it is essential to understand the possibilities for non-linguistic resources, namely images, working with verbal texts under the constraint of a time-based genre, namely a story genre. The understanding of these meaning-making possibilities further enables the reshaping of the conventions associated with story genres.

The issue of text-image relations is of great significance in understanding how picturebooks make meaning. Text-image relations in picturebooks have been investigated from various perspectives. Seminal studies such as Nikolajeva and Scott (2001), Lewis (2001), and Nodelman (1988), for example, examined text-image relations in picturebooks from the perspective of narratology. Nikolajeva and Scott (2001), in particular, put forward several categories to describe different kinds of text-image relations in picturebooks: for example, the category of *counterpoint* is concerned with the text-image relations where words and images provide alternative information, while *contradiction* refers to situations where the two kinds of information contradict each other. However, such literary approaches towards text-image relations in picturebooks have been criticized, one criticism being that the categorising scheme developed in literary traditions, such as Nikolajeva and Scott (2001), relies mainly on the researchers' own interpretations, without a systematic empirical framework. As noted by Unsworth and Wheeler (2002), such accounts provide only very general, if laudatory, comments on the visual elements, and their interaction with the wording in a picturebook.

Turning to the SF-MDA tradition, text-image relations also have been examined in various ways, most of which draw on concepts from the SFL investigation of language. Linguistic resources such as cohesion (Royce, 1998), logico-semantic relations between clauses (Martinec & Salway, 2005), conjunctive relations at discourse semantic level (Liu and O'Halloran, 2009), and rhetorical structure theory (Bateman, 2008) have all been adapted for the theorizing the text-image relations in a multimodal text. However, not only do none of these studies deal with the data of picturebook stories, it is problematic to apply these text-forming devices from language directly to identify text-image relations, since not enough attention has been paid so far to the distinctive properties of texts and images (Bateman, 2014). More specifically, Bateman (2014) suggests that, instead of setting out different categories of text-image relations as a taxonomic exercise, more attention should be paid to the functions of these relations in various communicative activities.

An alternative approach to modelling text-image relations is proposed by Painter, Martin and Unsworth (2013), drawing on the SFL concept cline of instantiation (see Section 2.3.6 above). In such an approach, linguistic text and visual images are treated as two different semiotics with their own meaning-making systems. Instead of identifying the ways in which visual and verbal elements relate to each other as a single cohesive unit, the aim of the description is to examine how a particular metafunction, such as interpersonal one, is expressed or realized by means of the contributions from each semiotic system, namely that of images and verbal texts, involved in a picturebook. To facilitate such examination, the in the current study adopts the notions of *commitment* (Hood, 2008) and *coupling* (Caple, 2008; Martin, 2010) as discussed in the following sections.

2.3.8.1 Commitment

Commitment refers to the degree of meaning-making options instantiated in a particular instance (Hood, 2008). For example, when construing circumstantial setting of a story,

the nominal group "that depressing cold winter" commits more meaning than simply describing the season as "that winter". In other words, the nominal group "that depressing cold winter" takes up a greater amount of meaning potential from the general system of ideational meaning. Such a concept can also be employed to describe the degree of meaning potential from visual meaning systems instantiated in particular images. For example, an image can depict full details of circumstantial information, while another image may suggest little or no circumstantial information. Commitment has been suggested as a useful tool for comparing the contributions from the respective meaning systems of language and images, namely the division of semiotic labour (Matthiessen, 2009) between language and images, in the construction of the overall meaning of a whole text such as a picturebook story.

Painter et al. (2013) further propose a set of metafunctionally-based domains of meaning in relation to picturebook stories, where complementarities between the systems of language and images in relation to three metafunctions are proposed. Insofar as relevant to the current study, Table 2.5 below maps out their framework the complementary relations across image and language in realising the interpersonal metafunction.

Interpersonal domain	Visual meaning potential	Visual expression	Verbal meaning potential	Verbal expression
Affiliation	FOCALISATION	Direction of gaze of character	Verbal focalization	Sourcing of perceptions as internal or external to story
	PATHOS	Drawing style: minimalist, generic, naturalistic	Characterization	various descriptive and attitudinal linguistic resources
	Social distance/proximity	shot size; proximity of depicted participants	Social distance	naming choices, endearments, etc

	Involvement/orientation	Horizontal angel of viewer; Horizontal angel of character to other depiction; mutuality of character gaze	Solidarity	proliferation of linguistic choice; contraction of realizations
Feeling	AMBIENCE	Colour choices in relation to vibrancy, warmth and familiarity	Tone	Elaboration of circumstantiation in service of 'tone'
	Visual affect	Emotional depicted in facial features and bodily stance	APPRAISAL: AFFECT	Evaluative language
	(Judgement)		APPRAISAL: JUDGEMENT	Evaluative language
	VISUAL GRADUATION	Exaggerated size, angle, proportion of frame filled; repetition of elements	GRADUATION:FORCE	Intensification, quantification, repetition…

Table 2.5[7] Complementary domains of meaning for picturebook stories (cf. Painter, Martin and Unsworth, 2013, pp.137-139)

As far as the interpersonal metafunction is concerned, the domain of Affiliation and Feeling is suggested here as most relevant for picturebook stories (see Table 2.5 above). Affiliation is concerned with the ways in which the picturebook as a semiotic artefact establishes solidarity with its intended audience, involving several kinds of expressive resources across image and language, such as visual and verbal focalization. Feeling,

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[7] In Table 2.5, the name of the system is labelled in SMALL CAPS, such as AMBIENCE, which means there are systemic account of the meaning choices in relation to the domain. It is noted from the table that some interpersonal meaning potentials, such as visual affect, have not be systematically described as systems, and therefore, the names or description written in Initial caps are the general labelling or characterisation of the corresponding visual or linguistic meaning potentials.

on the other hand, is concerned with the expression of the emotional elements of a picturebook story, including the feelings and attitudes across image and language expressed by the story characters or invoked in readers. From the perspective of commitment, the construction of social relations with readers, namely interpersonal metafunction, can solely be committed by the systems in either language alone (e.g. the conventional genre of a novel) or image alone (e.g. wordless picturebooks), or can be realized by means of the sharing of semantic load (e.g. picturebooks and comics). The sharing of semantic load can be manifested as comparable meanings expressed by language and image (e.g. the exaggerated size of a specific visual depiction and its exaggerated linguistic description), or different meanings committed by different semiotic systems (e.g. the contrast between a warm colour ambience in visual and negatively oriented evaluative language). Furthermore, it is also interesting to note that certain meanings seem restricted to a particular semiotic system. For example, in picturebooks, the expression of Judgement is more likely to be expressed by language, rather than through a visual depiction. Such incommensurability in commitment between the visual and verbal provides additional meaning potential for picturebooks as a semiotic artefact which can be exploited by authors for various storytelling purposes (Painter, Martin & Unsworth, 2013).

While the semantic domains proposed in Painter et al. (2013) only provide a schematic map of how two semiotic systems complement each other in picturebook stories, they can function as useful guidelines for investigating complementarities between the different semiotic systems in this genre. The current study also contributes to the further development of the framework put forward in Table 2.5 above by proposing a systemic account of visual systems for expressing feeling (see Chapter 4) and expanding the meaning potentials of VISUAL GRADUATION (see Chapter 5).

2.3.8.2 Coupling

The notion of *coupling* refers to how meaning-making choices from different system networks are combined (Martin 2010), which can take place within or across metafunctions, strata, or even different semiotic modalities. For example, within a metafunction, we may find a consistent co-patterning of the linguistic choices realizing choices from two interpersonal systems, such as the co-patterning of the choices from MOOD and POLARITY systems (see section 2.3.5 above for the discussion of two systems). The interpersonal coupling can be instantiated as particular linguistic expression in a text (e.g. *Don't do that!*). In this instance, we can see the instantiation of the coupling of [polarity: negative] with [mood: imperative]. Across metafunctions, an example could be the consistent co-patterning of negative evaluative lexis and ideational construal of particular story character (e.g. *He became furious*). The concept of coupling is also relevant for accounting for intersemiotic relations in picturebooks: for example, a consistent co-patterning of choices of warm, bright ambience in the visuals with positive attitudes expressed by language.

Such patterns of multimodal coupling can also be examined from the perspective of convergence or divergence, namely whether choices from different semiotic systems are convergent with or divergent from each other. According to Painter, Martin and Unsworth (2013), choices from different semiotic systems could involve similar values. For example, the visual depiction of the smiling face of a particular story character may be coupled with positive evaluative language describing the character's emotional mood. In this case, similar values from different semiotic systems amplify or resonate with one another, therefore creating a convergent coupling (Painter, Martin & Unsworth, 2013). In contrast, choices from different semiotic resources can also be divergent. For instance, the positive facial expression of a character depicted in images could be coupled with verbal text ascribing a negative moral judgement on the character by the narrator. The investigation of coupling, therefore, can enable researchers to examine how meaning-making possibilities are expanded in picturebooks through the

interplay between language and image. Since picturebook stories involve a temporal element, coupling also needs to be accounted for on the cline of logogenesis. The discussion of intersemiosis in picturebooks can be found in Chapter 6.

2.3.9 Summary

I have so far reviewed the theoretical principles in the field SF-MDA relevant to the current study. As can be seen from this review, SF-MDA inherits many analytical concepts and terms from SFL, including those of genre, system and text, metafunction, instantiation and semogenesis. Moreover, these theoretical tools and concepts have contributed to the promotion of multiliteracy education in various school contexts, as suggested in the discussion above. The current research, therefore, further expands these SF-MDA tools relevant for describing picturebooks with the aim of contributing to the field of multiliteracy education.

2.4 Evaluative meaning

2.4.1 Evaluation: Appraisal resources in texts

In section 2.4, I will examine the notion of evaluative meanings from the perspectives of language and multimodal discourse. As the research focus of the current investigation, I will review the development of the description of evaluative meanings in language, and also the ways in which the linguistic description of evaluation has been recontextualized to investigate multimodal texts.

The notion of evaluative meaning in the current investigation derives from Appraisal analysis developed for the analysis of language. In the SFL tradition, evaluative meaning refers to the semantic encoding of positive or negative human emotions or values pertaining to certain things or behaviours. In SFL, such sets of linguistic resources are known as the system of appraisal (Martin & White, 2005), one of the

systems of the interpersonal metafunction. An expression of evaluation represents not just an individual's feelings and attitudes but more importantly an invitation to an interloctuor to response to the evaluation: evaluative expressions, such as a positive evaluation of a football match, expected the agreement of potential addressees (Thompson, 2014). From this perspective, evaluative resources fulfil one aspect of the interpersonal metafunction of language.

The appraisal framework describes the linguistic resources for realising evaluative meanings, and includes the three systems of attitude, graduation, and engagement (Martin & White, 2005; Martin & Rose, 2003/2007) (see Figure 2.16 below). These three aspects of evaluative meaning will be introduced below.
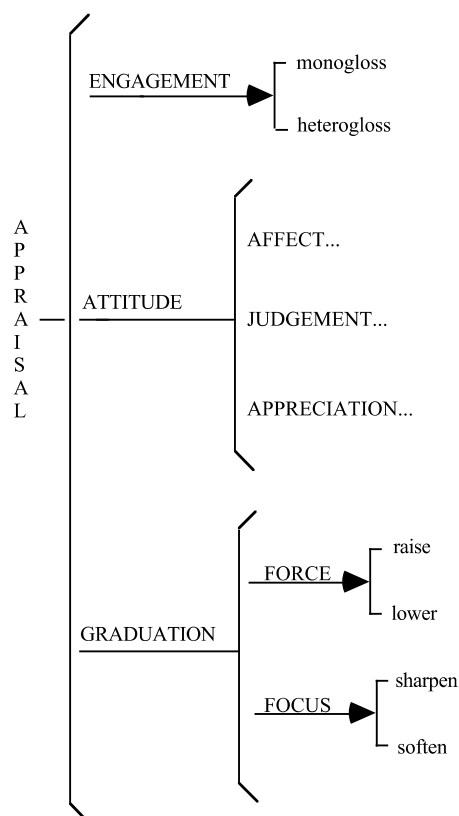
Figure 2.16 Overview of appraisal systems (Martin & Rose, 2003, p.59)

ENGAGEMENT, firstly, deals with the "voice", that is, the source of the evaluation. A text, accordingly, may solely consist of author's own voice, hence [monogloss], or may

include external sources other than writer's own, [heterogloss] (see Figure 2.16 above). A monoglossic text is presented as bare assertion or fact, e.g., *The earth goes around the sun*. The introduction of external voices, namely the choice of [heterogloss], can be realized through various linguistic means, such as projection for explicitly quoting from an external source, e.g., *Chomsky once suggested that....*, or implicitly expressed through modal adjuncts, e.g., *Obviously*, [*the banks are greedy*]. Compared with [monogloss], resources of [heterogloss] foreground the speaker's position and the subjectivity of a writer (Martin & White, 2005). While engagement resources do not constitute the research focus of the current study, it is interesting to raise the question whether visual modes, such as images, can realise rhetorical functions comparable to that of projection in language.

GRADUATION is concerned with the grading of meanings. Resources of graduation can adjust the degree of value of an evaluative item, in terms of its strength, i.e., force, or typicality, i.e., focus (see Figure 2.16 above). force can be realised through various linguistic resources such as expressions of degree, e.g., ***very*** *happy,* repetition, e.g., *We **laugh and laugh***, and evaluative vocabulary, e.g., *It's a **gorgeous** statue*, which can amplify or lower the volume of an evaluation. On the other hand, focus deals with the linguistic resources employed for sharpening or softening the boundaries of an evaluative or ideational meaning, e.g., *a **real** father, **sort of** sad*. Apart from these attitudinal expressions, graduation resources can grade non-attitudinal ideational elements, such as *we **smashed** their lives*, express evaluative meanings implicitly, or implicitly evoke them (see Figure 2.16 above). A comprehensive account of graduation resources in language can be found in the work by Hood (2004, 2010).

As the core of the appraisal framework, the ATTITUDE system consists of three subsystems dealing with different aspects of evaluation: affect, namely people's positive or negative emotions, e.g., *He looks **sad***; judgement, namely attitudes towards people's behaviour, e.g., *The criminal is **brutal and cruel**;* and appreciation, namely attitudes towards things, e.g., *The novel is a **fabulous** one*. These three semantic regions

are also explored by other disciplines, such as psychology, sociology and philosophy, as the areas of emotion, ethics and aesthetics, respectively (Martin & White, 2005). Affect can be considered as the most basic kind of evaluation, since it includes the everyday meaning resources that people learn from an early age and which is embodied in commonsense discourse. Judgement and appreciation, on the other hand, can be seen as institutionalised feelings, which "take us out of our everyday common sense world into the uncommonsense worlds of shared community values (Martin & White, 2005, p.45)". From this perspective, judgement institutionalises feelings into the ethical assessments of people's behaviour: namely, how people should or should not behave within a particular social community; while appreciation recontextualises feelings as propositions about the value of things, e.g. what is worthwhile and what is not, as sanctioned by a particular social community. In other words, resources of judgement and appreciation play an essential role in seeking alignment with people who recognise and share the values projected from these evaluative resources embodied in a text. The relations between these three types of evaluative meanings are summarized in Figure 2.17 below.

ethics/morality (rules and regulations)
feeling institutionalised as proposals

JUDGEMENT

AFFECT

APPRECIATION

feeling institutionalised as propositions
aesthetics/value (criteria and assessment)
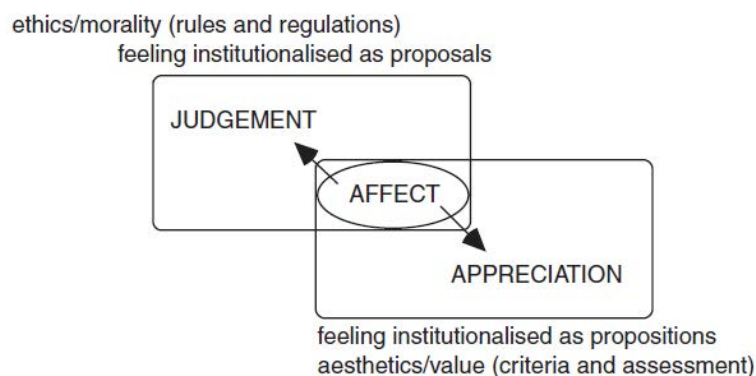
Figure 2.17 Recontextualizing affect into judgement and appreciation (cf. Martin & White, 2005, p.45)

The resources of attitude constitute one of the crucial components of stories. Seminal research into the structure of narratives by Labov and Waletzky (1967) suggests the crucial role played by evaluation in construing the point of the narrative. Drawing on

the conceptualisation of genre within the SFL tradition, scholars have further developed this idea by identifying different types of stories with distinctive social functions: sets of similar types of stories are called story genres (Plum, 1988/1998; Martin & Plum, 1997; Martin & Rose, 2008). According to the diversity of social functions, the ways in which evaluative language are employed differ from one story genre to another (see Table 2.6 below).

Types of story genre	obligatory staging			
	Experience	Comment	Experience	Attitude
Recount	Record of events	[prosodic]	--	variable
Anecdote	Remarkable event	Reaction	--	affect
Exemplum	Incident	Interpretation	--	judgement
Observation	Event description	Comment		appreciation
Narrative	Complication	Evaluation	Resolution	variable

Table 2.6 Obligatory staging and kinds of appraisal involved across five types of story genres (cf. Martin & Rose, 2008, p.52)

Table 2.6 provides a synopsis of the obligatory staging and the types of evaluative resources employed across the five types of story genres as identified by SFL scholars. Apart from the canonical story type of narrative, SFL scholars have identified another four major types of story by analysing data in different social contexts, including those of medical communication (Jorden, 2002), education (Rothery, 1990), and sociolinguistic interviews (Plum 1988/1998). Evaluation plays an essential role in constituting the 'point' in each story type. In particular, recounts are concerned with recording a sequence of events temporally without significant disruption (e.g. legal testimony): in this type of story, various types of appraisal resources may be employed prosodically for the evaluation of the events. Anecdotes are accounts of events, which involve a significant disruption of usuality: here the disruption, instead of being resolved in the end, invites the audience's affective response, e.g., as a reaction of laughter, groaning, or tears. Similar to anecdotes, an exemplum also involves a disruption which, however, is followed by an ethical judgement from the storyteller, e.g., fables and gossip. Observations, on the other hand, involve a synoptic description

of a significant event followed by a comment which evaluates a certain aspect of the event, e.g. narrative counselling such as in a psychotherapeutic context. Lastly, narratives are what Labov and Waletzky (1967) called the most canonical type of story, which involve at least one disruption which is resolved at the end: in narratives, evaluative resources are often employed to increase the narrative tension, either before or after the resolution stage.

Attitudes can be either explicitly *inscribed* or implicitly *evoked*. As suggested in Figure 2.18 below, the three types of attitude, namely affect, judgement and appreciation, can be expressed either explicitly, namely [inscribe] attitude in Figure 2.18, or implicitly, namely [evoke] (Martin & White, 2005). An attitudinal stance can be provoked using a lexical metaphor, i.e. [provoke,], signalled by means of graduation resources, i.e., [flag], or activated by unevaluated experiential tokens, i.e., [afford]. These three strategies for evoking attitude can be read as differing in the degree of explicitness. In other words, while attitudes are not directly inscribed, there are textual signals in the lexicogrammar, such as lexical metaphor and linguistic graduation (Hood, 2010), which invite an evaluative reading of the text. In contrast, attitudes can be least implicitly afforded by the experiential meaning of the text, which in this case relies entirely on readers' recognition of the implicated association, such as intertextual reference, that may activate attitudinal stances (Don, 2016).
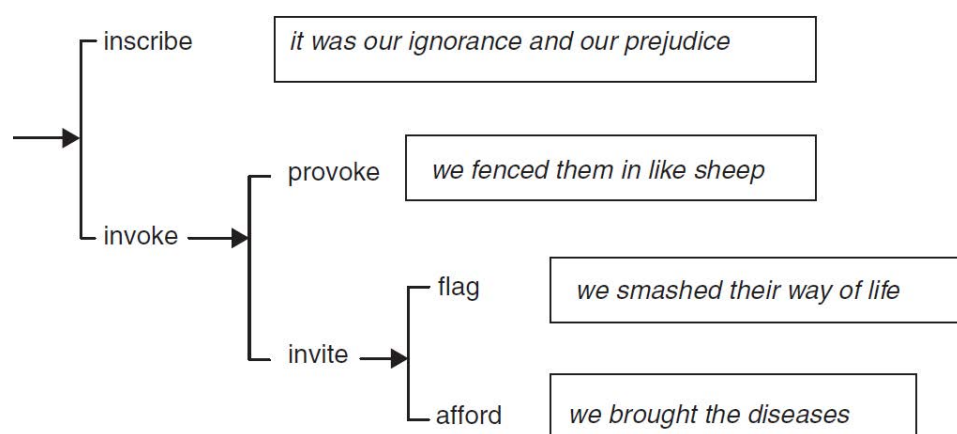
Figure 2.18 Choices for inscribing and invoking attitude (Martin & White, 2005, p.67)

Particularly relevant to the current study are the ways in which evaluative meanings, especially attitudinal ones, are realised in a multimodal text such as a picturebook story. The challenge for addressing this issue is the understanding of how visual resources, namely images, may enact comparable attitudinal meanings. Section 2.4.2, accordingly, examines the latest work on visual evaluative meanings.

2.4.2 Prosody of evaluative meanings

As one of the dimensions of the interpersonal metafunction, the expression of evaluative meanings tends to be prosodic in nature (see the discussion in 2.3.4 above). The prosodic structure of evaluation means that evaluative meanings tend to be manifested or expressed "as a continuous motif or colouring" (Halliday, 1979, p.66), as the text unfolds. Lemke (1998), for example, explores the prosodic realisation of evaluative meanings across clauses and phases of a text, and refers to the mechanisms of prosodic realisation as *propagation*. Lemke identifies a number of linguistic resources which can facilitate the propagation of evaluative meanings, including cohesive links, grammatical cohesion resources, and projection. These resources for the propagation of evaluative meanings are further investigated and developed by SFL scholars such as Martin and White (2005) and Hood (2004, 2006). Investigating the prosodies of evaluative meanings complements the scope of appraisal systems by extending the evaluative resources from isolated lexical items to other discourse semantic resources, and also by highlighting the text-forming functions of the evaluative meanings.

SFL scholars (e.g. Martin & White, 2005; Hood, 2006; 2010) have identified three patterns of evaluative prosodies: domination, intensification and saturation. The notion of domination refers to the positioning of specific evaluative values at a point of textual prominence. For example, the value can be realised as the interpersonal Theme of an

English clause, and the values flow prospectively, e.g., ***Unfortunately**, all the tickets for the concert are sold out.* Intensification is concerned with the amplification of specific evaluative values through the recurrent repetitions of attitudinal tokens expressing the same evaluative motif (Martin & White, 2005), e.g., *It's a **dirty rotten stinking lousy bloody low filthy two-faced** lie*. (Martin & White, p. 20). Saturation is described as an opportunistic prosody which "manifests where it can" (Martin & White, 2005, p.19): one illustration of such prosodic patterns being the modality of possibility manifested across a clause as various grammatical features, e.g., ***I suppose** he **might possibly** have **mightn't** he?* (Martin & White, 2005, p. 20). In this example given by Martin and White (2005), the modality of possibility is manifested as different grammatical structures, such as a modal verb (*can)*, a modal adjunct (*possibly)*, and a first-person mental process in present tense (*I suppose*). Each instance of the structures carries a value of possibility, while these multiple manifestations dynamically resonate with each other as the clause unfolds.

These prosodic patterns of evaluative meanings have been employed as an valuable analytical tool for analysing genres. Hood (2006, 2010), for example, has identified the ways in which various prosodic patterns of evaluative meanings are manifested within academic genres. In academic writing, the prosody of domination can be positioned not only as the hyper-Theme of a paragraph, namely the topic sentence, but also in the hyper-New position, the conclusion: in other words, the evaluative values can flow *pro*spectively from the hyper-Theme position to the rest of a paragraph, or can *retro*spectively encapsulate the evaluative values carried in previous clauses. Such prosodies of domination, moreover, can combine with prosodies of intensification, thus amplifying the attitudinal value through textual prominence. Prosodies of saturation can also combine with those of intensification, thus colouring a specific phase of a text with intensified evaluative values (see the exemplary texts in Chapter 5 of Hood, 2010). In analysing story genres, Martin and Rose (2008) suggest that the shift between phases of a story, such as the shift from the Complication to the Solution stage, is usually signalled by the shift in the prosodies of evaluative value.

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2.4.3 Evaluation in multimodal texts

Evaluative meanings certainly can be expressed through non-linguistic modes of expression. As suggested in Nikolajeva (2013), emotions are inherently non-verbal, and it is extremely difficult for language alone to convey an emotion effectively. This observation also resonates with the suggestion by Martin and White (2005), who point out the critical role of multimodal discourse, including image, music, and gestures, played in understanding the meaning-making nature of evaluation. As far as picturebooks are concerned, evaluative meaning, including human emotions, constitutes one of the important themes of picturebook stories (Nikolajeva, 2013). However, compared with the investigation of evaluative language in various contexts (e.g. Hood, 2010), there are very few studies (but see the description of evaluative meanings in films (Feng, 2012) and in news photos (Economou, 2009)) that have provided a systemic account of the actualization of evaluative meanings in multimodal texts, including picturebooks.

To fully understand how evaluation is realised in picturebooks, one critical challenge is to describe the meaning-making choices of visual images in expressing attitudes and feelings. This point is particularly relevant when it comes to picturebook stories, where the visual modality plays as vital a role as the verbal one in creating meaning (Nodelman, 1988). In the field of narratology, there has been a long and fruitful tradition of narrative analysis from various theoretical perspectives examining how evaluations are deployed for the construction of the theme of a story (Chatman, 1978; Labov & Waletzky, 1978; Martin & Rose, 2008 – see Table 2.6 above). However, when it comes to stories realized via multisemiotic resources, e.g. films, picturebooks, and comic books,, there is no comparable tradition of analyzing evaluative meanings, especially those expressed by non-linguistic semiotic systems, except for the studies by Feng (2012) and Economou (2009) noted above, as well as Tian (2011) on the visuals of picturebook stories.

These recent works investigating evaluative meanings in multimodal texts draw on the insights acquired in describing attitude resources in language, namely affect, judgement and appreciation (see Figure 2.23 above). As far as picturebook images are concerned, efforts have been made to specify the visual evaluative resources, such as facial expressions, which embody evaluative values the same way as linguistic resources do for verbal texts. Tian (2011), for example, suggests that different styles of the depiction of character, including minimalist, generic, and naturalistic (see the discussion in section 2.3.4), afford different resources for visual affect, namely, for the visual expression of the feelings of the depicted character (Tian, 2011). In particular, with an increase in detail of various facial features, including eyes, eyebrows, and mouth, from a minimalist to a naturalistic style, more subtle and nuanced facial expressions can be depicted, and thus more emotions can be visually expressed (Tian, 2011).

As for the values of visual affect, it has been suggested that the six primary emotions of anger, happiness, surprise, fear, disgust, and sadness (Darwin, 1872/1998) can be more or less unambiguously depicted in visual images through the depiction of facial expressions and bodily stances (McCloud, 1994; Economou, 2009). However, unlike language, more delicate and specific feelings, such as *pride*, *boredom*, and *despair*, are challenging to express solely through the depiction of a character's facial expressions (Economou, 2009). In these cases, visual evaluative meanings tend to be implied through the interaction of various visual resources, such as the human characters and the ambience depicted, namely the evocation of attitudes in visual images.

Working on news photos, Economou (2009) focuses more on the evaluative meanings that are evoked by images. By recontextualising the strategies for inscribing and invoking attitudes proposed by Martin and White (2005) (see Figure 2.18 above), she suggests that evaluative meanings, such as the visual affect of human characters, can either be explicitly expressed through the facial expressions and bodily stances of the characters in the photo, or evoked in viewers visually in various ways. More specifically, the visual affect of human characters can be provoked through visual

ideational metaphor, flagged through visual graduation and afforded through visual ideational tokens (Economou, 2009) (see Figure 2.19 below). Figure 2.19 presents the visual choices for expressing attitudes in news photo, proposed by Economou (2009). The realisation of each choice is also specified, with the realisation statement following the downward slanting arrow under each choice. The three ways of evoking attitudes identified in news photo are to be recontextualized in the current investigation for describing the ways in which attitudinal meanings are realised in picturebook images (see Chapter 4 for further discussion).

inscribe
↳ depiction of embodied attitude (e.g. happy or angry facial expression)

evoke

provoke
↳ visual ideational metaphor (e.g. depiction of person with devil's horns)

invite

flag
↳ visual graduation (i.e. the ways in which certain visual elements are depicted)

afford
↳ Naturalistic visual ideation (i.e. representing an ideational element as what it is in real world)
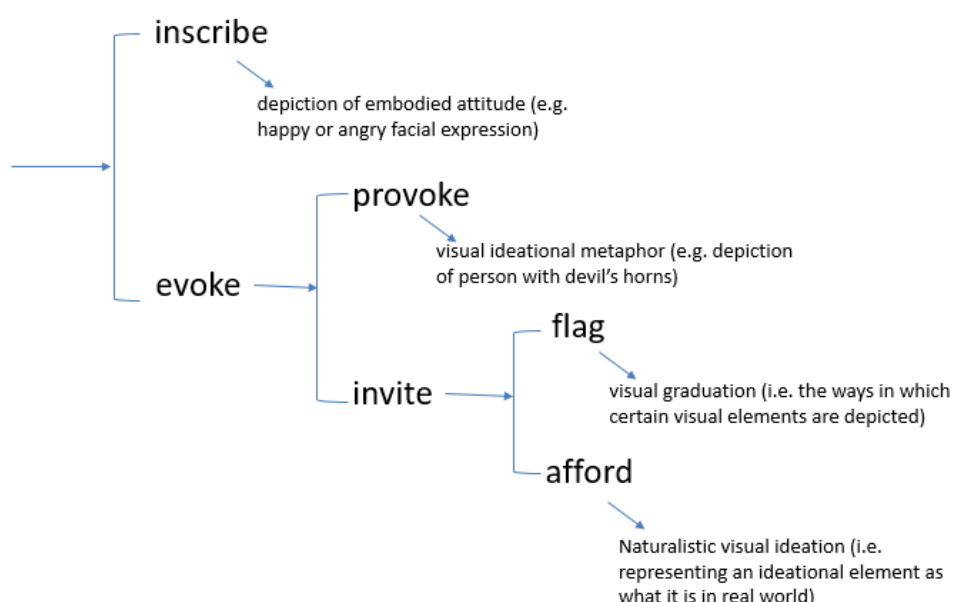
Figure 2.19: Inscribing and evoking attitude in news photo (cf. Economou, 2009, p.109)

Compared with Figure 2.18 above, the visual choices proposed in Figure 2.19 seem to suggest the presence of similar meaning-making strategies in the evocation of evaluative meanings between language and static visual images. On the other hand, it has also been pointed out by Economou (2009) that the visual [afford] option is far more powerful than its counterpart in language. Compared with [afford] in language, affordance through visual images, such as the visual depiction of Australian aboriginals being locked in chains, is suggested as less open to interpretation, and less dependent on shared contextual knowledge. Visual affordance, therefore, seems to be more close

to the verbal [provoke], since both of the options use the strategy of imagery, realised as either lexical metaphor or visual ideation, to provoke evaluation from viewers (Martin, 2004; Economou, 2009). This observation also suggests the semiotic differences between language and images in terms of enacting evaluative meanings. In other words, visual images may have their own meaning-making resources to fulfil the comparable task of evoking evaluative meanings, and these visual resources need to be systematically accounted for, instead of simply labelling them with terms directly borrowed from studies of language.

Hence, while Economou's (2009) work on news photos is significant for understanding how evaluative meanings are expressed visually, her work needs to be complemented from various other perspectives. Firstly, there is not much discussion of the relations between options for the visual evocation of attitudes, such as the relation between visual ideational metaphors and visual ideation in invoking attitudes. This limitation is also partly due to the nature of data, since instances of ideational metaphor are not common in news photo. Previous work on picturebook images, on the other hand, suggests the important role of visual metaphor in picturebooks illustrations in attracting children's attention (Serafini, 2005; Painter, Martin & Unsworth, 2013). Secondly, while news photos tend to function individually, it is possible for multiple images to collaborate with each other to evoking attitude, e.g., a series of shots in film depicting an event such as a murder. Picturebook images may also enter into interplay with each other, through image sequences, to achieve narrative functions such as construing story events and characterization. Therefore, the investigation of the picturebook images in the current study may provide complementary insights into the ways in which images construe evaluative meanings.

2.4.4 Summary

In section 2.4, I have reviewed the work on evaluative meanings realised by language and other multimodal resources. I have examined the Appraisal resources posited for

language from an SFL perspective, including the systems of attitude, graduation and engagement. This examination has also indicated the importance of evaluation in constructing the point of a story. The non-verbal nature of evaluation also suggests the critical role played by multimodal texts in further understanding the nature of evaluative meanings. Furthermore, I also have reviewed the work on multimodal evaluative meanings in picturebook images and news photos. The review of these studies also has identified the research gap in the investigation of evaluative meanings in static visual images, a gap which can be addressed by the current study.

2.5 Concluding remarks

In this chapter, I have established the theoretical foundations for the investigation of evaluative meanings in picturebooks. To begin with, I situated the current investigation against the various perspectives for investigating picturebooks, with the current study specifically concerned with the evaluative aspects of a picturebook story. By explicating the meaning-making mechanisms of evaluative meanings, the findings of this study may contribute to the area of multimodal discourse analysis and multiliteracy education.

To address this issue, the current study takes a social semiotic perspective, which means that its focus of the study is on describing the meaning-making mechanisms for visuals in picturebooks, especially in terms of the expression of evaluative meanings. I have reviewed the theoretical principles and frameworks from SF-MDA and SFL relevant for the current investigation. While acknowledging the limitation of borrowing analytical tools and methods from linguistics in generating an 'empirical hypothesis', considering that these analytical tools are among the most widely used in describing picturebooks and have been shown to to be effective in educational contexts, these theoretical tools have been adopted and adapted for the current investigation. The detailed research design and data introduction will be introduced in Chapter 3.

Chapter 3 Research design: exploring evaluative meanings in picturebook stories

3.1 Introduction

In this chapter, I will introduce the research design of the current study, including the type of data being selected, the research aims and questions, and the methods of analysis. Section 3.2 will explain the data involved in the current study and the rationale for data selection, Section 3.3 will discuss the research aims and questions guiding the current investigation, and Section 3.4 will provide a detailed account of the procedure of analysis, by operationalizing the analytical units and concepts involved in the current investigation.

3.2 Research subject and Data selection

3.2.1 Research subject

I selected Jimmy Liao's picturebooks as the primary data source for the current investigation of evaluative meanings in picturebook images. Jimmy Liao, or 几米, is a well-known Taiwan picturebook artist. His name is usually associated with the term "adult picture book" or "成人绘本" (Chen, 2011), which indicates the distinctive characteristics of his picturebooks. The term "adult picture book" refers to those picturebooks targeted at mature readers, which can range from humorous satires of childhood fairytales to graphic novels dealing with adult-oriented concepts, such as relationships, death, and war (Bailey, 2016). Jimmy Liao can be considered a pioneer artist who promotes picturebooks as a distinctive visual art form for storytelling (Salisbury & Styles, 2012; Chen, 2011).

The choice of Jimmy Liao's picturebooks as the data for the current study has been motivated by several factors. Firstly, Jimmy Liao's picturebooks represent one type of Chinese picturebooks popular among the young generation in the Greater China region, including Taiwan and Mainland China. Jimmy Liao's picturebooks focus on everyday happiness and sorrow experienced by average people in their depiction of urban life, family relationships, and adolescent problems. Indeed, the popularity of Jimmy Liao's picturebooks has also triggered a boom in children's picturebooks in Chinese markets (He, 2014; Zhao & Xiao, 2009). Apart from importing and translating picturebooks authored by world-renowned authors such as *Anthony Browne*, many Chinese children's picturebooks authored by local artists, such as *Xiong Liang*, have also emerged on the market.

Given the rapid expansion of the picturebook market, there are comparatively few studies focusing on picturebooks published beyond the English world. This limitation is reflected in the type of data selected in Painter, Martin and Unsworth (2013), namely a corpus of 73 picturebook stories. All the picturebooks selected were those targeted at young children, most published in the 1980s and the 1990s, such as *Where the Wild Things Are* (Sendak, 1963), *Gorilla* (Anthony, 1983), and *The Snowman* (Briggs, 1978). The picturebooks selected were mainly restricted to those published in English-speaking countries, including America and Britain. From this perspective, the visual systems developed in Painter et.al (2013) may not necessarily applicable to the description of picturebooks created by Chinese authors. The data for the current study have been selected to examine the extent to which the visual systems developed by Painter and her colleagues are applicable to Chinese picturebooks, and also to identify the distinctive meaning-making possibilities involved in Jimmy Liao's picturebooks.

Secondly, by describing Jimmy Liao's picturebooks, the current study aims to make a contribution to the development of multiliteracy education. I will argue that the type of adult picturebooks represented by Jimmy Liao's work may be of pedagogical value in developing students' competence in the understanding and appreciation of multimodal

literature. As suggested by picturebook reviewers and scholars, adult picturebook stories, or postmodern picturebooks, tend to include more complex and creative narrative techniques such as metafictive discourse, interpictorial references, visual metaphors, and complex interplay between images and language, and may feature more complex story themes (Allan 2012; Kümmerling-Meibauer, 2014; Beckett, 2013). Such narrative techniques are also utilised in the highly valued academic realms of literature and visual communication, and adult picturebooks may therefore have pedagogical value for students in primary or secondary school contexts in apprenticing them into the norms of these academic subjects.

Lastly, Jimmy Liao's picturebooks can be regarded as an ideal research site for exploring the evaluative aspects of the picturebook story. In discussing future directions for investigating evaluative meanings in picturebooks, Tian (2011) has suggested the importance of incorporating picturebooks from cultural traditions different from English-speaking Western countries. Jimmy Liao's picturebooks, on the other hand, are usually concerned with various human emotions such as love and despair. His picturebooks have been reviewed and commented on by literary scholars, who have remarked how Jimmy Liao's distinctive visual and verbal meaning-making techniques, such as the uses of visual metaphor, are employed to construe or express the emotions of story characters (Chen, 2011; He, 2014). In sum, Jimmy Liao's picturebooks have been selected as data so as to further expand current understandings of the ways in which evaluative meanings can be actualized in the storytelling mode of picturebooks.

3.2.2 Data selection

Two data sets have been selected for the current investigation. Firstly, Jimmy Liao's *Turn Left, Turn Right* (1999) and *The Starry, Starry Night* (2009) have been chosen as the primary data source for the description of visual meaning-making resources. These two picturebooks were selected as typical of the picturebooks produced by Jimmy Liao at different stages of his career. *Turn Left, Turn Right* (1999) marks the beginning of

Jimmy Liao's distinctive style of picturebook story (Chen, 2011). According to Liao's (2014) own reflections on his previous work, the work *Turn Left, Turn Right* has special meanings in many aspects. It was *Turn Left, Turn Right* that enabled readers and other Chinese picturebook artists to see the potential of picutrebooks as a storytelling medium for a wider audience (He, 2014). *The Starry, Starry Night* (2009), on the other hand, is a work for teenagers from a later stage of his career (Liao, 2014) when his artistic attention shifted to the topic of teen development (Chen, 2011).

I have also included as reference data Jimmy Liao's other picturebook long stories produced between 1998 and 2009. It has been suggested that one of the signature features of Jimmy Liao's styles is the appearance of characters across multiple stories, such as the Blue Rock in *The Blue Rock* (Liao, 2006) reappearing in *Turn Left, Turn Right* (Chen, 2011; Liao, 2014). Jimmy Liao's other picturebooks can also provide intertextual information on his employment of visual semiosis. The titles of his long picturebook stories selected are listed in Table 3.2 below. The visual images in these books will not be analysed in detail like those forming the primary data source, but used mainly to provide more contextual information about the uses of specific images identified in the primary data.

Year of publication	Name of the book (English translation)
1998	森林里的秘密 (Secrets in the Woods)
1998	微笑的鱼 (A Fish that Smiled at me)
1999	向左走，向右走 (Turn Left, Turn Right)
1999	月亮忘记了 (The Moon Forgets)
2001	地下铁 (The Sound of Colours)
2003	幸运儿 (Mr. Wing)

2004	遗失了一只猫 (Missing My Cat)
2006	蓝石头 (The Blue Stone)
2006	谢谢你毛毛兔，这个下午真好玩 (Thank You, Furry Bunny, for a Wonderful Afternoon)
2007	恋之风景 (Meeting you in Dreamscape)
2008	躲进世界的角落 (How to Own a Corner)
2009	星空 (The Starry, Starry Night)

Table 3.1 Jimmy Liao's long picturebook stories published between 1988 and 2009 (cf. Chen, 2011; Liao, 2014)

As supplementary data, I selected one Mainland Chinese children's picturebook *Mian Popo shui bu zhao (Granny Couldn't Fall Asleep)* (Liao & Zhu, 2014), an award-winning children's picturebook (FengZiKai Award, 2019). The inclusion of this children's picturebook is to enable us to examine the extent to which the descriptive tools developed in this study are applicable to the description of (Mainland) Chinese children's picturebooks.

The topics of the three picturebooks are generally related to human relationships in the real world. In terms of their physical properties, most children's picturebooks consist of around 32 pages, namely around 16 spreads (Pattison, 2008). According to this criterion, the picturebook *Mian Popo shui bu zhao* fits the category of children's picturebooks, while Jimmy Liao's two books are much longer, of a length arguably comparable to graphic novels (McCloud, 1994) (see Table 3.2 below). While the term graphic novels usually refers to comic books (McCloud, 1994), the distinctive physical features of Jimmy Liao's picturebooks also indicate that his picturebooks can also be considered as a type of graphic novel, in the form of a book-length picturebook story. The current investigation aims to theorise the ways in which visual images are employed in Jimmy Liao's picturebooks within a coherent analytical framework, and

in so doing, to provide analytical tools for multimodal literacy educators to talk about the employment of meaning-making resources in different types of picturebooks. Section 3.2.3 below provides a synopsis of the plots of the three picturebook stories.

Children's picturebooks	"Turn Left, Turn Right"	"The Starry, Starry Night"	"Granny Couldn't Fall Asleep"
Length of book	Around 32 pages, 16 spreads (Pattison, 2008)	124 pages, 62 spreads	132 pages; 66 spreads	30 pages, 15 spreads
No. of images	Between 16 and 32 images	71 images	88 images	29 images

Table 3.2 A comparison of the three picturebooks for the current investigation

3.2.3 Synopsis of the Three Picturebook Stories

Turn Left, Turn Right concerns with a romantic story taking place between two adults in an urban environment. The two main characters in the story live in the same apartment building in the same city. The male character, namely 他 *He*, is used to walking to the right, while the female character, namely 她 *She*, is used to walking to the left. Therefore, even though they live in the same apartment building, they have never met each other.

One day, they accidentally encounter each other at a fountain in the park. They fall in love at first glance, and spend a happy afternoon together. Their first date, however, is interrupted by a sudden shower of heavy rain. Before going home, they have given their telephone numbers to each other in the hope of meeting each other again. However, the next morning, they find that both telephone numbers have become blurred from the moisture of the rain, and so they lose contact with each other. They then try to find each other, by going to the places where they went on their first date, such as the fountain in the park and the coffee shop, hoping to run across each other on the next street corner.

Day by day, their hopes of finding each other become slimmer and slimmer. Even though they have caught the same bus, fed the same cat at the same place, and played with the same baby in the street, they keep missing each other. Finally, out of disappointment, they both decide to leave the city. They leave the apartment building with their luggage, and when they reach the bus stop, they run into each other again.

The Starry Starry Night is the story about the two teenage characters who live in an urban environment. The girl character, 我 *I*, lives with her parents in the city but she misses her childhood when she stayed with her grandparents in the mountains. At home, she does not like talking with her parents, who are always busy with their own business. One day, she happens to meet a boy who has just moved to the house opposite hers and has also become her new classmate at school. She is attracted to the boy character by their shared characteristics of taciturnity and unhappiness.

They do not become good friends until one day she saves the boy from being bullied by other children. From that time on, they become close friends, are often in each other's company and get to know more about each other. To get away from the various frustrations they experience in the city, they decide to leave the city and go to the girl's grandparents' house in the mountains where she used to stay during her childhood. That night, there is the most beautiful starry night. When they come back, the girl becomes sick, and the boy moves to another city. After that, she never sees the boy again, but she realizes that she has learnt to deal with the problems in her life.

Granny Couldn't Fall Asleep tells a relatively simple story that takes place in the countryside. Granny Mian tries to sleep, but cannot fall asleep, since her husband, Grandpa Mian, has not yet come home. She tries counting sheep, but no matter how many she counts, she still cannot fall asleep. Many times she gets up to do various househild chores, such as checking the dog, fixing the door, and sorting clothes. She even goes out to check if her husband has come back yet. When her husband finally comes back from visiting relatives, she finally falls asleep.

3.3 Research aims and questions

3.3.1 Research aims

The major aim of the current investigation is to explore the creation of evaluative meanings in Jimmy Liao's picturebooks. Since the representation of the emotions of human characters plays an important role in aspects of narrative texts such as characterization, the focus of the current investigation is on the evaluative meanings in relation to the expression of human emotions. The notion of evaluative meanings in this study, therefore, includes two aspects, namely the emotional state of specific story characters and his or her emotional reaction to other objects or to people's behaviour.

To understand these aspects of picturebooks, it is necessary to have analytical tools for describing evaluative meanings in images and verbal text, as well as in the interplay between the semiotic systems of image and language. As discussed in Chapter 2, in the SFL framework evaluative meanings in language are described using the ATTITUDE system (Martin & White, 2005), while comparable analytical frameworks for visual images are still insufficiently developed.

This study, therefore, aims to further expand the description of picturebook images relating to the creation of evaluative meanings in the representation of human emotions. The current investigation is built on previous investigations into evaluative meanings in visual images. These studies include Painter et al.'s (2013) work on colour, Tian's (2011) description of facial expressions in picturebook characters, and Economou's (2009) investigation of evaluative meanings in news photos. These studies provided the theoretical and descriptive foundation for the current investigation, and the current investigation in turn aims to contribute to the further expansion of our understanding of how static visual images make evaluative meanings.

This general research aim is approached from the perspective of instantiation. As noted in Chapter 2, the concept of instantiation enables researchers to attend both to the options for meaning and how these are actualised or instantiated in the text. From this perspective, selecting Jimmy Liao's picturebooks as the research subject has two specific goals. One is to use the systemic choices developed in previous studies to examine the ways in which meaning-making choices are actualised in the visuals of Jimmy Liao's picturebooks. Since the readership of Jimmy Liao's picturebooks differs from that of conventional children's picturebooks, the current study aims to investigate the ways in which the nature of this distinct readership can be traced through the selection from the meaning potential for construing evaluative meanings. The second goal is to further expand the description of visual evaluative meanings in picturebook images by examining new sets of data, namely the picturebooks intended for a wider audience than children, and specifying the relevant visual choices unique to the new data. By achieving these two specific goals, the findings of the current study may contribute to the further understanding of how picturebook images construe evaluative meanings.

In addition, as a multimodal text, meaning-making in picturebooks takes place not only through images but also the verbal text. From this perspective, the investigation focuses on picturebooks as a meaning-making textual object emerging from the co-instantiation of two meaning systems, namely the linguistic and the visual. Metafuntionally, the current investigation focuses on the interaction between language and visual images in Jimmy Liao's picturebooks in terms of the construal of interpersonal meanings, specifically evaluative meanings (see the discussion in Chapter 6). The analytical tools proposed for visual evaluative meanings, therefore, are designed to facilitate the examination of intersemiotic interplay between language and images.

3.3.2 Research questions

The research aims proposed above can be summarized in the three general research questions listed below:

1.   What are the visual resources relevant to the expression of evaluative meanings in Jimmy Liao's picturebooks?
2.   How are visual resources employed in Jimmy Liao's picturebooks for the expression of evaluative meanings?
3.   How does the couplings of visual and verbal semiotics contribute to the expression of evaluative meanings, and the fulfilment of narrative functions?

To address these questions, the current study divides into three stages. The first stage focuses on the description of visual choices for evaluative meanings in Jimmy Liao's picturebooks. The description of evaluative meanings is framed according to the cline of instantiation and the axial relations between systemic choices and the structural forms identifiable in picturebook images. That is, from the perspective of instantiation, the description of the pictuerbook images is oriented towards the system pole. The data in this study, namely the picturebook images, serve to investigate which systems are foregrounded. To achieve this, representative texts need to be selected (Martin, 1992). The visual systems developed at this stage address research questions 1 and 2, and also serve as the foundation for the second stage of the study.

The second stage sets out to investigate the intermodality or intersemiotic relations between images and language in the two picturebooks. The examination of the intermodality in Jimmy Liao's two picturebooks aims to address the ways in which picturebook pages as integrated meaning-making units realise both evaluative meanings and the narrative functions of the story genre, as suggested in the third research question above. Adopting this approach means that the analysis at this stage is mainly qualitative, and shunts back and forth between the description of text instances

from the two picturebooks, and the description of the semiotic systems of language and image.

Research aims	Theoretical focus	Analytical concepts built upon
What are the visual resources employed in Jimmy Liao's picturebooks relevant for the realisation of evaluative meanings?	1. Apply the available meaning systems for visual evaluative meanings.	1. Instantiatial relations between systemic choices and their realizations in text. 2. Stratification of content form and expression form in describing picturebook images (Tian, 2011);
How are the visual resources employed in Jimmy Liao's picturebooks for the realisation of evaluative meanings?	2. Further expand the available meaning systems for visual evaluative meanings.	3. Visual evaluative systems developed by Painter, Martin & Unsworth (2013), Economou (2009), and Tian (2011); 4. Evaluative prosodies in language (Hood, 2010)
How do the couplings of visual and verbal contribute to the fulfilment of narrative functions?	3. Describe intermodality in picturebooks from an instantiation perspective by further expanding Painter, Martin and Unsworth's (2013) framework.	1. Instantiation cline for describing intermodality (Painter, Martin & Unsworth, 2013); 2. Systems for evaluative language proposed by Martin & White (2005). 3. Systems for story genres proposed by Martin & Rose (2008).

Table 3.3 Research aims and corresponding theoretical focuses

The third stage of the investigation is concerned with the application of the analytical framework proposed in this research to new data, namely the supplementary data set. At this stage, the Chinese children's picturebook *Granny Mian Couldn't Fall Asleep* is interpreted in terms of the instantiation of evaluative meanings and the story genre by drawing on the framework established in previous two stages. The analysis in this stage is also concerned with the extent to which the analytical frameworks developed in the current investigation can address issues related to the evaluative meanings, such as the expression of social emotions, in describing picturebooks.

3.4 Method of analysis

In this section, I specify how images and intermodality in picturebooks are analyzed in the current study, including such analytical decisions as identifying the unit of analysis for visual semiosis, and the operationalization of evaluative meanings.

3.4.1 The picturebook image: content and expression

In the current investigation, I adopt a bi-stratal model for describing evaluative meanings in picturebooks images, a model adapted from the SFL tri-stratal model of language as a social semiotic system (Hjelmslev, 1961; Martin, 1992; Halliday, 1994). Figure 3.1 shows the bi-stratal model adopted in the current investigation for picturebook images, which includes the two levels of abstraction, including content-form and expression-form. In general, according to the model given in Figure 3.1, evaluative meanings are expressed through or carried by particular configurations of visual graphics, namely lines, dots, shapes and colours. From the viewpoint of expression-form, an image consists of various visual graphics (O'Halloran, 2008), such as lines, dots, shapes or volumes, and colours, that function in ways comparable to the phonological or graphemic units in spoken or written language.
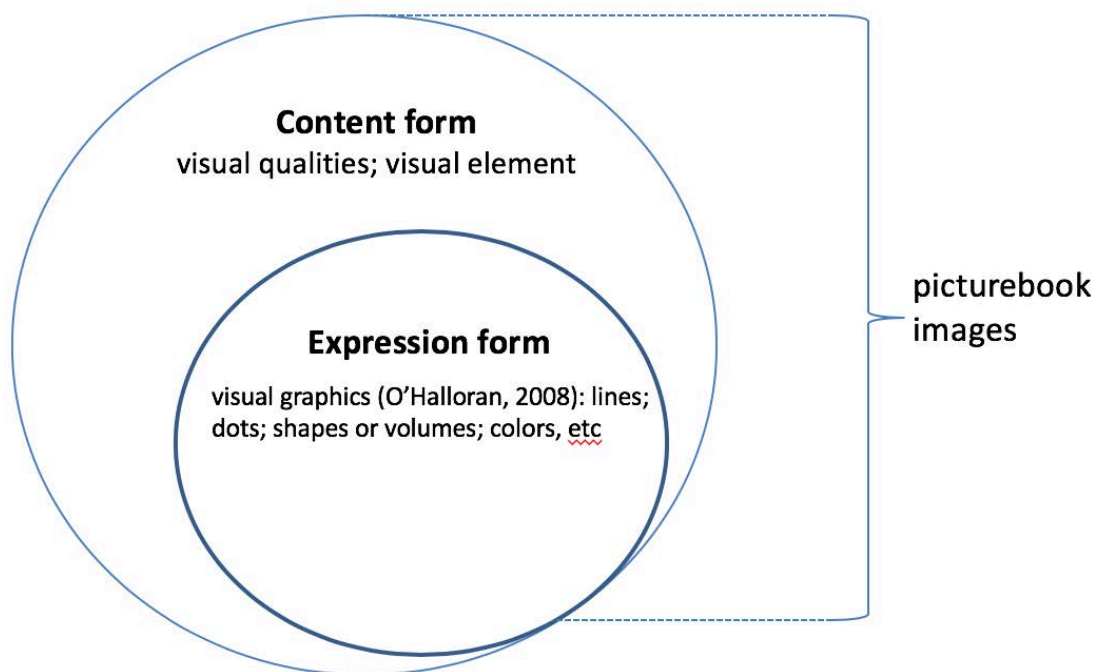
Figure 3.1 Picturebook images as bi-stratal semiotics adapted from Tian (2011)

This model is also adopted in Tian's (2011) investigation of the ways in which feelings, or affect, are expressed through the facial expressions of the characters depicted in children's picturebooks. In her study, the construal of facial expressions is approached from both the content plane and the expression plane. For the expression plane, the description focuses on the ways in which facial expressions are depicted through various visual graphics, including lines, dots and shapes; while for the content plane, it attends to the construal of positive or negative affect, such as happiness, sadness, and satisfaction, through the facial expressions depicted. In Tian's study, systemic description is mainly conducted at the expression plane, where various essential elements are combined for the construal of facial affect, such as the systems of facial articulation (see Tian, 2011, p.105). The current investigation, however, aims to further expand Tian's description of the evaluative meanings at the content plane (see Figure 3.1).

Positioned at the level of content plane, evaluative meanings are primarily conceptualized as generalized "semantic phenomena" (Halliday & Matthiessen, 1999,

p.122-123). By drawing on the cline of instantiation, researchers can map the meaning-making potential pertaining to the construal of evaluative meanings at the level of content-form. For example, evaluative meanings can be instantiated or actualized as qualities of visual ideational elements in picturebook images, such as the facial expression of a depicted human character (see Figure 3.2 below). In order to differentiate specific analytical units for content-form as opposed to expression-form, terms such as visual element and visual quality (see Figure 3.1 above) are proposed for the description of content-form, drawing on the latest developments in the description of discourse semantics in language by Hao (2015) and Painter, Martin & Unsworth (2013). These terms will be further elaborated in section 3.4.2 below.

At the pole of system:
visual evaluative meanings

At the pole of instance:
instance of visual image
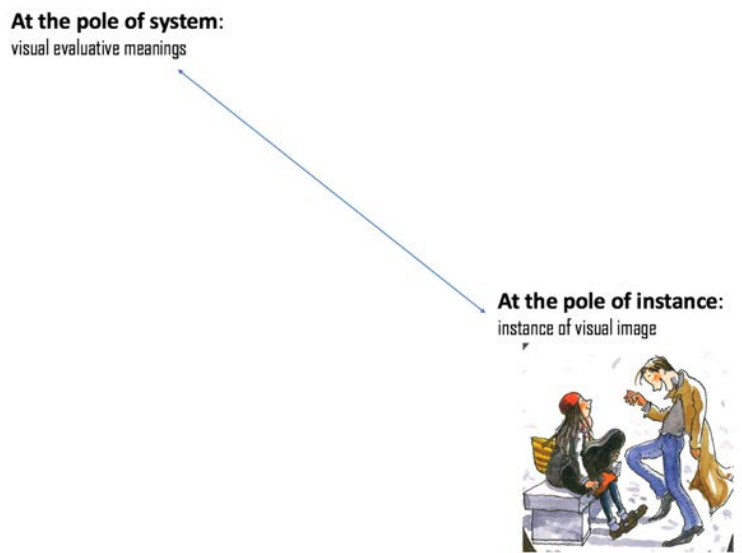
Figure 3.2 An instantiation approach for visual evaluative meanings

The construal of evaluative meanings may also rely on meanings from the context of culture, namely genre. In the current investigation, genre is located along the cline of instantiation, following Painter, Martin and Unsworth's (2013) model, which pays specific attention to the ways in which meanings situated at a higher level of abstraction, such as the staging of story genres, may influence the interpretation of image or image sequences. Given that the understanding of stratificational relations between (linguistic) genres and non-linguistic semiotics are not yet sufficiently theorised and articulated

(Martin, 2011; 2013), it is not my goal to build a stratificational model of visual image[8] in this thesis.

Section 3.4.2 proposes the relevant smaller visual semantic units, namely visual elements, and based on the proposed notion of visual elements, image and image sequences are further conceptualised in Section 3.4.2.1 below.

3.4.2 Visual semantic unit: visual elements

In this section, I propose the notion of *visual element* functioning as the basic visual semantic unit at the level of content-form. This notion will be further elaborated and illustrated with examples in the following discussion.

The term *visual element* proposed in the current study refers to the basic visual semantic unit within an image. A visual element can be approached from different perspectives: from 'below', from 'around', or from 'above'. From below, in terms of its material expression, a visual element consists of various visual graphics, which can be the combination of lines and dots, visual shapes, and colour. From the perspective of 'around', namely at the level of content-form, a visual element is the basic meaning unit simultaneously realising three metafunctions, namely the interpersonal, ideational, and textual. From above, namely the story genre, a visual element instantiates a particular narrative element, such as a human character, an event, or a setting.

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[8] Batemen and his colleagues (Bateman, 2008, 2017; Bateman & Wildfeuer, 2014) have proposed a stratified model for analysing multimodal data, such as films and printed documents, which insightfully develops a visual discourse strata from a pragmatic perspective.

Turn Left, Turn Right, image 1

Example 3.1 Analysing visual elements

Example 3.1 gives an instance of visual elements involved in an image under analysis. Field knowledge of the story can provide the first guiding principle for identifying visual elements. In other words, while the visual element in the current study is proposed as simultaneously realizing three metafunctions, the primary criteria for recognition is its ideational perspective. That is, the visual elements need to be recognized as construing particular narrative elements or ideational entities. In the image of Example 3.1, for example, given that the Field of the story *Turn Left, Turn Right* is about human relationships in the real world, three visual elements can be identified: namely a female character, a tree trunk, and the sky. This aspect of the visual depiction is comparable to the realisation of an *entity* as the discourse semantic element in language (Hao, 2015), such as *a research method*, and in the current study, the term *visual entity* is employed to label the ideational aspect of a visual element.

The analytical strategy of identifying visual items based on Field has also been adopted for the analysis of picturebook images by Lim (2006), who puts forward the notion of *Associating Element* based on the taxonomic relations construed through the visual items. For example, if the setting is a park, then all the visual items taxonomically related to the idea of park, e.g., trees, lake, grassland, etc., can be treated as Associating Elements. The visual element in the current study, on the other hand, focuses more on the minimal ideational element from a constituency perspective. In other words, while

the visual elements of trees, lake and grassland construe the circumstantial setting of the story, these visual elements may perform different evaluative functions. Therefore, the analytical strategy in the current study focuses more on identifying the contribution of each individual ideational element in terms of evaluative meanings, and then examining the evaluative effect of the image as a whole.

Table 3.4 below illustrates the analysis of the three visual elements involved in the image in Example 3.1 above, a female character, a tree trunk, and the sky. The female character instantiates the narrative element of Character, while the tree trunk and the sky instantiate elements of Setting. We may thus recognize two general types of visual entity to be distinguished in the data: whether the depicted entity is an anthropomorphic character, or an object functioning as part of the setting.

visual depiction	visual elements
	visual entity
	Human character
	Circumstantial object (tree)

	Circumstantial object (sky)

Table 3.4 Analyzing visual entity of a visual element

Through identifying the visual elements, I conceptualise visual evaluative meanings as the properties of visual elements involved in an image. In other words, when depicting a visual element, it is not only ideational meaning that is being construed, namely *visual ideation*, but also simultaneouly the properties of the visual ideational element are represented in the image, namely the *visual quality* of a visual element. The conceptualisation of visual qualities also draws on the discourse semantic element of *quality* identified in some recent developments in language description (Hao, 2015). In language, a discourse semantic quality can carry evaluative meanings, as in the example *an **accurate** measurement*. Analogically, the current investigation argues that visual quality is concerned with the visual description of an visual element, and such description can carry evaluative meanings.

In the current study, three aspects of the properties of a visual element are identified, including *attribution*, *behaviour* and *space*. Visual attribution is concerned with the manners in which visual ideation, including human or anthromorphic characters and objects, are represented. This may include the facial expressions and bodily postures of the character, the clothing he/she wears, or the external appearance of a circumstantial entity. For example, a human character can be represented as either having positive or negative visual qualities, or may be represented neutrally (see images 13 and 18 in Example 3.2 below).

Furthermore, as suggested by Painter, Martin and Unsworth (2013), human characters are often represented in picturebook images as engaging in certain actions, such as running, drinking coffee or thinking. The actions performed by a human character is also considered as a type of quality of visual element, namely *behaviour*. The dimension of behaviour is specifically relevant to the depiction of human or human-like characters, and any actions they perform may be infused with evaluative meanings, such as the depiction of a man saving a girl from a car accident.
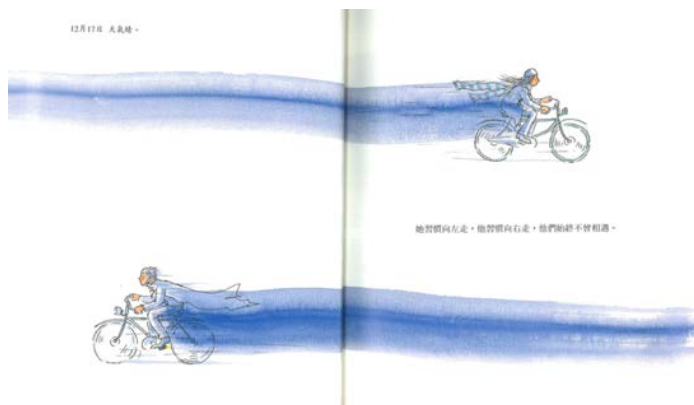
Turn Left, Turn Right, Image 13

Turn Left, Turn Right, Image 18

Turn Left, Turn Right, Image 14

Example 3.2 Qualities of visual elements

When it comes to the representation of non-human objects, their properties as construed through visual resources, such as their composition, ambience and other visual details, may also carry evaluative meanings. The notion of *space* is concerned with the compositional features of a visual ideation, such as its size in relation to other visual elements, distribution in visual space, and proximity to viewers. Such a dimension is also related to the notion of focus group in Painter et al.'s (2013) discussion of compositional meanings in picturebook images. Moreover, the *attribute* dimension is concerned with the visual details of particular visual element. This dimension includes the employment of colour, or ambience, and the amount of visual details provided by the visual depiction. As exemplified in the train station in image 14 in Example 3.2 above, viewers' attention is attracted to the train station, which occupies most of the visual space. The two story protagonists, on the other hand, are depicted as hidden in the crowd. Moreover, the train station is depicted in grayish hues, suffusing a subdued mood over the entire image. In this case, therefore, we can see that it is the *attribute* and *space* quality of the represented train station that carries most of evaluative meanings. Table 3.5 below contains a complete analysis of visual elements identified in the image 18 in Example 3.2 above.

Visual depiction	Visual elements				
	Visual ideation		**Visual quality**		
	Anthropomorphic	**Circumstantial objects**	**Attribution**	**Behaviour**	**Space**
	Male and female characters		Positive facial expression	Two characters see each other sitting on horses on the merry-go-round.	Centre of the image;
	Other people		Positive facial expression; Dressed as a working staff member of the park; Covered with vibrant yellow shades;	Looking towards merry-go-round	At the right edge of the image
		Merry-go-round	Vibrant yellow shades, horses with smiling faces		Huge in size, covering most of the area of the image
		Trees	Pink shades, less visual detail		In the background, taking up less visual space

Table 3.5 Analyzing visual entities and qualities of visual elements of Image 18

Accordingly, the coding of qualities of visual elements provides a foundation for mapping the potential for construing evaluative meanings in picturebook images. Visual evaluative meanings are instantiated as the qualities of visual elements: in other words, the qualities of the visual elements instantiate evaluative values at the pole of system, such as the positive evaluative value expressed by the smiling face of the human character. The qualities of the visual elements observable in the data enable us to generalize the paradigmatic choices for the expression of evaluative meanings in picturebook images along the cline of instantiation. The analysis in Table 3.5 illustrates how the visual elements within one image are analysed. The following sections further specify the ways in which the current study deals with larger visual units such as images and image sequences, and also with the phenomenon of intermodality.

Since the focus of the current investigation is on the representation of human emotions, my analysis pays more attention to the visual qualities of human characters, such as their facial expression, clothing and behaviour. The qualities of other circumstantial objects depicted are included only when it is relevant for the general evaluative effect in the representation of certain emotional values.

3.4.3 Individual picturebook image

In positing the unit of visual element, I conceptualise the individual image as a larger unit within which the visual elements are contained. This conceptualization is comparable to the notion of rank in language, although there are differences between the two. In language, the notion of rank is used to describe the constituent structure of a language (Halliday, 1994). The theory of rank has been recontextualized in the investigation of multimodal discourse, such as the multi-rank analysis of displayed art put forward in O'Toole (1994). From a metafunctional perspective, the notion of rank

is largely concerned with the ideational aspects of either language or images. In language, the notion of rank has proved effective in describing the construal of ideational experience in terms of part-whole relations reflected in, e.g., the transitivity structure of Participant, Process and Circumstance). For a comparable notion of "visual grammar", the positing of a rank scale assumes that similar kinds of ideational structure can be identified (Kress & van Leeuwen, 1996/2006).

However, the concept of rank might not be useful for the current investigation for several reasons. Firstly, the focus of this research is on the evaluative meanings, which tend to resist the clear-cut confinement associated with particulate-like grammatical structures (Hood, 2010; Martin & White, 2005). Given that evaluative meanings are expressed through the prosodic structures typical of interpersonal meanings, it is very likely that evaluative meanings in images are difficult to describe in terms of part-whole relations. Secondly, evaluative meaning in language is conceptualized as a discourse semantic phenomenon, while rank is more commonly taken to be a phonological or lexicogrammatical phenomenon. Therefore, the extent to which a clause-based conception of rank can be applied to visual images is still under debate (e.g. Zhao, 2008), especially when it comes to the construal of evaluative meanings. Lastly, the rank-based analysis of visual images, such as O'Toole (1994), focuses on the description of individual paintings, while the work does not deal with the image sequences which constitutes an important mode of visual meaning-making for picturebooks.

The current study adopts a text-based conceptualization of the relations between visual elements in individual picturebook images. As exemplified in Example 3.3 below, a visual depiction of a smiling face is articulated through the level of expression form, which is constituted by various visual graphics. On the other hand, the evaluative

meaning construed at the level of content-form is proposed to be an overall effect emerging from a semantic interdependency realized by the arrangement of the visual graphics, comparable to the co-variant structure of discourse in language (Martin, 1992). According to Martin (1992), discourse structures are different from phonological and grammatical ones, where a semantic interdependency is constructed between linguistic items, such as the cohesive tie created through lexical cohesion as the text unfolds.

From this perspective, an image can consist of at least one visual element, such as the smiling face in Example 3.3. When an image includes multiple visual elements, a text-like view of the image can enable us to examine the overall evaluative effect created through the interaction of visual elements, such as the image in Example 3.2. The overall evaluative effect of the image in Example 3.2, accordingly, is considered to be the outcome of the interdependency of the qualities of various visual elements within the image. The visual interdependency of the visual elements within an image construe an overall ideational event or happenings, and at the same time, the overall qualities of an image may evoke particular evaluative meanings from readers. We can use such an approach to gain a more dynamic view of the description of visual evaluative meanings. The discussion of the co-variant relationship of the visual elements within an image is discussed in Chapter 4 and 5.

Example 3.3 A minimalist depiction of a smiling face

3.4.4 Image sequences

The notion of image sequence constitutes another critical mode of visual meaning making in picturebook stories. As discussed in Painter et al (2013), the sequential nature of picturebook stories further expands the meaning making possibilities of visuals in picturebooks. In Painter et al. (2013), the semantic relationship between any two juxtaposed images is handled through the comparison of visual ideation across the images. Ideationally, an image sequence can be employed to depict a series of activities which are temporally related to each other, such as the depiction of different moments of having breakfast, or the activities depicted in each image can be related taxonomically (see the full description of the INTER-EVENT system in Painter, Martin and Unsworth (2013))[9].

The current investigation, on the other hand, explores the role played by image sequences in the creation of evaluative meanings. In an image sequence, qualities of visual ideation can be repeated across adjacent images, such as the smiling face of a human character, or be contrasted between images. Such a contrastive relationship may also be maintained through non-adjacent images, as exemplified in Example 3.6. In this case, while the two images are not adjacent, the reappearance of the two swans in image 33 provides a visual tracking device to bring viewers back to image 16, where two swans appeared for the first time. Such image sequences imply a contrast of the qualities of the swans depicted in the different images. Furthermore, image sequence

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[9] The notion of image flow is proposed by Bateman and his colleagues (Bateman, 2008; Bateman and Schmidt, 2012), for describing the meaning-making performance of sequences of images in construing ideational meanings, such as a story event in film.

also affords the possibility that an event depicted across a series of images, such as the activity of bank robbery, may be infused with evaluative meanings. The meaning-making possibilities afforded by image sequences will be discussed in Chapter 6.

Image 16

Image 33

Figure 3.3 Non-adjacent image sequences in Turn Left, Turn Right

The discussion so far can be summarized in Table 3.6 below. As suggested in Table 3.6, visual evaluation is explored from the perspective of visual elements, which are defined as the basic semantic units functioning in two visual meaning-making "modes" , namely individual image and image sequences. From this perspective, evaluative meanings can be investigated in terms of the qualities of specific visual elements, e.g., the facial expression of a depicted story character, the interplay of qualities between visual elements within an image, e.g., the contrasting attributes of human characters

and their surroundings, and across image sequences, e.g., the contrasting attributes of a swimming pool across images.

Modes of picturebook images	Conceptualizing from the perspective of *visual element*
Individual image	Qualities of visual element; Interaction of qualities of visual elements within an image
Image sequence	Comparison or contrast of qualities of visual elements across images

Table 3.6 Types of image meaning-making and the relevant analytical tools

By proposing such a conceptualization of visual evaluative meanings, my intention is to focus more on designing analytical tools for multiliteracy teachers and students to examine evaluative meanings in picturebook images. With this theoretically informed goal in mind, the current research is not concerned with the debate of whether a rank-based visual analysis is empirically sound. However, this study fully acknowledges the importance of having an empirical account of visual structures in various visual texts which may be tested in cognitive experiments (e.g. see Bateman & Wildfeuer, 2014). It is hoped that the findings in the current investigation will, in turn, contribute to the formulation of hypotheses for these types of studies.

3.4.5 Intermodality in picturebooks

As a multi-modal text, for a description of the picturebook it is also necessary to explore the role played by the phenomenon of intermodality in the construal of evaluative meanings. Two aspects of meaning-making are taken into account here. In the first place, this study examines the interplay of visual and verbal semiotic systems on a story page or a story spread in the construal of evaluation, especially that relating to human

characters. To exemplify, the image in Example 3.4 demonstrates the interplay between the image and verbal text. In this instance, the intersemiotic interplay between the red ambience and the verbal text constitutes the focus of the investigation. Such an investigation of intersemiotic relations focuses on the interplay between ATTITUDE resources in language (Martin & White, 2005), and the visual evaluative potentials explored in the current investigation. The notion of intersemiotic convergence and divergence proposed by Tian (2011) is adopted to examine the overall evaluative effect that may be created through these two types of intersemiotic interplay.

走吧！ 我們離開這個城市。

The Starry Starry Night, Image 54

(Literal translation of the verbal text: Let's go! Let's leave this city.)

Example 3.4 Images with one visual element

The investigation of intersemiotic interplay also relates to the discussion of various narrative functions at the level of the story genre. As noted in Chapter 2, in the Sydney School genre tradition, the notion of genre is defined as a connotative semiotic that relies on denotative semiotic systems such as language for its expression plane. This feature, in fact, opens up the possibility of a genre being realised by other semiotic resources, such as image, sound, or gesture. From an instantiation perspective, a

multimodal text such as a picturebook story can be considered as meanings at the level of genre, namely a story genre, instantiated in particular picturebook texts, drawing on the denotative semiotic systems of language and visual images. Accordingly, another focus of my investigation of interplay of images and verbal text is to examine the ways in which generalized narrative functions, such as characterization, event sequences, and story suspense, are instantiated in picturebooks, through the lens of the construal and variation of evaluative meanings in a picturebook. Such an examination is of significance to educational contexts such as in Australia where students throughout the years of schooling are required to learn how to appreciate and compose multimodal literary texts. Interpreting the ways in which various narrative functions, such as characterization, are realised is an essential component of such endeavours (Ngo, 2017). The investigation of intermodality can be seen in Chapters 6, and 7.

3.5 Concluding remarks

This chapter has provided a detailed account of the research design of the current study. Firstly, I have elaborated on the rationale behind the selection of research subject and data. The selection of research subject and data serves the research purpose of investigating the ways in which picturebooks construe evaluative meanings. I also have elaborated on this general research aim, by dividing it into three general research questions, which are repeated here:

1.   What are the visual resources relevant to the expression   of evaluative
       meanings in Jimmy Liao's picturebooks?
2.   How are visual resources employed in Jimmy Liao's picturebooks for the
       expression of evaluative meanings?

3. How does the couplings of visual and verbal semiotics contribute to the expression of evaluative meanings, and the fulfilment of narrative functions?

In section 3.4, I have specified the method of analyzing evaluative meanings, especially in visual images. Based on the current conceptualization of analyzing static visual images, I have proposed the analytical unit of *visual element* as the basic visual semantic unit carrying evaluative meanings in images. The chapter also has suggested that visual elements can carry evaluative meanings not only within individual images, but across sequences of images. The exploration of the ways in which visual elements carry evaluative meanings in the following chapters constitutes the basis for the examination of intersemiotic interplay between images and verbal text in construing evaluative meanings in a picturebook. It is hoped that the analytical framework developed here may contribute to the teaching of multimodal literature in school contexts.

Chapter 4 Visual evaluation: Attitude in picturebook images

4.1 Introduction

In Chapter 4, I will explore the ways in which evaluative meanings are instantiated in picturebook images through the qualities of visual elements. In particular, I will focus on the representation of emotions in human characters. Through this examination, I will put forward a system network for SENTIMENT as the formal representation of the meaning possibilities for the visual representation of emotions in human characters. I also will demonstrate how choices of SENTIMENT can be used to expand visual evaluative strategies in representing human emotions in picturebook images.

Section 4.2 discusses the inscribing of human emotions through facial expression and body posture in human or human-like characters depicted in picturebook images. The discussion leads to the further exploration of the evocation of emotions in human participants, which can be achieved in various ways. Section 4.3 distinguishes different types of meaning-making possibilities in this regard. The examination carried out in sections 4.2 and 4.3 forms the basis for the development of the system network of SENTIMENT in section 4.4, where I model the systems of SENTIMENT from two perspectives, namely typological and topological. While acknowledging the limitations of using a system network formalisation to represent visual evaluative strategies, my intention in modelling these resources here is to display a spectrum of visual meaning-making strategies associated with the evaluative aspects of human participants in picturebook stories. Section 4.5 demonstrates the application of SENTIMENT systems in accounting for the representation of the emotions of human participants in picturebook images.

4.2 Inscribing human emotions in picturebook images

4.2.1 Facial expressions

The first type of visual element to be examined in this section are the story characters depicted as human or human-like entities. In the current study, the facial expressions of human characters are treated as one type of the visual qualities of the human or human-like characters depicted. The facial expressions, accordingly, may manifest certain emotions that can be instantly recognised by readers, such as expressions of happiness or anger. These qualities have been investigated extensively in previous studies on picturebook images such as Tian (2011), and on news photos, which are mainly concerned with primary emotions (Economou, 2009).

As exemplified in the images in Example 4.1, primary emotional values, such as happiness, sadness, and anger, can largely be recognized through the facial expressions and body postures depicted. In image 33 of *The Starry Starry Night* below, the girl in red is depicted as reacting in a surprised way to a scene of boys fighting each other. Similarly, the negative facial expressions and behaviour of boys participating in fighting suggest the enmity between the bullies and the one being bullied. Similarly, in the image 17 of *Turn Left, Turn Right*, the emotion of happiness is inscribed through the facial expressions of the two human characters. In these images, human characters or participants are depicted as engaging in certain activities in a transactional visual process (Kress & van Leeuwen, 1996/2006), such as the fighting scene depicted in the image 33, and this activity itself may be infused with evaluative value. This point will be elaborated later in this chapter.

(The Starry Starry Night, Image 33*)*   *(Turn Left, Turn Right*, Image 17)
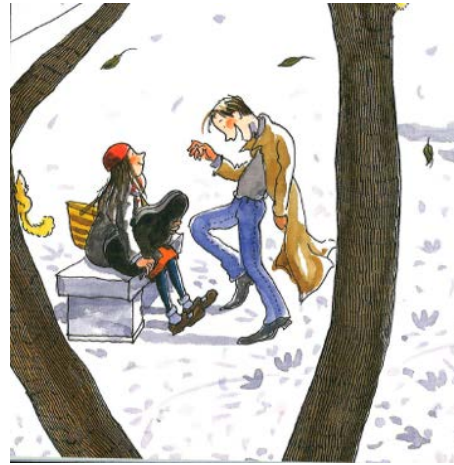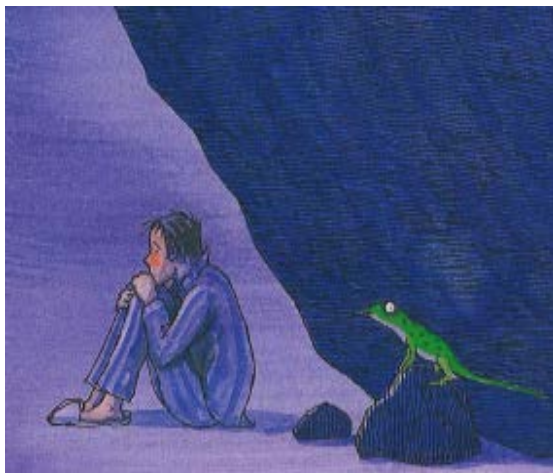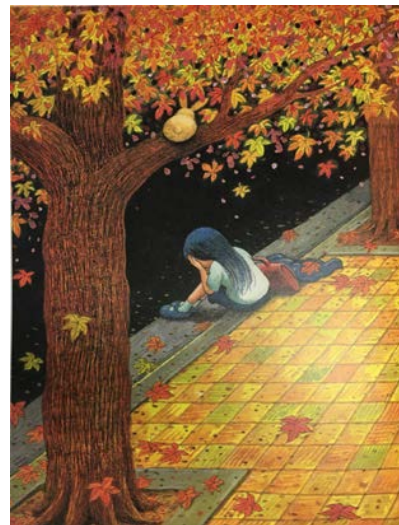
(Turn Left, Turn Right, Image 30)   (*The Starry Starry Night*, Image 81)

Example 4.1 Embodying primary emotions through facial expressions and body postures

On the other hand, human participants may also be depicted as in engaging in non-transactional action, that is, as doing something without prominent vectors or oblique

lines, as defined in Kress and van Leeuwen (1996/2006). In the image 30 of *Turn Left, Turn Right*, the male character is depicted as sitting beside a huge rock with a sad facial expression, while the girl character depicted in the image 81 of *The Starry Starry Night* is represented as sitting on the curb, with two hands covering her face. In these cases, exactly what triggers their emotion is not explicitly depicted in the image: familiarity with the story is required to supply this information. More specifically, the negative emotion embodied by the depicted male character in image 30 of *Turn Left, Turn Right* (see Example 4.1 above) is represented as the attitudinal outcome of the activity sequence depicted in previous images, where the male and female protagonists are depicted as losing contact after their first meeting in the park. Image 81 of *The Starry Starry night* in Example 4.1 above, similarly, depicts the girl's emotional response on learning that her friend has left town. The images in Example 4.1 above, therefore, visually construe the evaluative outcome of a series of activities depicted in previous images.

Moreover, we may also identify body posture as infused with evaluative value, such as a posture of collapse. Such body postures usually accompany value-infused facial expressions, such as the male participant depicted in the image 30 of *Turn Left, Turn Right* in Example 4.1 above. In other cases, it is only the body posture of depicted human participant that instantiates evaluative value, such as the crying posture of the girl participant in the image 81 of *The Starry Starry Night*. When expressed only in body posture, the evaluative value is arguably more subtle than that embodied in facial expressions.

However, story characters in Jimmy Liao's picturebook stories are also represented with facial expressions and body postures which do not express evaluative meanings. That is, the facial expressions and body postures depicted do not carry evaluative values,

while foregrounding ideational aspects of the characters such as their age, gender, and social class. In Jimmy Liao's picturebooks, the story character can be depicted with an ambiguous facial expression, or can be depicted with their back to the reader, thus making the facial expression inaccessible. Such instances where evaluative value is not manifested in the facial expression of the story characters are illustrated in Example 4.2 below.
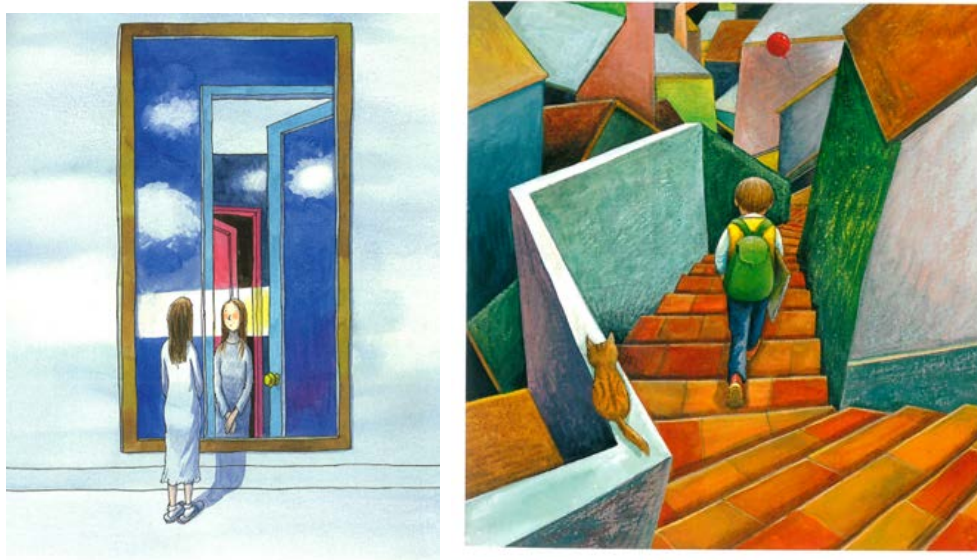
Example 4.2 Character with ambiguous facial expression and body posture

The discussion so far enables us to identify two generalized types of representing human characters in picturebook images. Specifically, human facial expressions and body postures can be represented as embodying emotional values, or as foregrounding ideational meanings only. The systemic description of the two options can be seen in Figure 4.1 below. Firstly, the general system is termed SENTIMENT, indicating that it focuses on mapping the visual semantic choices for construing emotions of human or human-like participants, as indicated through the downward slanting arrow under the

name of the system. The downward arrow under each option indicates the possible forms of expression identified in the data.
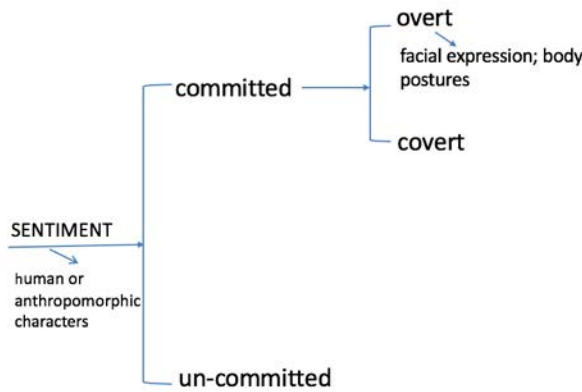
Figure 4.1 Primary sentiment options

The modelling strategy draws on Economou's (2009) investigation of evaluative meanings in news photos. In her work, an attitudinal value can be visually inscribed by a facial expression, and this is proposed as the most explicit way of construing human emotions through visual images (Economou, 2009). Building on Economou's (2009) framework, I have proposed a system network for SENTIMENT, whose options are proposed to map the implicit ways of construing human emotions in picturebook images. As can be seen in Figure 4.1, if a visual element is labeled as committing specific evaluative values, that is [committed], then the value of the evaluation must be able to be identified as either positive or negative. At the same time, the distinction between [covert] and [overt] captures the previous discussion on the distinction between the facial expression and body postures that embody emotional values, namely [overt], and those do not, namely [covert].

Such distinctions recontexualize Economou's (2009) conceptualization of visual evaluative meanings into the data of picturebook images. In so doing, we can further

expand the mapping of meaning-making possibilities of visual evaluative meanings, especially in relation to the construal of human emotions in static visual images.

4.2.2 Examining facial expressions and bodily postures in Jimmy Liao's picturebooks

In this section, I examine the ways in which human characters are depicted in two of Jimmy Liao's picturebooks selected in the current study in terms of the features in the visual system of SENTIMENT. As discussed above, the option [committed: overt] refers to those characters represented with positive or negative facial expressions, while it is also possible to depict a human character with ambiguous or neutral facial expression, [neutral], or without showing the character's face at all, [denied].

Figure 4.2 Depicting facial expressions and body postures

The system network given in Figure 4.2 summarizes the discussion so far. In this system, the focus is on the ways in which human facial expression and body postures are deployed for the construal of evaluative meanings. The three options for depicting human characters are illustrated in Example 4.3 below: they vary in terms of the amount of meaning committed to the construal of human emotions. When the option [committed: overt] is chosen, human faces commit the most evaluative meanings. With [un-committed: neutral], fewer evaluative meanings are committed through the depicted human characters, such as their posture or the action they are engaged in. As

for the option [un-committed: denied], evaluative meanings are mostly evoked through the visual elements other than the human characters depicted, such as the setting in which they appear.

[committed: overt]	[un-committed: neutral]	[uncommitted: denied]
most committed least committed		

Example 4.3 Different commitment of evaluative meanings through facial expressions and bodily postures of human or human-like characters

The account of the construal of human emotion given so far is limited to the depiction of facial expression and bodily posture: we will see in later sections that these are not the only visual resources for expressing human emotions. The systemic choices proposed in Figure 4.2 provide us with an analytical tool to examine the ways in which human characters are depicted in a picturebook, as elaborated in the following discussion. For the annotation of the representation of story characters in both of the Jimmy Liao's picturebook stories, see Appendix 1 and 2.

Table 4.1 below provides an overview of the ways in which characters are depicted in both Jimmy Liao picturebook stories *Turn Left, Turn Right* and *The Starry Starry Night*. While there are still quite a number of [overt] options, the most frequent option in depicting human characters in both picturebooks is the choice of [denied], such as the image in Example 4.3 above. In other words, the character in the image may be depicted with their back to the reader's view, or the details of the face and body of the character may be largely inaccessible. This option also accounts for images where human or human-like characters are *not* depicted. Overall, Table 4.1 suggests that in Jimmy Liao's picturebooks human emotions are much less likely to be directly construed through facial expression and body postures of story characters, as shown in the preference for [neutral] and [denied] options.

	Turn Left, Turn Right		*The Starry Starry Night*	
Possible patterns	**Instances**	**Percentage**	**Instances**	**Percentage**
[overt]	19	27%	21	24%
[neutral]	13	18%	19	22%
[denied]	29	41%	28	32%
[overt] + [denied]	2	3%	4	4%
[overt] + [neutral]	3	4%	11	13%
[denied] + [neutral]	5	7%	5	5%
Total images	71	100%	88	100%

Table 4.1 Employment of facial expressions and bodily postures in Turn Left, Turn Right and The Starry Starry Night

Example 4.4 Instance of [denied]

Furthermore, Table 4.1 also suggests some common meaning-making patterns for the depiction of human or human-like characters. More specifically, it is possible to select one single option for the depiction of the facial expressions or body postures of human or human-like characters; or alternatively, there may be co-deployment of multiple options for depicting different characters within one image. According to Table 4.1, three specific types of combinations of options can be identified in the visuals of the two picturebooks. Within the one image, some characters can be depicted through facial expressions and bodily postures with overt evaluative value, while others are depicted either neutrally or as inaccessible to the readers. In comparison, the facial expressions and bodily postures of human or human-like characters depicted in one image may not commit evaluative meanings at all, namely the combination of [neutral] and [denied]. When the depiction of characters within one image realises a number of different options, the image provides more visual information for readers to interpret, and also expands the meaning-making possibilities for conveying specific evaluative values.

By applying the visual meaning-making options proposed here, we can identify various visual strategies for representing characters. For example, image 25 of *The Starry Starry Night* in Example 4.5 below takes up the options [overt] and [neutral] in depicting the character relations between the story's protagonist, the boy in the

foreground, and other boys depicted in the background. The protagonist is depicted with the [neutral] option, while the other boys are depicted with the [overt] option, indicating their animosity towards him. The facial expression and the bodily posture of the protagonist do not specify how he feels at that moment, while other visual information, such as the hostile action of the other boys construed in the image (see Example 4.5), evokes an empathetic response, or "shared affect" (Economou, 2009), from readers.

As discussed in Economou (2009), the notion of *shared affect* refers to the evocation of empathic responses from readers by triggering their affect, assumed to be experienced by the human participants represented in the image. This means that readers can, to varying degrees, feel the actual enjoyment or pain of the human participant depicted if he/she is ideationally construed as engaging in a joyful or painful activity. According to my analysis, such evocation of affect or emotional value is frequently exploited in Jimmy Liao's picturebooks. As to the image 25 of *The Starry Starry Night* (see Example 4.5 below), accordingly, even though the emotion of the protagonist is not inscribed through his facial expression, the visual ideation, namely the construal of the boy protagonist being shouted at by the others, may evoke negative shared affect in readers, such as a feeling of annoyance, as ascribed to the protagonist.

A similar visual evaluative strategy can be found in image 82 of *The Starry Starry Night* (see Example 4.5 below), which illustrates the co-deployment of the options of [overt] and [denied]. The image appears at a point in the narrative when the girl protagonist has learned that her friend is moving to another city. She is depicted as sitting by the harbour with her back to view, and with her facial expression not accessible to the readers, while the dog at her left side does have eye contact with readers. The downward eyebrows of the dog's face suggest the negative emotional value expressed by the dog.

In this case, it is through visual information other than the girl's facial expression in the current image, such as the boy protagonist leaving as depicted in previous images, the blue ambience of the image, and the sad dog face, which evokes shared affect from readers. Through these instances, we can see that the images in Jimmy Liao's picturebooks, instead of directly displaying the evaluative values of the depicted characters, tend to invite readers to feel together with the characters. Furthermore, in both cases, the visual elements realising [overt] options, such as the angry boys and dog with a sad face, play a vital role in constraining the possible interpretations of the evaluative values carried by other visual elements.
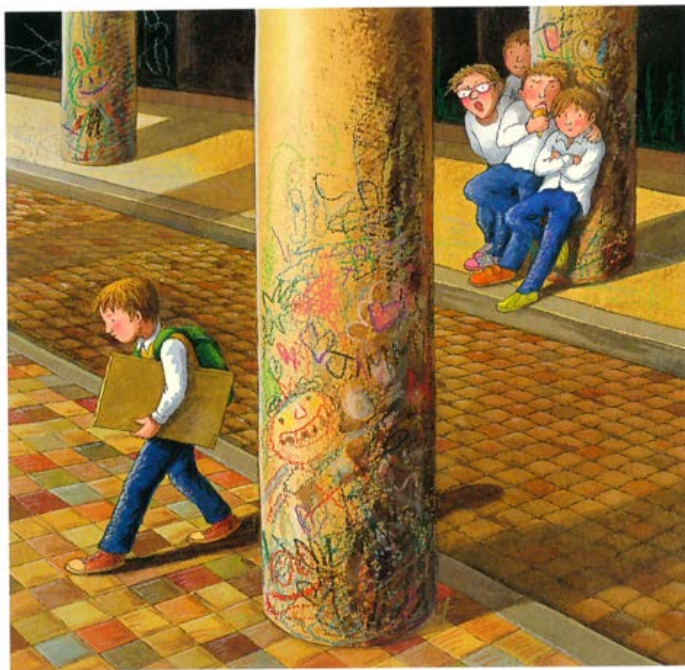
(*The Starry Starry Night*, Image 25)

(*The Starry Starry Night*, Image 82)
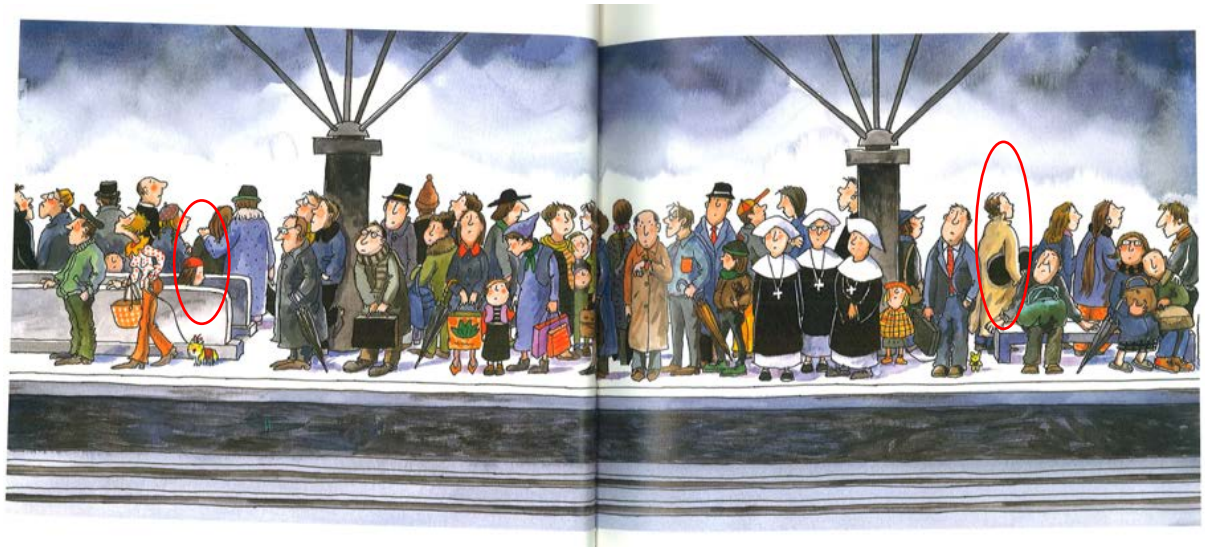
(*Turn Left, Turn Right*, Image 14)

Example 4.5 Illustration of visual strategies for representing human characters in picturebook images.

We can also identify images where meanings are committed to the creation of a generalized emotional tone. One visual evaluative strategy for this type of image is the co-deployment of the options of [neutral] and [denied] in representing human characters. This can be illustrated with the representation of human characters in image 14 of *Turn Left, Turn Right* (see Example 4.5 above). The image depicts a scene at the train station with many people waiting for the train. The two protagonists, the figures characters circled in the image, are depicted in such a way that their facial expressions and bodily postures can barely be identified. In contrast, the faces and bodies of other people waiting at the train station are seen more clearly, although most of the facial expression suggest neutral evaluative values. While the facial expressions and bodily postures of all the depicted human characters do not commit evaluative values, the image relies on other visual meaning making resources, such as the grey ambience depicting the train station and the sky, to create a negative emotional atmosphere for the image. In such images, it is the verbiage that commits more evaluative meanings.

To this point, my examination has focused on the ways in which evaluative meanings can be explicitly embodied or expressed through the facial expression and bodily stance of human or human-like characters depicted. Through this examination, we can see that while facial expression and body postures are certainly important visual resources for construing evaluative meanings, many more images in Jimmy Liao's picturebooks tend to rely on other visual meaning making resources to express evaluative meanings, namely evoked evaluation, which requires more involvement from readers. In the following section, our discussion moves onto a systemic account of the visual options for the evocation of evaluation in visual images.

4.3 Enacting attitudes implicitly

The current study adopts the notion of evocation of evaluative meanings to refer to implicit ways of construing emotional values of story characters in picturebook images, whereby empathic responses, or shared affect, from readers are evoked. The implicit expression of evaluative value is labelled as [covert] option in the systems of SENTIMENT proposed in this chapter. It is noted that, if evaluative meanings are instantiated through the [covert] option, the success in evoking attitudes from readers through those visual elements depends much more on readers, and thus on the specific reading positions – resistant, compliant or analytical (Martin, 1995) – taken up by their reader. Readers taking a compliant reading position are more likely to 'get' and celebrate the intended evaluative meanings signalled in the text, while readers taking the resistant reading positions may completely ignore or reject these meanings.

In the following discussion, the default reading position taken is a compliant one. In the following sections, I further elaborate on the meaning potential for the [covert] option.

4.3.1 Evaluating objects and behaviors

The first type of picturebook images found in the data which evoke attitudes is concerned with the naturalistic representation of visual ideation, including events and circumstantial objects, and human relationships. The representation of such visual ideation triggers readers' assessment of the things, activities or human relationships represented, thus invoking positive or negative values. For example, in image 34 of *Turn Left, Turn Right (*see Example 4.6*),* a broken pool, fallen trees and broken railings are represented. Furthermore, the two story protagonists are depicted as being separated

by the yellow fence, making them unable to see each other. The reappearance of the pool and trees can be traced back to a previous image (see image 16 in Example 4.6 below), and the contrast of the visual ideation between the two images implies the event that has taken place in the meantime, namely the dismantling of the pool and the chopping down of the trees. All this visual ideation, or the depicted ideational objects, may be negatively appreciated by readers.

(*Turn Left, Turn Right*, Image 34)
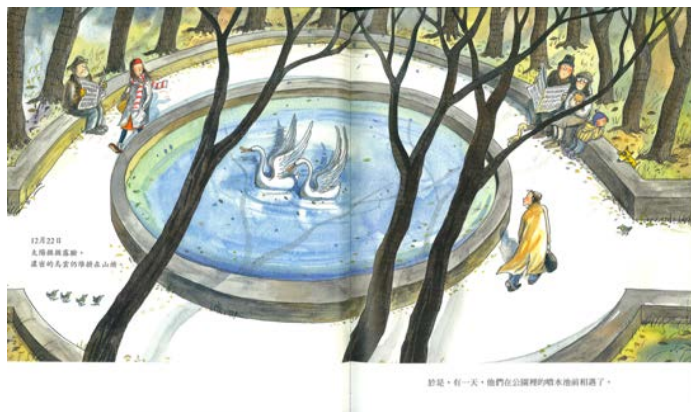
(*Turn Left, Turn Right*, Image 16)

Example 4.6 Instances of [affording]

The visual ideation in image 34 discussed above may evoke shared affect from readers in relation to the two human characters depicted in the image. While the facial

expressions of the two human characters are depicted neutrally, the visual ideational elements, such as the scene of a broken park, are likely to cause readers to ascribe a value of disappointment to the two human participants. In other words, readers are positioned to imagine the negative emotional reaction of the two depicted human participants towards the dismantlement of the park. In so doing, readers may feel, to varying degrees, the actual disappointment or frustration assigned to the two human participants in the story. The inter-image relation between images 34 and 16, reinforces the triggering of such affect in readers.

When emotions of human characters are actualized in this way, this meaning-making strategy is labelled [covert: affording]. This option is proposed as representing the evocation of emotional values through the naturalistic depiction of visual ideational elements, comparable to the visual evaluative strategy of [afford] in news photos identified by Economou (2009). According to Economou (2009), the realistic visual depiction of ideational elements, such as a photo depicting a scene of human characters being injured, can be a far more powerful evaluative strategy than the verbal option [afford]. The evaluative power of visual depiction lies in the rich ideational affordances of visual semiosis in depicting an ideational element, such as an injured man, which are effective in invoking shared affect from readers (compare the nominal group *the injured man* with the visual depiction of physical attributes, including height, clothing, and manner, of a male character).

We can also note a similar visual evaluative strategy in Jimmy Liao's picturebook images. For example, when presenting story characters at the beginning of picturebook stories, images play an important role in providing visual details about the story protagonists, such as the apartment building they live in, which afford additional evaluative values for the narrative as a whole. For example, the image in Example 4.7

depicts the male and female protagonists in *Turn Left, Turn Right* leaving the apartment building. The visual ideation construed in this image, such as the apartment building in cool hues, and the characters back to back, invokes readers' empathic responses, by relating the scene depicted to their own comparable experience in material world. From this perspective, the option [affording] gives an image a more subtle function in construing the emotions of human characters, and the combination of visual elements is more open to various interpretations. Such an evaluative strategy is an important means of setting the evaluative tone for the characterization of human participants at the very beginning of the story. This point is further discussed in Chapter 6.

Example 4.7 Presenting characters through [affording]

Another type of [affording] option is concerned with the depiction of an activity sequence through picturebook images. The notion of activity sequence refers to a series of actions which are ordered and unfold through time, and whose sequence involve both 'expectancy' and 'risk' (Barthes, 1975; Martin, 1992). This notion has been worked by Painter, Martin and Unsworth (2013) into their system of INTER-EVENT. More specifically, an activity sequence, such as 'having breakfast', can be construed either

in a single image as one moment of an activity sequence, or through a series of successive images as component moments of an activity sequence.

The current investigation focuses on the potential of an activity sequence to evoke evaluative meanings. For example, Example 4.8 depicts two activity sequences in the story *The Starry Starry Night*. The first one is construed through images 33 and 34, depicting the girl participant saving the boy participant from being bullied. While in image 34 we can only see an enormous angry red dinosaur, the contingent relation between image 33 and 34 affords the interpretation of the red dinosaur as symbolizing the girl participant. Interpersonally, the activity sequence itself, saving the boy character from being bullied, may evoke a positive evaluative value, such as bravery, ascribed to the girl participant. In other words, through the activity sequence depicted, the value of antipathy towards those bullying the boy participant can be evoked, and may enable readers to share the value of anger inscribed in image 34. Therefore, we can see the two layers of evaluative meaning in image 34, the emotion of anger inscribed through the [overt] option and the evocation of the braveness of the girl's action in readers through the [affording] option.
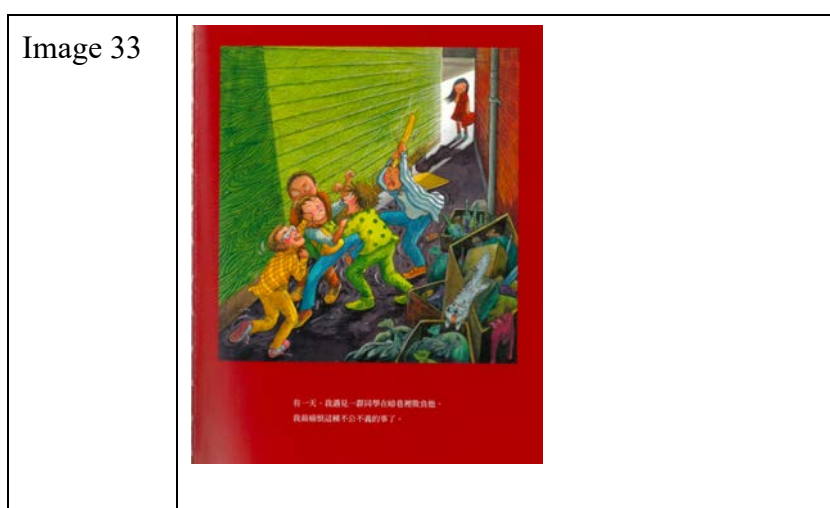
| Image 33 | |

Image 34	
Image 35	
image 36	

Example 4.8 Depicting an activity sequence

The circumstantial setting in images 35 and 36 shifts to a hospital-like setting with two human participants wearing bandages. Ideationally, the image sequence construes the

outcome of the fighting depicted in image 34. What is of interest is image 36, where the two human participants are represented as sitting close to each other, instead of standing far away from each other as in image 35. Interpersonally, the depicted activity sequence can evoke a positive value of liking for each other ascribed by readers to the two depicted participants. To reinforce such an evocation, a small flower is depicted surrealistically in front of the two participants to symbolize the beginning of their friendship.

The examination of the images in Example 4.8 further illustrates the analytical strategy adopted in the current research. By developing the options of the SENTIMENT system, I am concerned with the meaning-making function of visual qualities in the modes of individual image and image sequences[10]. As far as the images in Example 4.8 are concerned, the images construe an coherent activity sequence, where we can see the shift of the relationship of the two story characters as one of the consequences of the girl's saving the boy from being bullying. The evocation of the evaluative value in this case, largely relies on the depicted event across the images. In other words, the event depicted across images affords evaluative readings from readers. Therefore, the images in Example 4.8 are treated as one instance of [affording].

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[10] While this study does not focus on the differentiation of the image and flow of images, Bateman (2008) provides an detailed account for differentiating image and image flow as two modes of visual semiosis.

4.3.2 Metaphorizing visual elements

Apart from the naturalistic representation of visual ideational elements, another way of evoking evaluative values, including emotions, is through the deployment of visual metaphorical elements. In such cases, the metaphorical qualities of the visual ideational elements play an important role in evoking shared affect from readers. This evaluative strategy could range from the employment of certain symbolic icons, such as angels or devils, which are conventionally been charged with specific axiological values, to what is commonly known as "surrealistic" depiction, through which the visual ideations are represented in ways that go beyond the logic of the material world. I use the label [figurative] to deal with this type of visual resource.

The first type of visual symbolic icons found in the data are conventional ones. These visual icons, such as the Cupid-like figure whose ideational meanings have been supercharged with axiological values (Stenglin, 2004; Martin, 2010). The infused value, therefore, is highly conventionalized to the extent that such icons are expected to be recognised and shared with targeted readers. The employment of this type of symbolic icons can be illustrated with the images in Example 4.9 below. It is noted that the symbolic icons may instantiated in different ways, as indicated across the three images. In image 15 of *Turn Left, Turn Right*, a complete Cupid-like figure with bow and arrow is depicted, while the devil-like figure can be recognized only through some salient features such as the sharp claws and huge eye in the image 28 of *The Starry Starry Night*. Image 37 of *Turn Left, Turn Right*, on the other hand, depicts male and female protagonists standing at two escalators crossing each other. The X shaped composition of the two characters invokes the value symbolized by the cross mark in material life, namely the value of negation.

(*Turn Left, Turn Right,* Image 15)

(Turn Left, Turn Right, Image 37)

(The Starry Starry Night, Image 28)

Example 4.9 Images deploying conventional symbolic icons

The second type of symbolic icons are the semiotic outcome of a process of inconisation specific to the picturebook story. The notion of iconisation arises from the study of 3-D space (Stenglin, 2004), which identifies a process of instantiation whereby the

ideational meaning of the certain visual items, such as particular museum exhibits, is backgrounded, while they are recharged with attitudinal meaning. Such an iconisation process can also be identified not just in material objects, but in visual images such as news photos (Caple, 2008). According to the analysis in the current study, we see that certain visual ideational elements, such as a circumstantial entity, is gradually infused with evaluative values through the unfolding of the text.

In *Turn Left, Turn Right*, for example, we can note the gradual shift of meaning in the depiction of the apartments where the male and female protagonists live (see Example 4.10 below). At the beginning of the story, the two apartments are depicted mainly as the circumstantial elements, thus foregrounding their ideational meanings. With the unfolding of the story, the apartments reappear with certain changes of visual representation in line with the occurrence of story events. For example, when the image depicts the two protagonists going to sleep after their first meeting in the park, the apartments are depicted as separated from each other by a thin wall (see Spread 22). When they lose contact with each other, the apartments are depicted as separated (see Spread 55). At the end of the story, when the two protagonists finally find each other again, the positive value of the ending is entirely symbolized by the two apartments depicted in the final spread with the wall between them broken down (see Spread 62). Therefore, we can see the encapsulation and diffusion of the emotions of two story characters across the story, from enjoyment, sorrow, and happiness again, through the shift in the representation of the two apartments.

No. of spreads	Content
Spread 3	
Spread 22	
Spread 55	

| Spread 62 | |

Example 4.10 Iconisation in Turn Left, Turn Right

Furthermore, we can identify many instances of crossover of story characters in the picturebook stories selected for the current study. For example, if we are familiar with Jimmy Liao's picturebooks, we can identify visual ideations which have appeared in other picturebook stories. Images in Example 4.11 below provides some instances from the two picturebook stories involved in the current study. In these images, we can find the visual ideations which also appear in Jimmy Liao's other picturebook stories, such as the rabbit in *Secrets in the Woods* (Liao, 1998), the fish tank in *A fish that smiled at me* (Liao, 1998), and the blue stone in *The Blue Stone* (Liao, 2006).

From an iconization perspective, these visual elements can also be considered as the semiotic products of various picturebook stories. In other words, each visual element, such as the blue stone and the rabbit, has already been already packed or infused with particular evaluative value. When they are re-employed in a new story, this infused symbolic value is diffused, giving an additional evaluative tone to the whole image. For example, the visual ideation of rabbits depicted in image 24 was already employed in *Secrets in the Woods* (Liao, 1998) to symbolize the value of enjoyment and nature in the dream (Chen, 2011). It is re-employed in image 24 to confer a positive emotional

value on the two characters, namely their happiness. The blue stone depicted in image 30, on the other hand, is re-employed in his later work *The Blue Stone* (Liao, 2006), which tells a story of a huge blue rock which when cut in half, sets out to search for its other half. Therefore, the value of searching for each other encapsulated in *Turn Left, Turn Right*, is diffused in the new story.

Source	Images
Turn Left, Turn Right Image 24	
Turn Left, Turn Right Image 30	

The Starry Starry Night Image 37	
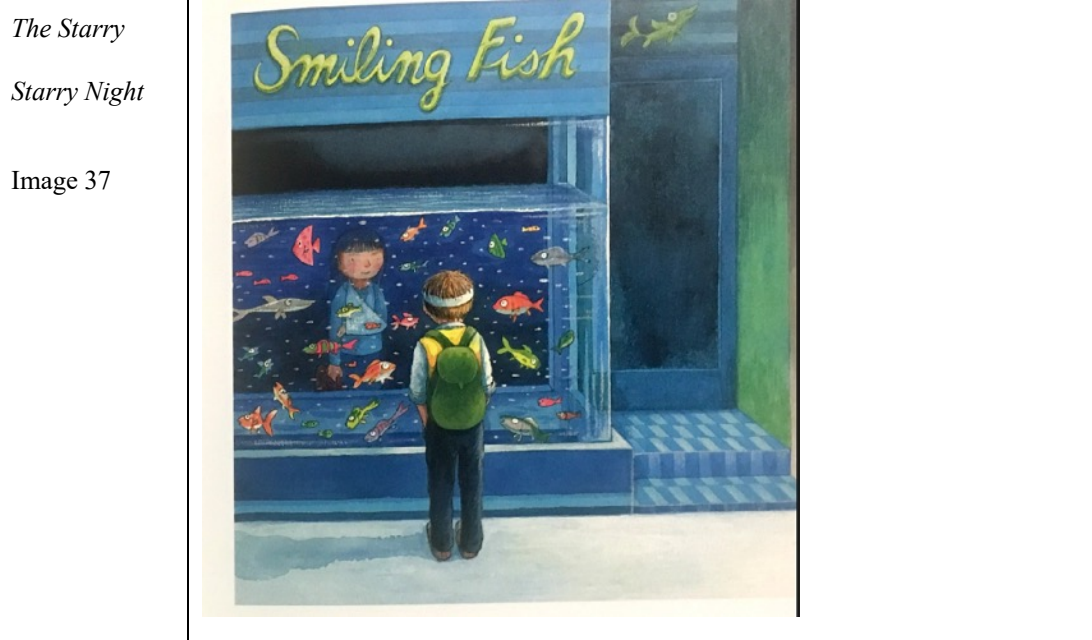
Example 4.11 Crossover of visual items in Turn Left Turn Right *and* The Starry Starry Night

The discussion so far, therefore, has suggested two types of symbolic icons in picturebook images. One type is conventionalized and recognized within a general social community, while another type is more specific to Jimmy Liao's fiction, the iconic meaning being recognized by readers who are familiar with his work. Drawing on work on the construction of social solidarities through social semiotic resources (e.g. Stenglin, 2004; Martin, 2010; Chang, 2004), we can see that the latter type of symbolic icons instantiate a readership community specific to Jimmy Liao's picturebooks, acting as a "membershipping" device (Chang, 2004), or "bondicon" (Stenglin, 2004; Martin, 2010). In other words, recognising the unique values associated with the visual elements specific to Jimmy Liao evokes a social belonging to a particular community, namely the community of Jimmy Liao's fans. The iconized visual elements, such as rabbits, blue rock and fish tank, function as "rallying devices" (Stenglin, 2004) which can create social solidarity among those readers who identify with Jimmy Liao's style of storytelling. On the other hand, for those readers who are new to Jimmy Liao's

picturebooks, the evaluative meanings of these visual items are likely to be missed entirely.

In addition, we notice that the role played by symbolic icons in the development of the story-line may also differ. Some symbolic icons are the semiotic outcome of the unfolding of the storyline. This process of iconisation usually involves the charging of a particular circumstantial element with evaluative value, such as the changes to the apartments depicted in *Turn Left, Turn Right*. Such symbolic icons, therefore, directly participate in the construal of the storyworld, namely the story events and classification of circumstantial elements. In contrast, symbolic icons outside of the storyworld can intrude into a story, comparable to the narrative device of "metalepsis" (Genette, 1980). For example, the huge blue stone in the Image 30 of *Turn Left, Turn Right* (see Example 4.11 above), where the blue stone, in fact, does not constitute a diegetic circumstantial element. In other words, the blue stone is not mentioned in the verbal text of *Turn Left, Turn Right* as part of the storyline.

The discussion of these two types of symbolic icons suggests that the option of [figurative] can be further expanded in delicacy into two types, [figurative: diegetic] and [figurative: non-diegetic]. The option of [diegetic] is concerned with symbolic icons which are also part of the constructed storyworld, while the option [non-diegetic] refers to those symbolic icons outside of the constructed storyworld. Before incorporating the option [figurative] into the system of SENTIMENT, we also need to examine another way of invoking evaluative meanings in picturebooks images, as discussed in section 4.3.3 below.

4.3.3 Managing the impact of visual ideation

This section focuses, rather than on the specific visual ideational elements being construed, on the *presentation* of visual ideation. The current study argues that, in picturebook images, an evaluative reading can be 'flagged', or strongly invited, from readers, the process of which is comparable to the VISUAL GRADUATION systems proposed by Economou (2009). In this section, I focus on the discussion of the ways in which the presentation of visual ideation invokes evaluative values, while Chapter 5 elaborates further on the specific ways of presenting a visual ideational element in picturebook images.

To begin with, we can identify various ways in which a visual ideational element can be graded up or down. The first type of visual expression that can be exploited is the spatial arrangement of a visual ideational element, such as its size, quantity, and closeness to readers. These visual resources are conventionally explained as relating to the textual metafunction of visual images, or visual composition (Kress & van Leeuwen, 1996/2006). As exemplified in the image in Example 4.12 below, the centre of the image is filled with a broken pool, which occupies much more space compared with the male and female protagonists who are relatively "marginalized" at the edges of the visual space. Furthermore, the fallen tree and metal railings at the bottom are depicted as much larger than the male and female characters. The yellow fences function here as "experiential framing" (Painter, Martin & Unsworth, 2013) which excludes the male and female characters from accessibility to the centre, giving further prominence to the broken pool.

Turn Left, Turn Right, Image 34

Example 4.12 An instance of [intensive]

Through these visual expression forms, we see the scaling up of the ideational meanings construed through the circumstantial elements in the image, at the same time as the scaling down of the two protagonists. Interpersonally, this contrast in status between the human characters and their circumstantial surroundings strongly invites readers to react evaluatively, to ascribe a value of helplessness to the two protagonists. This type of actualizing evaluative meanings is categorized as [intensive], one of the options for evoking attitudes visually.

From the perspective of [intensive], it is interesting to note that negative emotional values, such as powerlessness, helplessness or loneliness, are commonly evoked for the human characters in both picturebook stories. Example 4.13 below provides further examples, where we can see that the human characters in these images tend to be represented as much smaller in size than the circumstantial entities surrounding them.

Furthermore, the option [intensive] tends to work with other evaluative options. In image 7 of *Turn Left, Turn Right*, the visual event, namely the male character feeding the birds, interacts with the representation of bare trees which occupies most of the visual space. The coupling of the two choices of [affording] and [intensive] foregrounds the value of loneliness ascribed to the male character. In image 50 of *The Starry Starry Night*, the two characters are depicted at the bottom of the image lying on their backs, surrounded by a number of high-rise buildings. The unequal power relation between human characters and the circumstantial elements is again foregrounded through the interplay of [affording] and [intensive].
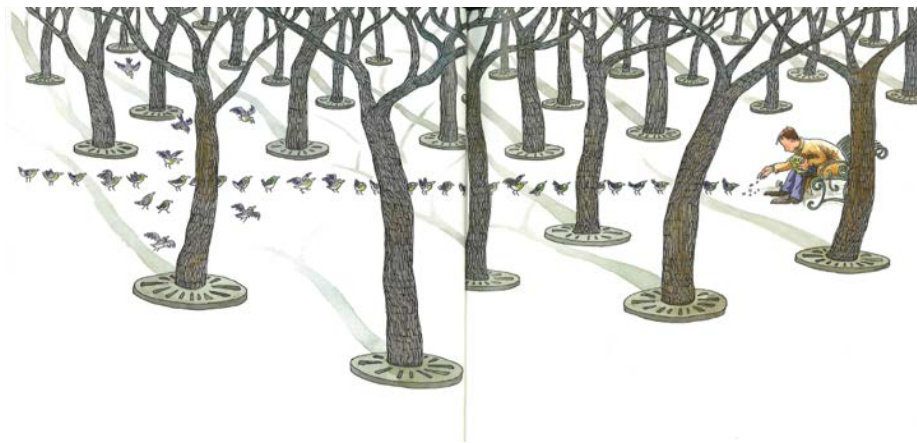
(Turn Left, Turn Right, Image 7*)*

(The Starry Starry Night, Image 50*)*

Example 4.13 Invoking powerlessness through [intensive] option

Apart from being found with [affording], the [intensive] option is also co-deployed with [figurative]. When co-deployed to construe one visual ideational element, we can see the flagging of the presence of attitudes to the greatest extent. The two images in Example 4.14 illustrate the simultaneous selection of the choices of [intensive] and [figurative]: in the depiction of the two devils in image 62 of *Turn Left, Turn Right*; and the bird cage made of tree branches in image 31 of *The Starry Starry Night*. In both images, empathic responses are evoked by the depiction of the human characters, as in the case of the surrealistic representation of the girl character.

(Turn Left, Turn Right, Image 62)

(*The Starry Starry Night,* Image 32)

Example 4.14 Interaction between the choices of [figurative] and [intensive]

Another way of grading up or down the ideational meanings construed by the visual elements is through the manipulation of the attributes of visual ideational elements. As discussed in Chapter 3, such visual qualities are concerned with the colour and visual

texture of a visual ideational element. Through these visual resources, the representation of a visual ideational element can be manipulated to come across to readers as more or less naturalistic. The images in Example 4.15 below exemplify such a process. In image 47 from *The Starry Starry Night*, the depiction of whale commits less ideational meaning, by being depicted in silhouette. In so doing, we may recognize less about the ideational identity of the whale in terms of its species and physical features, while our attention is directed to its symbolic value, as afforded by the less realistic ways of presentation, such as its huge size, cool dark hue, and human-like eye. Therefore, it affords the possible interpretation that the depicted whale in the water symbolizes the worries of the two protagonists in the boat.

(*The Starry Starry Night,* Image 47)

(*Turn Left, Turn Right*, Image 21)

Example 4.15 Metaphorizing through [intensive] option

Another instance can be seen in image 21 of *Turn Left, Turn Right*. The image depicts the two characters' first meeting being disrupted by a sudden shower of rain and the characters are presented in a decontextualized way, that is, by the removal of circumstantial setting and by the darkish hues covering most of the visual space including two characters. The image, therefore, foregrounds the way two protagonists run away from each other. Through such forms of visual expression, we can see the overall evaluative effect of the image, which foregrounds the negative value symbolized through the uses of ambience, and the "back-to-back" relationship between the characters. This analysis, therefore, also indicates the various ways in which visual ideational meanings can be graded up or down. Chapter 5 will elaborate further on these visual representational strategies.

4.4 Expanding SENTIMENT system: evoking attitudes

Up to this point, we have identified several ways in which evaluative meanings pertaining to human emotions can be explicitly construed, or implicitly evoked, in visual images. Furthermore, we have seen the significance of the evoked mode of evaluation played in inviting readers to feel with the story characters, evoking their empathic responses towards the story characters. Based on my analysis of the data, there are three general ways of achieving this evaluative effect, namely the options of [affording], [figurative] and [intensive]. The options [figurative] and [affording] are concerned with the selection of visual ideation. The option [affording] evokes empathic responses from readers through the naturalistic depiction of visual processes, characters and circumstantial elements. The option [figurative] provokes readers' evaluative reading through symbolic icons, which may be part of the story world, or intrude from outside the story world. In comparison, the [intensive] option is concerned with the presentation of visual ideational elements, especially in terms of their spatial arrangement and attribution. This suggests that the presentation of visual ideational elements has the potential to evoke evaluative readings from readers as well. These three options are summarized in Figure 4.3 below.
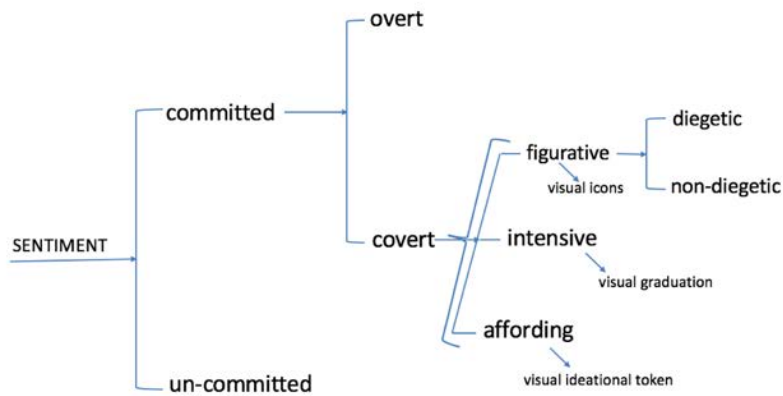
Figure 4.3 A typological view on the systems of SENTIMENT

Figure 4.3 provides an overview of the systems in the system network of SENTIMENT from a typological perspective. We may notice the modelling of [covert] options are modelled as the endpoints of a continuum rather than starkly opposed choices, as indicated by tilting square brackets, implying that the distinctions between the three [covert] options are blurry. This is especially the case in the instantiation of [intensive], which can provoke a metaphorical reading of certain visual ideational elements. Furthermore, the previous discussion has noted the co-deployment of these three options in construing specific visual ideational elements. For example, we have seen the co-deployment of [intensive] and [figurative] in depicting the huge rock in the image of Example 4.14 above. Such a meaning-making feature also indicates that the visual evaluative meanings resist the 'either-or' distinctions implied by the system network formalisation. For the current investigation, we adopt the suggestion from Economou (2009), by incorporating both square bracket and brace, which allows for both 'either x or y' and 'both x and y' possibilities. The realizations of options are summarized in Table 4.2 below.

Features			Realizations
overt			Facial expression and body postures of human or human-like characters
covert			The expression of evaluative meanings through visual resources other than facial expression and body postures
	figurative		The employment of symbolic icons
		diegetic	Symbolic icons emerged as the result of iconisation within the story world
		non-diegetic	Symbolic icons outside the story world, which can be conventionalized ones or specific to Jimmy Liao's picturebooks
	intensive		Presentation of visual ideation, manipulated through its spatial arrangement and attribution
	affording		Naturalistic depiction of ideational event, attributes of characters or circumstantial entities

Table 4.2 Realizations of SENTIMENT choices

Alternatively, we may conceptualize the SENTIMENT options topologically. A topological view considers the choices of sentiment as constituting a cline of differences, rather than categorical oppositions. In so doing, the extent of likeness between different choices of enacting evaluative meanings in picturebook images can be observed. From this perspective, choices of sentiment can be approached via a cline

of explicitness, as proposed in Figure 4.9 below. Expressed through the depiction of human faces and bodies, the option [overt] can be considered as the most direct way of manifesting emotional values, although they are largely confined to the primary emotions of human characters (Ekman & Friesen, 1971). In other words, when there are human faces and bodily gestures that carry evaluative value, these visual qualities are the most prominent visual cues that attract readers' attention, constituting the cultural salience (Kress & van Leeuwen, 1996/2006) of an image.
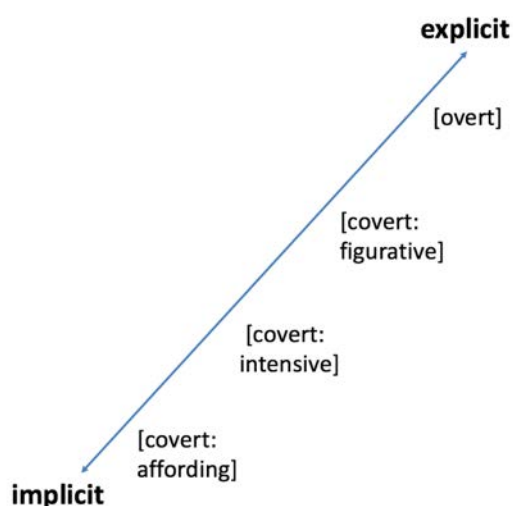
Figure 4.4 A topological view of the SENTIMENT *choices*

Choices under [covert], on the other hand, deal with situations when human faces do not carry evaluative meanings, where rather than being explicitly embodied, such values are implicitly evoked in readers. In other words, readers' involvement plays a more significant role in the case of [covert] choices. Among the three [covert] choices discussed above, the option [figurative] can be considered as a more explicit way of inviting readers to make evaluative responses, with the employment of symbolic icons, such as the rabbit in Jimmy Liao's picturebooks. While these symbolic icons tend to be depicted explicitly, understanding what they mean requires more intertextual and cultural knowledge compared with the relatively universally understood facial

expressions and body language. The choice of [intensive], on the other hand, employs more specific knowledge and conventions in the general field of visual communication for the expression of evaluative meanings, such as the spatial arrangement of visual elements in photography, the use of warm versus cool colours, and panel progression in visual narratives. Therefore, the option [intensive] is less explicit in terms of the type of visual cues employed, compared with [figurative] choices, so to fully get the evaluative meaning carried by these visual qualities requires familiarity with particular fields of visual communication. The option [affording] relies more on the naturalistic depiction of certain ideational elements, to the extent that the depicted ideational elements themselves become tokens of attitude, such as a detailed depiction of the scene of a girl playing with a cat. The success of [affording], therefore, depends most heavily on shared real-world knowledge about values associated with what is depicted.

In sum, I have proposed an array of meaning-making choices for the expression of evaluative meanings in visual images. These choices are especially pertinent to the construal of emotions of story characters in picturebook stories. Through the above discussion of these choices, we can see that various evaluative strategies, including facial expressions, can be employed simultaneously to express the emotions of human characters within an image. In the above discussion, while we have focused on distinguishing between each option, it should be stressed that these evaluative strategies tend to work together within or across images. In the following discussion, we explore the ways in which these evaluative strategies interact with each other within or across images.

4.5 Analyzing emotions of characters in picturebook images

In this section, I apply the visual choices of SENTIMENT proposed in this chapter to explore the ways in which emotions of human characters are construed in picturebook images. The examination focuses on individual images, with image sequences included when relevant.

The analytical procedures discussed in this section are primarily concerned with the analysis of the emotions of human or human-like characters. This analysis is by no means exhaustive in relation to evaluative meanings *per se*, but rather can be as detailed as the analytical purpose requires. Although what we are dealing here is subjectivity construed in picturebook images, what I hope to achieve, by means of the analytical procedures proposed here, is the possibility of identifying and discussing the visual evaluative aspects of a picturebook in replicable and principled ways. For the coding of the visual representation of human emotions in both Jimmy Liao's picturebooks, see Appendix 3 and 4.

4.5.1 Identifying human emotions in picturebook images

As suggested above, the most obvious way of evaluating human characters is the option [overt], namely the representation of human or human-like faces with attitudinal value. In such cases, readers are positioned to sympathise with the characters, and can 'get' the evaluative point without much interpretative effort. This means that the first analytical step in analyzing an image is to see whether human characters are represented there. If so, we can further investigate the facial expression and body postures of the characters depicted to determine whether a generalized positive or negative visual

affect can be identified. Image 1 of *The Starry Starry Night* in Example 4.16 below can illustrate the process. The girl character is smiling while looking at the the toy elephant, which suggests her affection for it.

去年生日，媽媽送我一隻小象。

Example 4.16 Inscribing evaluation in individual image

The emotions of human characters can also be evoked from readers through shared affect. This means that, when facial expressions of a human character do not inscribe attitude, we need to examine other visual ideation meanings involved in the image, including associated properties such as his/her clothing and the kind of behavior he/she is engaged in, as well as the properties of circumstantial setting, such as the type of objects being depicted, and their ambience and spatial composition. For example, the emotion of the boy character depicted in the image in Example 4.17, namely his sense of insecurity, is evoked through the kind of action in which he is engaged, i.e., huddling in a corner of the bookshelves, and the circumstantial setting, e.g., the contrast between the space occupied by the boy and the rest of the library, and the boy depicted as the only visual spot with lighted ambience. In other words, the interplay of the [affording] option in depicting the boy's action, and the [intensive] option in presentation of the visual ideational elements maximally invokes the boy's feeling of insecurity.
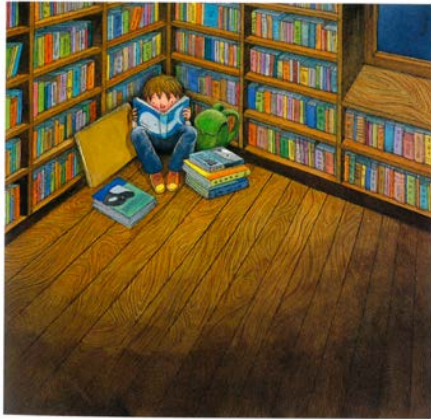
我常常看見他窩在書店角落安靜地看書，
完全不理會周遭的世界。

Example 4.17 Invoking emotional value of human participant

The analysis of these two images is summarized in Table 4.2 below. As suggested in Table 4.3, if the depicted human character carries value-infused facial expression and bodily posture, we can label the depicted character as the *emoter;* whereas if the facial expression and body postures are vague in terms of evaluative value, the depicted human character is treated as an *interactor,* which means that, in order to interpret how the human character is feeling, we need to interpret his action, who or what he/she interacts with, and the setting.

Image	Triggers/tokens	Emoters/interactors	Evaluative/invocative qualities
Image in Example 4.16	Character: facial expression	Girl protagonist	[overt] positive facial expression
Image in Example 4.17	Circumstantial setting (corner of a library); Cool ambience;	Boy protagonist	[affording] (sit at the corner); [intensive]: colour

	Visual event: sitting at the corner		

Table 4.3 Analysis of images in Example 4.16 and 4.17

Furthermore, the notion of *triggers/tokens* is used to label the visual ideational elements which interact with a human character, or function as circumstantial settings, such as the toy elephant in the image of Example 4.16, and the books surrounding the boy character in the image of Example 4.17. When the visual ideational elements are interacting with a human character carrying positive or negative facial expression, the effect of the image is as if the interactant triggers an emotion in the human character, such as the girl character in Example 4.16, where the toy elephant is noted as the *trigger* for the happy emotion of the girl character. Alternatively, we may have to interpret the emotions of the human characters from the visual ideational elements that the character interact with, or even the circumstantial setting. In this case, we can label those visual ideations carrying evaluative meanings as *token*, such as the books and the ambience in Example 4.17.

4.5.2 Interplay of sentiment options

Through the analytical scheme proposed above, we can further explore the ways in which emotions of human characters are expressed through the images in Jimmy Liao's picturebooks. As suggested in Section 4.2.2 above, images in Jimmy Liao's picturebooks tend to neutrally portray the facial expression of human characters, while the visual ideational elements other than the human character's facial expression play a significant role in invoking the emotions or feelings of the human character depicted. When the feeling of the human character is largely evoked, we can note the multiple visual options co-deployed to make prominent the presence of evaluative value. For

example, in the image of Example 4.18, the story protagonist, namely the depicted girl character, is depicted as standing back-to-back to her father. Her red dress distinguishes her visually from the wall and her father depicted in darkish hues behind her, and at the same time the red colour connects her to the bird cage positioned at the front of the image, in a size larger than the two human characters. In this case it is interesting to observe the convergence of evaluative values evoked through different visual ideations. The represented visual elements, such as the bird cage, back-to-back positioning between daughter and father, and darkish ambience of the room, consistently evokes a negative assessment from readers. The assessement triggered by the circumstantial setting is likely to further evoke a shared reaction from readers towards the setting. In other words, the dislike of the girl character for the circumstantial setting can be ascribed to her by the readers.

(The Starry Starry Night, Image 11)

Example 4.18 Convergent interplay of visual choices in invoking emotional value from readers

Image	Triggers/tokens	Emoters/interactors	Evaluative/invocative qualities
image 11	Character relations (girl v. father); Circumstantial objects (bird in a cage); Cool ambience	Girl protagonist	[intensive] negative value (back-to-back positioning; ambience); [affording]: bird in a cage

Table 4.4 Analysis of Example 4.18

A more complicated example can be seen in Example 4.19 below. In this image, the visual ideational elements become less naturalistic, construing the scene of a girl being caged together with a huge bird. In this case, we can see the convergent interplay between [intensive] and [figurative] in representing the relationship between the girl participant and the cage-like branches. The possible evaluative effect is the evoking of a value of imprisonment in the readers. This evoked value is further reinforced or foregrounded through the inter-image relation established between this image and the bird cage depicted in image 11 (see Example 4.18). The inter-image relation highlights the value of imprisonment, through the iconisation of the caged bird repeatedly represented across the two images. In other words, image 32 commits more symbolic value, through the option [figurative: diegetic], to more explicitly prompt evaluative readings from readers. The analysis is summarized in Table 4.5.

(*The Starry Starry Night,* Image 32)

Example 4.19 Invoking emotional value through surrealistic depiction

Image	Triggers/tokens	Emoters/interactors	Evaluative/invocative qualities
image 32	Surrealistic objects (bird in being prisoned); Visual event: girl's being constrained	girl protagonist	[affording]/[figurative] (girl is being caged; bird being prisoned); [intensive]: contrast between girl protagonist and circumstantial setting

Table 4.5 Analysis of Example 4.19

On the other hand, we can also identify divergent interplay between visual elements, with the component visual elements of an image expressing different evaluative values, in which case there is always one specific value that takes the dominant position over the others. The selection and organisation of the visual elements in such ways can enact an abstract conception of conquering or being defeated in readers. Negative social emotions, such as frustration and despair, can be evoked in such a manner. For example, the surrealistic depiction in the image of Example 4.20 below foregrounds the unequal power relationship between positive and negative values, where the human participants

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are depicted as being controled by two huge devils, and their hope, represented by the yellow ambience, is constrained by the thick black experiential frames and overwhelmed by the blue shade covering most of the visual space. Similar to the image in Example 4.19, an inter-image relationship can also be identifed between this image and previous ones, through the repeated pattern of a yellow ambience being dominated by a blue one (see Table 4.6). Therefore, the repetition of certain visual ideational elements across images play a crucial role in the process of iconisation, which is to be further discussed in Chapter 5.

Example 4.20 Divergent interplay of visual choices in invoking emotional value from readers
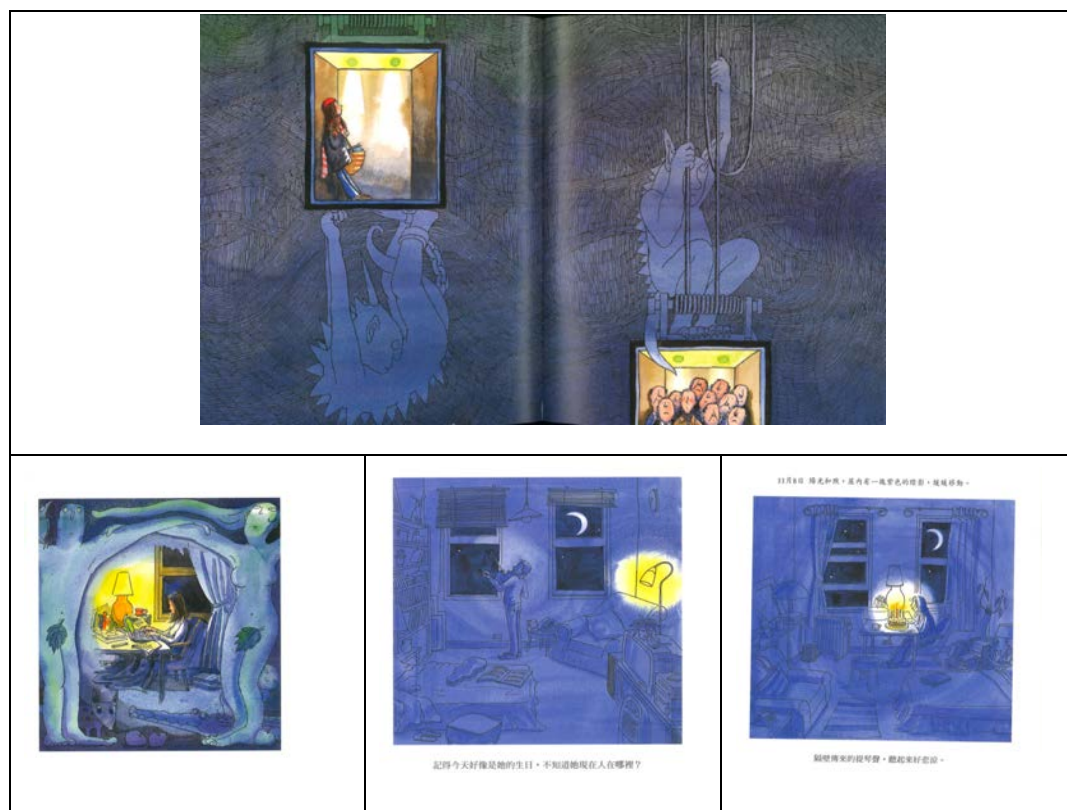
Table 4.6 Inter-image relations

4.5.3 Interacting with Visual Focalisation

In this section, I examine the interaction between the Sentiment options and the choices of visual Focalisation. Focalisation choices have been developed as important visual resources for constructing the social relationship between readers and the visual text, namely visual interactive meaning (for a full description of the FOCALIZATION system see Painter, Martin & Unsworth, 2013, p. 18-29). As two strands of interpersonal meaning belonging to the interpersonal metafunction, namely interactive and evaluative meanings, they are realized simultaneously in visual images (Painter, Martin

& Unsworth, 2013). In previous work, there has been discussion of the interplay in picturebook images between focalisation choices and other evaluative choices such as ambience and facial expression (Painter, 2007; Tian, 2011). In this study, I provide an complementary perspective to explore the interaction of visual focalization and the different modes of visual evaluation through sentiment options.

According to Painter, Martin and Unsworth (2013), the system of FOCALIZATION refers to the visual structures constructing narrative 'point of view' (Chatman, 1978) (see Figure 4.10 below). Through the choices of focalization, a viewer of a pure visual text can be positioned as an observer outside of the storyworld, or as one fleetingly participating in the story world. As can be seen in Figure 4.10 below, the FOCALIZATION system consists of two simultaneous sets of choices, namely [contact] and [observe], and [mediated] and [unmediated]. The former set of choices deal with whether readers are positioned as having eye contact with the depicted character, the latter with whether readers are positioned as if they were looking through the eyes of a character, which can further be expressed in either an explicit way, namely [inscribed], or implicitly, namely [inferred].
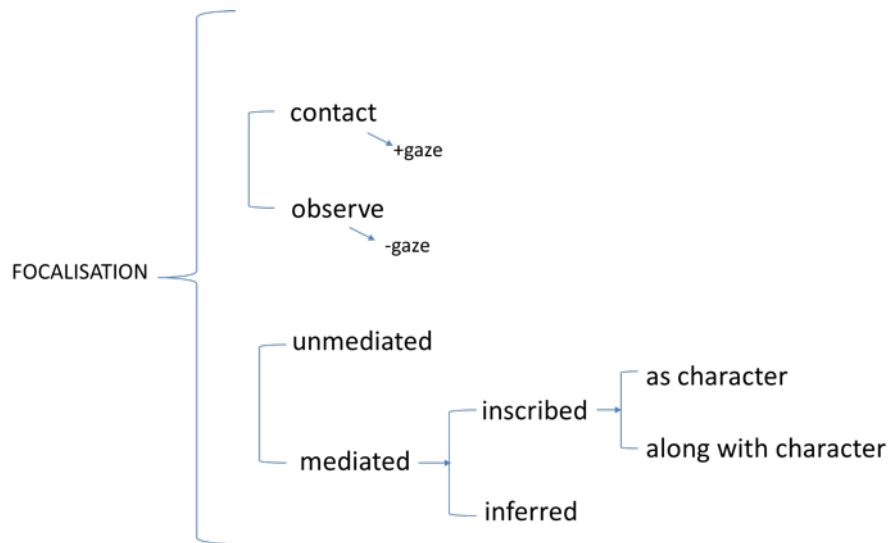
Figure 4.5 System of visual focalization (cf. Painter, Martin and Unsworth, 2013, p.30)

According to the analysis, the combination of the options of [contact] and [overt] constitutes one means of inviting readers to share the inscribed emotions of human participants. As illustrated in the image of Example 4.21, the readers' attention is likely to be attracted to the unhappy face of a girl character depicted at the bottom right corner of the image, who is represented as having eye contact with readers. In so doing, a shared value of unhappiness can be most strongly evoked in readers. Furthermore, it is interesting to note that such a way of directly seeking evaluative involvement with readers is rarely taken up in either of the two Jimmy Liao's picturebooks. Most of the time, readers are positioned as outsiders to the construed storyworld, while the story-telling pace slows down, when the visual images re-position readers as participating in the storyworld.
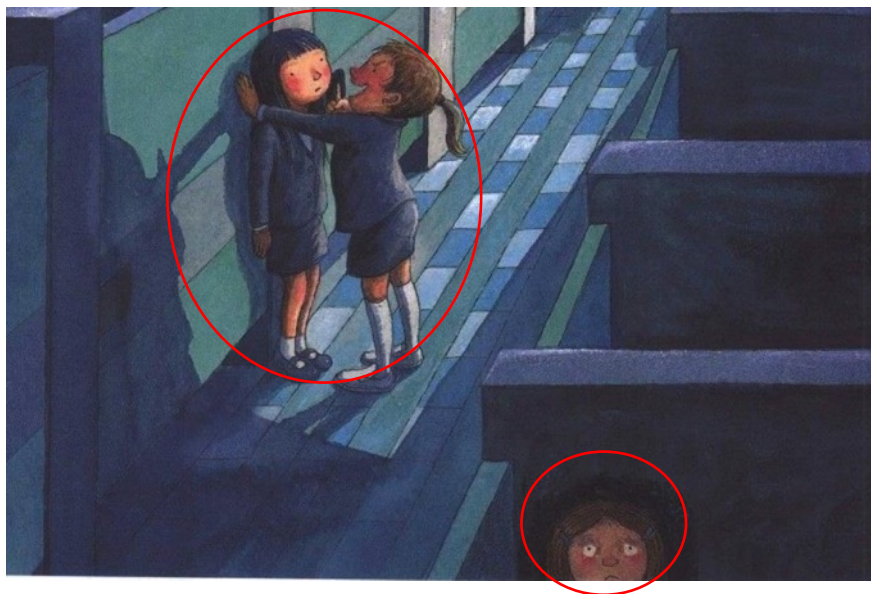
(The Starry Starry Night, Image 9)

Example 4.21 Engaging readers through FOCALIZATION

More specifically, the choice of [mediated] can also position readers to see the storyworld together with a particular character, or through their eyes (see Figure 4.5 above). When interacting with [covert] options of SENTIMENT systems, readers are visually positioned to feel with or feel like certain characters. In so doing, the evaluative effect can be subtle, and the evaluative values are less specific, open to various interpretations. The image in Example 4.21 provides one illustration of readers being positioned as one of the story participants. In this image, readers are positioned to see through the eyes of the mother, who is also positioned as the appraiser for what she sees at the dining table, namely the lack of communication between father and daughter. Drawing on the SENTIMENT options, we can see the instantiation of [affording], namely witnessing the lack of communication between father and daughter, and this choice of [affording] is further coupled with one of [mediated]. The evaluative effect is that readers are positioned as imagining the mother's negative reaction towards what she sees, namely the gap between father and daughter. In this case, therefore, how the

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depicted mother feels, instead of being directly shown to the readers, entirely relies on readers' interpretations, by temporarily filling in the shoes of the story characters in the storyworld.
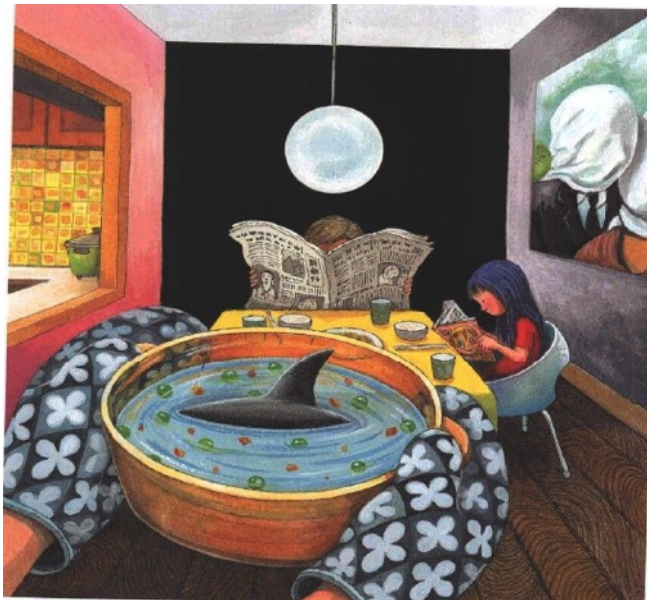
(*The Starry Starry Night*, Image 4)

Example 4.22 Engaging readers through [mediate] choice

As well as in individual images, FOCALIZATION options can also be instantiated across images. In such case, two adjacent images can instantiate the choice of [mediated: inferred], as exemplified in Example 4.22 below. In this case, Image 21 depicts a girl sitting on the bed facing towards the red window, followed by image 22, with a full-spread picture of a red window frame through which a boy in the yellow shirt can be seen lying in the snow and smiling (see Example 4.20 below). As far as visual focalization is concerned, the depiction of image 22 can be inferred as what the girl in image 21 has seen from her bedroom window. In terms of visual evaluation, image 22 position readers as if they are temporarily filling the shoes of the girl. Readers are invited to imagine the reaction of the girl participant towards what she sees outside of

the window. The value of surprise or curiosity can be assigned by readers to the girl participant.
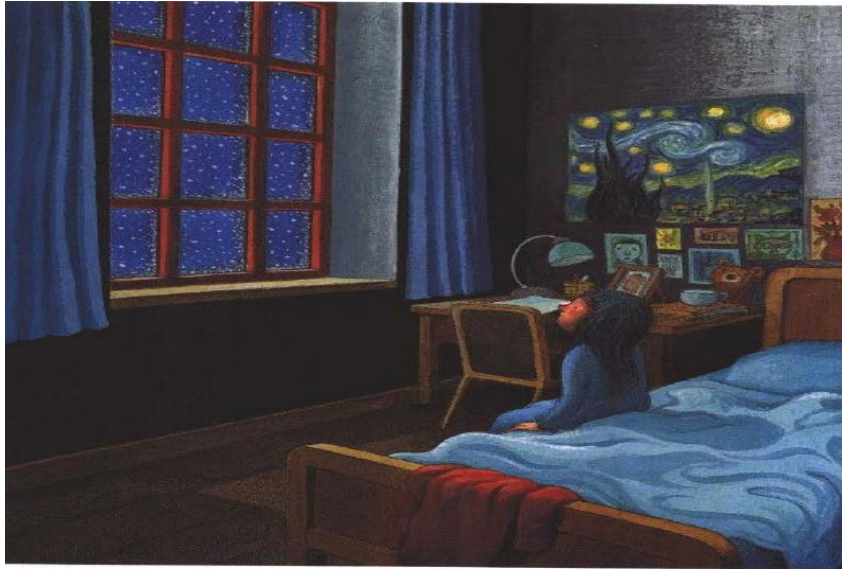
(The Starry Starry Night, Image 21)

(*The Starry Starry Night*, image 22)

Example 4.23 Images showing [contact: mediated: inferred]

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4.6 Concluding remarks

In this chapter, I have explored the different modes of evaluation, in relation to the visual construal of emotions of human participants in picturebook stories. Building on previous work on visual evaluative meanings in the visual representation of human emotions, I have further developed these accounts by proposing a system network of SENTIMENT. Using the options proposed for this system network, I have examined the visual evaluative strategies employed in Jimmy Liao's two picturebooks. The examination has suggested the preference for an evoked mode of evaluation when it comes to the construal of emotional values of human characters. This preference also suggests that readers' involvement plays an important role in decoding the underlying evaluative meanings in the images. Three types of invocation of attitudes have been identified, modelled as a spectrum of visual resources which can be simultaneously deployed within one image or across images. In section 4.5, I have demonstrated the application of the proposed SENTIMENT systems in elucidating the interplay of various evaluative strategies in individual picturebook image or across images.

Chapter 5 Visual evaluation: Managing visual impact in picturebook images

5.1 Introduction

In Chapter 4, I examined the ways in which evaluative meanings can be construed either explicitly or implicitly. As far as representing human emotions is concerned, my analysis has suggested the importance of the evocation of evaluative values through the selection and presentation of visual ideation. In this chapter, I will further explore the meaning possibilities in relation to the manner in which visual ideation is presented. This aspect of meaning-making is comparable to the notion of VISUAL GRADUATION proposed by Economou (2009), through which the presentation of visual items involved in a news photo may flag an evaluative reading from readers, even though news photos themselves are assumed to be read as factual and objective.

While the visual graduation systems were originally developed for the investigation of news photos, some of these choices have been seen as relevant for picturebook images (Painter, Martin & Unsworth, 2013). In Painter et. al.'s study (2013), several illustrations from different children's picturebooks were provided to show the significance of visual graduation choices, such as increasing the quantity of human characters depicted with an angry face, in managing the attitudinal impact of visual ideation on readers. On the other hand, their work also points to lack of a systemic account of comparable visual graduation resources in relation to picturebook images. In order to address this research gap, I aim to explore the presentation of visual ideation

in the images of Jimmy Liao's picturebooks by recontextualizing and further expanding Economou's (2009) VISUAL GRADUATION choices.

5.2 Managing visual attitudinal impact in picturebook images

5.2.1 Presentation of visual ideational elements

In this section, I examine some images taken from Jimmy Liao's two picturebooks in relation to their presentation of visual ideation. The aim of this examination is to highlight the diversification of strategies in depicting visual items, and the extent to which the diversified presentation of visual ideation contributes to the evocation of attitudes in readers.

The first two images have been selected from *The Starry Starry Night*, with the same circumstantial location depicted in both (see Example 5.1 below). Compared with image 45, in image 82 much more visual space is taken up by the view of the harbour. In image 45 the two protagonists are represented as standing in the middle of the harbour looking at a ship in the far left corner, while in image 82 the female participant alone is depicted as sitting at the far right bottom side of the harbour. Comparing images 45 and 82, we can find that image 82 makes prominent the contrast of the spatial arrangement of the girl character in relation to the harbour. The unbalanced contrast in the occupation of visual space between the girl and the circumstantial elements in image 82 is likely to evoke an empathic response from readers, in relation to the feelings of the girl.

(The Starry Starry Night, Image 45)
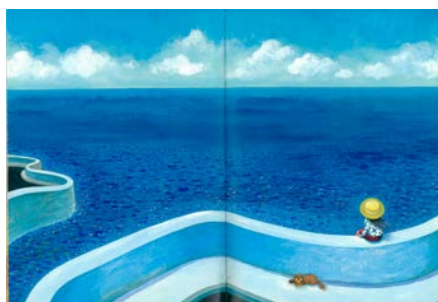
(The Starry Starry Night, Image 82)
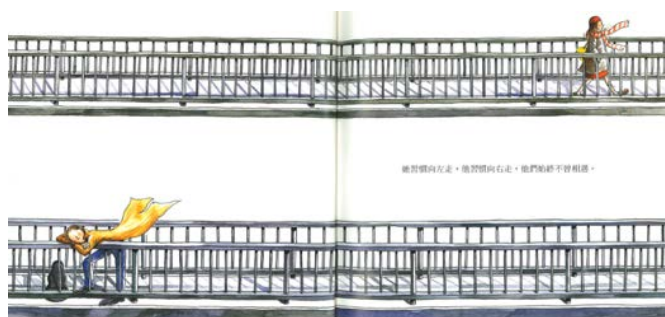
(*Turn Left Turn Right*, Image 9)

(Turn Left Turn Right, Image 13)

（*Turn Left Turn Right*, Image 39）

Example 5.1 Managing visual impact of visual items in the visuals of two picturebooks

Images 9 and 13 in Example 5.1 above represent human characters with miminal circumstantial information. These two images represent two story characters in a more decontextualised way, compared with other images such as image 39. Ideationally, within a picturebook story, the shift from contextualised depiction to a decontextualised one, i.e., removing circumstantial information or keeping it to a minimum, lowers the degree of authenticity (Kress and van Leeuwen, 1996/2006). Textually, the increase or reduction of circumstantial information can signify a shift in story phases (Painter, Martin & Unsworth, 2013).

What is of interest to the current investigation is the interpersonal role of decontextualisation in managing readers' attention. My analysis suggests that a decontextualised depiction of a human participant may bring to readers' full attention the properties of that participant, such as his/her clothing, facial expression, or the activity in which he/she is engaged. If story characters are treated as part of the background, readers' attention is shifted from the characters to the circumstantial information, and therefore, the emotions of the characters are more likely to be evoked by the circumstantial elements with which the character is interacting. For example, the depiction of the male and female protagonists in images 9 and 13 accentuates the parallel spatial arrangement of the two characters, which is likely to evoke a value of

disconnection in readers. This evocation of value is further foregrounded through the repetition of compositional features in two images.

In image 13 we can also note the shift in visual detail in representing human characters. Compared with the depiction in image 9, the two human participants in image 13 are represented in much less ideational detail, their identity only signalled by the shape of their figure and clothing. In other words, we can see a shift in the degree of naturalism in depicting human participants. The less naturalistic representation of human participants in image 13 shifts readers' attention from their ideational identity to the interpretation of the spatial relationship between two protagonists, highlighted by the two bolded movement lines. Accordingly, in image 13 the evocation of readers' empathic responses is intensified through the repetition of spatial arrangements of the two characters in a decontextualized manner and the surrealistic depiction of the characters themselves.

Lastly, colour, or ambience, is found to be another visual means for creating emotional tone. The image 39 of *Turn Left, Turn Right* in Example 5.1 above can illustrate the evaluative power of ambience. Ideationally, image 39 depicts the scene of a city crowd with both vehicles and pedestrians moving either towards the left or the right. While the facial expressions and bodily stances of the depicted human characters are generally neutral in value, the human characters and vehicles are depicted with low saturated cool hues. This image can be compared with that in Figure 5.1 below, where the ambience in image 39 has been modified through the use of image processing software. In this modified image, the ideational elements, including human characters and vehicles, are covered in highly saturated yellow. It is interesting to note the ways in which changes of colour vibrancy and warmth may potentially evoke different evaluative values in readers. The original image 39 is likely to provoke feelings of coldness associated with

cool hues, while the warm saturated hues in the modified image in Figure 5.2 encourage readers to associate the scene instead with a sense of warmth.

Figure 5.1 Modified Image 39 with warmer ambience

Colour, or AMBIENCE, is conceptualized by Painter et al. (2013) as providing visual meaning-making resources for creating emotional mood or ambience. In the current study, some of the options from the systems of AMBIENCE in Painter et al. (2013) are recontexualised as grading up or down the attitudinal impact of a visual ideation. In other words, colour may function as a type of visual graduation resource, together with visual space and texture, to increase or downplay a particular value of evaluation. From this perspective, the value of impassiveness is likely to be evoked from readers in relation to the scene depicted, and the cool hue reinforces such a value. In contrast, when combined with a warm hue, as suggested in Figure 5.1, this value of impassiveness is tempered. This proposition also derives from the observation in Painter et al.'s (2013) that the function of ambience is to facilitate the reading of the emotional mood of story characters in children's picturebooks.

5.2.2 Summarizing visual resources for presenting visual ideation

From the discussion above, two general types of visual resources, or expression-forms, can be identified as significant in the representation of visual elements. The first type is the spatial arrangement of the visual elements and the spatial relations between the elements. For example, in order to attract readers' attention, certain visual elements, such as a story character, could be represented much larger in size, and closer to readers, as opposed to other visual elements, as shown in image 81 of *The Starry Starry Night* in Example 5.1 above. The second type is concerned with the perceived attribute, or properties, of the visual elements that can be achieved through the variation of the visual details and the employment of colours. Such manipulation of the presentation of visual ideation is potentially capable of evoking evaluative reading from readers.

This observation also relates to Economou's (2009) systems of SPATIAL and TEXTURAL expression-form in news photos. The similarity suggests the types of visual expression forms shared by news photo and picturebook images, as indicated in Table 5.1. In fact, some creative picturebook artists tend to incorporate photographic elements, such as photos of celebrities, into a picturebook story (e.g., *Un Lion à Paris* (Alemagna, 2006)). Table 5.1 below summarises the discussion above on the two general types of ways of presenting visual ideation in picturebook images, and how they relate to the description of news photos in Economou (2009). To differentiate the two modes of visual semiosis, I use the term *spatial dimension* to refer to the spatial arrangement of visual ideation, and *attribute dimension* to refer to the visual resources, such as ambience, which create the perceived visual properties of the depicted items.

Visual forms of expression	Definition	Investigation focus	Compared with Economou's (2009) photographological expression forms
Spatial dimension	The management of visual space taken up by a visual element	What is the spatial arrangement of a depicted character?	SPATIAL
Attribute dimension	The visual characteristics of a visual element through ambience and the degree of visual details	In what colour is the character depicted? How much visual details of the depicted character are expressed?	TEXTURAL

Table 5.1 Visual forms of expression for presenting visual elements in picturebook images

These visual expression forms constitute the primary analytical concern of the current chapter. In other words, my analysis here is concerned with how visual elements are presented through the use of visual space and the manipulation of their perceived qualities. It is also argued that, through these visual expression forms, evaluative values can be either amplified or evoked. In other words, if an angry face is depicted in a large size, occupying most of the visual space of an image, the enlarged depiction of an angry face does not necessarily amplify the degree of angriness, namely from angry to furious. Through such choices, however, the interpersonal impact on readers of the depicted angry face is amplified, by immediately drawing readers' attention to the depicted item. When there is no explicit manifestation of visual attitudes, namely the [overt] option in the system of SENTIMENT, the visual contrast created through these visual expression-forms may potentially evoke evaluative reading from readers. Such an evocation of evaluative value relates to the [intensive] option discussed in Chapter 4.

5.3 Spatial configuration of visual ideation

In this section, I examine in detail the exploitation of visual space in Jimmy Liao's picturebook images. The examination starts with identifying different kinds of spatial organization of visual ideation. On this basis, I then explore the potential contribution of the spatial arrangement of visual ideation to inscribing or evoking emotional values in story characters.

5.3.1 Quantification of visual ideation

The first type of visual strategy for managing the interpersonal impact of a visual ideational item is instantiated as the quantification of the visual ideational item in visual space. In other words, the quantity of visual elements, such as human characters or non-human entities, can be scaled up or down, as exemplified in the images in Example 5.2 below. For the visual ideation of trees, we can see the distinction between images 1 and 7 of *Turn Left, Turn Right*. Compared with image 1, image 7 represents bare trees in larger quantity. Ideationally, when a large number of similar items are depicted in an image, it is possible that a specific superordinate concept can be construed, namely the construal of visual taxonomy between visual elements. Accordingly, the large number of bare trees in image 7 is likely to evoke a more abstract concept, such as the scene of woods in winter. Such a visual strategy for presenting visual ideation is labelled as [number], which can be up-scaled or down-scaled.

(*Turn Left, Turn Right,* Image 1)
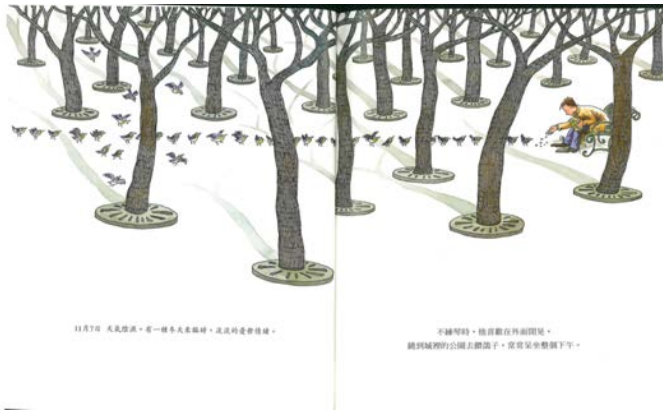
(*Turn Left, Turn Right*, Image 7)

Example 5.2 Instances of [number]

We can see the visual contrast in the instantiation of [number] between the depiction of human participant and the circumstantial elements. As illustrated in image 7 of *Turn Left, Turn Right* in Example 5.2 above, non-human entities, namely trees and pigeons, instantiate up-scaled [number], while only one human character is depicted. The male participant, in other words, is depicted as being surrounded by non-human entities. Such a visual contrast, or tension, created through the selection of [number] makes prominent the tension between the male participant and his surroundings, and evokes a value of loneliness ascribed by readers to the male participant (see the discussion of this image in Chapter 4).

Furthermore, [number] can also interact with visual elements carrying evaluative meanings, in such cases, the volume of the evaluative values are amplified through the repetition of the visual ideation. The images in Example 5.3 illustrate such a process. In these images, we can see the repeated depiction of value-infused facial expressions of the two story characters. Each visual element, namely the human participants represented in the images, carries evaluative values, such as the smiling face depicted in image 17 of *Turn Left, Turn Right*. Compared with the examples discussed in Example 5.2, the [number] option here is instantiated as a small group, rather than a large quantity, of visually similar elements. However, even when the visual ideation is repeated only once, we can still notice the amplified evaluative value which seeks an evaluative alignment from readers. As exemplified in image 51 in Example 5.3, the girl participant is depicted hiding her face behind a green apple, suggesting her unwillingness to see her parents, and her gesture is mirrored by the painting beside her, which similarly depicts a man's face hidden behind a green apple. In this case, the [number] option is realized minimally as the presence of a pair of similar bodily postures. It is interesting to note that the [un-mediated] visual focalisation option in image 51 positions readers as standing in the shoes of the girl character's parents, thus aligning readers to see and feel with her parents.

Turn Left, Turn Right, Image 17
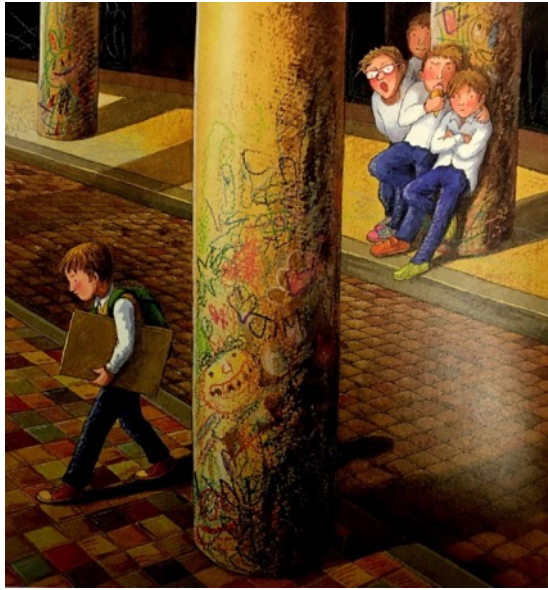
The Starry Starry Night, Image 24

The Starry Starry Night, Image 51

Example 5.3 Images of [number] option

These two types of instantiation of [number] are handled differently in other studies. In Economou's (2009) work, for example, the option of [number] is further distinguished from the repetition of symbolic icon, namely the option of [repetition] (Economou, 2009). According to Economou (2009), the choice of [repetition] involves the presence of two or several visual ideational icons, each of which capable of inscribing or evoking attitudes. The [number] option, on the other hand, is used to refer to the depiction of

similar visual ideation in large numbers, and it is the large quantity of visual ideation, rather than individual ideational elements, that evokes attitude.

However, according to my analysis here, when it comes to the construal of human emotions, it is possible for picturebook images to represent human characters in large quantity or to inscribe or evoke attitudes individually, as illustrated in Example 5.4 below. This observation makes it difficult to distinguish the two options as suggested in Economou (2009). Considering the design of the current chapter is to provide an efficient way of examining the evaluative aspects of visual ideation, one economical enough for students and literacy educators to use in school contexts, I do not further distinguish these two options in the current research.

Therefore, Economou's option of [repetition] is included as one particular instantiation of up-scaled [number]. That is, when taking up the option of up-scaled [number], we can choose to reiterate the evaluative values carried by particular visual ideation by including several similar visual elements in an image. On the other hand, we can also depict a large quantity of similar visual ideation to the extent that they can invoke a superordinate concept, such as the depiction of large numbers of tall buildings invoking the concept of city. Sometimes, it can be both, such as the large number of smiling faces in Example 5.4.

Example 5.4 Boundary issue pertaining to [number] option

5.3.2 Mass of visual ideation

The second visual strategy for presenting particular visual ideation is the manipulation of its size in relation to the others. As illustrated in the images of Example 5.5, we can see the shift in size of the two human participants between the two images. In image 69, they are depicted relatively smaller size with smiling faces, while in image 71 the same human participants are represented much the same size. In image 71, therefore, the positive value inscribed from their facial expression is amplified through the enlarged smiling face. Furthermore, the scaling up of the size of the two characters across the images may arguably symbolize their growing up mentally, when they are depicted for the first time as more prominent than the circumstantial setting. For this type of visual strategy, the label [mass] is used.

(The Starry Starry Night, Image 69)

(The Starry Starry Night, Image 71)

Example 5.5 Instances of [mass] in two picturebooks

Apart from the contrast in sizes of the same visual elements across images, the option [mass] may also be taken up to create visual contrasts in terms of size between different visual ideation elements within one image. For example, in image 61 of *Turn Left Turn Right* in Example 5.6 below, two human characters are depicted closer to the margins of the top and bottom of the spread, their down-scaled [mass] in sharp contrast with that of the circumstantial elements, including the long road and huge viaducts. The contrast in size between the human characters and the city roads is exploited in this image to visually manifest the unequal power relations between the human participants and circumstantial setting. In so doing, the image may evoke shared affect in readers in relation to the feelings of the two characters, who are depicted as powerless and frustrated.

(Turn Left Turn Right, Image 61)

Example 5.6 Visual contrast created through [size]

5.3.3 Extent of visual ideation

The extent of visual ideation is concerned with the amount of visual space taken up by a visual element. When depicted on a piece of paper, a particular visual ideation, such as that of human characters, takes up a varying degree of visual space. A visual element can only exploit two-dimensional space, and therefore, can only occupy more or less of that visual space. From this perspective, a visual element depicted with up-scaled size, for example, can take up most of the visual space of an image, or it can be a small visual element depicted in large quantities, such as the red leaves in the image 10 of *The Starry Starry Night,* thus occupying most of the visual space. In this research, the label [extent] is used to refer to such a visual strategy. According to this analysis, the option [extent] is always co-deployed with the choices of [number] and [mass], given that the realisation of each choice has to take up a certain amount of visual space afforded by an image.

On the other hand, while picturebook images are printed on two-dimensional pages, static picturebook images can construe perception of the third dimension, namely a sense of depth. In other words, picturebook artists are able to create the sense of depth

on a two-dimensional surface by means of various drawing techniques, such as overlapping visual items, the inclusion of perspective, and the employment of colours (McCloud, 1994). These drawing techniques enable picturebook artists to expand the meaning-making possibilities afforded by two-dimensional space by creating the sense of spatial front and back. To take advantage of this dimension means that a visual item can either be placed in a foregrounded position or be relatively backgrounded in relation to other visual elements. To differentiate these two dimensions of spatial meaning-making, the option [extent] leads to a more delicate choice, that of [dimension].
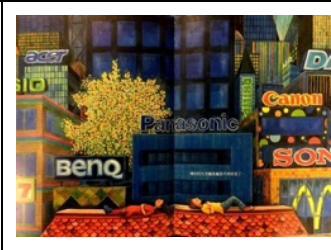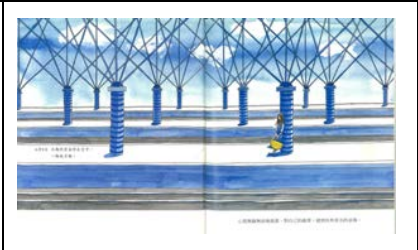
(Turn Left Turn Right, Image 21)	*(The Starry Starry Night,* Image 50)	*(Turn Left, Turn Right, Image 46)*

least depth   most depth

Table 5.2 Degrees of [extent: dimension]

The images in Table 5.2 provide some illustrations of the option [extent: dimension]. As suggested by the Table, this option is concerned with the degree of depth perception, namely the perceived sense of front and back, created by an image. Read from left to right, the images in Table 5.2 show a continuum of perceptual depth determined by the types of visual cues adopted in the image, such as overlapping, size and placement of visual elements, and perspective. Image 21 of *Turn Left, Turn Right* displays the least degree of visual depth through overlapping the two characters with raindrops. Image 50 of *The Starry Starry Night* create perceptual depth not only through the overlapping

of the buildings but also their varied size and placement. Image 46 of *Turn Left, Turn Right*, on the other hand, provides the most salient sense of depth through the inclusion of central perspective. These two further options for [extent] are summarized in Figure 5.5. As suggested here, as long as visual ideation is depicted, it inevitably occupies the visual space of an image, thus taking up the choice [extent]. However, picturebook artists have the option of choosing whether visual ideation is depicted with more sense of depth, or less, namely the choice of [extent: dimension]. Therefore, [dimension] is proposed as a more delicate choice of [extent].

5.3.4 Summary

In section 5.3, I have examined the ways in which visual space is exploited in Jimmy Liao's picturebook images. As suggested by the previous discussion, similarities can be observed between picturebook images and news photos in terms of the uses of visual space. In other words, when depicting a visual element, the picturebook artist needs to consider issues of how many of an item are depicted, i.e., [number], how large it is, i.e., [mass], and how much visual space it occupies, i.e., [extent]. These three labels are taken over from Economou's (2009) work, indicating the meaning-making resources of visual space shared between these two modes of visual semiosis.

I use the term VISUAL FORCE to cover the three dimensions of managing visual space in picturebook images. In Economou's (2009), the term *force* is directly borrowed from investigation of graduation resources in language (e.g. see Hood, 2010), to indicate that the impact of visual ideational items can be managed through quantification and intensification, by drawing an analogy with the role of quantifiers and intensifiers in language. In contrast, I use the term *visual force* to indicate the role played by the resource of visual space in the presentation of visual ideation.

As suggested in Figure 5.2 below, the three options, namely [number], [mass], and [extent] can be considered as three simultaneous features. All three features can be scaled up or down. As to the [extent] feature, a more delicate option, namely [extent: dimension], can be selected. Moreover, a brace is employed to capture such simultaneous relations between the three spatial variables. The realization of these options is summarized in Table 5.3 below.
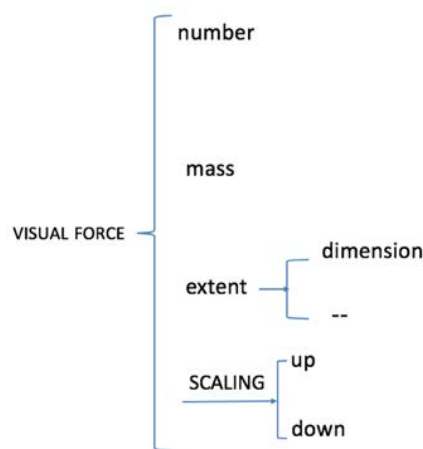
Figure 5.2 Choices of VISUAL FORCE

Features		Realizations
number	up	Up-scaling quantity of depicted human characters or circumstantial objects
	down	Down-scaling quantity of human characters or circumstantial objects
mass	up	Up-scaling of depicted human characters or circumstantial objects in size

	down		Down-scaling of depicted human characters or circumstantial objects in size
extent	up		Up-scaling of depicted human characters or circumstantial objects in the amount of visual space taken up
	down		Down-scaling of depicted human characters or circumstantial objects in the amount of visual space taken up
	dimension	up	Representing human characters or circumstantial objects with more visual depth
		down	Representing human characters or circumstantial objects with less visual depth

Table 5.3 Realizations for the choices of VISUAL FORCE

5.4 Attribute of visual ideation

Another dimension of the presentation of a visual element is concerned with its attributes, or perceived qualities, distinguishing it from other elements within an image. When a visual element such as a human character is depicted, we need to consider the ways in which his/her ideational identity can be conveyed. In this research, I approach this issue from two perspectives: namely the degree of completeness in representing visual ideation, and the extent of familiarity of the visual representation.

These two dimensions are proposed based on the data of current research, and are not meant to be generalizable across all the visual images. The following sections will further elaborate these two proposed dimensions.

5.4.1 Representing visual ideation: completion

In this section, I examine the representation of visual elements in terms of their degree of completeness: in other words, whether a visual ideational item is represented whole, or only partially, as exemplified in Example 5.7 below. The label [completion] can be used for various degrees of completeness for representing an visual element. For example, the girl participant in image 1 of *Turn Left, Turn Right* (see Example 5.7 below) is represented in high [completion], while the tree she looks at is represented in low [completion]. From a textual viewpoint, the contrast in levels of completion between different visual ideational items suggests their differing status in terms of information value (Painter, Martin & Unsworth, 2013). When depicted in high [completion], visual elements are more likely to attract readers' attention, such as the girl participant in image 1.

We can also observe the interplay of [completion] with the choices of VISUAL FORCE. For example, the tree in image 1 of *Turn Left, Turn Right*, is depicted with low [completion] and up-scaled [mass]. In image 8, a large number of flying ladders are depicted with low [completion] and occupying most of the visual space, namely up-scaled [extent]. It is interesting to observe that while the human characters in both images are depicted in high [completion], they are construed as smaller in size and occupying less visual space. Visual ideation represented in low [completion] usually carries a meaning of uncertainty: in other words, since these visual elements are represented only partially, readers may feel uncertain about what they represent, such

as the tree in image 1 and the flying ladders in image 8[11]. Such an evoked sense of uncertainty may be exploited by the author to invite readers' own interpretations.

Such an evaluative reading is usually encouraged by the evaluative language accompanying the visual image. For example, the verbal text in image 1 commits a more specific negative value of appreciation of the weather and the feelings of human beings, such as "overcast sky" (灰濛濛的天空), "whole city dankly covered in rain" (整個城市籠罩在陰濕的雨裡), and "cause vague feelings of dejection" (让人感到莫名的沮丧). While such information is not directly related to the visual ideation, the new information in the verbal text may recontextualize the visual depiction, and trigger readers' evaluative response. Similarly, in image 8, the evaluative resources in verbal text accompanying the image indicate the male character's negative affect: 有时候他会觉得**空虚无力**. **'**Sometimes, he feels **hollow and weak**.'. The linguistic information recontextualizes the meaning construed by the image, by adding new information onto the visual representation. Therefore, it is an example of multimodally co-constructing an evaluative stance, and the ambiguity or uncertainty created through visual representation plays an important role in opening up evaluative space (Tian, 2011), by creating a multimodal semiotic puzzle for interpretation.

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[11] My subjective reading of the images 1 and 8 here is also corroborated through the multiple discussions with other multimodal scholars and colleagues, including Prof. Sue Hood. Further empirical research is needed for generalizing these observations.

(*Turn Left, Turn Right*, image 1)

(Turn Left, Turn Right, image 8)

Example 5.7 Varied instantiation of [completion] in depicting entities

Moreover, the human characters in Jimmy Liao's picturebook stories are not necessarily depicted in the image as prominent visual elements. Some images represent story protagonists as mostly merged with their circumstantial setting: in such cases, this option is usually co-deployed with VISUAL FORCE choices. As illustrated in Example 5.11 below, the main story characters are depicted in low [completion], represented as overlapping with circumstantial elements. In these cases, readers' attention is shifted away from the two story protagonists to the general scenario represented in the image, such as the human crowd in image 14 of *Turn Left, Turn Right* and the large quantity of leaves covering the girl character in image 10 of *The Starry Starry Night.*

(*The Starry Starry Night*,
image 10)

(*Turn Left, Turn Right*,
image 14)

Example 5.8 Human characters depicted in low completion

5.4.2 Realism in visual representation

In this section, I explore the degree of realism in the representation of visual ideation. In the current investigation, the notion of realism refers to the degree of 'photorealism' (Kress & van Leeuwen, 1996/2006, p.158), i.e., the extent to which the visual elements involved in an image correspond to their counterparts in real world. In Kress and van Leeuwen's (1996/2006) visual grammar, a social semiotic theory of the representation

of truth is given in terms of markers of "modality", accounting for the ways in which various types of social reality are construed in different visual images, such as photos, paintings, and diagrams, through the manipulation of markers such as ambience and visual detail.

The current investigation, however, is more concerned with the interpersonal functions achieved by changes in degree of realism. When represented with a high degree of realism, a picturebook image is more easily recognized by readers, especially younger readers. Furthermore, evaluative responses from young readers, such as children or teenagers, are more likely to be evoked by the realistic depiction of human characters, circumstantial settings, or events. This suggestion is based on both the observation of the data in the current study, and the investigation of the use of ambience in Painter, Martin and Unsworth (2013), who put forward the option of [familiar] to account for such uses of colour. According to Painter et al. (2013), the more different colours are used in children's picturebook images, the closer the visual depiction is to the material reality, and therefore, the more likely readers are to feel familiar with the visual depiction.

In the current research, I further expand on this insight by conceptualizing the management of the familiarity of visual ideation as one of the interpersonal attributes of visual ideational items: in other words, the ways in which visual ideational items such as human characters and circumstantial settings are depicted as far as their degree of realism is concerned. This means that various visual strategies, including ambience, can be employed to scale the degree of realism up or down. For example, Example 5.9 below illustrates the shift of realism in depicting the apartment rooms of the two story characters, which are represented relatively realistically in images 63 and 64, and

therefore, as more familiar to readers, since the image resembles an apartment room in real life.

By contrast, in the last spread of the story *Turn Left, Turn Right*, the two apartment rooms reappears in image 71, this time, represented in low degree of realism. As shown in Example 5.5 below, in image 71 the two apartment rooms are represented with their walls transparent and clouds visible from inside them. Clearly, such apartment rooms as represented in image 71 cannot be found in real life, and, as discussed in Chapter 4, such a representation foregrounds their symbolic meaning.

(*Turn Left Turn Right,* Images 63 and 64)

(*Turn Left Turn Right,* Image 71)

Example 5.9 Managing degree of realism in picturebook images

These two styles of representation encourage different kinds of engagement on the part of potential readers. A more realistic representation of an ideational element invites

readers' empathic stance, where the ideational resemblance between the visual depiction and what people experience in everyday life enables readers to share the experience of the ideational elements depicted. For example, readers of the *Turn Left, Turn Right* may be expected to empathically relate to the two apartment rooms depicted realistically in images 63 and 64 by imagining what it would be like to live in such rooms. In comparison, when depicted in less realistic ways, readers are encouraged to engage with the symbolic meanings foregrounded by the depiction, such as the apartment represented in image 71. Therefore, more interpretative effort is required from readers, by seeking clues from the context, including the accompanying verbal text and preceding images.

5.4.3 Familiarity of visual ideation

As discussed above, I have proposed the label [normality] to account for the management of familiarity to readers of visual ideation. On the one hand, this label suggests the interpersonal impact afforded by the varying degree of realism or naturalism in presenting visual elements. The up-scaling of [normality], therefore, means that visual elements are represented in a more naturalistic or realistic way. From this perspective, when visual ideation is depicted in high degree of [normality], evaluative meanings are evoked in a way similar to the option [affording] discussed in Chapter 4. The down-scaling of [normality] makes visual elements more abstract to readers, and therefore, the depiction is closer to the SENTIMENT option of [figurative], as far as evoking evaluative meanings is concerned.

On the other hand, the label [normality] is employed in the current study to differentiate it from the option of [familiarity] in the AMBIENCE systems posited in Painter et al. (2013). In the current research, the feature [normality] covers various visual strategies

for representing visual elements, including ambience. For example, the surrealistic representation of the apartment rooms in image 71 is achieved through both the monochromatic uses of colour and the selection of the visual texture of the wall. Therefore, the AMBIENCE option [familiarity] is considered in the current research as one of the instantiations of [normality], achieved mainly through colour differentiation. Future research is called for to explore a fuller range of the visual expression-forms through which the option [normality] can be achieved.

Another type of visual strategy for managing [normality] identified in the current research is through the perceived surface quality of visual elements, namely visual texture. The notion of visual texture refers to the creation of the illusion of the physical texture of an object in real world, through visual expression-forms such as the perceived depth of visual shapes and lines, ambience, and surface details (Kress & van Leeuwen, 1996/2006). Through the construal of visual texture, we can portray a visual element as close as to what it feels like in real world, thus engaging readers by bringing in the sense of touch in the image, e.g., its roughness, smoothness, softness, etc.

Example 5.10 below provides illustrations of the instantiation of the [normality] option through changes in visual texture. In image 35 of *Turn Left Turn Right* below, for example, we can see the contrast in visual texture between the building in the foreground and the one in the background. The visual details of the foregrounded building, including ambience and shapes and lines, represent the wall of the building in high verisimilitude, triggering readers' feelings of touching a stone wall in real life. In contrast, much less meaning is committed to the representation of the building in the background, making it seem less real.

(*Turn Left, Turn Right*, Image 35)

Example 5.10 Managing [normality] through visual texture

In some cases, visual texture may evoke an evaluative reading from readers by evoking their emotional reactions towards particular texture. For example, in the image 28 of *The Starry Starry Night* (see Example 5.11 below), the claw of a devil-like figure is depicted in a way that a strong sense of sharpness of the claw is evoked through its vivid surface detail, the sense of which, in turn, can evoke in readers negative reactions such as fear or distaste. On the one hand, the visual texture of the depicted trees is much less real, and their surrealistic depiction through chaotic lines and dark ambience, foregrounds the negative symbolic meaning. In the image 1 of *Turn Left, Turn Right*, on the other hand, the tree is depicted with a more realistic visual texture, which foregrounds the roughness of the tree trunk, which arguably may evoke readers' negative reaction by causing them to imagine the touch of a wrinkled bare tree trunk.
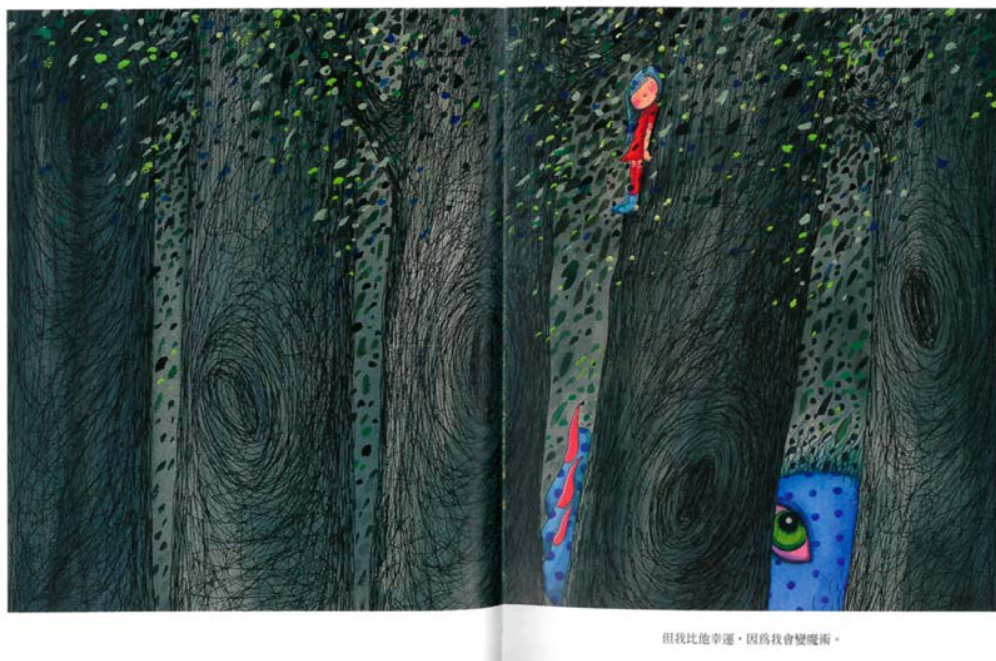
(The Starry Starry Night, Image 28)

(Turn Left, Turn Right, Image 1)

Example 5.11 Visual texture construed in Jimmy Liao's picturebooks

In *The Starry Starry Night*, we can also see shifts of [normality] in depicting human characters: in other words, human participants can be depicted as resembling what a human being looks like in real life, or the depiction can be made more surrealistic by foregrounding specific visual features. As illustrated in Example 5.12 below, both the human characters in the classroom in image 41 are depicted in high [normality], and the girl character's action may give rise to the interpretation that she is showing her concern towards the boy character. The readers' positive reaction can be evoked in relation to the girl's action through the realistic depiction of the scene. It is interesting to note that, in the next image, we can see the face of girl character depicted in the upper right corner of the window. Compared with the previous image, the girl's face is depicted in a lower degree of [normality], with a cloud-like visual texture. However, while less ideational meaning is committed, we can see the foregrounding of the embodiment of girl's concern over the boy character, symbolized by the action of her looking at the boy.

(*The Starry Starry Night*, Images 41 and 42)

Example 5.12 Visual details in depicting human characters

The choice of [normality] here is also relevant to the styles of character depiction in picturebooks, known in previous work as "imagic registers" (Tian, 2011; Welch, 2005), including minimalist, generic and naturalistic (see the discussion of Figure 2.19 in chapter 2). Tian (2011), for example, has discussed the three styles in which the facial expressions of anthropomorphic characters are construed, and these three types of visual depiction can be identified not only between images but also within one image. One important criterion proposed by Tian (2011) for distinguishing these styles is whether the depiction relies only on two-dimensional resources, such as dots and lines, or whether it moves towards the generation of three-dimensional effect on readers by incorporating more shapes, colours and shades. The findings of the current study suggest the relevance of visual texture in identifying the three styles of representing

human characters: in other words, a naturalistic depiction of human characters provides more details of the perceived surface quality of a human in the real world. The notion of imagic registers may also be applicable to the depiction of non-human entities, such as buildings. Future work needs to be carried out to investigate the visual texture of each depiction styles and as well as their differing narrative functions.

5.4.4 [figurative] and [normality]

The analysis so far has suggested that the degree of realism of visual ideation may trigger evaluative readings from readers. This observation suggests that the management of [normality] may be one of the visual strategies of metaphorizing specific visual elements. It also suggests that we need to examine more closely the relationship between the option [normality] and the SENTIMENT choice [figurative] discussed in Chapter 4.

In the first place, the [figurative] option is concerned with the selection of a visual element, whether or not the visual element carries symbolic meaning. In comparison, [normality] is concerned with the degree to which the presentation of visual ideation is realistic or naturalistic. From this perspective, [normality] can also work together with the presentation of a symbol to further reinforce the value carried by that symbol. For example, through the visual texture of the dinosaur depicted in image 34 (see Example 5.13 below), such as the roughness of the skin, the value of toughness can be assigned by readers to the dinosaur. Without the depiction of rough skin, the value of powerful and strong may still be evoked in readers simply through the presence of the dinosaur, but through the [normality] option, this symbolic value is further reinforced and amplified.

The Starry Starry Night, *Image 34*

Turn Left Turn Right, Image 61

Example 5.13 Comparing [figurative] with un-realistic [specification]

In other cases, we can see that [normality] plays a more active role in the process of iconizing visual elements. As indicated in Chapter 4, the process of iconization can confer additional metaphorical meanings onto particular visual elements. According to my analysis, this process tends to be accompanied by the manipulation of [normality] strategy, by making the visual ideation less realistic or naturalistic in order to foreground its symbolic attributes, as illustrated by the surrealistic depiction of urban highways in image 61 of *Turn Left, Turn Right* (see Example 5.13 above). In this case, the symbolic meanings are mainly provoked through the presentation of the

circumstantial setting in down-scaled [normality], together with choices of VISUAL FORCE. Arguably, if the cirumstantial setting is depicted in a realistic manner, such as multi-coloured, a much lesser degree of evaluative meaning is foregrounded.

5.4.5 Summary

In section 5.4, I have examined the dimension of attribute in presenting a visual ideational item in picturebook images. I have proposed two general types of visual strategies in managing the perceived attributes of a visual element, namely the options of [normality] and [completion] and suggested the category of *visual intensification* to cover these two options. Compared with choices of VISUAL FORCE, options of visual intensification focus on the perceived attributes of visual elements, such as their degree of realism, visual texture and completeness. Options of [normality] and [completion] are always being taken up simultaneously: in other words, when depicting a visual ideational item such as a human character, we need to simultaneously consider the degree of completeness and of realism. The systems of visual intensification are given in Figure 5.3, and the realizations of these choices are in Table 5.4 below.
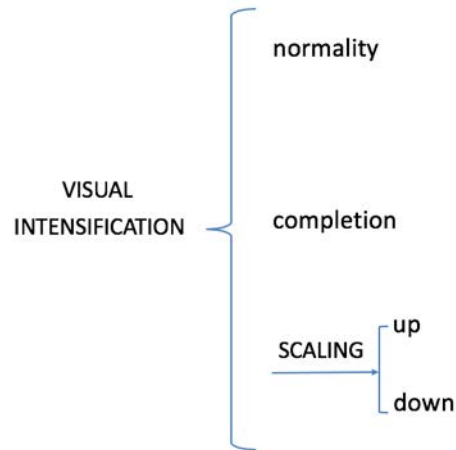
Figure 5.3 Systems of VISUAL INTENSIFICATION

Features		Realizations
completion	up	Up-scaling in the degree of completeness in depicting human characters or circumstantial objects
	down	Down-scaling in the degree of completeness in depicting human characters or circumstantial objects
normality	up	Up-scaling the degree of realism in depicting human characters or circumstantial objects through ambience and/or visual texture
	down	Down-scaling the degree of realism in depicting human characters or circumstantial objects through ambience and/or visual texture

Table 5.4 Realizations of VISUAL INTENSIFICATION options

5.5 Conceptualizing visual impact systems

In this chapter, I have investigated various visual strategies pertaining to the presentation of visual elements, including human characters and circumstantial objects. I have proposed the notion of VISUAL IMPACT to include the type of visual resources examined in this chapter. Through these visual strategies, the impact of inscribed evaluative value can be intensified, which more strongly encourages empathic responses from readers. When attitudinal value is not inscribed, VISUAL IMPACT options can also evoke readers' evaluative responses through the presentation of visual ideation. The choices of visual impact can be summarized in Figure 5.4 below.
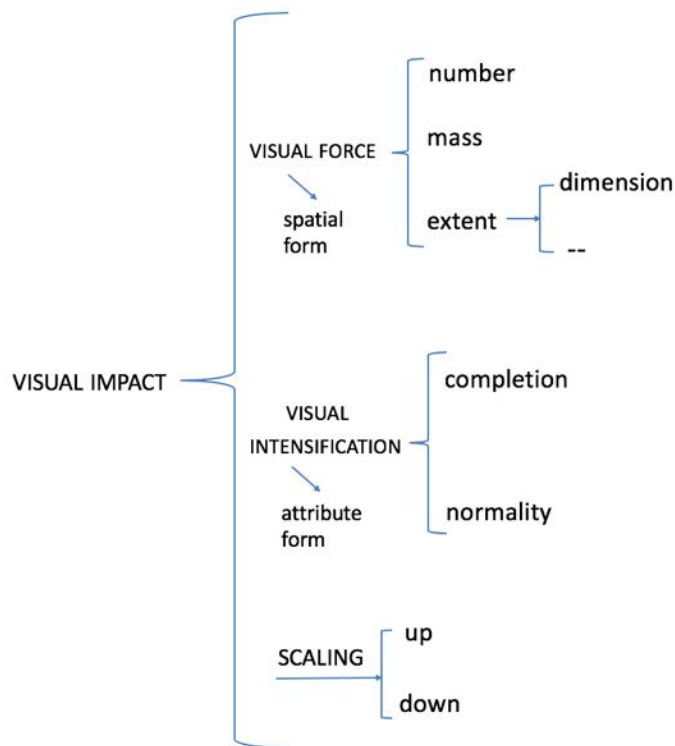
Figure 5.4 A systemic view of visual impact options

As shown in Figure 5.4, the choices of VISUAL IMPACT are capable of being taken up simultaneously: in other words, certain visual elements can be represented in an image by simultaneously taking up various visual impact choices in order to increase its interpersonal impact, such as, for example, making the visual item bigger, more extensive, and surrealistic. Indeed, as indicated in Figure 5.4 above, the modelling of VISUAL IMPACT choices differentiates two primary types of visual strategies in presenting visual elements in picturebook images. However, these choices also work together to co-instantiate particular evaluative effects, as the discussion of Example 5.13 above showed.

More importantly, the modelling of the VISUAL IMPACT choices also points to the directions for future research. Firstly, as indicated in the modelling of the visual evaluative meanings in both this Chapter and Chapter 4, we can see that the evaluative

choices in visual images tend to resist the 'either-or' distinctions normally associated with the system network formalism. Therefore, when the systems proposed in the current research are to be further developed, we need to come up with a new conceptual tool to allow for the logics of not only 'either-or' but also 'both-and'.

Furthermore, as also noted in previous discussion, the scaling up or down of different options is relative: in other words, picturebooks tend to establish some kind of stylistic baseline or 'norm' for representing human characters and circumstantial objects. Through these visual impact choices, we can explore the variations in visual representation and the evaluative effects achieved through these variations. Therefore, the notion of scaling up or down in the current study is not concerned with proposing a universal criteria suitable for all kinds of visual image. This also means that more data is required to make generalizations across various types of visual images.

Lastly, my work on VISUAL IMPACT in the current investigation is designed particularly for picturebook images, rather than for images in general. The systems are designed economically to allow students and educators to discuss and engage with the visual component of picturebooks in systematic and meaningful ways. Therefore, future research is needed to fully account for the ways in which the presentation of visual elements manages attitudinal impacts on readers, especially considering developments in the picturebooks medium itself, such as the appearance of digital picturebooks which provides new affordances and meaning possibilities for storytelling (Serafini, Kachorsky & Aguilera, 2015).

5.6 Analyzing VISUAL IMPACT in picturebook images

This section illustrates the application of the VISUAL IMPACT systems in examining the presentation of visual elements in picturebook images. Together with the SENTIMENT

systems, choices from this system show the ways in which human emotions can be realized or expressed through various visual strategies within or across images.

The first example is image 62 from *Turn Left Turn Right* (see Example 5.14 below). Ideationally, we can see that the figuratively represented event, with human characters represented as being controlled by two devil-like figures, functions to evoke a negative empathic response from readers. Furthermore, the visual impact choices foreground these visual elements to flag the presence of evaluative meanings, and provoke readers' evaluative responses. More specifically, the negative shared affect is strongly evoked through the unequal size contrast between human characters and devil-like figures. The visual contrast can also be seen between the cool bluish ambience covering most of the image space and the warm yellow ambience restricted by the black experiential framing.

(Turn Left Turn Right, Image 62)

Example 5.14 Visual impact choices interacting with visual sentiment choices

In terms of the SENTIMENT systems, the emotional values of the human characters are evoked through the interplay between [figurative] and [intensive]. The visual impact choices we have examined here, in other words, not only interact with [figurative] option in depicting the humans versus the devils, they also themselves evoke a negative emotional reaction from readers, through the contrast in ambience namely [intensive]. Through the co-deployment of these choices, readers are positioned to share the feelings of the human characters, including the two protagonists, who are at the mercy of two devil-like figures. The analysis of the visual impact choices for image 62 is summarized in Table 5.5 below. Choices related to visual force are labelled **in bold**, while those related to visual intensification are *in italics*.

(Turn Left, Turn Right, image 62)	
Visual elements	**Selected choices of VISUAL IMPACT**
two devil-like figures	**[+ mass] and [+ extent];** *[+completion]; [-normality]*
female character	**[-mass] and [- extent];** *[+completion]; [+normality]*
male and other human characters	**[-mass] and [-extent];** *[-completion]; [+ normality]*
two elevator boxes and setting	**[- extent]** *[- normality]*

Table 5.5 Analysis of visual sentiment and visual impact options in image 62 of Turn Left, Turn Right

The second example is image 61 from *Turn Left, Turn Right* (see Example 5.15 below). What is most prominent in image 61 is the contrast between the visual impact choices taken up for the two story characters as compared to those for the circumstantial background, namely the city highways. The highways take up the most of visual space, i.e., are up-scaled in [extent], and much larger than that of the two human characters,

i.e., up-scaled in [mass]. The two protagonists, in contrast, are depicted at the margins of the image, taking up options of down-scaled [mass] and [extent]. As for [normality], the city highways are depicted in a monochromic grey shade while the two human characters are the only visual elements depicted in multiple colours: in other words, the the highways are represented in a more symbolic way. From the perspective of evaluative value, readers' attention is again drawn to the unequal power relations between the represented human participants and their setting of the urban environment. In other words, readers are positioned to empathize with the two human participants, who are dramatically depicted as two lonely beings trapped in a lifeless urban environment. Table 5.6 below summarises the visual impact choices pertaining to image 61.
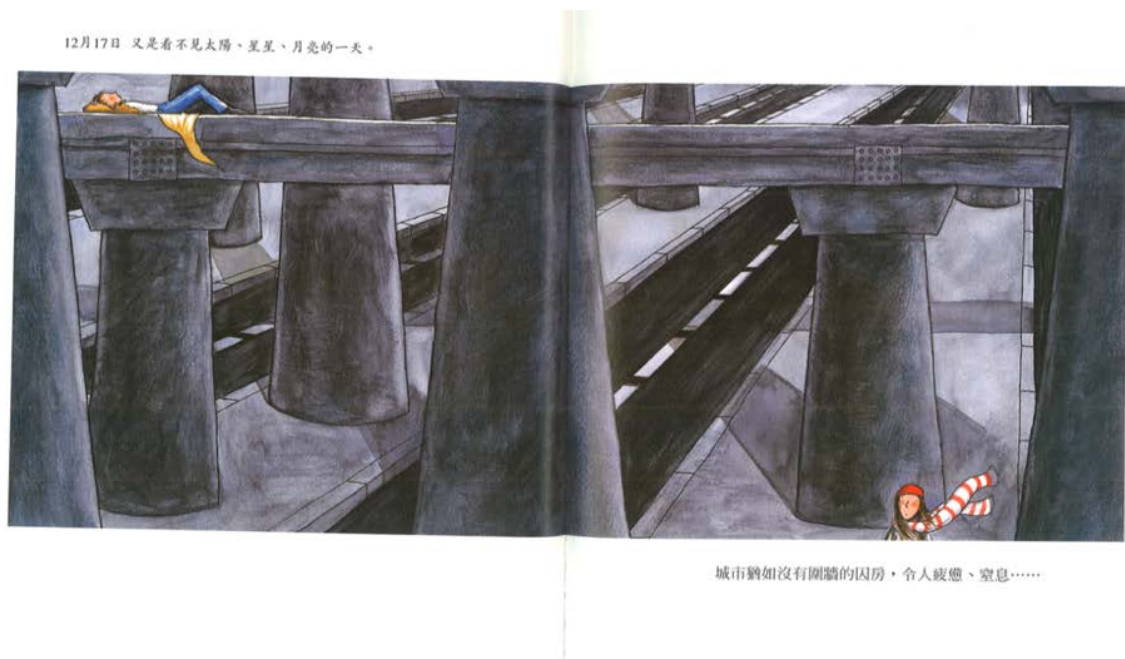
(Turn Left Turn Right, Image 61)

Example 5.15 Evoking attitudes through visual impact choices

(Turn Left, Turn Right, image 61)	
Visual elements	**Selected choices of VISUAL IMPACT**
male character	**[- mass], [- extent];** *higher [+ completion]; [+ normality]*
female character	**[- mass], [- extent];** *[- completion]; [+ normality]*
circumstantial setting (city highways)	**[+ mass], [+ extent];** *[- normality](ambience for setting);*

Table 5.6 Analysis of visual sentiment and visual impact options in image 61 of Turn Left, Turn Right

The above discussion of visual evaluative meanings in the images 61 and 62 of *Turn Left, Turn Right* also suggests the semantic relationship between the two images, as far their evaluative interpretation is concerned. In other words, we can see the significant role played by image sequence in creating, maintaining and disrupting evaluative value. As discussed in Chapter 3, picturebook images tend to work not only individually but also in cooperation, and any two juxtaposed images can be semantically related. Ideationally, it is possible to construe a solidary unit of activity sequence, such as having a breakfast, through adjacent images. In Chapter 4, we also discussed how evaluative meanings were infused into an activity sequence. In this chapter, on the other hand, we can identify another type of image sequence, where each image depicts different activity sequence. For example, the events depicted respectively in images 61 and 62 belong to different activity sequences, according to the INTER-EVENT systems in Painter et al. (2013).

In comparing the evaluative meanings between the images 61 and 62 discussed above, it is interesting to notice the similar evaluative value reiterated across the two images.

As indicated in the examination of the visual evaluative choices above, we can see, for example, the repeated visual contrast between human participants and their circumstantial setting. Human participants are consistently positioned as being powerless and at the mercy of external forces. Furthermore, in both images, the circumstantial setting is represented as carrying negative value, through the employment of cool ambience and by occupying more visual space. As a result, readers are consistently positioned to emotionally empathize with human characters, by sharing their feelings such as unhappiness and frustration.

In other words, while the two images construe different ideational meanings, they can be related evaluatively through the reiteration of specific evaluative values. The analysis suggests that such a process can be achieved through the similarity in the presentation of visual elements across images. Apart from reiterating similar evaluative value across images, we may also see a shift in evaluative value, signaled by a change in the presentation of visual elements across images. This analysis, therefore, suggests the meaning possibilities afforded by image sequences in terms of the propagation of evaluative meanings (Hood, 2010). In other words, apart from construing the unfolding of story events, image sequences also afford the spread or propagation of evaluative meanings that accumulate and resonate with each other to evaluatively colour a longer stretch of discourse. This aspect of visual evaluative meanings will be discussed in chapter 6.

5.7 Concluding remarks

Chapter 5 has investigated the presentation of visual elements, and proposed systems of VISUAL IMPACT, examining and illustrating the various options in this system. Through the cooperation of these choices, we can see that the impact of the evaluative

values in picturebook images on readers can be tempered or intensified. Section 5.6 suggested the potential of image sequence in propagating evaluative value across images.

The choices of visual evaluative meanings in picturebooks discussed in Chapters 4 and 5 enable us to examine the evaluation in the discourse of a picturebook story. In Chapter 6, the investigation shifts towards the discourse of picturebook stories, to explore the ways in which visual evaluative meanings are diffused across images through interplay with the verbal text.

Chapter 6 Visual evaluation: Evaluative prosodies and intermodality in picturebooks

6.1 Introduction

In Chapter 6, I will investigate the evaluative aspects of the picturebook story from the level of discourse. The focus of this chapter is to explore the construal of evaluative meanings in images across picturebook spreads, or inter-spread relations, which includes both the adjacent picturebook spreads and the non-adjacent spreads. I will also examine the intersemiotic interplay between language and images in creating various evaluative effects and narrative functions

Chapter 6 begins with the examination of the meaning-making possibilities afforded by image sequences, and the propagation of evaluative values, namely the spread of evaluative motifs from one image to the successive ones (see section 6.2). This is followed by an analysis of the function of the interplay between language and visual images in representing emotional values of human characters. The exploration draws on the visual evaluative choices proposed in chapters 4 and 5, namely SENTIMENT and VISUAL IMPACT choices, and ATTITUDE options in language (Martin & White, 2005) (see section 6.3). Lastly, section 6.4 examines the intersemiotic interplay from a logogenetic perspective, by focusing on the case of *Turn Left, Turn Right*. The examination is to demonstrate the ways in which intermodal relations contribute to the unfolding of the plot in a picturebook.

6.2 Image sequences and diffusion of evaluative values

In this section, I explore the role played by image sequences in the diffusion of evaluative values. As indicated in Chapter 5, by comparing and contrasting the presentation of visual ideation across images, we can identify how particular evaluative motifs can be reiterated across images. This is especially the case when adjacent successive images depict different activity sequences.

In this section, I draw on the notion of prosody from SFL tradition to conceptualize the diffusion of evaluative meanings across image sequences. In SFL, the notion of prosody has been recontextualised from phonology to refer to the ways in which interpersonal meaning as an ongoing cumulative motif spreads or propagates across clauses or phases of a text (Halliday, 1979; Hood, 2010; Martin & White, 2005). In this chapter, I argue that the prosodic realization of evaluative meanings is also relevant to picturebook images. Two types of picturebook image sequences are examined: the first type where successive images depict different moments in the same activity sequence, such as having breakfast; and the second type where each image depicts a different activity sequence. The discussion below focus on the ways in which evaluative values pertaining to human characters are diffused or disrupted in these two types of image sequences.

6.2.1 Reiterating evaluative values across images

By comparing and contrasting visual ideation across successive images, we can identify the repetition of certain qualities of visual ideation,. In particular, we can identify a similar manner of presentation of particular human participants across adjacent images.

In *Turn Left, Turn Right*, for example, after the two protagonists lose contact, we see a succession of images depicting their emotional reactions: see images 43 to 46 in Example 6.1 below. From an ideational perspective, the four images alternate between the perspective of the male protagonist and that of the female protagonist. By turning the page, readers are positioned to compare how each character reacts to their unfortunate loss of contact. While the verbal text in each spread commits meaning in the temporal order of the image, e.g., 4 月 13 日　'April 4th'　in image 43, the events depicted in the four images are not temporally related to each other. These images, therefore instantiate the choice of [unfolding: succession: between sequences] of the inter-event systems of Painter, et al. (2013).

In its interpersonal function, the repetition of human characters across the four images may evoke readers' empathic responses towards them. More specifically, we can see the similar manner in which each human is presented as alone, taking up down-scaled VISUAL FORCE choices, while much more visual space is occupied by the depiction of the settings. In each image, the unequal balance between human participant and circumstantial setting may evoke readers' negative reaction towards the depicted scenario, and readers are likely to ascribe a value of loneliness to the human participants in the images. By repeating the spatial organization of the visual ideation across the images, we note the amplifying of evaluative volume: in other words, the prominent similarity in the presentation of visual ideation across images highlights the visual attractiveness, which increases the likelihood of evoking readers' evaluative responses.

Image 43	
Image 44	
image 45	

| image 46 | |
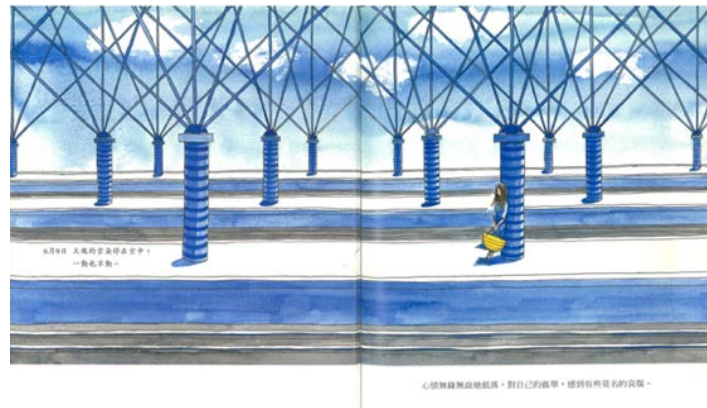
Example 6.1 Repetition of the presentation of visual ideation

Table 6.1 summarizes the analysis discussed above. As shown in the table, the VISUAL IMPACT choices enable us to observe visual continuity or discontinuity across image sequences. According to the visual perception theory of the Gestalt school (e.g. Wertheimer, 1938), people are more likely to recognize visual items organized in similar patterns. In the images of Example 6.1 above, we can see the similarities in terms of the spatial organization of the visual ideation, which may trigger readers' visual grouping of these images. The evaluative effect created through the repetition of the compositional arrangement of visual ideation is comparable to the repetition of visual ideational tokens in news photos (Economou, 2009).

The current analysis suggests that the repetition of visual ideation infused with evaluative meanings can take place not only within one image (see the discussion on [number] in Chapter 5), but also across images. Therefore, in this study, the meaning-making mechanism of repetition is considered as a discursive phenomenon. In other words, the notion of repetition, or reiteration, covers the visual mode of individual images as well as image sequences. We can also note that verbal texts in the images of Example 6.1 play more significant role in decoding the surrealistic aspects of the visual

image, and the interplay of the two semiotic modes expands the interpretative space, as will be discussed later in the chapter.

Image	Critical visual ideation	VISUAL IMPACT choices
Image 43	Male character; city roads	[-extent]& [-mass] for human characters; [-normality]: circumstantial setting
Image 44	Female character; statue and sea birds	[-extent]& [-mass] for human characters; [-normality]: circumstantial setting
Image 45	Male character; clock tower and matches	[-extent]& [-mass] for human characters; [-normality]: circumstantial setting
Image 46	Female character; train station	[-extent]& [-mass] for human characters; [+ normality]: circumstantial setting

Table 6.1 Analysis of images in Example 6.1

The images from *The Starry Starry Night* in Example 6.2 below provide another illustration of the reiteration of certain aspects of visual ideation. In this example, the four images resonate with each other as far as the evaluative values being evoked are concerned. While the boy character is depicted as carrying out different activities throughout the four images, he is consistently depicted across the images as being detached from the outside world. Apart from the visual ideation, other visual elements,

such as ambience and spatial organisation, also invite readers to view the image sequence as a coherent unit for evaluative meanings. For example, across the four images the boy is depicted consistently with muted yellow shades and always positioned at the margin of the visual space. The evaluative value, namely the boy's seclusiveness, is intensified through the similar manner of his depiction across the images.

Image 23	
Image 24	

Image 25	
Image 26	

Example 6.2 Evaluative qualities in a non-temporal succession of image sequence

6.2.2 Disrupting evaluative values across images

As well as maintaining evaluative values across adjacent images, a sequence may also show a disrupting of evaluative values across adjacent images. As discussed in Chapter 4, within an individual image, it is possible to identify visual elements carrying different evaluative values, which creates an evaluative tension within the image. The image in Example 6.3 below provides one illustration of such a process. The image 17 of *The Starry Starry Night* depicts a scene where the girl protagonist opens her door and looks in the direction of her father, who is on the phone. While none of the facial expressions

or bodily gestures directly suggest evaluative values, it is interesting to note the evaluative tension created by the contrast between the general ambience of blackish shades of the wall and door at the back, and the Christmas tree, conventionally associated with positive values of happiness.

(*The Starry Starry Night*, image 17)

Example 6.3 Visual tension within individual image

Evaluative tension can also be created through image sequences. That is, we can see a shift of evaluative value, which can be either inscribed or evoked, across successive images. In such cases, the qualities of the similar visual ideational elements, such as human characters, are in a contrastive relationship across images. For example, Example 6.4 below depicts a transition of the relationship of the characters in *Turn Left, Turn Right*, from being disconnected to connected. The initial three images consistently represent the two characters as back to back to each other. This repeated compositional feature intensifies the value of disconnection between the two characters. This value, however, is disrupted by image 69, where the two protagonists are represented as seeing each other.

Ideationally speaking, the contrast in the depiction of the two characters'
relationship between image 69 and previous images affords the interpretation of
[unfulfilled] inter-event relations (Painter, Martin & Unsworth, 2013). That is, the state
depicted in image 69 is unexpected in relation to the events depicted in previous images,
which creates a counter-expectant relation between image 69 and previous ones. In its
interpersonal role, the counter-expectant activity sequence itself may evoke readers'
empathic responses in relation to the human participants depicted. While the characters
in image 69 are represented with neutral facial expressions, a shared positive value of
happiness can be evoked in readers, because the characters have finally meet each other.
Textually, when an evaluative value is disrupted in this way, the shift of phases of the
story can also be visually signaled. Table 6.5 below summarises the analysis of the
image sequence in Example 6.4.

Image 66	
Image 67	
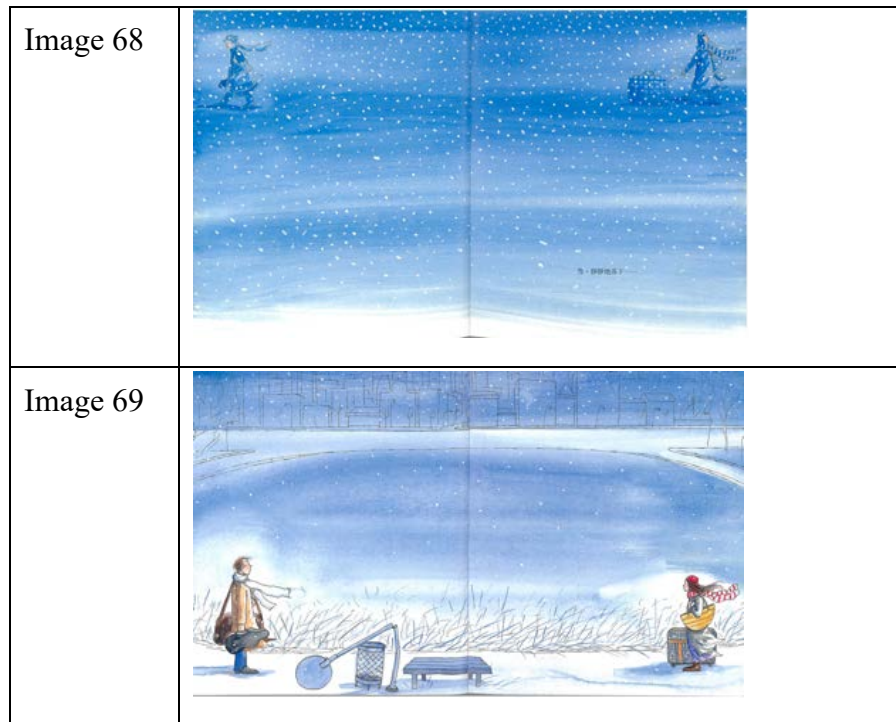
Image 68	
Image 69	

Example 6.4 Contrastive qualities across images in Turn Left, Turn Right

Image	Triggers/tokens	Emoters/interactors	Evaluative qualities[12]
Image 65	character relations (male v. female); objects (apartment building)		[intensive] negative value; [affording] luggage suggests leaving
Image 66	character relations (male and female)		[intensive]; negative value;
Image 67	character relations (male and female)		[intensive]; negative value [affording] walking toward opposite direction

[12] The analysis in Table 6.5 is colour coded to visualize the shift of the evaluative value across the images. Negative values are coded in blue, while the positive ones are coded in red. The same analytical strategy is also adopted in the analysis in Tables 6.6, 6.7 and 6.8, and Example 6.8.

Image 68	character relations (male and female)	male and female character	[affording]: meet each other (positive value)

Table 6.2 Analysis of image sequence of Example 6.5

Another example of the disruption of evaluative qualities across images can be seen in Example 6.5 below. Images 45 to 48 instantiate the choice of [succession: between sequences] by depicting activities that are not temporally related to each other. However, we can observe a gradual shift of evaluative values in relation to the two characters. In image 45, the boy is depicted with a smiling face looking at the girl. The positive emotional value of the two characters is maintained in the next image, where the value is mainly evoked through the activity represented in the image, namely their accompanying each other. In Image 46, we can note a shift of evaluative value evoked by the change in spatial arrangement of the two characters and the surrealistic depiction of the huge whale under the water interacting with the boy. The negative value evoked in image 47 is further reinforced in image 48, where the girl character is depicted as being confined to her room. The observation is further supported by the verbal text accompanying image 48, indicating the girl's negative emotional reaction towards her room: 窗外的烟火好热闹，屋子里却冷冷清清. *Chuang wai de yanhuo hao renao, wuzi li que lenglengqingqing* 'How lively the fireworks outside the window, while inside the house it is cheerless'. The shift of the evaluative value leads to the creation of new narrative suspense, which primes readers for the resolution of that suspense later in the story. The discussion above is summarized in Table 6.3 below.

Image 45	 我漸漸懂得他為什麼喜歡淋雨了， 那讓人同時感到迎接自然又抒脫煩鄉。
Image 46	 周末時，我們常坐火車去海邊港口， 他總是緊握著望遠鏡，專注地看著一艘艘遠方的輪船。
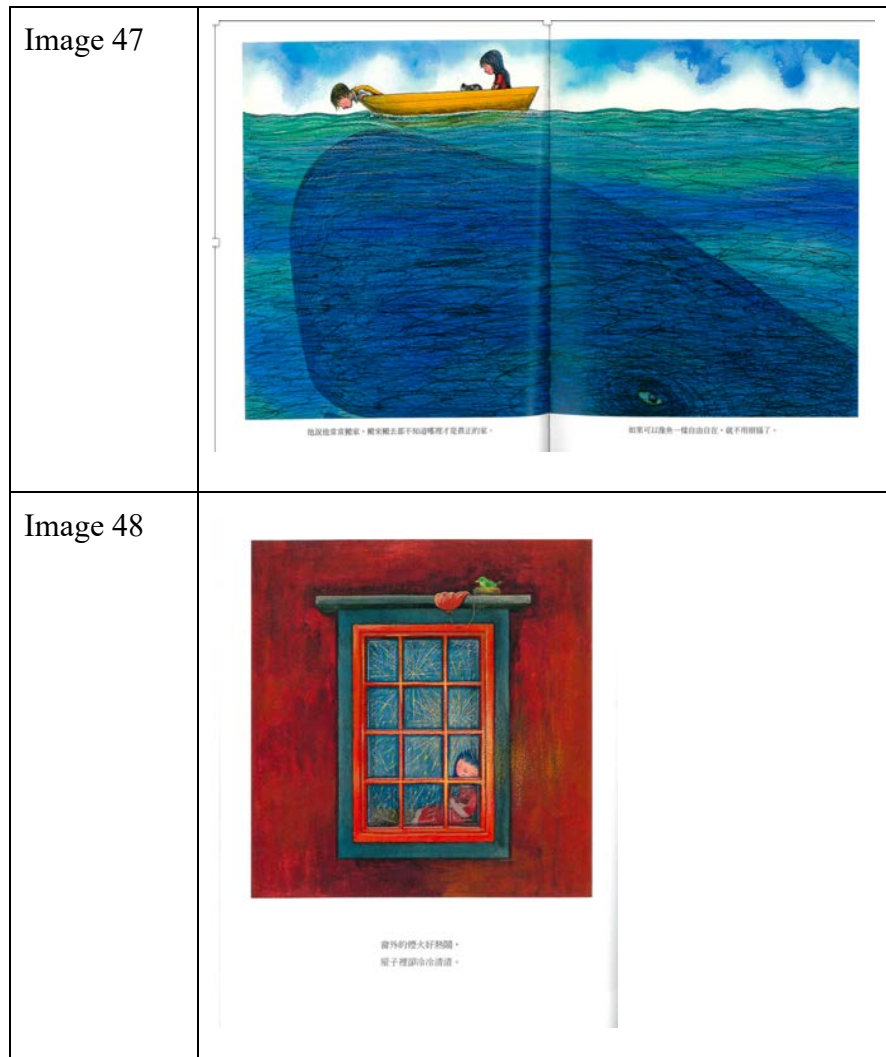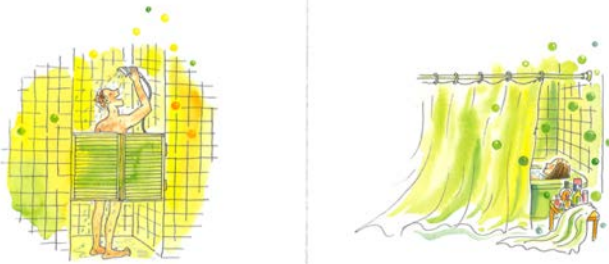
Image 47	
Image 48	

Example 6.5 Contrastive qualities across images in The Starry Starry Night

Image	Triggers/tokens	Emoters/interactors	Evaluative qualities
Image 45	girl character's action	boy character	[overt] (boy) [afford] (girl character)
Image 46	character relations (boy and girl)	boy and girl character	[afford]
Image 47	character relations (boy and girl); object (whale)	boy and whale	[afford]; [intensive]

Image 48	objects (outside window; inferred)	girl character	[afford]

Table 6.3 Analysis of image sequence in Example 6.5

Furthermore, disrupting evaluative values can also be achieved by the intrusion of conventionalized symbolic icons into a following image. This pattern can be identified especially in *Turn Left, Turn Right*, where the symbolic quality of an icon may counteract the evaluative values inscribed or evoked in previous images. As exemplified in Example 6.6 below, images 22 to 24 depict the actions of the two characters, including taking a shower and lying on the bed, with smiling facial expressions, thus inscribing their positive emotion. The value of happiness is further reinforced in image 24 by the surrealistic depiction of rabbits, an icon commonly used in Jimmy Liao's picturebooks to stand for happiness and a kind of dreamland (Chen, 2011). The evaluative prosody is, however, disrupted by the appearance of a devil-like figure holding a kite with a broken line in image 25. Ideationally, the event depicted in image 25 does not bear a solidary relation with the events depicted in the previous images; and interpersonally, the two images create a counter-expectant relation in terms of the evaluative value evoked from readers. In so doing, the depiction in image 25 foreshadows, or predicts, the unfortunate events encountered later by the two characters. Table 6.4 below summarises the discussion on the image sequence in Example 6.6.

Images 22 and 23	

Image 24	
	這一夜，兩人都興奮得失眠…… 雨，滴滴答答地下了一整夜。
Image 25	
	但是， 人生總有許多意外， 握在手裡的風箏也會突然斷了線。

Example 6.6 Disrupting evaluative qualities across images

The discussion above also suggests the narrative function of the metaphoric visual elements seen in image 25. Ideationally, we can see that the depicted participant, namely the devil-like figure, does not directly participate in the progress of the storyline. In other words, image 25 suspends the flow of the storyline, with a non-diegetic icon intruding into the story to foreshadow what is going to happen next. Apart from the shift in evaluative value, we can also observe a shift in abstraction in the expression of evaluative meanings between image 25 and the previous images. The expression of evaluative meaning shifts from being construing directly through the elements within the story world, such as the facial expression of human characters and story events, to the use of symbolic icons from outside the story world to suggest the narrator's perspective. The analysis suggests that a shift in abstraction in visual representation constitutes an important visual meaning-making strategy for textually organizing the

flow of information across images, especially in long picturebook stories, an issue which will be discussed in section 6.2.3.

Image	Triggers/Tokens	Emoters/interactors	Evaluative qualities
Image 22	(their meeting depicted in previous images)	male protagonist	[overt] male character
Image 23	(their meeting depicted in previous images)	female protagonist	[overt] female character
Image 24	character relations (male and female); objects (icons: rabbits)	male and female protagonists	[overt] (male and female character); [figurative: non-diegetic] [intensive] (rabbits; positive)
Image 25	minimal context; objects (icons: devil-like figure; broken kite)		[figurative: non-diegetic]; icon for negative value; [affording] broken kite (negative)

Table 6.4 Analysis of images in Example 6.5

6.2.3 Predicting and consolidating evaluative meanings

This section focuses on the discursive role played by iconic symbols in picturebook stories. As discussed in Chapters 4 and 5, evaluative values can be construed symbolically, through the direct employment of conventionalized symbols, or through the iconization of specific visual ideational elements within the story. When iconized, an instance of visual ideation is imbued with more symbolic attributes (Kress & van Leeuwen, 1996/2006), namely the assignment of additional intertextual meaning to the visual ideation. The current analysis suggests that the iconic representation of visual ideation can be used to organize information flow across images, by intertextually

evoking the value pertaining either to events which have already happened or to events which are still upcoming.

The first type of discursive role of iconic representation identified in the analysis is the prediction of evaluative value pertaining to upcoming events. In other words, we can see a generalized symbolic meaning specified by the qualities of the visual ideational elements in following images. As exemplified in the images of *Turn Left, Turn Right* in Example 6.7 below, a conventionalized symbol, namely the figure of Cupid or the god of love, is employed to forecast the first meeting of the two characters. It is interesting to note that, while the Cupid in image 15 does not participate in the progress of the storyline, we can observe that the generalized value of love symbolized by the Cupid is intertextually related to the visual ideation represented in the following images. More specifically, the male and female protagonists are consistently represented as having eye contact with each other, which together with the activities they are performing is likely to evoke an intertextual link with the activity of dating in real life (see Example 6.7 below). The following images, therefore, substantiate or specify the value of the love relationship symbolized by the Cupid figure in image 15.
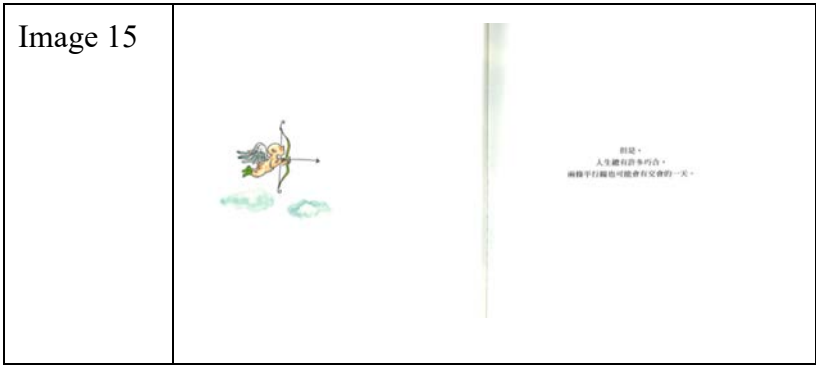
Image 15	

Image 16	
Image 17	
Image 18	

Example 6.7 Predicting evaluative value across images

As indicated in the previous discussion, we can conceptualise the textual function of image 25 by drawing on the notion of hyper-Theme in language (Martin & Rose, 2003/2007), seeing it as "setting the scene" for what is going to happen in following images. In language, it has been proposed that the attitude inscribed in the hyper-Theme, or topic sentence, of a paragraph, carries through over the rest of the paragraph by way of lexical relations (Hood, 2010) (see the discussion in section 2.4.2 of Chapter 2). Drawing on this insight, we can conceptualize the relationship between image 15 and

the following three as a taxonomic one. That is, the unfolding scenes depicted in the next three images elaborate or specify the superordinate concept, namely love, symbolized by the Cupid in image 15 (see Table 6.5 below). On the other hand, we can also note the constraining of interpretation by image 15 of the next three images: that is, without the depiction of the Cupid, the following images may afford different interpretations, such as merely recognizing acquaintances.
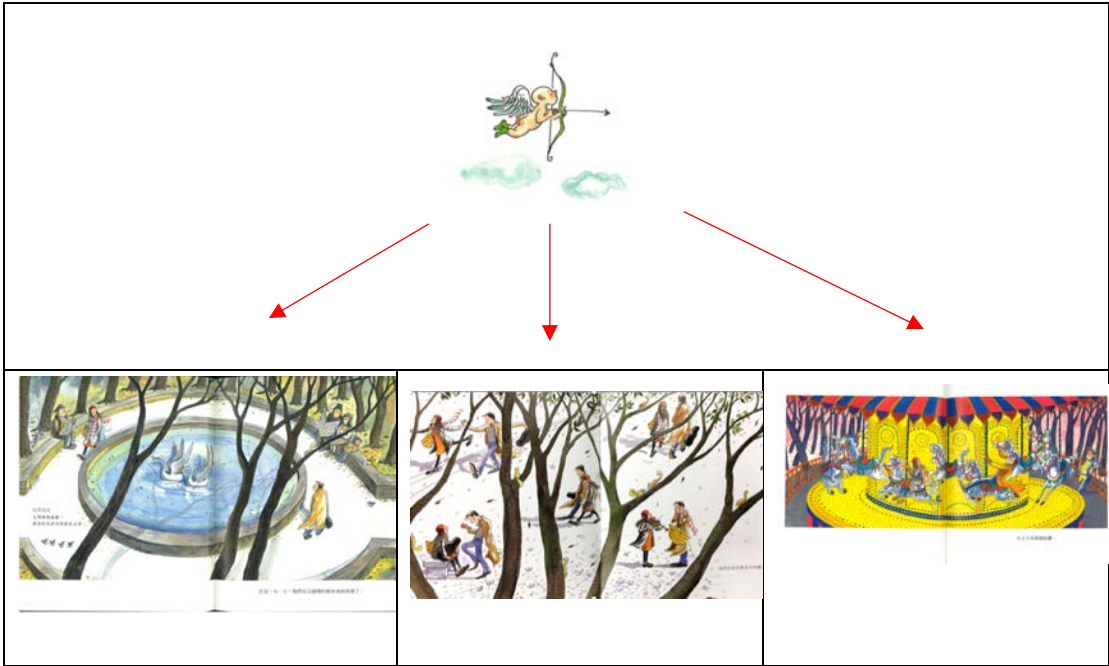
Table 6.5[13] *Propagation of evaluative values from symbolic qualities to realistic ones*

The second type of discursive function of iconic representation identified in my analysis is one that retrospectively consolidates evaluative value. In such cases, the symbolic attribute of the iconic depiction is used to refer back to what has happened, as illustrated

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[13] The red arrow in the table suggests the positive value propagating from the depicted angel to the rest of images.

in Example 6.8 below. In the image sequence in Example 6.8, it is interesting to observe the discursive role played by image 54. Image 54 is depicted with a single visual element of red ambience, accompanied by no other visual elements but only verbal text. Without previous images, the interpretation of red ambience is difficult to pin down, since red colour can evoke various evaluative values, such as a value of happiness, warmness, or even alertness. When the red ambience of image 54 is positioned within the context of the depiction in previous three images (see Example 6.8 below), which recurrently evoke negative emotional values, namely the unhappiness of the two characters, readers are more likely to interpret the evaluative connection between the red ambience of image 54 and the visual ideation construed in previous images. Ideationally, image 54 suspends the progress of the plot, while, evaluatively, the red ambience in image 54 makes prominent the values of frustration and anger ascribed by readers to the two protagonists.

Image 50	
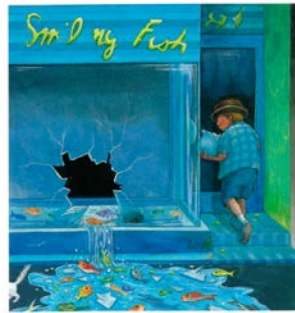
Images 51 and 52	
Image 53	

| Image 54[14] | |

Example 6.8 Retrospective prosody of domination

The images in Example 6.8 illustrate the employment of iconic representation at the final position of a story phase. Ideationally, we can see the shift of the visual ideation in the degree of realism. The textual location of the iconic depiction of image 54 is comparable to the notion of Hyper-New (Martin & Rose, 2003/2007) which orients readers retrospectively to consolidate the evaluative value constructed across a phase. In this process, iconic symbols or surrealistic depiction play an important role in creating ambiguity, such as the red ambience in image 54, to invite various interpretations from readers (see Table 6.6 below).

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[14] In the current research, we consider an image to consist of at least one visual element, such as a single visual ideational element or even colour only.
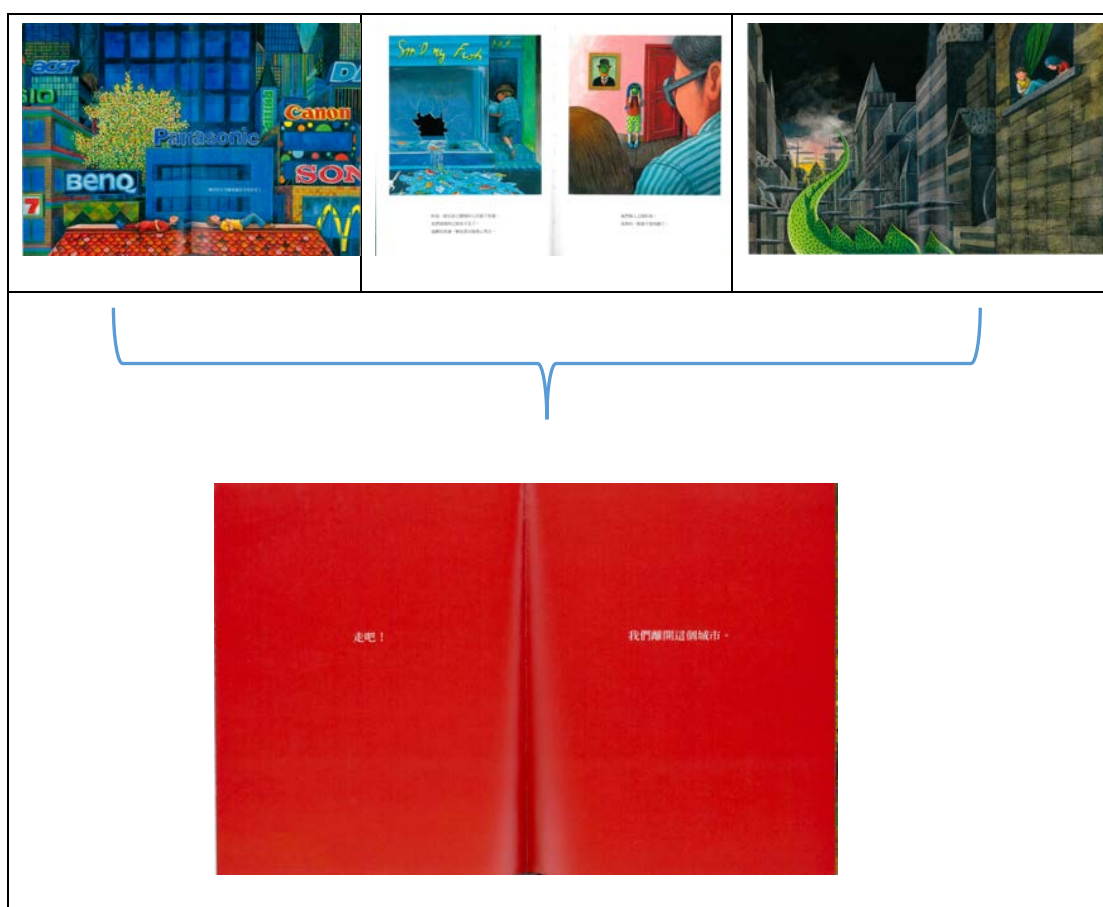
Table 6.6[15] Encapsulating evaluative qualities

These two discursive functions of iconic depiction discussed above can be identified as co-deployed across a segment of image sequences, as illustrated by images from *Turn Left Turn Right* in Example 6.9. That is, the symbolic attribute of iconic representation is deployed to forecast as well as to consolidate evaluative values across a phase of the text. Due to limitations of space, only the first two and the last image are included in

[15] The blue bracket indicates the negative values manifested in previous images are encapsulated in the final one.

Example 6.9. The image sequence in Example 6.9 starts with the depiction of a devil-like figure holding a kite with a broken string (see Example 6.8 below), which is likely to provoke a generalized negative reaction from readers, knowing that some unfortunate event is happening to the two protagonists. The value symbolized by the depiction of the kite in image 25 is specified in the following images, by depicting complicating events taking place to the two characters. Images 26 and 27, for example, implies the unfortunate event involving the two characters, namely their loss of contact, by depicting two broken pieces of paper with blurred telephone numbers. As the story unfolds, the visual depiction gradually shifts from a realistic to a surrealistic depiction. The image sequence culminates with image 37, where the surrealistic representation of the characters on two crossing escalators reiterates their continually missing each other.

(*Turn Left, Turn Right*, image 25)

(*Turn Left, Turn Right*, images 26, 27)

(images 28-36) (omission)

(*Turn Left, Turn Right*, image37)
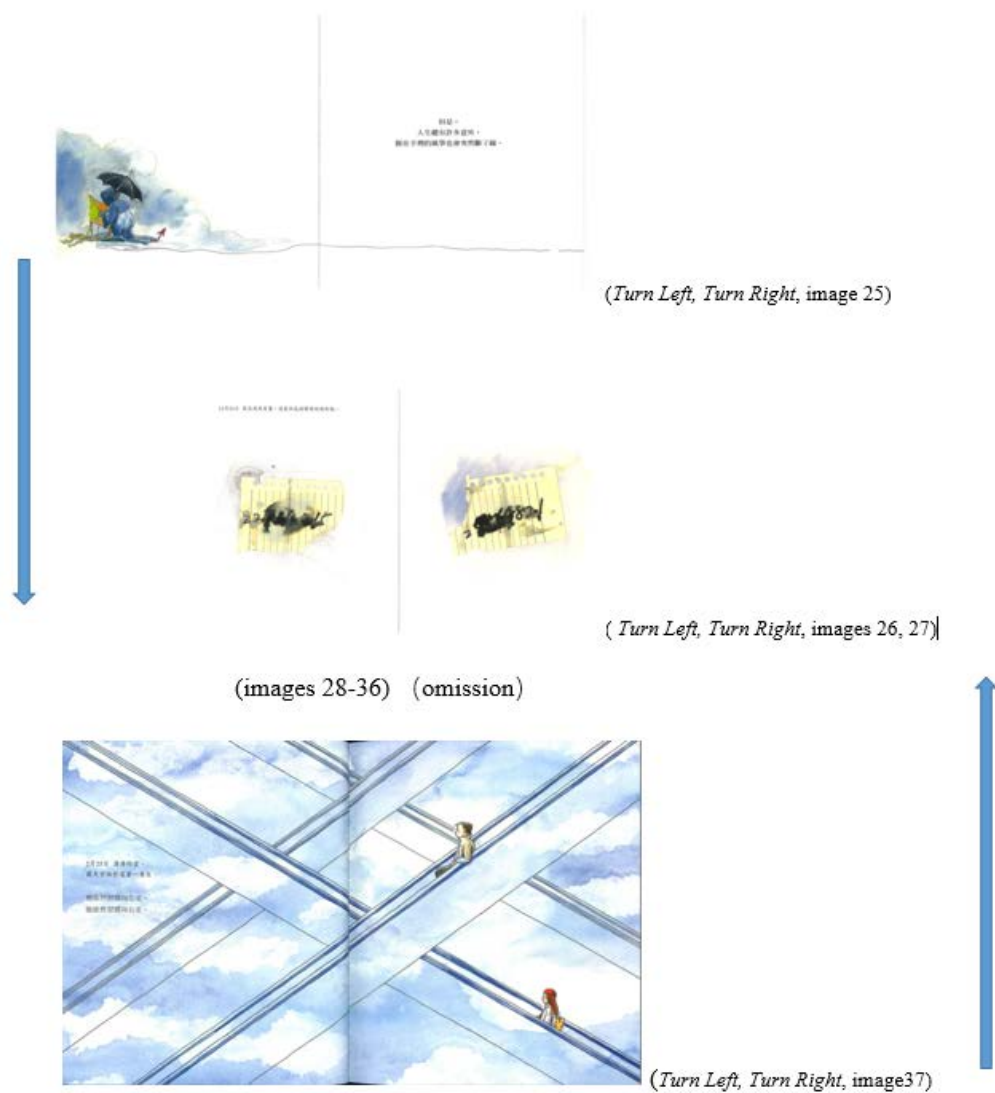
Example 6.9[6] *Predicting and consolidating evaluative meanings*

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[16] The arrows in blue shades indicate the negative evaluative value propagating prospectively and retrospectively across the images.

In *The Starry Starry Night*, we can observe the spread of evaluative meanings across a segment of image sequences through the employment of ambience. Across spreads 9 to 13, for example, we can see the colouring of greyish hue over the pages narrating the activity sequence pertaining to the girl protagonist's grandfather being sick, becoming hospitalized and eventually passing away (see Example 6.10 below). The verbal text on the recto page of spread 9 particularizes the girl's grandfather in term of where he lives, his hobbies and his close relationship with the girl. When presenting this information about her grandfather, the page is depicted in greyish ambience, which arguably functions to foreshadow his fate. It is interesting to note that while the verbal text in the following pages commits more ideational meanings in describing the events, the emotional value of the girl's character is largely evoked through her negative reaction towards the news of her grandfather's passing away: 我真希望這只是一場惡夢 'I wished it was only a nightmare.'. The visual depiction, on the other hand, especially the ambience, commits more evaluative meanings in evoking the emotional value of sorrow ascribed by readers to the girl. This greyish ambience is diffused until the recto page of spread 13, indicating a shift in story phase. In this example, therefore, we can see the power of ambience in both evaluatively foreshadowing upcoming events and consolidating the evaluative value across previous images.

Spread 9	

Spread 10	
Spread 11	
Spread 12	

| Spread 13 | |

Example 6.10 Infusing evaluative value through colour

6.2.4 Conceptualizing the diffusion of evaluative meanings across picturebook images

The discussion so far has suggested that evaluative meanings can be propagated or diffused beyond individual images. Through the meaning-making mechanism inherent in image sequences, evaluative meanings can be propagated in several ways. Furthermore, we can articulate the flow of evaluative meanings across images, by drawing on the systems of SENTIMENT and VISUAL IMPACT. In the first place, we have seen the reiteration of similar evaluative value by the repetition of the composition of specific visual ideation, such as human characters or ambience. Such repetition may amplify the volume of a specific value across the images, as in Example 6.1. It is also possible to disrupt the flow of evaluative value by shifting the presentation or selection of visual ideation across images, as in Example 6.5. In such cases, the disruption itself may evoke additional evaluative value from readers, when the disrupted value implies a counter-expectant activity sequence. Lastly, we can see both the forecasting and the consolidating of values across images through the interaction between the realistic presentation of the story world and the iconic visual ideation. The analysis also suggests

the textual role of iconic depiction in organizing the flow of evaluative meanings across images.

The discussion above is summarized in Table 6.7 below. I draw on the notion of prosodic realization of attitudes in language (e.g. Martin & White, 2005; Halliday, 1994) to conceptualize the three types of diffusion of evaluative meanings across images seen in the data. The analysis suggests that, as one type of sequential forms of storytelling, image sequences may share similar evaluative meaning-making mechanisms with written language. The three prosodic patterns of visual evaluative meanings, therefore, are primarily considered as three visual meaning-making strategies for evaluative meanings.

Prosodic pattern of visual evaluative meanings	Realizations
Reiterating	Repeating the value-infused composition of particular visual ideational element, the ambience, or the visual inscription of attitude across adjacent images
Disrupting	Flipping the value-infused composition of a particular visual ideational element, the ambience, or of the value inscribed across images
Dominating	Deploying iconic symbols or surrealistic depiction to create intertextual relations with images anaphorically or cataphorically

Table 6.7 Evaluative meanings across adjacent images

However, it is necessary to point out that the examination in the current investigation is primarily a qualitative one. An empirical approach towards the discursive meaning-making mechanism for image sequences (e.g. Bateman, 2008; Tseng, 2009), is needed to further explicate the patterns of visual features identified in the current research. For

example, the notion of visual cohesion between different shots of film (Tseng, 2009) may be of use in explicating the ways in which non-adjacent picturebook images are related with each other. In so doing, we can have a better understanding of the construction of evaluative prosody in visual narratives.

6.3 Complementarity of semiotic modes in picturebooks

This section is concerned with the complementarity of visual and verbal semiotics of picturebooks. In particular, I examine the interplay of the visual meaning-making systems proposed in the current research, namely the systems of SENTIMENT and VISUAL IMPACT, and the comparable ATTITUDE systems in language (Martin & White, 2005).

The aim of the analysis is to expand the characterisation of the complementarities between systems of image and language mapped out in Painter et al. (2013), especially in terms of the evaluative aspects of picturebooks. In terms of evaluative meanings, I focus on the complementary role of visual and verbal resources played in inscribing or evoking the emotional value of human characters. Understanding and interpreting the evaluative aspects of multimodal texts constitute an important component in many literacy program curricula, such as the Australian English Curriculum (ACARA, 2014), and the Advancement Placement English Program (College Board, 2014). Therefore, the second motivation for examining the complementarity of visual and verbal modes in this section is to apply the analytical tools proposed in the current investigation in order to articulate the evaluative strategies employed in Jimmy Liao's picturebooks for the construal of human emotions. The default analytical unit here is a story page, or a two-page spread.

6.3.1 Complementarity of semiotic systems: convergence and divergence

As discussed in Chapter 2, intermodal relations in picturebooks are conceptualized along the cline of instantiation. In this modelling, we prioritize the issue of how meaning choices derived from the respective semiotic systems are combined and complement each other. The notion of intersemiotic interplay between image and language in a picturebook story, therefore, is primarily conceptualised as the interplay of meaning options inherent in each semiotic system. Pedagogically, the effectiveness of such modelling has been shown to provide multiliteracy educators and students with a metalanguage to critically engage with various multimodal texts, such as picturebooks and animated films (Macken-Horarik, 2016; Ngo, 2017). Therefore, the instantiation perspective is also adopted in the current investigation to examine the complementarity of visual and verbal modes in relation to the construal of evaluative meanings.

More specifically, I draw on the concept of intermodal coupling to investigate the interaction between SENTIMENT and VISUAL IMPACT choices for image proposed in the current study and ATTITUDE resources in language (Martin & White, 2005), especially in terms of the representation of the emotions of human characters. Table 6.8 summarises the specific domains of meanings from images and language relevant for the current study.

While the focus is on evaluative meanings, the ideational metafunction also needs to be included, since it is the ideational choices that construe what is being evaluated, who experiences the emotion, and hence what triggers the evaluation. Therefore, relevant ideational choices, including those depicting characters and circumstantial objects or entities, are also taken into account. The ideational choices are adapted from the

complementary ideational choices between image and verbal text proposed by Painter et al. (2013).

Metafunction	Meaning potential	
	Image	**Verbal text**
Interpersonal	SENTIMENT VISUAL IMPACT	APPRAISAL: a. ATTITUDE b. Inscribing and evoking attitudes
Ideational	a. Appearance of characters b. Visual circumstantiation	a. Participant description, classification, identification b. Circumstantiation

Table 6.8[17]   Complementary semantic systems between images and verbal text

6.3.2 Representing human characters

Before examining the construal of human emotions in the picturebooks, we first need to examine the ways in which human participants are represented multimodally. Since the first story-page tends to play an important role in presenting protagonists, the following discussion focuses on the interplay of visual and verbal resources in representing human characters on the first story-page of the two picturebook stories.

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[17] In Table 6.8, the name of the system is labelled in SMALL CAPS, such as SENTIMENT and AFFECT. The names or description written in initial caps are the general labels characterising the corresponding visual or linguistic meaning potentials.

As illustrated in Example 6.11, In *Turn Left, Turn Right*, the first story page depicts a human participant, namely the female protagonist, in a minimalist style. The depiction includes a number of key attributes for identification, such as face, hair colour, clothing, and sex. The verbal information, on the other hand, does not commit meaning in introducing the identity of the depicted female character (see Example 6.11 below). As suggested in Example 6.11, the verbal text, commits more meaning in providing a general story setting, by describing the climate in winter and the urban dweller's negative mood. Therefore, in this case, we can see a divergent interplay between visual and verbal semiotic resources in representing human characters, which is characterised as *ideational divergence*.

The notion of *divergence* refers to an intersemiotic relation where one semiotic mode commits meaning and the other does not, or the two semiotic modes simultaneously commit different kinds of meanings, which may even be the opposite of each other. As far as construing characters is concerned, this means that the verbal text may construe a human character differently from the human character depicted in the image accompanying the verbal text, or even describe a human character who is not depicted at all.

> Verbal text: 那年冬天特別寒冷，整個城市籠罩在陰濕的雨裡。
> 灰濛濛的天空，遲遲見不著陽光，讓人感到莫名的沮喪，常常走在街上就有一種落淚的衝動。。。。。。
>
> ---
>
> English rendering: The winter that year was particularly cold, and the entire city was dankly covered in rain.
> Gray sky, and no sunshine.
> (**People** were) Inexplicably depressed.
> Sometimes, tears just couldn't help trickling down (their faces] while (they were) walking on the street......

Example 6.11 The first spread of Turn Left, Turn Right

As for the male protagonist, his first appearance is delayed until the third spread, as illustrated in Example 6.12 below. On the recto page of the third spread, the male protagonist is represented as staying in his apartment room. The image commits meaning in depicting various ideational attributes of the male figure, while the verbal text identifies him only through the use of the third-person pronoun 他 *ta* 'he'. Indeed, throughout the picturebook story *Turn Left, Turn Right,* male and female protagonists are verbally identified only through the third-person pronouns她/他 *ta* 'she/he'. However, the information about the human characters' daily life, such as their residence and habits, is more committed through verbal texts.

In this instance, therefore, the verbal text and visual image commit the same kind of ideational meaning, hence showing *ideational convergence* in presenting the identity of the human characters. While admittedly the image and verbal text do not commit identical meanings, the two semiotic modes complement each other in construing different attributes of the character. The image provide an overview of his apartment room, clothing, and furniture, while the verbal text construes information about his life habits. These two strands of meaning are convergent in the sense that they construe the ideational identity of the male protagonist from different perspectives.

Verbal text:
他住在城市郊區的一棟舊公寓大樓裡，每次出門，不管去哪裡，總是習慣性地先向右走。

English rendering: **He** lives in an old apartment in a city suburb.
Every time he goes out, wherever (**he**) goes, (**he**) is used to turning right.

Example 6.12 Introducing the male protagonist in Turn Left, Turn Right

In *The Starry Starry Night*, we see the co-existence of intersemiotic convergence and divergence in presenting the human characters. In the first story page of *The Starry Starry Night*, the girl protagonist is represented convergently through both image and verbal text. Unlike *Turn Left, Turn Right*, the verbal text identifies the girl as the narrator using the first-person pronoun我 *wo* 'I', as indicated in Example 6.13. More specifically, rather than presenting habitual information about the girl, the verbal text commits meaning in representing a particular event taken place in the past. Compared with the image in Example 6.12, the image on the first page of *The Starry Starry Night*, also seem to focus on the girl's reaction towards her present, namely the toy elephant, while providing much less circumstantial information. We may also note the

asymmetrical presentation of information on the first page of *The Starry Starry Night* as well. The verbal text, as suggested in Example 6.13, describes an action initiated by the girl's grandpa 爺爺 *yeye*, while in the image we only see the girl character.

Verbal text: 去年生日，**爺爺**送**我**一隻大象
English rendering: Last birthday, **grandpa** gave **me** a toy elephant as a present.

Example 6.13 Introducing human characters in The Starry Starry Night

The ideational divergence on the first page can create suspense, in terms of a sense of uncertainty in relation to the characters at the very beginning of a story. In both stories, the protagonists are not directly presented on the first page, and we note a delay in presenting information about their habitual lives. In *Turn Left, Turn Right*, for example, the first page creates suspense about the identity of the female character and the image depicts the circumstantial setting, which is not at all elaborated in the verbal text. Similarly, the first page of *The Starry Starry Night* creates suspense about the identity of grandpa and the setting, such as the unnatural painting on the wall. Such suspense

created helps trigger readers' interest in keeping on reading, and invite them to help resolve the suspense.

6.3.3 Representing human emotions

This section focuses on the intersemiotic relations between visual and verbal resources in construing the emotional values of human characters. In Chapter 4, I have proposed the system of SENTIMENT to account for the expression of emotional values of human characters, a system comparable to that of ATTITUDE in language through which the evocation of attitude is realised (see the discussion in Chapter 2). Therefore, an examination of the convergence or divergence of images and verbal text in this section helps focus on the co-instantiation of the targets of evaluation, namely the human characters, and the evaluative value assigned to them.

In relation to representing emotional values in human characters, language is certainly capable of specifying a range of human emotions, or types of affect, such as *security*, *happiness*, *desideration*, and *satisfaction* (see full description in Martin and White, 2005). According to the ATTITUDE systems developed in Martin and White (2005) (Chinese examples below supplied by myself), human emotions can be linguistically construed as a general ongoing mood, such as 他很悲伤[18] *Ta hen beishang* '**He** is sad', or as a reaction triggered by some other entities or behaviours, such as 她最讨厌这种不正不义的行为了 *Ta zui taoyan zhezhong buzhengbuyi de xingwei le*

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[18] Following the conventions in Appraisal analysis (Martin & White, 2005; Szenes, 2017), the targets of the appraisal is **bolded**, and the different types of attitudes are colour coded. Affect is coded in pink, judgement in blue, and appreciation in green.

'She hates this kind of unjust behaviour', or 他对城市生活感到了厌倦 *Ta dui chengshi shenghuo gandao le yanjuan* 'He is fed up with urban life'.

As suggested by the examples above, here we are approaching the boundary between affect and judgement and appreciation (see Martin & White, 2005 for further discussion). In other words, the emotions of human beings can be construed as positive or negative reaction towards the behavior of other people (see the wordings in blue), or towards specific or abstract entities (see the wordings in green). In the literature of appraisal, the boundary between these two are covered by the categories of judgement and appreciation (Martin & White, 2005). Attitudinal values can be either explicitly stated, namely inscribed, or implied, namely evoked (see the elaboration in Chapter 2). In previous work on picturebooks, the investigation of intersemiotic interplay is primarily concerned with the interaction between facial expressions and the verbal affect of the human characters (e.g. Tian, 2011; Painter, Martin & Unsworth, 2013), while the interplay of image and verbal text in the construal of emotional reactions towards other people and entities has been much less investigated.

In the current study, therefore, I expand the investigation of intermodality in picturebooks by examining the intersemiotic interplay in construing not only human affect but also emotional reactions towards other people and entities. The investigation draws on the analytical tools from ATTITUDE systems in appraisal framework and the visual evaluation systems developed in the current research.

6.3.3.1 Embodying human emotions

This section examines examples of pages of Jimmy Liao's picturebooks where human emotions are inscribed in at least one semiotic mode. In language, this means that emotional values are construed through ATTITUDE choices. In images, human emotions

can be inscribed through the depiction of human or human-like participants in images, such as the depiction of a sad face, namely the [overt] option in SENTIMENT systems. The examination focuses on the cross-modal interplay between these two types of evaluative resources in Jimmy Liao's picturebooks, and the overall evaluative effects achieved through such intersemiotic coupling.

Human emotional values can be inscribed through language, as suggested in the Example 6.14 below. In the first image, for example, we can see the positive value of affect is inscribed through language, namely 最欢乐的笑声 *zui huanle de xiaosheng* 'the happiest laughter'. The positive value construed in language can resonate with the visual inscription of human emotions in visual images. In other words, the positive facial expressions of the human character depicted in the image resonate with the positive verbal affect. In so doing, the general evaluative effect is an amplification of the evaluative volume. However, it should be noted that such intersemiotic convergence in expressing emotional values of human characters is less common in the two picturebooks selected in the current study.

Chinese text: 這個廚房可以聽到最歡樂的笑聲			
English rendering: In this kitchen, the happiest laughter can be heard.			
Appraising item	Emoter/Evaluator	Trigger/Target	Attitude[19]
最歡樂的笑聲			+ affect

Chinese text:市政廣場前，擠滿了等待倒數讀秒的瘋狂人群。午夜零時零分零秒，大家快樂地緊緊擁抱在一起。			
English rendering: The city hall square is packed with people who are waiting for the New Year countdown. At midnight, **people** happily hug each other tightly.			
Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
快樂地	大家		+ affect

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[19] The analysis of evaluative language draws on the analytical framework of ATTITUDE in Martin and White (2005). The symbol '+' refers to positive values, while '-' refers to negative ones. When the evaluative value is evoked, the instance is labelled as a 'token' for evaluative value, namely 't'.
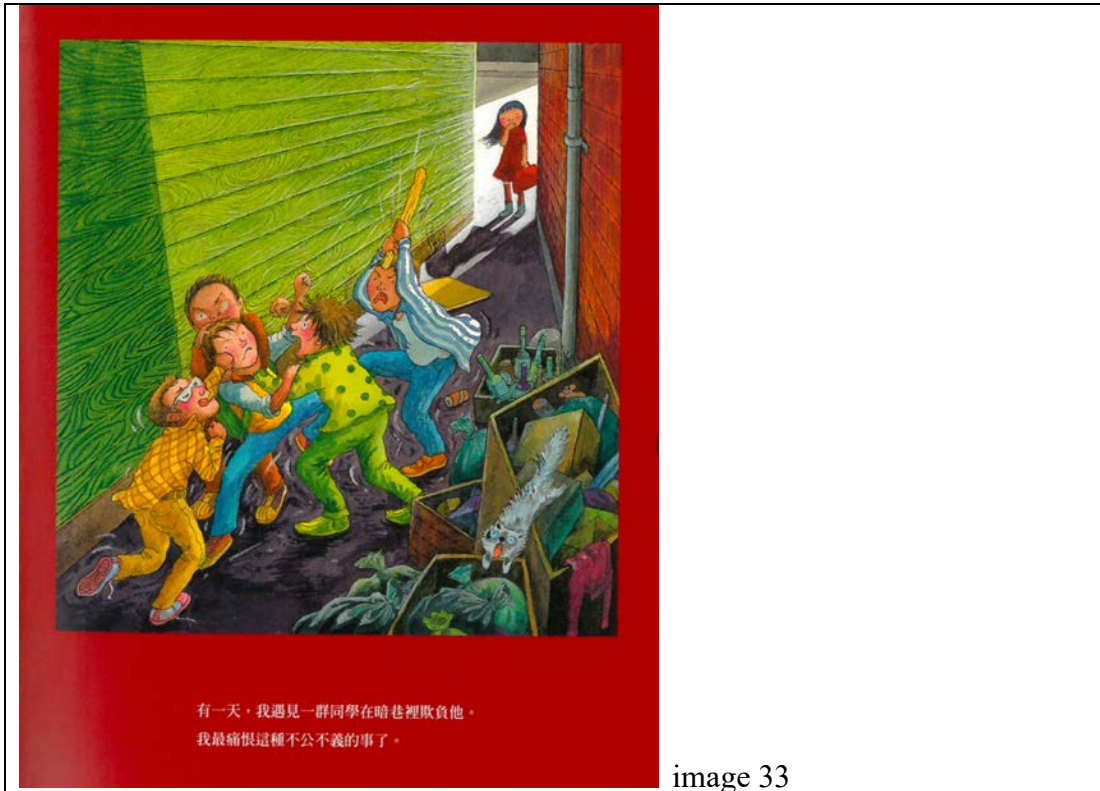
image 33

Chinese text:
有一天，我遇見一群同學在暗巷欺負他，**我**最痛恨這種不公不義的事了。

English rendering: One day, I saw a group of classmates bullying him, and **I** dislike such unfair behaviour.

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
最痛恨	我	這種不公不義的事情	- appreciation

Example 6.14 Convergence in construing human emotional disposition and reaction

We can also identify the intersemiotic interplay in construing the emotional reactions of human participants. When it comes to the construal of emotional reactions, the verbal text tends to play a more significant role in specifying the types of reaction, usually realized as choices of affect or appreciation. For example, the verbal text in image 33 of *The Starry Starr Night* construes a negative reaction, namely the value of 'dislike'

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痛恨 *tonghen*, towards the situation of her classmate being bullied (see Example 6.14 above). In such cases, visual images may enter into a convergent interplay with the verbal text by committing a generalized positive or negative value. For example, image 33 construes the surprised reaction of the girl, and in so doing, further expands the evaluative value specified through language.

However, in Jimmy Liao's picturebooks more instances of intersemiotic divergence can be found in construing emotional values of human characters. Such intersemiotic divergence, firstly, is concerned with the construal of the emoters, or human participants who experience the emotion, between the two instances in Example 6.14 above. In the first instance extracted from *The Starry Starry Night*, the verbal text construes a positive value of affect without involving emoters, through the use of grammatical metaphor. This aspect of the scene is complemented by the depiction of happy faces in the corresponding image. Therefore, in terms of the construal of emoters, the image and verbal text are divergently coupled with each other. This divergent coupling invites readers to fill the multimodally created information gap. In contrast, the second instance extracted from *Turn Left Turn Right*, shows the ideational convergence of visual and verbal modes in construing the crowd of people as the emoters experiencing positive feelings.

The page extracted in Example 6.15 below provides an additional example of intersemiotic divergence in assigning specific evaluative values to the emoters. The image included here depicts the female character with a neutral facial expression sitting alone on the hand of a statue. The image is accompanied by the verbal text, which inscribes positive value of affect: 喜歡 *xihuan* 'like' (Martin & White, 2005). However, the verbal text does not construe who the emoter is, namely the person who likes to sit

in the corner of the city.[20] The information gap, therefore, is created cross-modally, and readers are invited to fill in the information gap by piecing together the information from both the image and verbal text. One possible interpretation afforded by the intersemiotic interplay is that the female character depicted in the image is the emoter experiencing the emotional value inscribed in the verbal text. It is interesting to see the role played by the surrealistic representation of the female character in the image, which accentuates the creation of interpretative space for readers or readers, instead of simply inscribing her emotion through her facial expression.

Chinese text: 喜歡一個人坐在城市的角落沈思			
English rendering: (…) likes sitting alone in contemplation in a corner of the city			
Appraising item	Emoter/Evaluator	Trigger/Target	Attitude

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[20] It is interesting to note that Jimmy Liao takes advantage of the grammatical feature of Chinese language, which does not necessarily need a subject to start a sentence.

喜歡			+ affect

Example 6.15 Ideational divergence in construing evaluative targets

Apart from the construal of emoters, divergent interplay between images and verbal text can also be identified in terms of the expression of evaluation, namely explicit or implicit. For example, we can see pages where the inscribed affect is expressed through either the image or the verbal text. As indicated in Example 6.16 below, the two semiotic modes may commit evaluative meanings in different modes. It could be the case that the verbal text inscribes specific values of affect, while in the image the affect of the corresponding character depicted is evoked, as is suggested in image 8 in the Example 6.16 below. Sometimes, the reverse situation may occur, where the characters depicted in the image are inscribed with a value of affect through facial expressions and bodily postures, while the value of affect is evoked through the verbal text, as is indicated in image 17 below. In these story pages, therefore, the information gap is created through the divergent interplay of images and verbal text, in terms of the mode of the expression of evaluation.

 image 8

Chinese text: 有時候**他**會覺得空虛無力
Translation: Sometimes he feels empty and weak.

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
空虛無力	他		- affect

image 17

Chinese text: 他們有如失散多年的戀人

English rendering: **They** are like lovers who have lost each other for many years.

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
有如失散多年地戀人	他們		t +affect

Example 6.16 Intersemiotic divergence in construing affect

We can also consider the examples above from the perspective of commitment (Hood, 2006): that is, where images and verbal text construe the same kind of evaluative meanings at different levels of commitment. When one semiotic mode inscribes values of affect, more evaluative meanings are committed. From this perspective, in image 8, more evaluative meanings are committed through the verbal text, which assigns a more specific value to the surrealistic depiction in the image. On the other hand, the verbal text accompanying image 17 deploys lexical metaphor, namely 有如失散多年的戀人 *youru shisan duo nian de lianren* 'like lovers who have been lost from each other for many years', to provoke attitudes (Martin & White, 2005), and the lexical metaphor is visualized, or specified, through image 17. It is interesting to note the important role of iconic depiction in both two images, such as the multiple depiction of the male and

female characters in image 17 and the surrealistic depiction of the flying ladders in image 8, which expand the interpretative space for readers to make associations between the images and the accompanying verbal text.

Moreover, we can also find cases where two semiotic modes are divergent in construing values of evaluation. In these cases, either only one of the semiotic modes commits evaluative meaning, or else the two modes construe different kinds of evaluative meanings in relation to the same human characters. An example of this can be seen in image 44 of *The Starry Starry Night*: see Example 6.17 below. On this page, the compositional relations, namely the face-to-back arrangement between the two characters, as well as their bodily postures may prompt readers to ascribe a negative value of affect, namely unhappiness, to them. The verbal text, on the other hand, inscribes the positive reaction of the characters towards each other's companionship: 有人陪伴的感覺真好 ***you ren peiban de ganjue*** *zhen hao* 'it feels great **to be in company**' (see the analysis in Example 6.17). The identity of the evaluator, or source of evaluation, is not explicitly stated linguistically but left for readers to supply. In this case, an evaluative tension is created between visual and verbal modes in relation to the characters, a the verbal text enacts positive affect, while the visual depiction suggests otherwise.

image 44

Chinese text: 我們常常無所事事地四處遊蕩，有人陪伴的感覺真好

English rendering: **We** usually idle around**;** it feels great **to be in company.**

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
1.無所事事		我们	- judgment
2. 真好		有人陪伴的感覺	+ appreciation

Example 6.17[21] *Divergence in construing evaluative values*

The contradiction of two semiotic modes creates narrative suspense about upcoming events, making readers ponder upon what makes them appear unhappy in the image, since the meanings depicted in image seems contradictory to those construed in the verbal text: that is, they are enjoying each other's company. If the positive value of

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[21] Following the conventions in Appraisal analysis (Martin & White, 2005; Szenes, 2017), the targets of the appraisal is **bolded**, and the different types of attitudes are colour coded. Affect is coded in pink, judgement in blue, and appreciation in green.

appreciation construed in the verbal text suggests they like each other's company, why is it that the image depicts them not walking side by side, which was the case for previous images. The unsolved puzzle created in the story page prompts readers to be curious about what is going to happen to the two characters as the story unfolds.

In *Turn Left, Turn Right*, we can also see the creation of narrative suspense through intersemiotic divergence, as exemplified in Example 6.18 below. The story spread commits meaning in construing the reaction of the male protagonist towards his loss of contact with the female protagonist. In this instance, the verbal text construes positive affect for the male character, 他樂觀地告訴自己… *Ta leguan de gaosu ziji* '**He optimistically** told himself…'), namely his confidence in finding the female protagonist again (see the analysis in Example 6.18). The depiction in image 35, on the other hand, construes their missing each other at the corner of the street, which may evoke a negative reaction from readers, who may feel sorry at them missing each other. This negative value is further intensified by the depiction of the closing down of the cafe. The image depiction, accordingly, is in contrast with the positive value inscribed from the verbal text. The intersemiotic divergence foreshadows the unfulfillment of the wish of the male character, creating unresolved suspense about the two characters.

image 35

Chinese text:
他樂觀地告訴自己，也許就像電影裡的情節一樣，在下一個街頭的轉角，或是公園旁的咖啡廳裡，就會再次遇到她。

English rendering: **He** optimistically told himself that, maybe like movie plots, at the next street corner or the cafe beside the park, he will meet her again.

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
樂觀地	他	也许。。。再次遇到她	+ affect

Example 6.18 Divergence in enacting affect

6.3.3.2 Multimodal evocation of evaluative value

The story pages and spreads discussed in this section share meaning-making similarity in terms of the evoked mode of evaluation: that is, both the verbal text and image commit evaluative meanings implicitly. My examination here aims to reveal the role of the evocation of attitudes played in inviting readers or readers' participation by expanding the evaluative space.

The story spread in Example 6.19 below illustrates the multimodal interplay of the evocation of attitudes. As indicated in the Example 6.19, the verbal text, through the deployment of up-scaled graduation resources, evokes the narrator's negative judgement about the way in which urban people live, and seeks alignment with readers who share such a negative value. Meanwhile, the image represents the scene of people waiting at a train station, featuring a grayish ambience and the lack of connection among the characters in such a way that a negative reaction is likely to be evoked from readers. The convergent coupling of the two semiotic modes, therefore, resonates with each other, which amplify a negative value towards urban life.

| Chinese text: |
| 就像**都市裡大多數人**一樣，一輩子也不會認識，卻一直生活在一起。。。。。。|

| English rendering: Like **most people in the city**, they would never get to know each other, while living together throughout their lives...... |

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude

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一輩子也不會認識，卻一直生活在一起		都市裡大多數人	t - judgment

Example 6.19 Invocation of attitudes cross-modally

Furthermore, we may also note the interpersonal relationship enacted by the multimodal coupling of evoked attitudes. Unlike the case of inscribed attitude, where the narrator or a particular character explicitly tells readers what to feel, the evocation of attitudes relies more on the readers themselves, by triggering intertextual references and shared assumptions outside the text (Martin & White, 2005; Don, 2016). In other words, the evocation of attitude requires readers' active participation in getting the evaluative 'point' implied through the semiotic resources afforded by picturebooks. Emotional values beyond primary emotions, such as 'disappointment', largely rely on the interpretation of readers or readers. In Example 6.20, for example, both the image and verbal text co-instantiate the girl character's (namely 我 *wo* 'I') negative reaction of frustration towards her parents (see the analysis in Example 6.20 below). The evaluative value is largely attributed from readers to the girl character in the image.
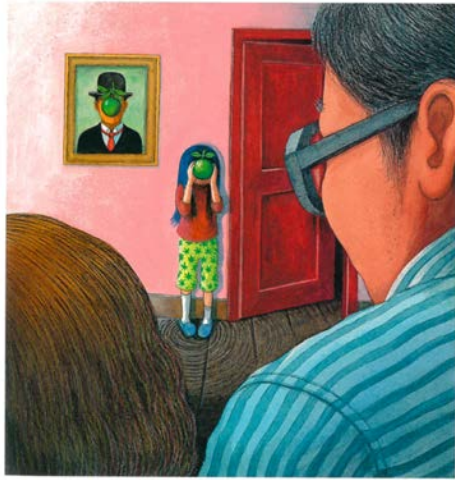
Chinese text： 他們兩人之間的事，**我**真的一點都不想再聽了。
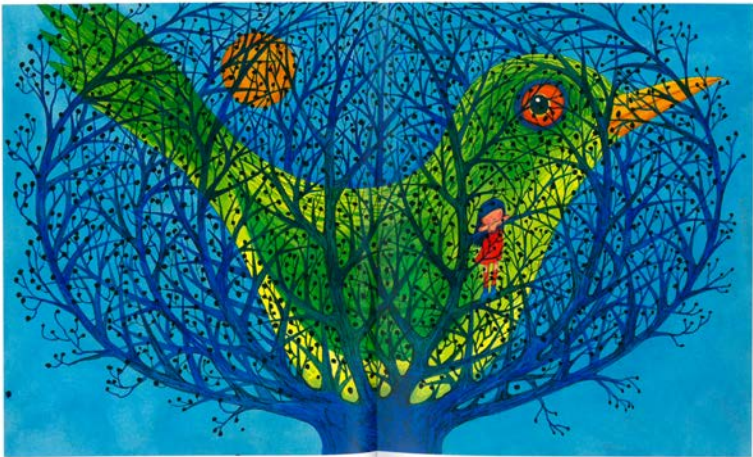
English rendering: **I** am really not interested in listening to stuff that concerns the two of them.

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
真的一點都不想再聽了	我	他們兩人之間的事	- judgement

Example 6.20 Co-instantiating emotional value

One particular evocation strategy is the coupling of visual and verbal metaphors in enacting certain evaluative values. In language, it has been suggested that lexical metaphor, such as *I am like a bird locked in a cage*, can provoke an attitudinal response from readers (Martin & White, 2005). In Example 6.21 below, the girl character, 我 *wo* 'I', compares herself to *a bird locked in a cage*, evoking the loss of freedom associated with the lexical metaphor. The metaphor, additionally, is coupled with the surrealistic visual representation of the girl character's being enclosed in the branches of a tree (see the image in Example 6.21). In this case, image and verbal text convergently resonate

with each other in enacting a similar kind of value, namely the loss of freedom. The coupling of the verbal text and image also positions readers or readers to empathize with the girl character, by enabling them to imagine her feelings.

Chinese text：而我卻像是關在籠子的小鳥，渴望飛向遼闊的天空			
English rendering: But **I** am like a bird locked in a cage, yearning to fly towards the open sky.			
Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
像是關在籠子的小鳥	我		t – affect

Example 6.21 Co-deployment of visual and verbal metaphors

In Example 6.22 below, we can see the convergent coupling of visual and verbal metaphors in evoking a negative value towards the urban environment. Through the verbal text, the city is compared to a labyrinth, 迷宮 *migong*, in which people can easily get lost. The verbal text enacts the negative value of appreciation towards the urban environment in terms of its affection towards the appraiser: i.e., *The city is attractive to me* v. *I don't like the city*. It is also interesting to note that the source of the evaluation, or appraiser, conflates the voice of narrator and the characters. This ambiguity in

relation to the identity of appraiser expands the interpretative space for readers. The verbal text is coupled with the surrealistic depiction of the city with tall buildings floating on water, separating the male and female characters. The visual depiction specifies or visualizes the lexical metaphor, namely 迷宫 *migong* 'labyrinth', construed in language. The coupling of the two semiotic modes maximally aligns readers or readers to empathize with the protagonists, who are construed as being at the mercy of the urban environment.

Chinese text：迷宮般的**城市**，聽不到呼喚，找不到方向。			
English rendering: **A city** like a labyrinth, in which you cannot hear (someone) calling, cannot find directions.			
Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
迷宮般的；聽不到呼喚，找不到方向		城市	t - appreciation

Example 6. 22 Invoking value of appreciation through visual and verbal metaphors

Apart from the coupling of visual and verbal metaphors, we can also identify the coupling of visual and verbal graduation resources in evoking values. In language, we

may employ certain linguistic resources, namely GRADUATION, to intensify ideational items, such as *more and more unlikely* and *a true soldier* (for the full description of GRADUATION systems in language, see Hood, 2010). In picturebook texts, these linguistic graduation resources are co-deployed with comparable VISUAL IMPACT options to multimodally flag the presence of evaluative meanings, as exemplified by Example 6.23 below. The image depicts the city buildings in up-scaled [number], [extent] and [size], in relation to the two human characters. Through the choices of visual impact systems, therefore, the visual image accentuates the unequal relationship between the characters and their setting. The image is coupled with verbal text evoking a value of negative appreciation towards the city sky. The intersemiotic coupling in Example 6.23, therefore, naturalizes a negative evaluative stance towards the setting, namely the urban environment. Similar to previous examples, readers are again positioned to empathize with two characters, who are construed as being overwhelmed by the city buildings. On the other hand, compared with the coupling of visual and verbal metaphors, the overall evaluative effect in Example 6.23, such as the negative reaction of two characters towards their setting, is expressed more subtly, which leaves more interpretative space open for readers. Another example can be seen in the Example 6.19 discussed above.

Chinese text：城市的天空越來越看不到星空了。

English rendering: I**n the city sky,** it is getting more and more unlikely to be able to see stars.

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
越來越看不到星空了	（他們）	城市的天空	t -appreciation

Example 6.23 Co-deployment of visual and verbal graduation resources

In the Example 6.24 below, the verbal text enacts through repetition the quality of 'sameness' of the processes carried out by the two human characters and the settings. The image, correspondingly, surrealistically construes the idea that the two characters have been in the same setting, by combining the depiction of the seats of a vehicle with the woods covered in fallen leaves. Furthermore, the two human characters are represented as being separated by the trees, without eye contact. The surrealistic style of the image foregrounds the symbolic value of the visual ideation, namely the disconnection between the two human characters. In this instance, the convergent

coupling of image and verbal text amplifies the quality of 'missing each other' in relation to the two characters, which invite readers' empathic responses. A shared negative emotional reaction of feeling sorry for the two characters is likely to be evoked in readers, a reaction afforded by the cross-modal construal of the two characters continually missing each other.

Chinese text: 走過相同的樹林小徑，踩碎相同的落葉			
English rendering: **(They)** walked along the same path in the woods, and stepped on the same fallen leaves.			

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
走過相同的樹林小徑，踩碎相同的落葉		（他们）	t - judgement
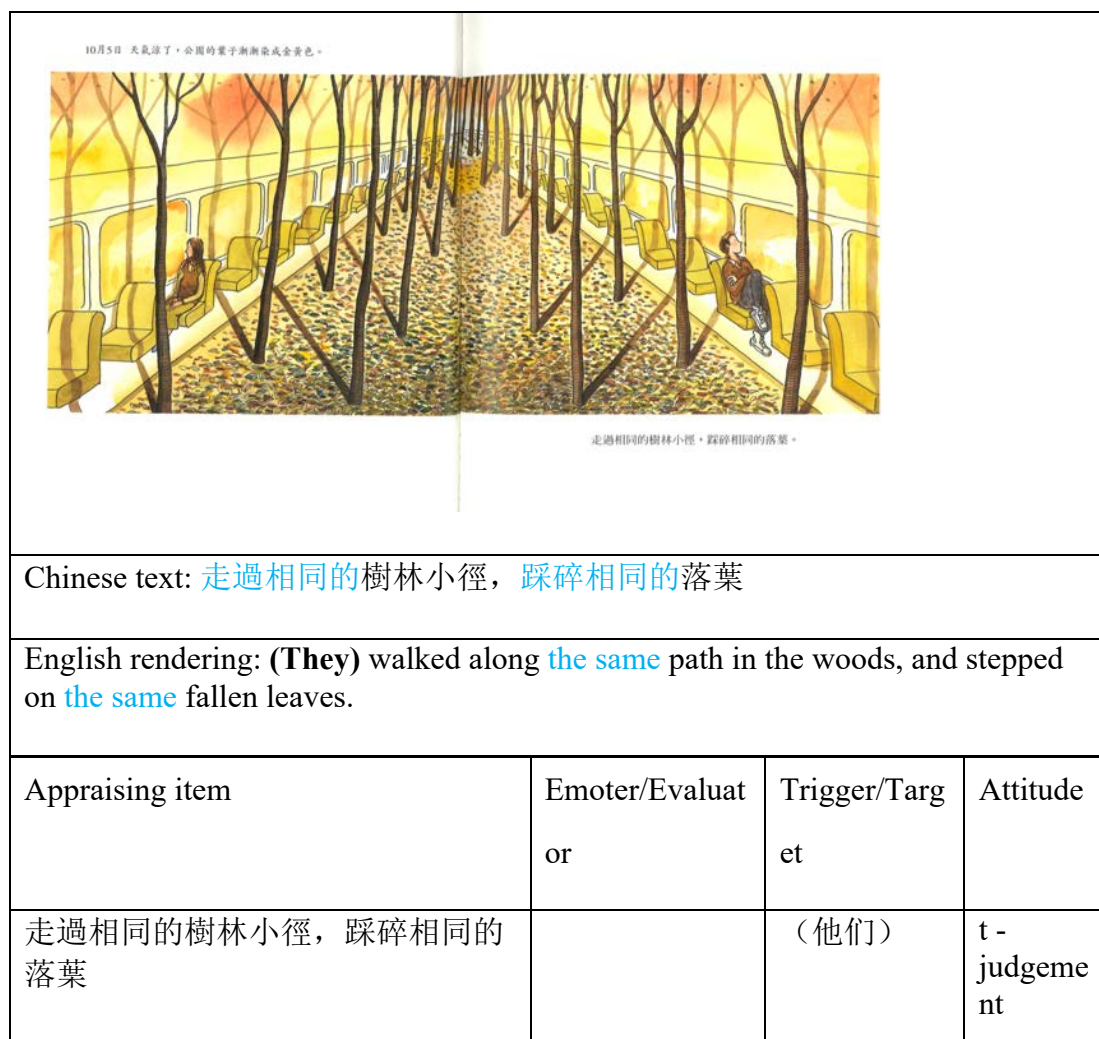
Example 6.24 Co-instantiating value of judgement multimodally

Based on this analysis, we can note that certain evaluative values, such as 'frustration' and 'disappointment', are more likely to be evoked in the data. These emotional values are more subtle or ambiguous in their value, and tend to be concerned with

other people's thoughts, feelings, or actions: in the field of social psychology, these are what are termed *social emotions* (e.g. see Hareli & Parkinson, 2008). It is interesting to note that while these types of value are capable of being inscribed in language, the visuals play a significant role in either resonating with the evaluative values inscribed or evoked in language, or expanding the interpretative space for insinuating the unspoken value underlying the multimodal message. From this perspective, the readers' participation becomes essential for 'getting' the evaluative point embedded in the story.

6.3.4 Summary

So far, I have examined the complementarity of images and verbal text in Jimmy Liao's picturebooks by drawing on the analytical tools developed for the ATTITUDE systems by Martin and White (2005) and extended in the current research. My analysis of the two picturebooks suggests that the interplay of image and verbal text tends to create more evaluative space for readers' interpretation. Instead of directly displaying the emotions of characters, the two picturebooks tend to invite readers to imagine how they would feel by creating various kinds of information gaps cross-modally.

In terms of the patterns of the interplay between image and verbal text, we can summarize the discussion so far in Table 6.9 below. As indicated in the table, the construal of the emotions of a character can be convergent or divergent in terms of its generalized value, namely positive or negative. We can also see that human emotions are construed similarly or differently in terms of the expression of evaluation, either inscribing or evoking. In the data of the current study, for example, we can identify many more cases where the emotional values of human characters are evoked multimodally, which requires more interpretative efforts from readers. Lastly, we may

note the variation between images and verbal text in terms of the type of attitudinal value. In some cases, we can identify the co-instantiation of affectual value, while in in other cases, we can see attitudinal values other than affect, including judgement and appreciation, either inscribed or evoked mainly through verbal text, in interplay with the image embodying or evoking human emotions.

	Convergent	Divergent
Evaluative value	Attitudinal value with same generalized value, namely positive or negative, is respectively construed in both image and verbal text.	Attitudinal value with different generalized value, is respectively construed in both image and verbal text.
Mode of evaluation	Both the image and verbal text either inscribe or evoke the evaluative value	Image and verbal text construe evaluative value in different ways.
Type of evaluation	Both the image and verbal text construes the value of affect of the human character	The image and verbal text construes different types of attitudinal value

Table 6.9 Interplay of visual images and verbal text in Jimmy Liao's picturebooks

The intersemiotic interplay may also co-instantiate a specific evaluative stance towards other non-human entities, e.g. the urban setting, something which is beyond the scope of investigation of the current study. In the current research, co-instantiating evaluative stance towards circumstantial objects is primarily considered as one way of evoking shared affect in readers. The three dimensions of intersemiotic interplay identified in Table 6.9 above further expand the account of intersemiotic interplay of facial expressions of human characters and the linguistic construal of affect in Tian's (2011)

work, by including the convergence or divergence in terms of the mode of evaluation and the types of evaluation.

From a pedagogical perspective, the analysis suggests the effectiveness of the visual analytical tools developed in the current research in articulating the various textual strategies for the coupling of meanings across images and verbal text in picturebook pages. The patterns of interplay identified in Table 6.9, for example, may enable multiliteracy educators and students to articulate the meaning-making style of picturebooks in construing human emotions.

However, to validate the current description, it is necessary to include the perspective of actual readers. As indicated in the previous discussion, the coupling of visual and verbal evaluative resources, such as the coupling of visual and verbal metaphors, may expand the evaluative space for readers. This observation also means that the patterns identified in the current study are strongly related to the reaction of actual readers. As a textual study, the discussion so far has been able to identify various patterns of the deployment of visual and verbal resources in relation to the construal of the evaluative aspects of a picturebook story. To complement the analysis in this study, we need to further investigate from a cognitive perspective the ways in which actual readers engage with the meaning-making features identified in the current research.

6.4 Evaluative meanings in *Turn Left, Turn Right*: a logogenetic perspective

This section focuses on the investigation of the evaluative aspects of the picturebook story by bringing together visual and verbal semiotic resources from a logogenetic perspective, namely that of the unfolding of the text. This includes the examination of

intersemiotic convergence and divergence logogenetically, which complements the discussion of intermodality presented so far, with the analysis in this section examining the function of intersemiotic convergence and divergence in relation to the unfolding of narrative structure.

Due to limitations of space, the following discussion focuses on *Turn Left, Turn Right* as an illustration of how visual and verbal semiosis can be co-deployed to construe human emotions as the story unfolds. For the coding of the co-deployment of visual and verbal semiotic resources for the construal of emotions of story characters in *Turn Left, Turn Right*, see Appendix 5.

The picturebook story is firstly divided into five episodes in relation to the development of the storyline. The division into episodes is made according to a significant shift of ideational meanings in relation to the development of plot, as suggested in Table 6.10 below. My examination focuses on the narrative function of intersemiotic convergence and divergence in these episodes, especially in terms of the representation of human emotions. The default analytical unit is a double-page spread.

Episodes	Development of plot	Spreads
Episode 1	Introducing the two protagonists	Spreads 1 to 13
Episode 2	First meeting in the park	Spreads 14 to 22
Episode 3	Loss of contact and attempts to find each other	Spreads 23 to 32
Episode 4	Keep missing each other and decide to leave the city	Spreads 33 to 54
Episode 5	Meet again at the bus stop	Spreads 55 to 62

Table 6.10 Episodes segmented based on critical shifts in plot

6.4.1 Interpersonal orientation of the story

Episode 1, namely spreads 1 to 13, functions as the orientation of the story where the protagonists and settings are presented. Along with the introduction of these story elements, we can see the evaluative stances created towards them. In the opening page of *Turn Left, Turn Right*, for example, the interplay of image and verbal text establishes a negative evaluative tone towards the setting of the story, such as 'grey sky' 灰濛濛的天空 *huimengmeng de tiankong*, 'whole city dankly covered in rain 整個城市籠罩在陰濕的雨裡 *zhengge chengshi longzhao zai yinshi de yu li*, and 'people felt a vague sense of frustration' *rang ren gandao moming de jusang* 让人感到莫名的沮丧*,* which are coupled with the grayish ambience of the image (see the discussion of Example 6.11 above).
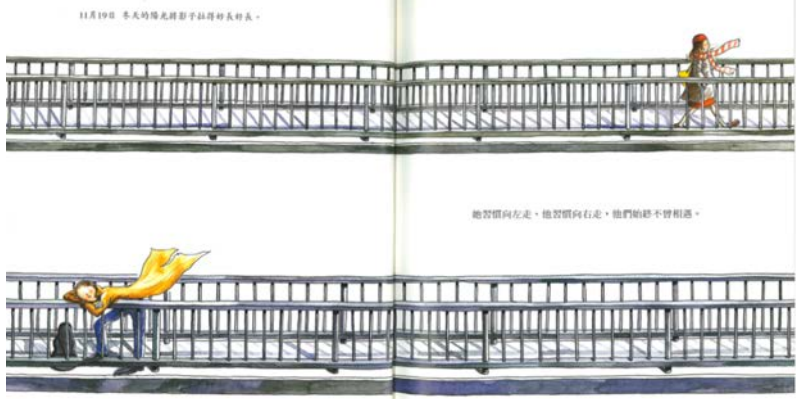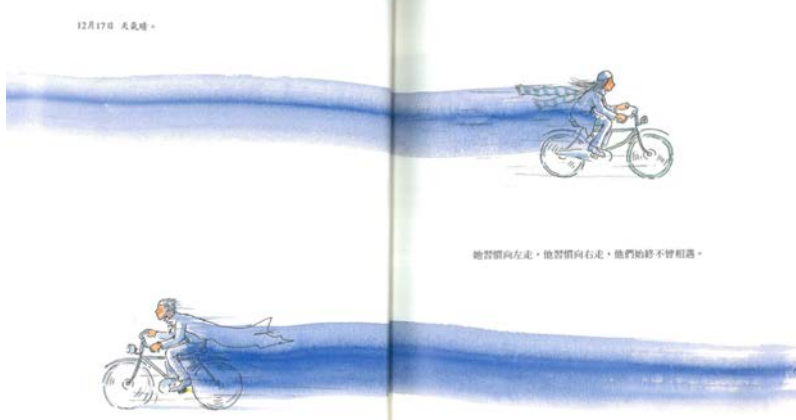
When introducing the male and female protagonists, the evaluative value of disconnection is largely evoked in readers through the visual composition of the two characters back-to-back, and a negative value is repeatedly evoked across story spreads, as illustrated in the Example 6.25 below. In spread 4, the image repeats the back-to-back compositional feature of two the characters, which is coupled with verbal text construing their disconnection, i.e. 他從不曾遇見她 *ta cong buceng jiaguo ta* 'he has never met her'. The interplay between the image and verbal text may evoke an empathic response from readers in relation to the counterexpectant situation construed in the story spread of two people living in the same building who have never met each other.

spread 3	
spread 4	

Example 6.25 Spreads 3 to 4 in Turn Left, Turn Right

While the following spreads shift to introduce the daily routine of the male and female protagonists respectively, we can still note the reiteration of the disconnection between the two of them. This feature is especially evident in spreads 8 and 12 (see Example 6.26 below), with spread 8 punctuating the introduction of the daily routine of male protagonist, with spread 12 punctuating that of the female protagonist. It is, however, interesting to note the visual repetition of the back-to-back spatial arrangement of two characters, and this repeated visual feature is further coupled with the repeated verbal text, namely 她習慣向左走，他習慣向右走，他們始終不曾相遇 *Ta xiguan xiang zuo zou, ta xiguan xiang you zou, tamen shizhong buceng xiangjian* 'He was used to

turn left, (while) she was used to turn right, (so) they never met', which reiterates the value of disconnection between the two characters.

spread 8

spread 12

Chinese text in spreads 8 and 12: 她習慣向左走，他習慣向右走，他們始終不曾相遇
Translation: He was used to turn left, (while) she was used to turn right, (so) they never met.

Example 6.26 Creating story suspense through repetition

The discussion above, therefore, suggests the power of visual images in construing the interpersonal aspects of the story orientation, which in most kinds of story, is crucial for creating a context in which to understand subsequent plot events. Ideationally, this

means that the existents of the storyworld, namely the characters and their settings (Chatman, 1978), need to be presented at the beginning of a story. It is also necessary to create an interpersonal context for what follows, a process in which the coupling of evaluation and ideational elements plays an important role (Rothery & Stenglin 1997). For example, a story could begin with *I have a funny story to tell.* In this case, the coupling *funny story* helps the audience or readers to develop expectations about what is to follow. In terms of the creation of interpersonal context in *Turn Left, Turn Right*, we can see the images at the beginning of the story commit more evaluative meanings in enacting a negative evaluative tone in relation to the disconnectedness of the two protagonists. The enacted evaluative tone foreshadows what is going to happen later in the story, i.e., the readers' expectation that the two protagonists will finally meet each other later in the story. Furthermore, the mode of evoking attitudes in visual images also positions readers or readers to interpret the evaluative value, instead of directly telling them what to feel.

6.4.2 First encounter

In Episode 2, the focus of ideational meanings is shifted to the construal of the critical event of the story, namely the first meeting in the park. Evaluatively, we can observe the shift of value co-instantiated through the interplay of image and verbal text, as shown in Example 6.27 below. In spread 14, the interplay of image and verbal text convergently suspend the progress of the storyline and construe a positive evaluative value, forecasting the first meeting of the two characters construed in the following spreads. The deployment of visual and verbal metaphor in the spread, namely the Cupid figure construed in the image, and the verbal comparison of coincidence in life to the possibility of the overlapping of two parallel lines (see Example 6.27 below), evokes a positive evaluative tone spreading across the events construed in the following spreads.

In other words, the positive value spreading from spread 14 to spread 15, where both image and verbal text foreground the ideational meaning, by convergently construing how the characters finally meet each other in front of the pond in the park.
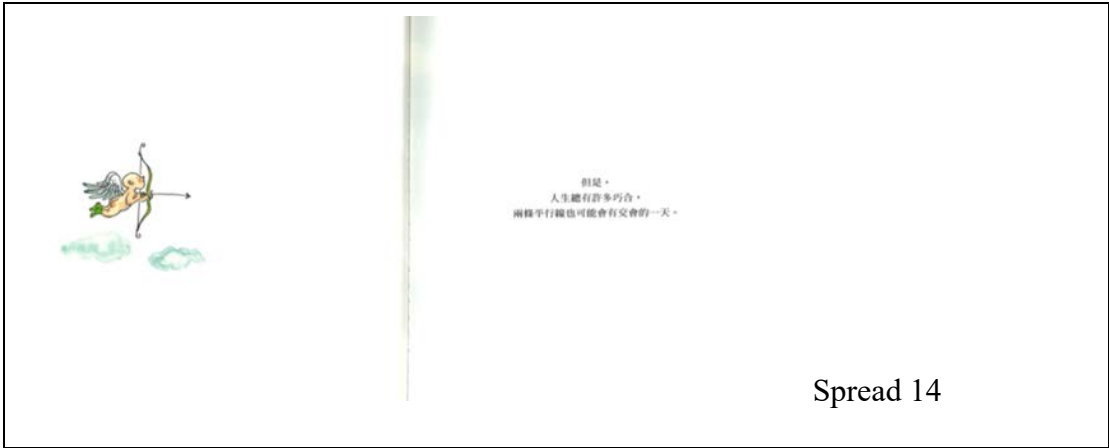
Spread 14

Chinese text: 但是，**人生**總有許多巧合，兩條平行線也可能會有交會的一天。
English rendering: But **life** is always full of coincidences, and one day two parallel lines may eventually meet.
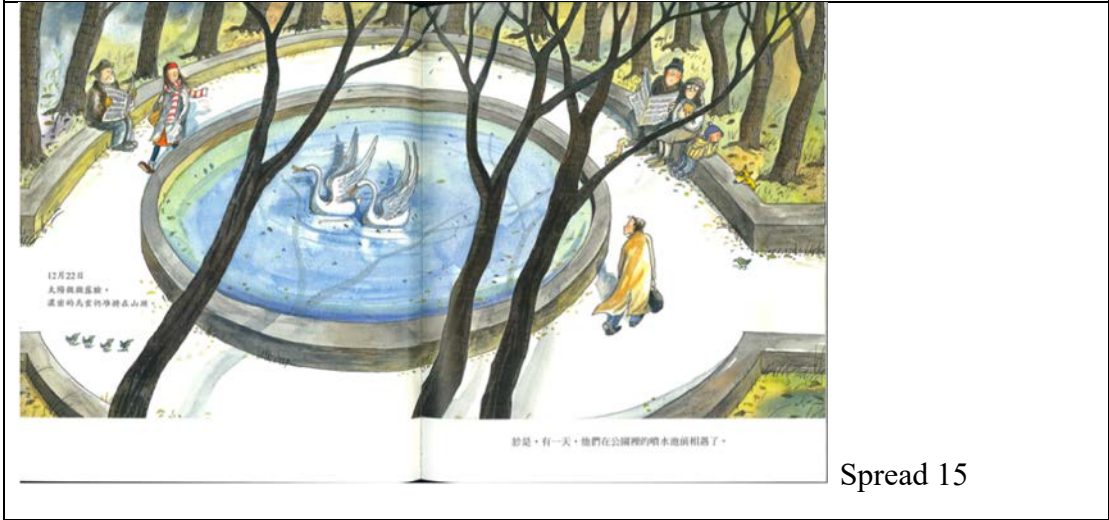
Spread 15

Chinese text: 於是，有一天，他們在公園裡的噴水池前相遇了。
English rendering: Then, one day, they met in front of the fountain in the park.

Example 6.27 Spreads 14 and 15 of Turn Left, Turn Right

In the following spreads, the male and female protagonists are depicted with positive facial expressions suggesting their happiness. This feature is in contrast with the visual representation of the two characters at the beginning of the story, where they were largely represented with neutral facial expressions. Meanwhile, the accompanying verbal text tends to expand the evaluative space by including evaluation of targets different from the visual ideation. For example, in spread 17, while the image inscribes the positive emotional value of two characters through their facial expression, the verbal text construes a positive evaluation towards winter (see analysis in Example 6.28 below). This information gap in terms of the evaluative stances towards different targets invites readers' participation in bringing together the two strands of information.

Spread 17

Chinese text: 冬天不再那麼憂鬱
English rendering: **Winter** is no longer depressing.

Example 6.28 Spread 17 of Turn Left, Turn Right

Spread 20 construes the interruption of the two characters' first meeting by a heavy shower of rain, as indicated in Example 6.29 below. In this spread, we can see the divergence of image and verbal text in construing evaluative stances towards the two

human characters. In the image, the male and female protagonists are still construed with positive facial expression, while verbal text directs readers' attention to the opposite direction taken by the two characters as they run away: i.e., 他，还是习惯性地向右走……她，还是习惯性地向左走……*Ta, haishi xiguanxing de xiang you zou…ta, haishi xianguanxing de xiang zuo zou* 'He still habitually goes to the right…(while) she still still habitually goes to the left'. The counter-expectation construed through the wording 還是*haishi* 'still'*,* foreshadows their unfortunate separation later in the story.

Spread 20

Chinese text: 他，还是习惯性地向右走……她，还是习惯性地向左走……
English rendering: He, still habitually goes to the right……   She, still habitually goes to the left……

Example 6.29 Spread 20 of Turn Left, Turn Right

The depiction of their first meeting culminates in spread 22, which co-instantiates the positive emotional value of the two protagonists. However, as illustrated in Example 30 below, we may also notice the divergence between image and verbal text in terms of the mode of evaluation. More specifically, the verbal text inscribes the value of
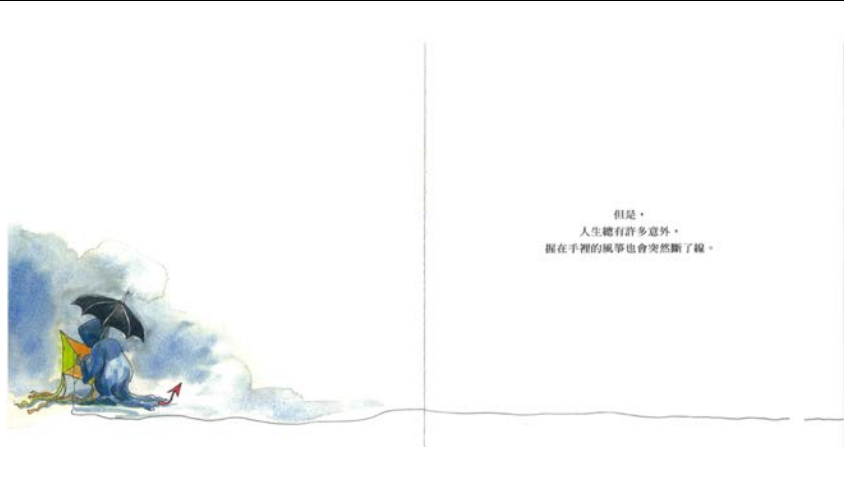
excitement experienced by two characters, while the image commits meaning in evoking positive value through the deployment of [figurative] and [intensive]. In other words, instead of relying on the facial expression of two characters, the value of the two characters' excitement is mostly evoked through the surrealistic depiction of rabbits, coupled with a pink ambience in the background. Furthermore, the two apartment rooms are surrealistically represented as being connected, compared with the two separate rooms represented in Episode 1 (see Example 6.25 above). That is, the connection of the two apartment rooms depicted in spread 22 is infused with evaluative meaning, symbolizing the beginning of their relationship. Therefore, while the verbal text inscribes the emotional value of two protagonists, the visual depiction expands further the evaluative space, by engaging readers with more surrealistic visual elements.

Spread 22

Chinese text: 這一夜，兩人都興奮得失眠。。。。。。雨，滴滴答答地落下

English rendering: That night, **both of them** were too excited to sleep…… The rain went on dripping on the ground.

Example 6.30 Spread 22 of Turn Left, Turn Right

6.4.3 Complicating events

In Episode 3, the plot enters the complication stage featuring events which disrupt the expectation created in Episode 2. As indicated in Example 6.31, the evaluative tone shifts in spread 23, foreshadowing the unfortunate events going to happen to the two characters later in the story. Similar to spread 14, we may also identify the co-deployment of visual and verbal metaphors in spread 23, namely the devil-like figure construed in the image and the verbal comparison of surprises in life to the broken line of a kite in the hand. The negative evaluative value spreads from spread 23 to the following spread, which commits most ideational meanings through images, by depicting two pieces of paper with blurred numbers (see Example 6.31 below).

但是，
人生總有許多意外，
握在手裡的風箏也會突然斷了線。

Spread 23

Chinese text: 但是，人生總有許多意外，握在手裡的風箏也會突然斷了線。
English rendering: But there are always unexpected surprises in **people's lives**. The string of a kite may suddenly break, even if you are holding it tightly.

Chinese text (non-storyline): 12月23日，寒流突然來襲，清晨的氣溫降得好低好低。
English rendering： On December the 23rd, a cold snap suddenly set in, and the temperature in the early morning became very low.
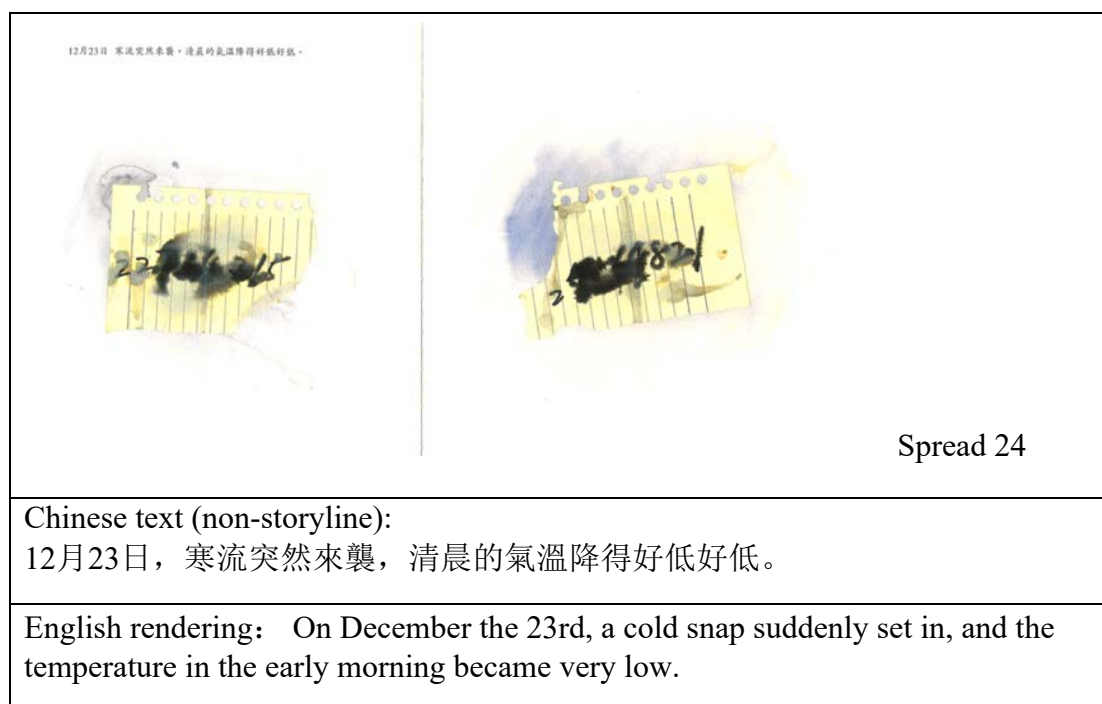
Example 6.31 Spread 24 of Turn Left, Turn Right

The two images in spread 24 hint that something unexpected happened to the two characters the next morning. This, however, is not explicitly construed in the spread, and readers' interpretative efforts are required to figure out the implied event. Readers' interpretation is afforded by the creation of intertextual link between spreads 24 and 19, through the inter-image relationship between the two spreads. As indicated in Example 6.19 below, the two broken pieces of paper depicted in spread 24 bring readers back to the event construed in spread 19, where two protagonists are construed multimodally as giving phone numbers to each other. The blurred numbers depicted in spread 24, therefore, implies that they are no longer able to contact each other.
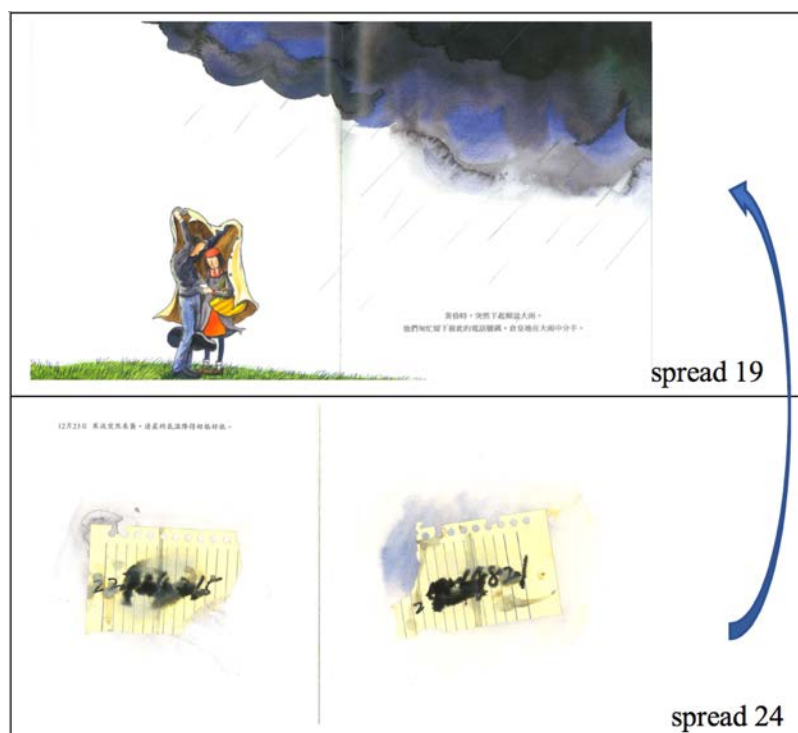
Example 6.32 Creating inter-textual relation through visual images

The spreads in Episode 3, therefore, draw on inter-spread relations as an additional meaning-making mechanism afforded by the sequential nature of picturebooks. Readers are encouraged not only to turn forward but also to look back at previous pages to find relevant information. In spread 28, for example, we can see the visual representation of two swans suspended from a crane, while the verbal text at the top left corner construes the meaning of cold weather. On the other hand, the interplay of image and verbal text in image 29 construes the ruins of a pool (see Example 6.33 below). While each spread itself may be capable of evoking negative empathic responses from readers, we discover a deeper layer of meaning, signaled by the intertextual link created through the reappearance of visual ideational elements, tracking back to the depiction in spread 15. Similar to Example 6.31, the contrast between spread 15 and spreads 28 and 29 hints at the reader's interpretation of the events construed in spreads 28 and 29 where the two protagonists revisit the place

where they met before, but all they see is the ruin of the park and pond. Evaluatively, the event itself may trigger additional empathic responses from readers in relation to the two characters.
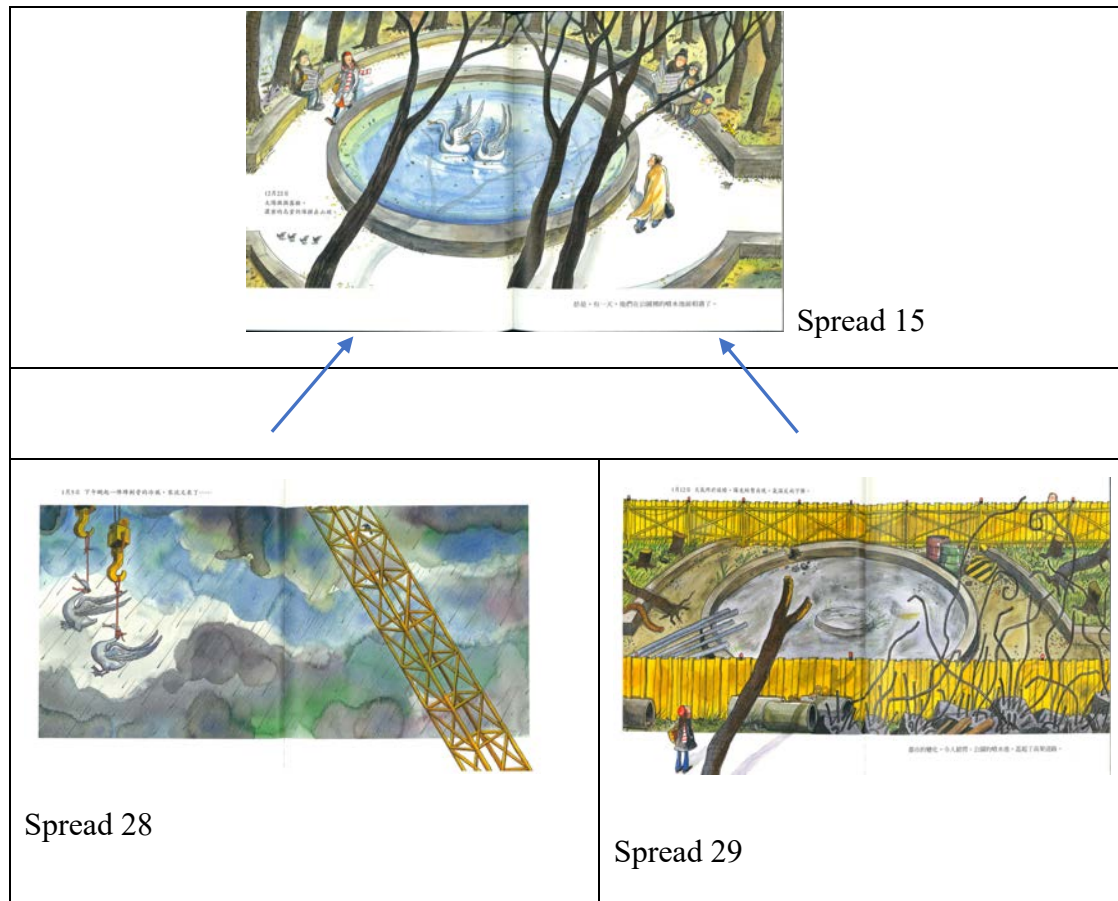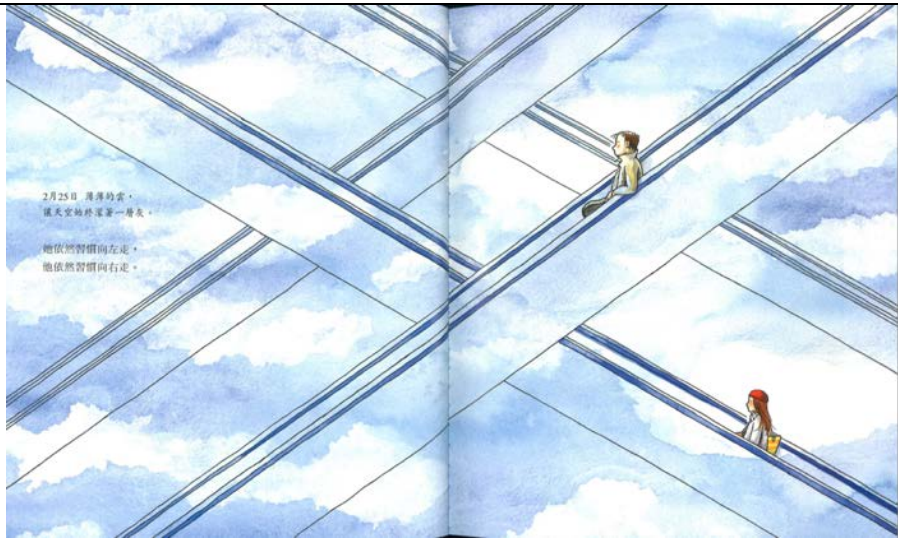
Example 6.33 Creating an anaphoric link between non-adjacent spreads

We may also notice the interplay between attitude inscribed through the verbal text and the evaluative values evoked by the image. The verbal text in spread 28 inscribes a negative value of appreciation towards the unexpected city development: i.e., 都市的變化令人錯愕 *Dushi de bianhua ling ren cu'e* '**The change in the city** is shocking'. The evaluative stance construed in the verbal text, accordingly, enters into convergent interplay with the ruins of the setting, evoking a negative value from readers towards urban change. That is, the coupling of the image and verbal text naturalizes the

negative evaluation towards the urban changes construed in the spread. When compliantly taking up this reading position, readers are positioned to empathize with the two protagonists by imagining their feelings when witnessing the damage to the park where they once met before. On the other hand, the intersemiotic divergence in terms of the mode of evaluation opens up the evaluative space for readers' own interpretation.

Episode 3 culminates in spread 32, where the visual depiction shifts to a surrealistic representation of the male and female protagonists taking escalators moving in different directions (see Example 6.34 below). This surrealistic depiction is coupled with the verbal text, which repeats the information construed in spread 20, namely *She still habitually goes to the left…He still habitually goes to the right…* (see Example 6.29 above). We may notice the contrast created between the verbal text and image in spread 32, where the two characters are depicted as facing in an upward and downward direction respectively, instead of walking to left and right as described in the verbal text. The ideational contrast is further reinforced through the comparison between the two spreads, namely the spreads 32 and 29. In so doing, the value of disconnection in relation to the two protagonists is amplified through the ideational intersemiotic contrast. Furthermore, the evoking of the value of disconnection also strengthens the narrative suspense of the story, triggering readers' curiosity to find out how the two characters eventually find each other.

Spread 32
Chinese text：她依然習慣向左走，他依然習慣向右走
English rendering: She still habitually goes to the left…He still habitually goes to the right…

Example 6.34 Spread 32 of Turn Left, Turn Right

6.4.4 Reactions to complicating events

When the story moves into the stage of Episode 4, we first see a shift in the construal of the plot. The most prominent shift is the speeding up of the narrative pace, by taking up less text time, or story pages, to relate an activity sequence. In Episode 4, 22 spreads are used to relate what happened to the two characters over the next ten month (i.e. from February 28th to December 17th), compared to Episode 2, where 8 spreads are used to relate the first meeting of two characters on one day, namely December 22nd (see spread 15 in Example 6.27 above). For example, spreads 33 and 34 depict two activity sequences happening on two different dates, and which are not logically related. That is, the narrative order of these two events can be shifted without affecting the progress of the plot.

In terms of evaluative meanings, the repeated evocation of specific evaluative values through intersemiotic divergence can also be found across spreads. Readers are positioned to react to the disconnection between the protagonists construed across the spreads. For example, in spread 33, while the verbal text construes the idea that they never met each other from then on, the image, on the other hand, construes their physical closeness to each other (see Example 6.35 below). Readers are positioned as observers to react to the ideational divergence created in relation to the two characters between the image and the verbal text, and an emotional reaction such as compassion may thus be evoked in relation to the two characters.

In the following spread 34, we can find the intersemiotic divergence in construing different types of evaluation. The verbal text in spread 34 commits meaning in inscribing the value of desire: e.g. 格外思念 *gewai xiannian* 'miss…so much'. However the verbal text does not specify the emoter of the inscribed value. On the other hand, the image commits more meaning in enacting the value of disconnection between two protagonists, who are in fact construed as physically being close to each other (see Example 6.35). The intersemiotic divergence may trigger shared affect in readers, who may feel sorry for the two characters' continually missing each other. In both of the instances discussed above, we can see the preference in *Turn Left, Turn Right* to appeal to readers' emotional responses by creating information gaps cross-modally to invite readers' interpretations.

Spread 33

Chinese text: 日子一天又一天地過去，誰也沒有再遇到誰
English rendering: Days passed one after another, and they didn't meet each other again.

Spread 34

Chinese text: 走在人群中，格外思念那段甜蜜卻短促的相逢。
English rendering: Walking in the crowd, missing that sweet but short encounter so much.

Example 6.35 Spreads 33 and 34 of Turn Left, Turn Right

In addition, we may also note the significant role of repetition in amplifying the volume of evoked value across spreads. For example, the value of compassion is amplified in readers by the repeated visual evocation across the spreads 33 and 34 in Example 6.35 above. Another illustration can be seen in Example 6.36 below, where the repetition of meanings is achieved multimodally. As shown in Example 6.36, we can see the recurrent construal of the identical settings the two protagonists have found themselves in, achieved both through the verbal repetition of 同样的 *tongyang de* 'the same' and the visual construal of male and female characters doing similar activities in similar settings (see the ***bolded italic*** wordings in Example 6.36 below). In each spread, the value of compassion can be evoked from readers in relation to the two characters, and readers may sympathize with the two characters, who are always physically missing each other. Meanwhile, the repetition of the similar pattern of intersemiotic relationship across the spreads further amplifies the volume of the evoked value.

Spread	English rendering of Chinese text
 Spread 44	(They) have teased ***the same*** yellow kitten, fed ***the same*** homeless dog, listened to the calls of the ***same*** raven in the dim mornings.

  Spread 45	(They) have watched *the same* view from the window, sniffed at *the same* smell, and listened to the Arabesque played by the neighbours every day.
  Spread 46	(They) have walked along *the same* path in the woods, and stepped on *the same* fallen leaves.
  Spread 47	(They) have kissed *the same* baby. (They) know the baby has a green toque with long bunny ears……

Example 6.36 Repeating intersemiotic patterns across spreads

As shown from the above discussion, ideationally in this Episode the main plot seems to be suspended. In particular, across the spreads of Episode 4, the two protagonists are depicted as moving on with their own respective lives, without resolving the story suspense created in previous episodes. In other words, the spreads in Episode 4 pay

more attention to the construal of the emotional reaction of the two protagonists towards the situation of being unable to find each other again. Their feelings, such as the desire to meet each other again, tend to be evoked in readers, by inviting them to imagine the emotional reaction of the two characters at that moment.

At the end of Episode 4, the two characters are shown as being frustrated at being unable to find each other again. In spread 53, for example, the co-deployment of visual and verbal metaphor construes a negative evaluative stance towards the urban setting. Furthermore, spread 54 commits meaning entirely through visual image, by depicting two devil-like figures controlling the human participants (see Example 6.37 below). By comparing the information between the two spreads, the text naturalizes the interpretation of the two devil-like figures in spread 54 as an embodiment of the negative evaluation of the city. In other words, the text construes the city as devils who control the destinies of people living there. Again, the source of evaluation is open to various interpretations, which may conceivably be from either two protagonists or the narrator, namely the author.

Spread	English rendering of Chinese text
Spread 53	**The city** is like a jail without walls, making people exhausted and suffocated.

Spread 54

Example 6.37 Spreads 53 and 54 of Turn Left, Turn Right

From a meaning-making perspective, we can see the function of metaphorical visual and verbal expression in expanding the evaluative space for readers. Moreover, the evaluation of urban life is implied through the co-deployment of visual and verbal metaphors, instead of explicitly inscribing attitudes. This feature also indicates that the picturebook text encourages potential readers to find out the 'point' of the story by themselves, instead of directly telling readers the underlying message.

6.4.5 Resolution of the story
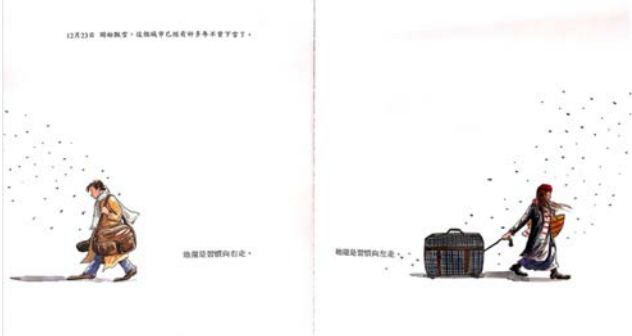
Episode 5 multimodally represents a key activity sequence leading to the resolution of the plot suspense. The critical activity sequence starts from spread 55, where the two protagonists are shown as deciding to leave the city where they live (see Example 6.38 below). The verbal text of spread 55 inscribes a negative evaluation towards the city, this evaluative stance is convergently coupled with the depiction of their apartment rooms, which are represented as two detached rooms in a less vibrant ambience, with withered pot plants. The intersemiotic convergence of spread 55 sets up a negative

evaluative tone for the upcoming events, which spread across the following spreads construing their leaving of the apartment building.

The spreads from 55 to 58 push the plot suspense to its maximum. In spreads 57 and 58, we can see the slowing down of the narrative pace where visual and verbal resources are convergent in representing the ways in which male and female characters are walking in opposite directions (see Example 6.38 below). Ideationally, the successive two spreads essentially construe one action, namely walking in opposing directions, indicating the temporal unfolding of the walking. Interpersonally, the action construed across spreads 57 and 58 may evoke readers' empathic understanding that the further they walk in opposite direction, the less likely it is that they will meet each other.

Spread	English rendering of Chinese text
 spread 55	Decide to leave this cold and desolate **city** (verso page) To a sunny **place** to go travelling (recto page)

spread 56	
spread 57	He still is used to walking to the right. (verso page) She still is used to walking to the left. (recto page)
spread 58	Snow, is quietly falling.
spread 59	

Example 6.38 Critical activity sequence leading to the release of story suspense

The suspense created in previous spreads is released in spread 59, which is entirely

achieved through the visual image (see spread 59 in Example 6.38 above), by flipping

the compositional arrangement of two characters to represent their reunification at a

bus stop. Interpersonally, while the image in spread 59 does not inscribe the emotions of two characters, the counter-expectation created in the image in relation to previous ones affords the interpretation of the happiness of the two characters. By evoking shared affect in readers, they are left with more interpretative space to imagine what specific emotions, such as 'excitement', 'surprise', or 'joy', the two story protagonists may be experiencing at that moment.

In the subsequent story spreads, the two protagonists re-appear in spread 61, where they are depicted as being among a large human crowd (see Example 6.39 below). The spread construes the happy moment of New Year's Eve through intersemiotic convergence: the image inscribes people's happy facial expressions, while the verbal text also inscribes people's affect as happy. Interestingly, while most of the human characters in the image are depicted as facing towards the readers, the two protagonists are depicted as facing towards each other (see the bottom of the image). In other words, neither the image nor the verbal text commits meaning in explicitly telling readers or readers the emotion of two protagonists at this moment. Their happiness, therefore, is again evoked in readers.

Spread 61

Chinese text: 市政廣場前，擠滿了等待倒數讀秒的瘋狂人潮。

午夜零時零分零秒，**大家**快樂地緊緊擁抱在一起。

English rendering: The city hall square is packed with people waiting for the New Year countdown. At midnight, **people** happily hug each other tightly.

Example 6.39 Spread 61 of Turn Left, Turn Right

Furthermore, we can see the positive evaluative value propagated from spread 61 to the final spread, namely spread 62 (see Example 6.40). In spread 62, the image surrealistically depicts two apartment rooms with the wall between them broken down. Without the immediate context established by the previous spreads, it is difficult to pinpoint the meaning symbolized by this surrealistic depiction, but given the value of happiness construed in previous spreads, the text naturalizes the interpretation of the broken wall between the two apartment rooms as symbolizing the reunion of the two protagonists. Such an interpretation of the image is also supported by the verbal text, which evokes a positive value connotated by the season of spring. Therefore, the story

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ends with a surrealistic depiction, which leaves interpretative space for readers to imagine the future life of the two protagonists.

Spread 62
Chinese text: 春天終於來了
English rendering: **Spring** finally comes.

Example 6.40 Spread 62 of Turn left Turn Right

6.4.6 Implications of the analysis

The discussion so far has examined the ways in which evaluative meanings pertaining to human characters are expressed in the picturebook story *Turn Left, Turn Right*. More specifically, I have focused on the interplay of images and verbal text in construing the emotional disposition or reaction of human characters, especially the protagonists, by bringing together the visual systems of SENTIMENT and VISUAL IMPACT with the ATTITUDE systems in language.

As suggested by this analysis, we can identify several significant patterns of intersemiotic interplay in construing evaluative meanings across the picturebook text.

Firstly, various information gaps can be identified in the pages or spreads of *Turn Left, Turn Right*. These information gaps are likely to be created through intersemiotic divergence in construing the source of emotion, namely to whom feelings are being ascribed, the modes of evaluation, and the types of evaluative value. These information gaps created in picturebook pages are more likely to invite readers' own interpretation. Secondly, this multimodal creation of information gaps also expands the meaning-making possibilities for picturebooks to enact more sophisticated and nuanced emotional values, such as 'frustration', 'concern', and 'upset'. This analysis suggests that these emotional values tend to be evoked in *Turn Left, Turn Right* by triggering readers' relevant intertextual experiences. To achieve this evaluative effect, we can see, for example, the intersemiotic interplay between visual and verbal metaphorical items, and graduation items (see the discussion in section 6.3.3.2).

Such a preference for evoking evaluative values may be attributed to the social functions of Jimmy Liao's picturebooks. As indicated in studies from a literary perspective (e.g. Chen, 2011; He, 2014), adult picturebook stories such as Jimmy Liao's tend to deal with the theme of social emotions, such as the theme of love in urban setting in *Turn Left, Turn Right*, and the theme of the self-development of teenagers in *The Starry Starry Night*. The primary social function of these picturebook stories is to enable readers to relive or experience certain social emotions, such as the emotions of 'love', 'hatred', and 'disappointment', by activating or resonating with readers' own comparable experiences in life. The picturebook story *Turn Left, Turn Right* may thus enable potential readers to relive a love relationship they have had in their own lives, while *The Starry Starry Night* is likely to evoke readers' experience as teenagers.

In order to achieve this social function, Jimmy Liao's picturebook stories are designed in a way that maximally enables readers to empathize with the characters and events.

Compared with being inscribed directly in linguistic wordings, adult picturebook stories are more likely to invite readers' interpretation of the story through the interplay of images and verbal text. For example, as suggested from the analysis of *Turn Left, Turn Right*, more spreads commit meanings in describing the emotional reaction of two protagonists when they find they cannot meet each other, compared with other episodes (see the discussion in Episode 4 above). On the other hand, the construal of the emotional value of two characters in Episode 4 is suggested to be more subtle or implicit. The picturebook text, in other words, pays more attention to inviting readers to imagine and interpret the feelings of the two protagonists at different stages of the story.

Furthermore, the examination of the meaning-making resources in *Turn Left, Turn Right* has revealed multiple meaning-making options from both images and verbal text in engaging potential readers to interpret characters' emotions. More importantly, the discussion has suggested several meaning-making features at the level of discourse, namely inter-spread relations. Particularly, I have identified three visual meaning-making features across story spreads. They include the repetition of visual elements across spreads, the packing and unpacking of evaluative values through surrealistic images or visual icons, and intertextuality created between non-adjacent images (see the discussion in section 6.2). Moreover, we can identify the contribution of these visual resources across spreads to the actualization of literary devices, such as foreshadowing, creating and releasing story suspense, and characterization (see the discussion in section 6.4). From a qualitative perspective, the meaning-making features identified in the current investigation may contribute to the understanding of how picturebooks make meaning at the level of discourse.

On the other hand, to complement the qualitative perspective adopted in this investigation, it is necessary to incorporate in empirical research approach (e.g.

Bateman, 2014) for further investigation. For example, in the current description of intersemiosis in Jimmy Liao's two picturebooks, we have noticed multiple instances of the co-deployment of visual and verbal metaphorical elements. This discovery needs to be corroborated empirically in future investigation, so as to ensure its reliability and validity. In so doing, these findings can be effectively translated into pedagogical metalanguage for interpreting multimodal literature in school contexts. From a theoretical perspective, an empirical approach may enable us to have a better understanding of the cline of instantiation in terms of the coupling of visual and verbal resources in visual narratives.

6.5 Concluding remarks

In chapter 6, I have explored the ways in which evaluative meanings are construed beyond the individual image. I firstly explored the diffusion of evaluative values across adjacent images, and in a way comparable to the prosodic realization of evaluation in language (Martin & White, 2005), I identified several patterns of the prosodic realisation of evaluative meanings across images. I also investigated the intersemiotic interplay of images and verbal text afforded by a story page or spread. This analysis has further expanded previous work on the intermodal relations of picturebooks in terms of the construal of characters' emotions. I also investigated the intersemiotic interplay in the picturebook story *Turn Left, Turn Right* from a logogenetic perspective. This case study has suggested the multiple visual and verbal semiotic resources involved in representing emotional values in the picturebook story. It also has revealed the pedagogical potential of the analytical frameworks developed here for the pedagogy of multimodal literature in school context.

Chapter 7 A case study of *Granny Couldn't Fall Asleep:* an intermodal perspective

The aim of this chapter is to demonstrate the ways in which the analytical frameworks proposed in the current study can be applied in making explicit the evaluative aspects of a picturebook story. My analysis draws on the analytical tools and concepts established in previous chapters to analyse a Chinese children's picturebook story, *Granny Couldn't Fall Asleep,* in terms of the construal of the emotions of the story's characters, and highlights the meaning-making mechanisms of the picturebook story in construing more complex social emotions, such as love and worry. I then discuss the implication of this analysis for the field of multimodal literacy education for young people in school contexts, and also explicate the future research necessary to understand picturebooks as a mode of expression for emotions.

More specifically, the case study reported in this chapter may allow us to better see the educational value of picturebooks in relation to the development of emotional literacy for young children (Nikolajeva, 2013). As a textual object, the picturebook has an advantage in representing various human emotions which language alone is insufficient to construe (Nikolajeva, 2013). The multiple ways of representing emotions in picturebooks, therefore, constitute an important means for socializing young children to understand other people's emotions, namely developing their empathy skills, and to appropriately express emotions in particular social contexts.

In analysing Jimmy Liao's picturebook stories in previous chapters, I have proposed tools of analysis for the evaluative aspects of a picturebook story. In this chapter, the aim is to test the extent of the applicability of the proposed analytical tools to children's

picturebooks, since this kind of picturebook is more likely to be used in educational contexts and be more familiar and available to readers.

7.1 Publisher information about *Granny Couldn't Fall Asleep*

Granny Couldn't Fall Asleep was written by Liao Xiaoqin and illustrated by Zhu Chengliang, and published in the year 2014. The story is concerned with the protagonist Granny Mian, who cannot fall asleep. She tries to count sheep but that does not work, and things just keep occupying her mind. From time to time, she gets up and busies herself with various household chores, such as fixing the door, cleaning the house, and taking care of her dog. But none of these make her fall asleep. Finally, her husband, Grandpa Mian, comes back from visiting relatives, she welcomes her husband with a warm cup of tea, and afterwards quickly falls asleep. The book was awarded the Outstanding Chinese Children's Picture Book Award in the 4th Feng Zikai Chinese Children's Picturebook Award in 2015. The target readership of the picturebook is between 3 and 8 years old (Feng Zikai, 2019). The picturebook consists of front and back covers, title pages, and 15 double-page spreads.

Reviews of the picturebook have noted its distinctive style in construing the evaluative aspects of the story. According to Hok (2016), for example, the suspense of the story centers around what preoccupies Granny Mian's mind, which is not resolved until the last moment when Grandpa Mian comes home. It turns out that Granny Mian is actually waiting for her husband to come home, and it is her concern for her husband that is preventing her from falling asleep. This information is not explicitly constructed in either language or images, but is implied through visual and verbal details, such as the information gap created between visual images. Throughout the whole story, Granny

Mian's 'concern', or 牵挂 *qiangua*[22]*,* for her husband is also implied through the interplay between the language and the visual images. During this process, readers are invited to fill in the information gaps created by the visual and verbal resources. In other words, while the theme of the picturebook is Granny Mian's concern over her husband not yet having returned home, the emotion is embedded in the story as a whole rather than being explicitly inscribed in either the language or visual images (Hok, 2016).

The analysis of a picturebook story such as this may be of definite educational value, especially in relation to the development of emotional literacy in children. As suggested in Hok's (2016) review, the emotional value of concern is implied in the text overall, expressed through the interplay between language and image. This suggests that the picturebook story *Granny Couldn't Fall Asleep* offers an emotional experience of caring for someone in which children can participate. In multiliteracy educational contexts, what is of interest about this picturebook are the ways in which the social semiotic resources of images and verbal text are employed to represent such an emotional experience.

Against this background, I will explore the picturebook *Granny Couldn't Fall Asleep* from an SF-MDA perspective by examining the social semiotic resources employed in the picturebook for the representing the emotion of *concern*. By drawing on the analytical tools proposed in previous chapters, I focus on the ways in which this emotion is construed through visual images, verbal text, and the interplay between the two, or intermodality. It is hoped that the analysis in this chapter can demonstrate the

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[22] It is difficult to find a close English equivalent for the meaning of the Chinese 牵挂 qiangua: 'concern over something or somebody' is arguably the closest.

ways in which the analytical tools developed in the current thesis can be applied to providing a systematic and theory-based account of the meaning-making features in visual narratives, especially picturebooks.
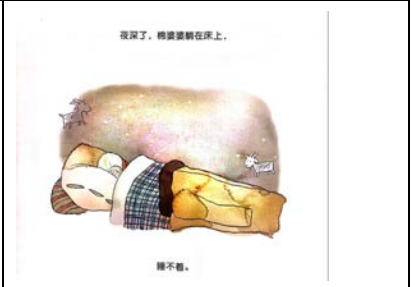
My analysis in the following sections will focus on different analytical units according to the type of semiotic phenomenon under investigation. Section 7.2 examines the evaluative meanings in visual images, with the analytical unit a single image which can be depicted on one page or two pages of a story spread. Section 7.3 discusses the evaluative resources in language for the construal of the emotion of concern, and sets the stage for the investigation of intermodality. In this section the default unit for linguistic analysis is an orthographic sentence accompanying an image. Section 7.4 investigates intermodal relations between image and text, and the corresponding analytical unit is a two-page story spread.

7.2 Construing emotion through visual resources

In this section, I examine the visual meaning-making resources in the picturebook *Granny Couldn't Fall Asleep* by drawing on the systems of SENTIMENT and VISUAL IMPACT and other relevant visual systems developed in previous studies. In section 7.2.1, I examine the role played by facial expressions in manifesting emotional values of story characters. In section 7.2.2, I focus on the role played by visual images in construing social emotions, such as Granny Mian's concern over her husband. For the coding of the construal of human emotions in the images of picturebook *Granny Couldn't Fall Asleep*, see Appendix 6 and 7. Appendix 6 deals with the expression of evaluative meanings through the facial expressions of the story characters of *Granny Couldn't Fall Asleep*. Appendix 7 is concerned with the coding of sentiment choices instantiated in the images of the picturebook.

7.2.1 Facial expressions in *Granny Couldn't Fall Asleep*

The first type of visual resources examined here is the construal of facial expression (see Appendix 6). The first step of the visual analysis is to identify and categorize the images where human characters, especially the protagonists, are represented, according to the ways in which human faces are depicted. In chapter 4, I proposed three general ways of representing human faces, namely [committed: overt], [un-committed: neutral] and [un-committed: denied], which vary in terms of the degree of meaning committed to the construal of human emotions. The three types of representation of human faces can also be identified in the picturebook *Granny Couldn't Fall Asleep,* as illustrated in Example 7.1 below.

[committed: overt]	[un-committed: neutral]	[un-committed: denied]

Example 7.1 Images of facial expressions

As indicated in Example 7.1 above, when facial expressions explicitly inscribe emotional value, the depicted human character is labelled as [committed: overt], or [overt]. When facial expressions are depicted with neutral or ambiguous value, they are labelled as [un-committed: neutral], or [neutral]. Lastly, if human characters are represented without their face being shown, the characters thus depicted are labelled

[un-committed: denied], or [denied]. The option [denied] also covers the images where human characters are not depicted.

More specifically, I have examined the visual representation of the female protagonist, Granny Mian, across the picturebook images. As indicated in Table 7.1 below, of the 29 images in which she appears, *Granny Mian* is mostly represented with value-infused facial expressions or bodily postures. This feature indicates that, compared with Jimmy Liao's picturebooks (see Table 4.1 in Chapter 4), the picturebook *Granny Couldn't Fall Asleep* relies more on the representation of characters' facial expressions of story to construe human emotions. However, we can also find many instances of [denied] and [neutral], which suggests the importance of the evocation of emotional values in the picturebook story. In the following discussion, I firstly focus on the cases of [overt], namely the explicit inscribing of emotional value through facial expressions.

	Instances	Percentage
[overt]	14	48%
[neutral]	4	14%
[denied]	11	38%
Total images	29	100%

Table 7.1 Granny Mian's facial expression depicted in the images of Granny Couldn't Fall Asleep

Through a qualitative overview of the picturebook images, we can find that Granny Mian is mostly represented with positive facial expressions. For example, when she is

depicted as engaged in various household chores, such as cleaning up the room, fixing the door, and taking care of her dog, she is always depicted as wearing a smile on her face. As suggested in chapter 4, facial expressions depicted in *Granny Couldn't Fall Asleep* tend to be associated with values of primary affect, such as happiness and angriness. For example, when Grandpa Mian finally comes home, both the characters are depicted with positive facial expressions, visually embodying their disposition of happiness (see Example 7.2 below).

Example 7.2 Positive facial expressions of Granny and Grandpa Mian

Only two instances of facial expression and body postures suggest negative values, both of which can be found in the images depicting Granny in bed, as illustrated by image 3 in Example 7.3. Granny's mouth is depicted with slightly downward line (Tian, 2011), suggesting her discomfort during sleep. In image 17, Granny is depicted in the posture of pointing her finger at her head, arguably inscribing the sense that there is something on her mind. It is interesting to note that, both images commit meanings in construing her discomfort when trying to fall asleep, while the value inscribed by her facial expression or body posture is more ambiguous, compared with the smiling face

depicted in the image in Example 7.2 above. The interpretation of Granny Mian's feelings construed in the images in Example 7.3, therefore, relies more on the interplay between the depicted body postures and facial expression and other visual and verbal resources, such as the increasing number of sheep depicted in image 17, which symbolizes her sleeplessness.

	image 3
	image 17

Example 7.3 Inscribing negative emotions through [overt] option

From the perspective of the SENTIMENT systems developed in Chapter 4, we have discussed the employment of the [overt] option. The discussion so far has suggested that facial expressions and body postures in *Granny Couldn't Fall Asleep* are mainly associated with values of primary emotions. Accordingly, we may, in most cases, identify Granny Mian's happiness or unhappiness through her facial expressions and

bodily postures. However, when it comes to the evaluative motif of the story, namely Granny Mian's concern over her husband, as suggested in Hok's (2016) review, readers are much less likely to identify the emotional value through Granny's facial expression. Against this background, I explore the function of visual evocation of evaluative meanings in construing the evaluative motifs of the picturebook.

7.2.2 Construing social emotions through images

In contrast to primary emotions, the notion of social emotions refers to emotions which involve more than one person, and are not innate or at least considerably less innate, such as love, guilt, pride, and shame. The understanding of such emotions varies according to the cultural context in which people are brought up (Nikolajeva, 2013). Most children's picturebook stories tend to involve the expression of social emotions, which makes picturebook reading an important means of developing young children's emotional literacy (Nikolajeva, 2013). In spite of their value in construing social emotions for young children, very few studies provide a systemic semiotic account of the ways in which social emotions are represented in children's picturebooks. The challenge here is that, while there have been extensive studies on evaluative meanings in language, as for example in the ATTITUDE systems proposed by Martin and White, (2005), comparable knowledge about how images work in this regard is still insufficient.

As suggested by Nikolajeva (2013), unlike primary emotional values, social emotions such as 'pride' and 'concern', are not directly connected to certain external manifestations, such as specific facial expressions of 'concern' and 'pride'. Even so, images play a significant role in representing social emotions by embedding evaluative

values into the story events construed. Such a visual meaning-making strategy can frequently be seen in Jimmy Liao's picturebooks, as discussed in previous chapters.

The analytical tools developed for the current study can contribute to this area by providing a set of metalanguage for specifying the construal of social emotions in picturebook images. Drawing on the system of systems of SENTIMENT, for example, we can see the evaluative mode of evocation constitutes an important visual means for construing the emotion of concern in *Granny Could Not Sleep*, namely the systemic choices of [affording], [figurative] and [intensive] (see the definition of these three options in Chapter 4). In the following discussion, I focus on the employment of the three visual meaning-making strategies in evoking evaluative values (see Appendix 7).

7.2.2.1 [affording] evaluative value

The option [affording] plays a significant role in the visual evocation of attitudes. As discussed in Chapter 4, the [affording] option is concerned with the evocation of empathic responses from readers through the realistic properties of visual ideational elements. In the first spread of the picturebook story, the two images are found to commit more meanings in depicting the circumstantial setting where Granny Mian lives. In the first image on the first spread, for example, readers cannot see Granny's face, while her quilt, clothes, and pillow are depicted in a more detailed way (see Example 7.4 below). Image 2 on the recto page of the spread ideationally construes a traditional Chinese house in the countryside with a stove, basket and saw hanging on the wall, and a wooden cabinet. Interpersonally, the two images evoke empathic responses from readers who can recognize the intertextual meaning, namely the construal of Granny Mian*'s* as a typical Chinese country home. In this case, the values evoked in readers are found to be closer to the notion of *appreciation* in language (Martin & White, 2005).
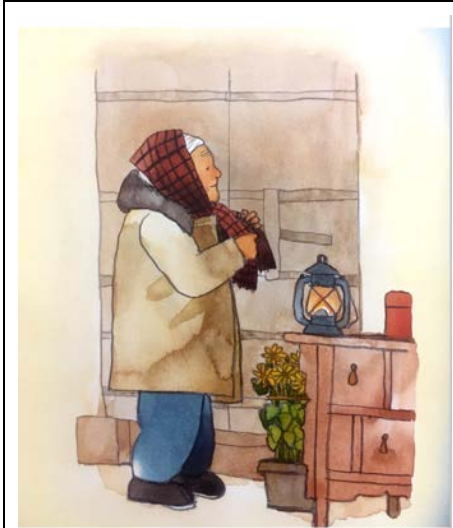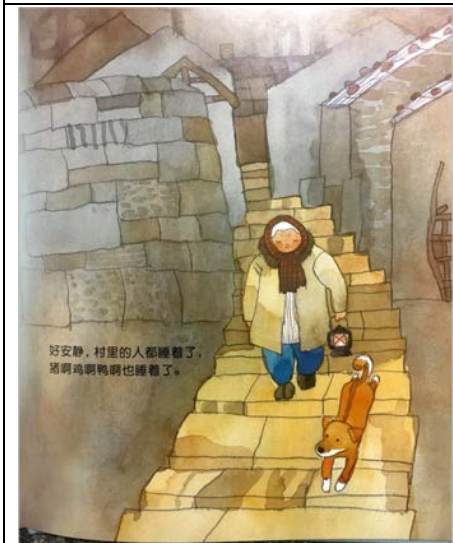
In other words, positive or negative reaction towards the depicted setting of the story might be evoked in readers, depending on their own relevant experiences.

| | Images 1 and 2 on spread 1 |
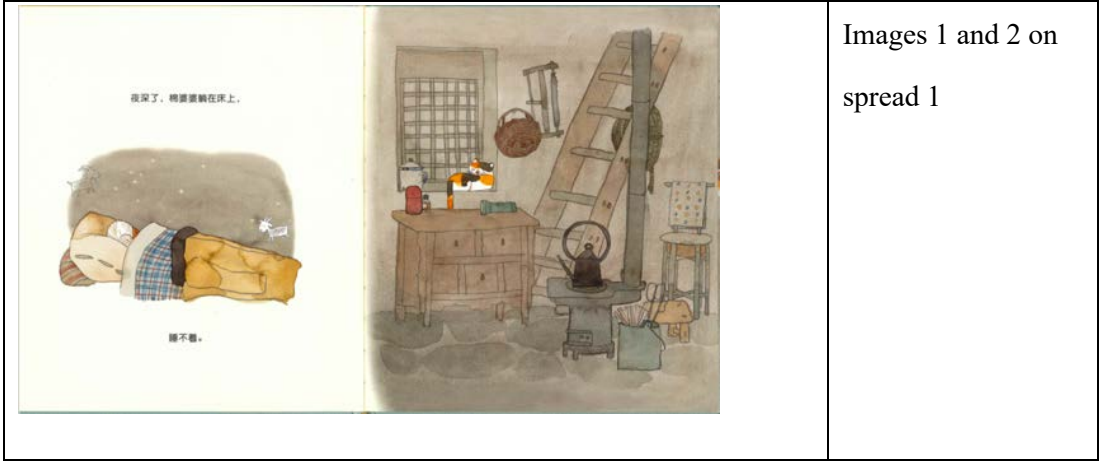
Example 7.4 [Affording] evocation of attitudes

Such empathic responses from readers are an important means of visually evoking the emotional state of story characters in readers. As suggested in Chapter 4, the [affording] option is concerned with the embedding of evaluative values in the visual ideation, which can be instantiated as the properties of human characters, circumstantial elements, or a temporal contingent activity sequence, such as saving a child, depicted either in a single image or across images. For example, the image sequence in Example 7.5 below depicts a temporally contingent activity sequence, where Granny Mian is shown walking outside of her house with a lamp, standing at a bridge with a lamp on a tree, and returning home without the lamp. The image sequence ideationally construes the activity of *Granny Mian*'s waiting for her husband. Interpersonally, through the visual event depicted *Granny Mian*'s concern for her husband not coming home can be ascribed in readers through shared affect. In other words, Granny's concern for her husband is embedded in realistic visual events depicted across the picturebook images, expected to be shared by readers who have had similar experiences in the real world.

On the other hand, we may also note the risk of this being overlooked by readers who do not share the value projected through the image sequence.

	Image 22 on spread 11
	Image 23 on spread 11

	Image 24 on spread12
	Image 25 on spread13

Example 7.5 Embedding evaluative value into visual events

7.2.2.2 Provoking evaluative value through [figurative]

The option [figurative] is found to be another way of evoking social emotions in the picturebook. Compared to Jimmy Liao's picturebook stories, the [figurative] option is much less frequently used in *Granny Couldn't Fall Asleep.* In particular, the picturebook does not employ metaphorical icons from outside the storyworld, such as angels. Instead, the option [figurative] in *Granny Couldn't Fall Asleep* is found to be instantiated through a process of iconisation (see discussion in Chapter 4). The most prominent instance of this is the iconisation of the sheep depicted across the picturebook images. In the first story page, we can see several sheep depicted as

ideationally representing Granny's mental activity of counting sheep. With the unfolding of the story, the ideational meaning of the sheep is slowly backgrounded, and their interpersonal meaning is gradually foregrounded, with the repeated association with Granny's not being able to sleep (see images 3 and 17 in Example 7.3). In other words, through the unfolding of the story, the sheep are gradually iconized as the symbol of Granny's mental preoccupation.

On the final page, we can most clearly observe the foregrounding of the symbolic meaning represented by the three sheep depicted as flying away from the house (see Example 7.6 below). On the final story page, Granny Mian finally manages to fall asleep knowing her husband has returned home safe and sound. Granny Mian's positive emotion, her mood of contentment, is evoked in readers by the flying sheep. This meaning-making feature is comparable to the iconisation of the apartment rooms in *Turn Left, Turn Right*, discussed in Chapter 4, where the resolution of the story is symbolized by the surrealistic depiction of the connection between the two apartment rooms.

	Image 29 on spread 15

Example 7.6 Sheep depicted in [figurative] option

7.2.2.3 [intensive] and visual impact

As discussed in Chapters 4 and 5, the option [intensive] is concerned with the management of the visual impact of specific visual ideational items. We can identify the instantiation of [intensive] option in *Granny Couldn't Fall Asleep* through the manipulation of the visual space of certain visual ideation. This can be seen from the increasing quantity of sheep depicted in Granny Mian's dreams as the story unfolds (see images in Example 7.7). More specifically, image 5 depicts Granny's going to bed after having moved the pot plant from the backyard into the house (see Example 7.7 below). Compared with the image in the first story page, the number of the depicted sheep increases, an increase which also can be seen in image 12, depicting Granny's getting out of bed due to the worry about the dog in her backyard. The quantity of sheep reaches its climax in image 17, occupying most of the space in the spread. The increasing number of sheep depicted across the images, therefore, attracts our attention, and flags the meaning underlying the visual depiction.

	Image 5 in spread 3
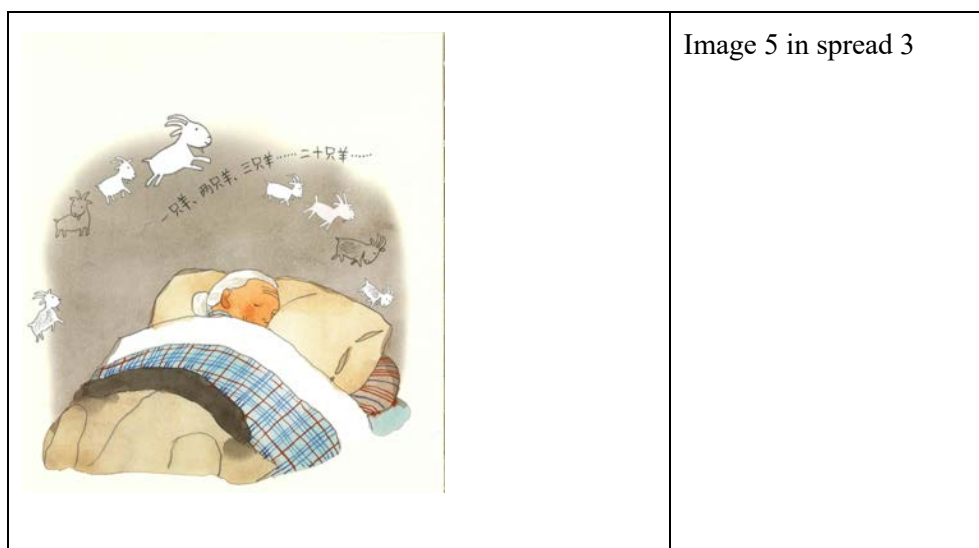
	Image 12 in spread 6
	Image 17 in spread 8

Example 7.7 [intensive] option instantiated across non-adjacent images

We may examine more closely at the instantiation of [intensive] by drawing on the systems of VISUAL IMPACT (see chapter 5). Across the non-adjacent images, we can see the manipulation of the VISUAL FORCE variables, namely up-scaled [number] and [extent] options, for the depiction of sheep in *Granny Mian*'s dream (see Example 7.7 above). At the climax, the sheep in image 17 are depicted in much larger quantity, occupying the whole spread. Some of the sheep, e.g. the flock of sheep depicted at the bottom left corner in image 17, are depicted in silhouette, instantiating the option of down-scaled [normality], which accentuates their symbolic meaning. By means of

instantiating these VISUAL IMPACT choices, image 17 foregrounds the symbolic value of the sheep.

Through the discussion of Example 7.7 above, we may also notice the role played by non-adjacent image sequences in the meaning-making process of a picturebook. According to the analysis of both Jimmy Liao's picturebooks and *Granny Couldn't Fall Asleep*, all three picturebooks take advantage of the meaning-making potential of non-adjacent image sequences as an implicit visual clue for readers' interpretation. In particular, the reappearance of the sheep in Granny's dream visually connects with non-adjacent images, thus textually creating an alternative reading path (Kress, 2003) for readers.

In so doing, readers are encouraged to interpret the meanings implied through the comparison of images, both ideationally and interpersonally. In *Granny Couldn't Fall Asleep* for example, the sheep across the images in Example 7.7 are a projection of Granny's mental preoccupation. Interpersonally, the aggregation of sheep in Granny's dream may also afford the interpretation that Granny's concern has not been resolved by doing household chores. Instead, her concern seems to be aggravated, as symbolized by the increased number of sheep. This information is not explicitly inscribed in language, but relies entirely on visual clues to signal the presence of the evaluative value, namely Granny's growing concern over her husband's. This suggests the value of non-adjacent image sequences in expanding the visual meaning-making potential afforded by the conventional reading sequence of picturebooks.

Another illustration of the [intensive] option can be found in the adjacent image sequence extracted in Example 7.8 below. Ideationally, the three images depict a temporally contingent activity sequence of Granny Mian's going out of her house. In image 24, we can see her standing on a bridge, looking at somewhere far away. Drawing

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on the VISUAL FORCE variables, we can see the shift in visual space, namely [extent], across the images in depicting Granny Mian and her setting. The first two images, images 22 and 23, occupy two story pages of spread 11, while image 24 occupies the entire two-page spread. In image 24, Granny Mian is distinguished from the background through the use of warm ambience. The visual choices taken up in image 24, therefore, invite readers to slow down their reading pace, and to try to work out whom Granny Mian is waiting for. The evaluative value afforded by Granny Mian's action construed across the three images, namely waiting for her husband, is highlighted or accentuated through the [intensive] option in image 24.

	Image 22 on spread 11
	Image 23 on spread 11

	Image 24 on spread 12
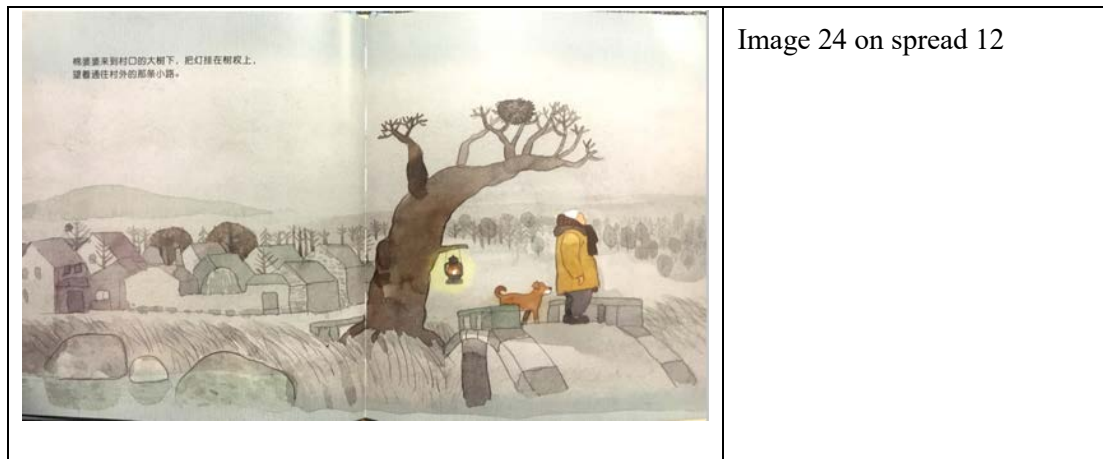
Example 7.8 [intensive] option instantiated across adjacent images

So far I have examined the visual images by drawing on the systems of SENTIMENT and VISUAL IMPACT. As indicated in the analysis above, compared with Jimmy Liao's picturebooks, *Granny Couldn't Fall Asleep* relies more on facial expressions to manifest the emotional value of the characters, namely the [overt] option of SENTIMENT systems. However, when it comes to the construal of social emotions, such as Granny Mian's concern over her husband, the evaluative value is more likely to be visually implied, or evoked, through images. That is, by selecting options of [intensive], [affording], and [figurative], individual image or image sequences represent visual events which evoke readers' empathic responses.

This analysis also suggests that visuals may be only part of the story in pinpointing specific social emotions, for which the interaction with the verbal text is required. Before examining these inter-modal relations, I will discuss the evaluative meanings realized in language below.

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7.3 Construing emotion through language

Section 7.3 examines the evaluative resources in language, especially those dealing with social emotions. The analysis focuses on the realization of [affect] in language, one of the sub-systems of ATTITUDE in Appraisal theory (Martin & White, 2005) (see discussion in Chapter 2). The analytical unit is the sentence accompanying the image. While evaluative language as such is not the focus of the current investigation, my intention for conducting linguistic analysis in this chapter is to investigate the ways in which the emotions of characters are linguistically construed. In so doing, the analysis sets the stage for the further discussion of intermodality.

7.3.1 Construing social emotions through [affect]

According to Martin and White (2005), [affect] construes the emotions of human or human-like characters: any emotion can be construed as directed at or reacting to a specific emotional trigger, or as a general state of mood. Specific values of [affect] can either be inscribed or evoked through language (see the discussion in chapter 2). As suggested by my analysis, the value of [affect] tends to be evoked in the verbal text of *Granny Couldn't Fall Asleep*. More specifically, my analysis identified only two instances of inscribed [affect]. One inscribed [affect] deals with Granny's emotion of concern, which is realized through a mental process 怕 *pa* 'fear, be afraid of' (Halliday, 1994), triggered by the target of the pot plant being affected by the frost (see the analysis in Example 7.9). Another one is concerned with the description of her dog's emotion: 阿黄乐得汪汪叫 *A Huang le de wangwang jiao* 'A Huang is happily barking'.

Chinese text: **棉婆婆**起了床，把菊花端进屋里，怕冷霜冻坏了它[23]
English rendering: Granny Mian gets up, and moves the chrysanthemums inside the house, fearing that **they might be killed by the frost outside**.

Appraising item	Emoter/Evaluator	Trigger/Target	Attitude
怕	棉婆婆（Granny Mian）	冷霜冻坏了它	**- affect**

Example 7.9 Inscribing [affect] value

As suggested in Table 7.2 below, many more instances of [affect] are realized implicitly. Compared with inscribed [affect], characters' feelings of concern, such as Granny Mian's concern for her dog, her flowers, and her husband, tend to be construed explicitly. As far as social emotions are concerned, the emotional values tend to be enacted implicitly.

	Instances of inscribed	Instances of evoked	Total
[affect]	2	10	12
%	17%	83%	100%

Table 7.2 Overview of [affect] in Granny Couldn't Fall Asleep

One important linguistic resource identified in the analysis is that of projection (Halliday, 1994) for the evoking of the value of affect. As exemplified by the dialogue between Granny and Grandpa Mian in spread 14 (see Example 7.10 below), Grandpa

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[23] The analysis follows the colour-coding scheme suggested in chapter 6. Pink is for affect. Green is for appreciation, and blue is for judgement. The **bolded wording** is the emoter of the value.

Mian's projected question, namely 哎呀，老太婆，你怎么还没睡? *Aiya, laotaipo, ni zenme hai mei shui?* 'My dear, why haven't you slept yet?), implicitly construes his concern over Granny's still being awake. It is interesting to note that, when asked by Grandpa Mian why she cannot sleep, Granny Mian's response is 我睡不着，心里老想着事情 *Wo shui bu zhao, xinli lao xiangzhe shiqing* 'I couldn't fall asleep, there was always something on my mind'. In Granny's projected response, the up-scaled frequency, 老 *lao* 'always', is combined with softening of the ideational meaning,事情 *shiqing* 'something'. The rhetorical effect is that *Granny Mian's* feeling towards *Grandpa Mian*, namely her concern for him, is construed subtly by flagging the presence of evaluative meanings through the up-scaled intensifier, and softening the trigger of the emotion. In so doing, potential readers are invited to fill in the unspoken information: compare a possible alternative with a more specified emotional trigger: 我睡不着，心里老想着你 *Wo shui bu zhao, xinli lao xiangzhe ni* 'I couldn't fall asleep, you were always on my mind'. Granny's emotion of concern, in other words, is not explicitly inscribed in language, but rather implied through language.

Chinese text: "哎呀，老太婆，你怎么还没睡?" "我睡不着，心里老想着事情。"			
English rendering: "My dear, why haven't you slept yet?" "I couldn't, there was always something on my mind."			
Appraising item	**Emoter/Evaluator**	**Trigger/Target**	**Attitude**
哎呀，老太婆，你怎么还没睡	(棉爷爷) (Grandpa Mian)	老太婆 (Old lady)	t -affect
心里老想着事情	我 (Granny Mian)	事情 (Something)	t -affect

Example 7.10 Evoking Granny Mian's feeling

Apart from projection, evaluative meanings are also evoked through the verbal description of activity sequences, namely the option of [afford] (Martin & White, 2005),

as examined in Chapter 2 above. The evocation of attitudes in such cases relies on the assumed knowledge on the part of readers about the events being described through language. This process is comparable to the visual [affording] option discussed in section 7.2.2.1 above. One example of such evocation can be seen in Example 7.11 below. The verbal text in spread 12 describes a series of actions carried out by Granny Mian, namely her gazing at the path leading to the outside of the village (see the analysis in Example 7.11 below). In this case, while the verbal text does not explicitly construe her internal feelings, the external actions construed by verbal text may evoke the shared affect or emotion from readers. That is, through the description of verbal text, her concern for her husband not coming home yet can be ascribed to her by readers.

Chinese text: 棉婆婆来到村口的大树下，把灯挂在树杈上，望着通往村外的那条小路。			
English rendering: *Granny Mian* walks to the tree at the entrance of the village, puts the lamp on the tree branch, and gazes at the path leading away from the village.			
Appraising item	**Emoter/Evaluator**	**Trigger/Target**	**Attitude**
把灯挂在树杈上，望着通往村外的那条小路。	棉婆婆 (Granny Mian)		t -affect

Example 7.11 Evoking attitudes through verbal description

In sum, the analysis of the [affect] resources realized in the verbal text suggests that the text tends to prefer the deployment of evoked [affect] for the construal of social emotions. These findings indicate that the emotion of concern is not inscribed in language either, and therefore, relies more on readers' interpretation. In the following section, I will focus on the ways in which visual and verbal resources interact with each other for the expression of social emotions.

7.4. Intermodality in *Granny Couldn't Fall Asleep:* Construing social emotions

This section examines the role of intermodality played in the construal of social emotions in the picturebook *Granny Couldn't Fall Asleep*. The discussion here draws on the approach adopted in Chapter 6 where picturebooks are seen as instantiating meanings from different semiotic systems, namely language and visual images, and these meaning choices from different semiotic systems enter into an interplay with each other in the form of intersemiotic convergence and divergence. I explore the ways in which intersemiotic convergence and divergence contribute to the construal of social emotions of the protagonist Granny Mian. The default unit of analysis for the examination is a two-page story spread. The examination is a logogenetic one, which means that I pay specific attention to the function of intermodality in relation to the unfolding of the narrative structure of the story. For the coding of the intersemiotic relations in construing the emotions of the story characters in the picturebook, see Appendix 8.

7.4.1 Construing concern over home surroundings

At the beginning of the story, we can find the significant role played by intersemiotic divergence in the characterisation of the story's protagonist Granny Mian. As suggested in Tian (2011), intersemiotic divergence creates a tension of meaning between different modes of expression, and such a tension creates new evaluative space for interpretation. In the picturebook *Granny Couldn't Fall Asleep*, such intersemiotic divergence is a significant means of characterization in introducing and portraying characters. As exemplified in Example 7.12 below, the verbal text commits negative value of [affect],

construing Granny's worry over the pot plant being left outside. The image, on the other hand, depicts Granny's action of moving the pot plant into the house with a smiling face, which inter-modally reverses the evaluative meaning construed in the verbal text. In this case, we can see the division of semiotic labour (Matthiessen, 2009) between the image and verbal text in construing Granny's internal thoughts and the external actions being depicted in image. By committing different kinds of meaning, the divergent coupling of visual images and verbal text creates an evaluative space for interpreting Granny's personality rather than simply describing it in language.

image 4 on spread 2

Appraising item	Emoter	Trigger	Attitude
怕 'fear'	棉婆婆 'Granny Mian'	冷霜冻坏了它 'might be damaged by frost'	-affect: sec

Example 7.12 Intersemiotic divergence in presenting Granny Mian

The image 13 on spread 6 provides another example of intersemiotic divergence in delineating Granny's disposition (see Example 7.13 below). The image depicts the activity of Granny's putting hay in the doghouse, construing the ideational meaning of taking care of her dog. The depicted action is likely to trigger in readers a positive value

of judgement, such as kindness, ascribed to Granny. The visual evocation is further supported by the accompanying verbal text, which inscribes the positive value of [affect] of her dog, *A Huang,* triggered by Granny's action. In this instance, therefore, the image and verbal text co-instantiate a positive evaluative stance towards her.

image 13 on spread 7

Appraising item	Emoter	Trigger	Attitude
乐得汪汪叫 'happily barking'	阿黄 'A Huang'	'Granny is putting hay in the doghouse'	+affect: hap

Example 7.13 Co-instantiating positive stance intermodally
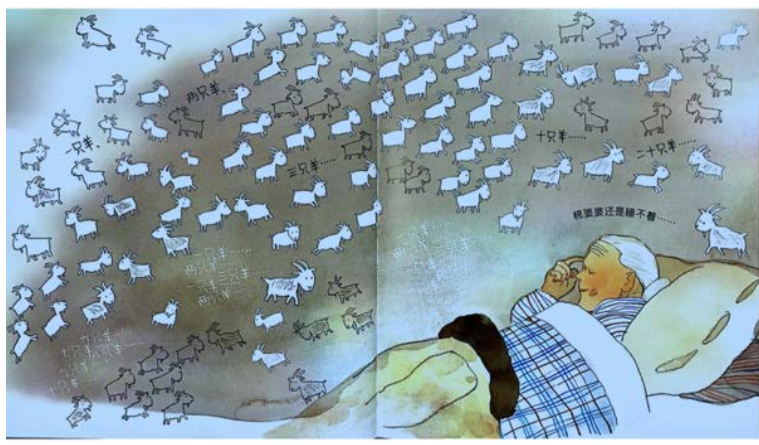
Through the examples discussed above, we can see that an indirect characterisation of *Granny Mian*'s personality, such as her disposition of kindness, is achieved by the meaning tension created through intersemiotic divergence. That is, the picturebook does not directly tell the readers about Granny's personality by using inscribed evaluative items in language such as e.g., 棉婆婆是一位温柔善良的老奶奶 *Mian Popo shi yiwei wenrou shanliang de lao nainai* 'Granny Mian is an old lady with a gentle and kind heart'. Instead, it leaves the readers to interpret Granny's disposition of *Mian* by displaying her interaction with various objects and through her speech and thought, conveyed through the interplay of images and verbal text. This observation also resonates with the analysis of Jimmy Liao's picturebooks in chapter 6, indicating

the expanded meaning potential of picturebooks as a storytelling mode to achieve literary functions, including characterisation, by taking full advantage of both images and verbal text for meaning-making purposes.
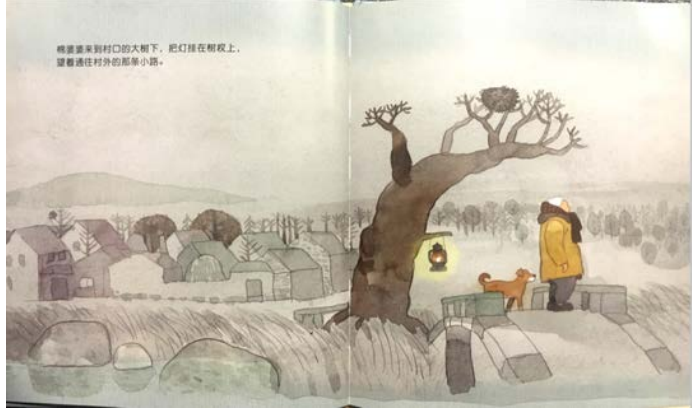
7.4.2 Construing concern over Grandpa Mian

Through the unfolding of the story, it gradually becomes clear that what is truly preoccupying *Granny Mian*'s mind is the fact that her husband Grandpa Mian has not yet returned home. It is interesting to note that Granny Mian's concern over her husband is consistently evoked right up until the final spread. According to my analysis, the accumulation of story suspense starts from spread 8 (see Example 7.14 below). The image in spread 8 commits evaluative meanings through the choices of [intensive] and [overt]. The verbal text, on the other hand, implies the presence of evaluative meanings by construing *Granny Mian's* not able to fall asleep as counter-expectancy (还是睡不着 *haishi shui bu zhao* 'still cannot fall asleep'). Unlike in previous spreads, what triggers her worry this time is not explicitly stated either through language or image. The shift of the semiotic performance of visuals and verbal text identified in spread 8, therefore, signals the shift of story phase. From a storytelling perspective, spread 8 enact a sense of 'uncertainty', or suspense, about what is preventing Granny Mian from sleeping, through the interplay of images and verbal text on the spread.

image 17 on spread 8

Appraising item	Emoter	Trigger	Attitude
一只羊，两只羊。。。棉婆婆还是睡不着。'One sheep, two sheep...Granny Mian still cannot fall asleep.'	棉婆婆 'Granny Mian'		t -affect: sec

Example 7.14 Creating story suspense through intersemiotic interplay

The story suspense gradually accumulates through the following spreads, which depict the activity sequence of Granny taking a walk outside with a lamp in her hand. What is of interest is that the sense of 'uncertainty' enacted in spread 8 is maintained by the convergence of two semiotic modes (see the images 24 and 25 in Example 7.15 below). That is, the verbal text does not specify the reason why Granny put a lamp on a tree branch, while the image does not specify what she is looking at. Therefore, the interplay of image and verbal text co-instantiate the information gap in relation to the target of her preoccupation.

image 24 on spread 12

Appraising item	Emoter	Trigger	Attitude
棉婆婆来到村口的大树下，把灯挂在树杈上，望着通往村外的那条小路。 'Granny Mian walks to the tree at the entrance to the village, put the lamp on the tree branch, and gazes at the path leading away from the village.'	棉婆婆 'Granny Mian'		t -affect: sec

image 25 on spread 13

Appraising item	Emoter	Trigger	Attitude
棉婆婆慢腾腾地往回走，慢腾腾地回到了院子里。	棉婆婆 'Granny Mian'		t -affect: sec

'Granny Mian slowly walks back, and slowly enters her backyard.'			

Example 7.15 Co-instantiating information gaps intermodally

Interpersonally, the images and the verbal text in spreads 12 and 13 converge in evoking evaluative values in relation to Granny Mian. More specifically, while both images and verbal text across spreads 12 and 13 focus on the construal of the actions undertaken by Granny Mian, such as the way she walks co-construed in spread 13 棉婆婆慢腾腾地往回走 *Mian Popo mantengteng wanghui zou* 'Granny Mian slowly walks', the visual and verbal description is likely to evoke in readers a shared affect with Granny, namely her concern for her husband. This evaluation is more likely to be evoked in readers or readers who have had comparable real-life experiences, such as waiting for the return of a family member. Such a meaning-making feature was also identified in the analysis of Jimmy Liao's picturebooks in previous chapters (see Chapter 6 exploring evaluative aspects of *Turn Left, Turn Right*). Therefore, it seems that picturebook stories dealing with themes of social emotions tend to share the meaning-making feature of implying an evaluative motif through evoking readers' empathic responses in respect to the story protagonists.

The plot suspense created from spread 8 does not resolve until spread 14, where Grandpa Mian is depicted as finally coming back home (see Example 7.16 below). Even in spread 14, Granny Mian's concern over her husband is still not explicitly inscribed in either language or visual image. Visually, the image inscribes the positive affect of the two characters through their facial expressions, indicating they are happy to see each other. The dialogue, on the other hand, evokes their emotional concern for each other. Grandpa Mian's question implies his concern over why Granny still does not go to bed, while Granny Mian's answer hints at her concern over Grandpa's not having yet come back.

Image 27 on spread 14

Appraising item	Emoter	Trigger	Attitude
1."哎呀，老太婆，你怎么还没睡？" 2. 心里老想着事情。	1. （棉爷爷） 2. 我（棉婆婆）	1. 老太婆 2. 事情	1. t - affect: sec 2. t - affect: sec

Example 7.16 Resolution of story suspense

An additional layer of evaluative meaning, namely Granny's concern for her husband, is evoked through the divergent coupling of image and verbal text in spread 14. More specifically, the tension emerging from the divergent interplay of the two strands of values respectively construed in image and verbal text expands the interpretative space for Granny Mian's smiling face. In other words, the happiness inscribed in visual image can be interpreted as the result of seeing her husband coming back home safe and sound.

In the final spread, we can see that the evaluative meanings are committed more through images than through verbal text (see Example 7.17 below). On the verso page of the spread, *Granny Mian* is depicted as sleeping with a smiling facial expression, while the image at the recto page surrealistically symbolizes the assuaging of her concern, knowing that her husband has returned safely. In contrast, the verbal text in the spread commits more meanings in construing ideational events that happened between two characters, while the verbal text on the recto page evokes Granny Mia*n*'s positive value of affect. The intersemiotic interplay in the final story page, therefore, co-instantiates

the resolution of the story, while the intersemiotic convergence in evoking Granny Mian's emotional value creates interpretative space for readers, instead of directly telling them her feelings.

Images 28 and 29 on spread 15

Appraising item	Emoter	Trigger	Attitude
她很快就睡着了 'She quickly fell asleep'	她 （棉婆婆） 'She (Granny Mian)'		t +affect

Example 7.17 Final story spread

7.5 Summary and discussion of case study

This chapter has provided a social semiotic account of the ways in which the meaning-making mode of picturebook construes the emotion of the characters in the story *Granny Couldn't Fall Asleep*, by drawing on the analytical frameworks developed in the current study. In this section, I summarize the findings of this investigation in terms of the employment of visual and verbal semiotic systems, and of intermodality. I also extend the discussion by comparing the findings on Jimmy Liao's two picturebooks

explored in previous chapters, and suggest implications for the areas of multimodal discourse analysis and multimodal literacy.

7.5.1 Summarizing findings of the case study

Firstly, when it comes to the construal of the emotion of concern in the text, the analysis suggests that the mode of evoked evaluation is preferred. In terms of visual images, while Granny Mian is often depicted in [overt] choice, portrayed as always smiling. Her concern for her husband, on the other hand, is visually evoked through the choices of [intensive] and [affording]. From a linguistic perspective, we can observe that the verbal text does not explicitly inscribe Granny's concern over her husband, and that her concern over her husband is flagged through the manipulation of intensification, e.g. 心里老是想着事情 *Xinli laoshi xiangzhe shiqing* 'There was always something on my mind', and afforded through the ideational description of her waiting for her husband on the bridge.

As to the coupling of visual images and verbal text, we can see the interplay of evoked mode of evaluation instantiated between different semiotic modes, such as the coupling of [afford] in language and [affording] in image. One of the semiotic outcomes of this process is that the intersemiotic interplay constructs an interpretative space maximally enabling readers to experience the feelings of the character, by triggering their shared affect, instead of explicitly embodying and inscribing the emotional state of the characters. Granny Mian's concern over her husband, therefore, is largely ascribed or interpreted by the readers who share the meanings construed through story pages with their own real-life experience, instead of simply inscribing through language e.g. 棉婆婆放心不下棉爷爷, 睡不着 *Mian Popo fangxinbuxia Mian Yeye, shui bu zhao Granny Mian* cannot help worrying about Grandpa Mian, (and so) cannot fall asleep.).

7.5.2 Implications for multimodal discourse analysis of picturebooks

The meaning-making patterns identified in *Granny Couldn't Fall Asleep* are comparable to the findings in relation to Jimmy Liao's picturebooks. As suggested in Chapter 4, the representation of the emotions of human characters such as 'despair' and 'enjoyment' in Jimmy Liao's work also tends to visually rely on [covert] options. Similarly, the [covert] choices in *Granny Couldn't Fall Asleep* constitute the primary means for visually expressing Granny Mian's concern over her husband. Readers are invited to interpret the appropriate evaluation by positioning them to ascribe shared affect to the story characters. On the other hand, one prominent difference between this picturebook and the two previously examined is in the employment of metaphorical elements. For Jimmy Liao's stories, many more instances of visual metaphorical items and figurative language can be identified, while in *Granny Couldn't Fall Asleep* the evaluative effect is more likely to be achieved through the subtle infusion of feeling into a description of ideational event linguistically and/or visually.

The recurrent meaning-making style pertaining to the evaluative meanings shared across the data of the current study indicate specific syndromes of evaluation, or evaluative signature (Martin & White, 2005) characterizing picturebooks dealing with themes of social emotions. In this type of picturebook, evaluative meanings seem preferred to be implied through the semiotic systems of language and images. The analysis of the data in the current investigation has revealed the power of the evocation of attitude for engaging with potential readers, by triggering their shared affect. The intersemiotic nature of picturebooks, thus, can bring out the full potential of evocation of attitude, and by exploiting such meaning-making capacities, various themes of social

emotions, such as love and anxiety, can be represented in ways that are more effective than a monomodal story.

This shared evaluative feature in the data may also relate to the culture of context in which picturebooks are created. The appropriate expression of emotions, especially social emotions, are socially learned, and therefore, a preference for evocation of attitudes for social emotions may be explained by the common context of Chinese culture shared by the three picturebooks selected in the current study. The findings in the current investigation suggest potential for further research in this area, such as a contrastive study of picturebooks from different cultural traditions in construing evaluative meanings. A similar suggestion was also put forward in Tian (2011), as far as construing emotions of human characters are concerned. To address such research issue, it is necessary for future studies to expand the data scope, by including more picturebooks authored by different Chinese picturebook artists. The multimodal corpus methods, such as UAM image tools, can be of use for analyzing the visual images involved in the large data set.

Additionally, the variation found in the employment of metaphorical meanings between Jimmy Liao's picturebooks and *Granny Couldn't Fall Asleep* may be attributed to their distinctive social functions. When reading Jimmy Liao's picturebooks, potential readers are more likely to find refuge by relating the story to their own memories (Chen, 2011). For children's picturebooks like *Granny Couldn't Fall Asleep*, they might also assume the educational role of socializing children to understand various social emotions. By infusing values into the narration of everyday events, these educational values are more likely to be understood by children and their parents. Readers of Jimmy Liao's works, on the other hand, are probably ready to take challenge of unpacking more complicated metaphorical meanings in both language and images. Furthermore,

to further validate such hypothesis, it is important to conduct reader-response studies, where actual readers are involved to see how they respond to the evaluative patterns, such as the coupling of visual and verbal metaphorical elements, identified in the current investigation.

7.5.3 Implications for multimodal literacy education

The case study in this chapter has suggested the educational potential of the analytical tools proposed in the current investigation in two main ways. Firstly, the findings of the current study have made a contribution to this area by providing and expanding the metalanguage (Cloonan, 2011; Macken-Horarik, 2016) for multimodal literary interpretation for both teachers and students, specifically in terms of the construal of evaluative meanings. In particular, the analytical tools proposed in the current investigation enable students to 'travel' between modes of expression when they are faced with tasks of interpreting the evaluative aspects of a multimodal narrative.

Secondly, the findings may prove useful for conducting education-oriented studies investigating the actual 'reading' of picturebooks. Through the analytical tools of the current research, the textual features of the picturebooks responsible for the evoking of evaluative values in readers have been identified. For example, we have assumed that the options of [affording], [intensive] and [figurative] are capable of evoking shared affect from readers. The findings can be further tested by investigating the ways in which actual readers, especially young readers in school context, engage with the visual evocation of attitudes, by combining these textual analyses with ethnographic approaches.

7.6 Concluding remarks

In this chapter, I have explored the evaluative aspects of the picturebook *Granny Couldn't Fall Asleep,* by applying the analytical tools developed in the current thesis. This has revealed that the picturebook *Granny Couldn't Fall Asleep* shares much with Jimmy Liao's picturebooks in terms of the evoking values of social emotions. The analysis also suggests the value of picturebooks in developing emotional literacy for young children, and in apprenticing students into highly-valued academic disciplines.

Chapter 8 Conclusion

8.1 Introduction

The current thesis reports on an investigation of visual evaluative meanings in picturebooks through an examination of two of Jimmy Liao's picturebook stories. The study is guided by the three general research questions proposed in Chapter 3:

- What are the visual resources relevant to the expression of evaluative meanings in Jimmy Liao's picturebooks?
- How are the visual resources employed in Jimmy Liao's picturebooks for the expression of evaluative meanings?
- How do the couplings of visuals and verbiage contribute to the expression of evaluative meanings and the fulfilment of narrative functions?

In this chapter, I will summarize the significant findings and contributions of the current study. Section 8.2 summarises the main findings and contributions in relation to the three research questions proposed, and Section 8.3 discusses some opportunities for future research.

8.2 Summary of findings and contributions

8.2.1 What are the visual resources relevant to the expression of evaluative meanings in Jimmy Liao's picturebooks?

In the current study, the notion of visual evaluative meaning is primarily concerned with the representation of emotions of human or human-like story characters. Previous studies on the emotions of human characters in picturebook stories, such as Tian's

(2011) and Painter et al. (2013), have tended to focus on the ways in which facial expressions of depicted human characters afford the interpretation of specific emotional values. While it is true that facial expressions and body postures constitute significant visual resources for representing emotional values in many children's picturebooks, we may actually find various ways of representing human emotional values which do not rely on facial expressions. For example, in Jimmy Liao's picturebook stories, which are well-known for representing various human emotional values, such as love relationships, human characters are usually depicted with neutral facial expressions. Therefore, we need to expand our analytical tools for visual evaluative meanings to deal with the analytical challenges posed by the picturebook stories such as Jimmy Liao's. Against this background, I have proposed a complementary conceptualization of visual evaluative meanings pertaining to human characters in picturebook stories. The proposed analytical framework draws on various theoretical tools in the field of SF-MDA, such as the bi-stratal modelling of picturebook images from Tian (2011), the APPRAISAL framework developed by Martin and White (2005), and the visual graduation resources in news photos developed by Economou (2009).

Through the analysis of the qualities of visual elements within individual images and across images, I have identified multiple ways of representing human emotions in Jimmy Liao's picturebook stories, which can be summarized in the following list:

1. Facial expression does not constitute the major visual resource for the representation of emotional values in Jimmy Liao's picturebooks, and tends to be used to inscribe only a few attitudinal values in relation to the primary emotions of characters.

2. The emotional values ascribed to particular characters can not only be inscribed in their facial expressions, but also evoked in readers. The design of the picturebook

images, such as the selection of visual ideational elements, therefore, seems motivated by their potential to evoke various attitudes in readers.

3. Social emotions, such as 'love' and 'frustration', are more likely to be evoked in Jimmy Liao's picturebooks by triggering empathic reponses from viewers or readers. This feature means that readers' participation plays an important role in getting at the social emotional values underlying the visual depiction.

4. The evocation of evaluative meanings can be achieved not only through the qualities of visual ideational elements within an image, but also through the interaction of visual elements across images. In the latter cases, the shift of the visual qualities of the same visual element across images may evoke positive or negative empathic responses from viewers.

5. As to the phenomenon of intersemiotic interplay, the analysis suggests the important role of intersemiotic divergence in creating information gaps which invite readers to supply their own interpretation.

8.2.2 How are visual resources employed in Jimmy Liao's picturebooks for the expression of evaluative meanings?

The second question is concerned with the ways in which evaluative values are instantiated in the data. The notion of evaluative values is specifically concerned with the expression of emotional values of human or human-like characters. This question has been addressed here by categorizing different ways of construing evaluative values through the qualities of visual element within individual image or across images. The system of SENTIMENT proposed in Chapter 4 specifies different meaning-making options for construing evaluative values. The VISUAL IMPACT systems developed in Chapter 5 account for the manner in which visual ideational elements are represented

in an image. In Chapter 6, the discussion focused on the expression of evaluative meanings across images, and proposed three prosodic patterns of realization of evaluative meanings across images.

The findings emerging from the building up of the systems of SENTIMENT and VISUAL IMPACT can be summarized below.

- Visual emotional value

1. In Jimmy Liao's picturebooks, emotional values of human characters are more likely to be expressed implicitly, by evoking evaluative meanings.

2. The system of SENTIMENT specifies three major ways of invocation of evaluative values, including the options of [figurative], [intensive] and [affording] (see chapter 4), which differ based on the type of intertextual knowledge required from viewers.

3. Instead of being considered as opposing options with sharp boundaries, the three options are proposed along a cline as three types of visual evaluative strategies which can be simultaneously selected by one visual ideational element.

4. From the perspective of SENTIMENT options, we can see the creation of the overall evaluative effect of a picturebook image through the interaction of different visual evaluative strategies. In some cases, visual elements across images co-instantiate specific evaluative values, such as the depiction of an evaluation-infused activity sequence across images.

- Visual impact

1. The options of the VISUAL IMPACT system account for visual strategies for representing visual ideational elements in picturebook images. Comparable to choices of visual graduation in news photos, the evaluative potential of ideation in picturebook images can be flagged through grading visual ideational meanings up or down in different ways.

2. Similar to SENTIMENT options, VISUAL IMPACT options are modelled as a set of visual strategies for presenting visual ideational elements, and are usually simultaneously selected to create certain overall evaluative effect within an image.

3. Choices from the VISUAL IMPACT system can be realized through two visual expression forms, namely the dimensions of visual space and attribute. By manipulating these visual expression forms, visual contrasts can be created between different visual ideational elements, such as the contrast between human characters and circumstantial setting, within an image.

● Prosodic realisation of visual evaluative meanings

1. Adjacent images may not only construe the unfolding of story events, but also simultaneously propagate specific evaluative values. The shift of evaluative values in relation to characters can be maintained or disrupted across adjacent images, usually indicating the shift of story phases.

2. Three visual discursive mechanisms, namely repetition, visual identification, and metaphorical or surrealistic depiction, are suggested to play an important role in expanding the meaning-making possibilities of picturebook images. The three visual discursive meaning-making mechanims identified in the current investigation also call for an empricial investigation in the future for further validation.

Table 8.1 below compares the visual meaning potentials proposed in the current study with what has been developed in the work of Painter, Martin and Unsworth (2013). As can be seen in Table 7.2, the current study proposes two visual systems for the realisation of evaluative meanings, namely SENTIMENT and VISUAL IMPACT. Generally speaking, the visual choices proposed in the current study expand the description of the visual resources in the interpersonal domain of feelings. More specifically, the visual sentiment choices are built upon the discussion of ambience and visual affect in Painter,

Martin and Unsworth's (2013). Also examined was the prosodic realisation of visual evaluative meanings, which indicates the ways in which visual images draws on the sequential meaning-making feature of the mode of picturebooks. These new analytical tools for analyzing visual evaluative meanings in picturebooks can contribute to our understanding of the evaluative aspects of picurebooks.

Interpersonal domain	Visual meaning potential proposed in the current study	Visual meaning potential (Painter, Martin & Unsworth, 2013)
Feeling	SENTIMENT (Chapter 4)	AMBIENCE
		Visual affect
		(Judgement)
	VISUAL IMPACT (Chapter 5)	Visual graduation: force
		AMBIENCE
	Prosodies of visual evaluation (Chapter 6)	n/a

Table 8.1 Expanding the description of picturebook visuals in terms of evaluative meanings

8.2.3 How does the couplings of visual and verbal semiotics contribute to the expression of evaluative meanings, and the fulfilment of narrative functions?

The third research question is mainly addressed in Chapter 6, which brings together the visual evaluative systems proposed in the current research with the ATTITUDE systems in language. In Chapter 6, I examined the intersemiotic interplay of images and

verbiage in two of Jimmy Liao's picturebook stories in terms of their construal of human emotional values. Furthermore, I investigated the contribution of intersemiotic interplay to the unfolding of the picturebook story *Turn Left, Turn Right*. The findings in relation to intermodal relations are summarized below.

1. In Jimmy Liao's two picturebook stories, emotional values of story characters tend to be evoked multimodally through the interaction of image and verbal text. In this process, the evaluative space is created and manipulated through the intersemiotic interplay between image and verbal text, such as the coupling of visual and verbal metaphorical items.

2. In *Turn Left, Turn Right*, the interplay of image and verbal text tends to vary according to different phases of story. The interplay of visual and verbal metaphorical items plays an important role in signaling shifts in story phases.

3. Narrative devices, such as foreshadowing, and creating and releasing plot suspense, can be achieved through the intersemiotic interplay between images and verbiage. The actualisation of these narrative devices takes advantage of the double orientation of picturebooks through the phenomenon of intersemiotic divergence.

8.2.4 Analyzing evaluative meanings in children's picturebook stories

In Chapter 7, I applied the analytical tools proposed in the current research to the interpretation of a Chinese children's picturebook story *Granny Mian Couldn't Fall Asleep.* By analyzing how social emotions are represented in the picturebook story, the chapter suggests the implications of the current research for the fields of SF-MDA, intercultural studies and multiliteracy education, and the possible future research areas.

8.3 Limitations and future directions

While the current study has contributed to the investigation of how picturebook images realise evaluative meanings, it has also raised some issues which point to new directions for future research. This section summarizes and highlights the limitations and future directions discussed in previous chapters.

I.   Data scope and generalisation

Regarding the data scope, this study has only examined two of Jimmy Liao's picturebooks. While the picturebooks selected are representative of the style of Jimmy Liao's work, the issue of whether the description of visual evaluation in the current study can be generalised to his other picturebooks remains open. Therefore, the proposed systems of visual evaluation and prosodic patterns of evaluation need to be tested by including a more extensive data set, such as all of Jimmy Liao's long picturebook stories. Furthermore, to understand how picturebook images in general work in enacting evaluative meanings, it is also necessary to include picturebooks illustrated by other artists. One possible direction could be contrastive analyses of picturebook illustrations by different Chinese artists, including Jimmy Liao, and also comparisons of the picturebook illustrations by Chinese artists and those from English-speaking traditions, such as Anthony Browne. Findings from such contrastive studies may not only provide a better analysis of picturebook images, but also contribute to the better understanding of the cultural, ideological, and epistemological significance of picturebooks. Such contrastive studies may also need tools, including multimodal corpus, for analyzing a large data set.

II.   Instantiating story genre through non-linguistic semiotic resources

The investigation of the current study also suggests an alternative approach to investigating story genres. In previous studies, such as Tian (2011), however, story

genres tend to be identified firstly through linguistic analysis, and therefore, linguistic evidence, such as the employment of marked Theme (Tian, 2011), is considered criterial in identifying story genres. The findings of the current study, namely the prosodic patterns of visual evaluative qualities, together with the construal of ideational meanings through image sequences described in Painter, Martin & Unsworth (2013), suggests the potential of visuals themselves to construe story genres. In other words, if the generic stages and phases involved in a story genre are conceptualized as connotative semiotics, then it is possible to investigate story genres from a non-linguistic perspective, and studies of picturebook visuals such as the current one would tend to confirm that hypothesis. More genre-based empirical studies need to be conducted to better understand how images themselves may realise story genres. Possible data could be wordless picturebooks which entirely relies on the meanings construed in successive images. In so doing, the social semiotic theory of story genres can also be further expanded by examining such genres from non-linguistic perspectives.

Furthermore, the analytical tools developed in this study might also have contributions to make to the field of multimodal narratology. In recent decades, there has been emerging research interest in storytelling across various media of expression, such as music, visuals, and films (Ryan, 2004). Ryan (2004) specifically points out that narratives in different modes actually share certain narrative features which seem to be common to the different modes of expression. The findings of the current study have suggested the potential for visuals to achieve specific narrative functions, such as creating and releasing evaluative tensions. More empirical and replicable work, therefore, is necessary to fully understand the literary effects created through visual images. Such work, for example, might take the form of a comparative study of a specific literary device such as characterization, realized through different modes of

expression, such as a comparison between the mode of language and that of image in picturebooks.

III.   Meaning making from the reader's perspective

As a discourse-oriented investigation, the current study does not include responses from actual readers. As suggested by Martin and White (2005), while texts usually naturalise particular reading positions, the meanings in the texts are only activated or taken up through acts of reader interpretation. There has been an extensive history in literacy education and research of investigations into readers' response to the texts they read, especially in children's literature (Arizpe & Styles, 2003; Serafini, 2005). These studies focus on the role of the reader and the social context where the reading event takes place, whereby the creation of meaning is engendered through the interaction between readers and the text (Serfini, 2005). The current study might be extended by adopting an ethnographic approach in an institutional context, such as a school, and investigating how young readers respond to the evaluative meanings, such as the intermodality of visual symbolic qualities and lexical metaphor, constructed in Jimmy Liao's picturebooks. Furthermore, since according to Jimmy Liao (2014), his picturebooks are suitable not only for children but also for adults, contrastive studies might also be conducted to explore variations between different groups of readers in their responses to Jimmy Liao's picturebooks. Possible research areas could include what visual features readers attend to; how they react to the images emotionally; and how they interpret the ideological messages underpinning Jimmy Liao's picturebooks.

8.4 Concluding remarks

Chapter 8 has summarised the significant findings and contributions of this study. This study has further expanded the current description of the visual resources for evaluative

meanings in the field of SF-MDA. The proposed framework for analysing visual evaluative meanings may hopefully enable us to get a better understanding of how visual images work in the context of story genres, especially in the realisation of the interpersonal meanings.

The current study also has led to more issues and questions, some of which were discussed in the previous section. These opportunities for further research will undoubtedly enable an enhanced understanding of how picturebooks work, and ultimately provide relevant resources for the pedagogy for multiliteracy education at different institutional levels.

Appendix 1 Facial expressions and body postures in *Turn Left, Turn Right*

image	Choices of representing human faces		
	[denied]	[neutral]	[overt]
image 1		female protagonist	
image 2			
image 3		female protagonist	
image 4		male protagonist	
image 5		male and female protagonists	
image 6		male protagonist	one of the customers
image 7		male protagonist	

image 8		male protagonist	
image 9		male and female protagonists	
image 10			female protagonist
image 11		male protagonist	female protagonist; cats
image 12		female protagonist	
image 13		male and female protagonists	
image 14	inaccessible facial expressions of male and female protagonists	other people	

image 15			cubic angel
image 16		male and female protagonists; other people	
image 17			male and female protagonists; other people
image 18			male and female protagonists
image 19			male and female protagonists
image 20			male and female protagonists
image 21			male and female protagonists
image 22			male protagonist

image 23			female protagonist
image 24			male and female protagonists; rabbits
image 25	inaccessible devil's face		
image 26			
image 27			
image 28	unaccessile female's face		
image 29	inaccessible male's face		
image 30			male and female protagonists

image 31			female protagonist (inferred posture)
image 32			male protagonist (inferred posture)
image 33			
image 34	inaccessible female protagonist's face	male protagonist	
image 35	inaccessible female protagonist's face		male protagonist (inferred posture)
image 36		female protagonist	

image 37		male and female protagonists	
image 38	inaccessible male's face	female protagonist	
image 39		male and female protagonists; other people	
image 40		male and female protagonists	
image 41		female protagonist	
image 42	inaccessible male's face		
image 43	inaccessible male's face		
image 44		female protagonist	
image 45		male protagonist	

image 46			female protagonist (inferred posture)
image 47		male and female protagonists	
image 48		female protagonist and other people	male protagonist
image 49		female protagonist	
image 50			male and female protagonists; cats
image 51		male and female protagonists	
image 52		male and female protagonists	

image 53			female protagonist; old lady
image 54			male protagonist; old lady
image 55		male and female protagonists; other people	
image 56		female protagonist	
image 57	inaccessible male's face		
image 58	inaccessible male's face		
image 59	inaccessible female's face		male protagonists

image 60			male and female protagonists (postures)
image 61		male and female protagonists	
image 62		male and female protagonists; other people	
image 63	inaccessible female's face		
image 64		male protagonist	
image 65	inaccessible female's face	male protagonist	
imaegs 66		male and female protagonists	

image 67		inaccessible male and female's faces	
image 68		male and female protagonists	
image 69			
image 70			male and female protagonists; other people
image 71			

Appendix 2 Facial expressions and body postures in *The Starry Starry Night*

image	Choices of representing human faces		
	[denied]	[neutral]	[overt]
1			girl protagonist
2		girl protagonist	
3		girl protagonist	
4	inacessible father's face	girl protagonist	
5			
6		mother; cat	girl protagonist
7		cat	girl protagonist
8		girl protagonist	

9		girl protagonist	other two girl characters
10		girl protagonist	
11	inacessible father's face	girl protagonist	
12	inaccessible girl protagonist's face		
13	inaccessible girl protagonist's face		
14		boy protagonist	old lady
15			
16		girl protagonist	
17	inacessible father's face	girl protagonist	
18			

19		girl protagonist	
20			
21		girl protagonist	
22			boy protagonist
23	inaccessible other classmates' face		boy protagonist
24		girl protagonist; boy protagonist	
25		boy protagonist	other boys
26		boy protagonist	
27		boy protagonist	
28	inaccessible devil's face	girl protagonist	

29			girl and boy protagonists
30	inaccessible boy's face		
31		boy protagonist	
32		girl protagonist	
33			girl and boy protagonists; other boys
34			dinasour's face; boy protagonists; other boys
35		girl and boy protagonists	
36		girl and boy protagonists	

37	inaccessible boy's face		girl protagonist
38		boy protagonist	
39	████████		
40			girl and boy protagonists
41		driver	girl and boy protagonists; two deers; cross-over character
42		girl and boy protagonists	
43		girl protagonist	boy protagonist
44		girl and boy protagonists	
45		girl protagonist	boy protagonist

46	inaccessible boy and girl's faces		
47		boy protagonist	girl protagonist; whale's eye
48			girl protagonist
49		boy protagonist	girl protagonist
50		girl and boy protagonists	
51			boy protagonist
52	inaccessible girl's face and parent's face		
53		girl and boy protagonists	
54			
55	inaccessible two protagonists' face		

56	inaccessible two protagonists' face		
57			girl and boy protagonists
58	inaccessible two protagonists' face		
59	inaccessible two protagonists' face		
60	inaccessible two protagonists' face		
61	inaccessible two protagonists' face		
62	inaccessible two protagonists' face		
63			painted faces

64			girl protagonist; grandpa; toy's face
65			gril protagonist; grandpa and grandma
66			
67			girl and boy protagonists
68			
69			girl and boy protagonists
70			
71	inaccessible girl protagonist's face		boy protagonist
72			girl and boy protagonists

73			
74			
75	inaccessible father's face	girl's face; mother's face	
76			
77			
78			girl proagonist; old lady
79		girl protagonist	old lady
80			painted smiling face
81			girl proagonist
82	inaccessible girl protagonist's face		dog's face
83			

84			girl protagonist and father
85			girl protagonist and dog
86			girl protagonist
87			
88	inaccessible girl protagonist's face		

Appendix 3 Visual representation of emotions of story protagonists in *Turn Left, Turn right*

Image	Triggers/tokens	Emoters/interactors	Evaluative qualities
Image 1	Circumstantial objects: low [completion] tree	Female protagonist	[intensive]: surrealistic ambience; low [completion] tree;
Image 2			
Image 3	Character relations (male and female)	Male and female protagonists	[intensive]: back-to-back separating arrangement (male and female);
Image 4			
Image 5	Character relations (male and female) ; Circumstantial objects (apartment building);	Male and female protagonists	[intensive]: repeated male and female being back-to-back arrangement from image3 and 4; Apartment building in grey shades
Image 6	Circumstantial objects (restaurant surroundings)	Male protagonist	[intensive] (surreal depiction); [affording]: few human interaction

Image 7	Circumstantial objects (bare trees; birds); Visual event: sitting alone in the park	Male protagonist	[affording]: no human interaction; [intensive] contrast between male character and the settings
Image 8	Surrealistic objects: flying ladders	Male protagonist	[intensive]: surreal context, flying ladders;
Image 9	Character relations (male vs. female) Minimal context	Male and female protagonist	[intensive]: male and female spatial arrangement
Image 10	Character: (female protagonist's facial expression and body posture); Surrealistic setting	Female protagonist	[overt]: female postures with negative value [intensive]: surrealistic figures; ambience use (similar to image 6)
Image 11	Character (facial expression); Visual event (playing with cat）	Female protagonist	[overt]: female's positive facial expression; [affording]: play with cats

	Character relations (female vs. male); Visual event: (the construed separation of two story characters)	Implied male and female protagonists	[intensive] ambience use similar to image 10; [afford]: female and male are separated
Image 12	Surrealistic objects (mirror and surroundings)	Female protagonist	[intensive]: surreal context; Similar low [completion] object in images 8
Image 13	Character relations (male and female); minimal context	Male and female protagonists	Repeated back to back spatial arrangement; (in relation to image 9) [intensive]
Image 14	Character relations (crowds of people vs. two protagonists); Visual event: people without interaction	Male and female protagonists; Other human characters	[affording]: repeated no human interaction (in relation to previous images); [intensive]: colour shades
Image 15	Iconic objects (angel) & minimal context	Implied male and female protagonists	[figurative: non-diegetic]; positive value

Image 16	Visual event: first encountering of two characters	Male and female protagonists	[affording]: connection among human characters
Image 17	Characters (facial expressions); Visual event: various activities	Male and female protagonists	[overt] positive attitude [affording]: male and female being close to each other
Image 18	Character (facial expression); Visual event: riding merry-go-round	Male and female protagonists	[overt] positive attitude [affording]: male and female being close to each other
Image 19	Character (facial expression); Visual event: chatting	Male and female protagonists	[overt] positve attitude [affording]: male and female being close to each other;
	Circumstantial objects (dark clouds)		[affording]: dark shades at top right

Image 20	Characters (facial expression) Visual event: leaving numbers to each other	Male and female protagonists	[overt] positive attitude [affording]: male and female writing something on a paper
Image 21	Characters (facial expression)	Male and female protagonists	[overt] positive attitude;
	Visual event: departure in the rain		[affording]*2: dark shades covering entire depiction; repeated separation status (in relation image 5)
Image 22	Character (facial expression);	Male protagonist	[overt] positive attitude
Image 23	Character (facial expression);	Female protagonist	[overt] positive attitude
Image 24	Character (facial expression);	Male and female protagonists	[overt] positive attitude; [figurative: non-diegetic] (rabbits; positive) [intensive] close spatial arrangement

	Character relations (male and female); Surrealistic setting (rabbits)		
image 25	Minimal context; Iconic objects (devil like figure; broken kite)	Implied male and female protagonists	[figurative: non-diegetic]; negative value; [affording] broken kite (negative)
image 26	Circumstantial objects (piece of paper);	Implied male and female protagonists	[intensive]: negative (each image) [affording]: negative (in relation to image 20)
image 27	Implied visual event		
image 28	Visual event: contact each other	Female and male protagonist	[affording]: (in relation to images 26 and 27)
image 29			
image 30	Characters (body postures of male and female characters); Character relation;	Male and female protagonists	[overt]: negative body postures; [figurative: non-diegetic] (negative); [affording]: (negative)

	Surrealistic object (rock)		
image 31	Visual event (not able to contact each other depicted in previous images); Cool ambience;	Male and female protagonist	[intensive] (ambience negative value); [affording] not able to contact each other (in relation to images 28 and 29)
image 32			
image 33	Implied visual event (two swans being hanged)	Implied male and female protagonists	[affording]: in relation to image 16; (negative) [intensive]; size of the crane; cool shades (negative)
image 34	Circumstantial objects (broken pool; trees; steels); character relations (male vs. female);	Male and female protagonists	[affording]: negative (in relation to image 16) [intensive]; size of the steels; broken pool (negative)

	Implied visual event (the broken of the park)		
image 35	Circumstantial objects: (Jimmy cafe building; broken chairs); Character (male's posture); Visual event (male and female missing from each other)	Male protagonist	[overt]: (negative) ; [intensive]: disconnection composition [affording]: negative
image 36	Circumstantial objects: coloured tree; Cool ambience; Implied visual event (missing from each other)	Female protagonist	[intensive]: ambience contrast (negative) [affording]: missing from each other (negative)
image 37	Character relations (male vs. female) ;	Male and female protagonists	[intensive] (negative value);

	Surrealistic objects (the crossing escalators); Cool ambience		[Figurative: non-diegetic]: symbol for not able to meet
image 38	Character relations (male v.s female); Visual event: missing from each other	Male and female protagonists	[intensive] disconnection composition; [affording]: missing from each other
image 39	Character relations (crowds of people vs. two protagonists; male vs. female); Cool ambience; Visual event: people without interaction	Male and female protagonists; Other human characters	[intensive] (cool ambience;) negative value; [affording] disconnection from each other
image 40	Character relations (male vs. female); Visual event: missing from each other	Male and female protagonists	[intensive] (minimal context;) negative value; [affording] status of separation

image 41	Character relations (male vs. female);	Male and female protagonists	[intensive]: negative (in relation to image 24)
image 42	Circumstantial objects (apartments); Muted ambience		
image 43	Surrealistic setting	Male protagonist	[intensive] negative value of aloneness
image 44	Surrealistic setting	Female protagonist	[intensive] negative value of aloneness
image 45	Surrealistic setting	Male protagonist	[intensive] negative value of aloneness
image 46	Character (posture); circumstantial setting; cool ambience	Female protagonist	[overt] negative; [affording]: surroundings (loneliness)
image 47	Character relations (male vs. female); Surrealistic objects (floating buildings)	Male and female protagonists	[intensive] value of disconnection; negative value;

image 48	Visual event (missing from each other)	Male and female protagonists	[affording] (status of separation) negative value
image 49	Circumstantial objects (building)	Female protagonist	[intensive]; negative value; surreal circumstantial context;
image 50	Visual event (missing from each other); Characters (male and female characters); Character relations (male vs. female)	Male and female protagonists	[overt] positive in some depiction; [affording]: value of disconnection [intensive]; negative value of separation
image 51	Character relations (male vs. female) ; Implied visual event	Male and female protagonists	[intensive]: negative value of separation; [affording]: value of disconnection
image 52	Character relations (male vs. female) ; Implied visual event	Male and female protagonists	[intensive]; negative value; surreal circumstantial context; [affording]: value of disconnection
image 53	Character	Male protagonist	[overt] positive

image 54	Character	Female protagonist	[overt] positive
images 53 and 54	Implied visual event: missing from each other	Male and female protagonists	[affording]; negative value of disconnection
image 55	Character relations (crowds of people vs. two protagonists; male vs. female); Visual event	Male and female protagonists; Other human characters	[intesnive] value of overcrowded; [affording]: value of disconnection
image 56	Cool ambience; Visual event	Female protagonist	[affording]: value of loneliness
image 57	Cool ambience; Visual event	Male protagonist	[affording]: value of loneliness
image 58	Visual event	Male protagonist	[affording] : in relation to image 18 (negative value)
image 59	Character (posture of male)	Male and female protagonists	[overt] negative (male); [intensive] : value of disconnection

	Character relations (male v.s female)		
image 60	Character (postures of male and female characters) Character relations (male vs. female); Visual event	Male and female protagonists	[overt] negative (male and female); [intensive] value of disconnection [affording]: value of disconnection
image 61	Character relations (male vs. female); Surrealistic objects (city roads);	Male and female protagonists	[intensive]: negative value of disconnection;
image 62	Character relations (male vs. female); Iconic objects (devil-like figures); Visual event	Male and female protagonists; Other human characters	[figurative: non-diegetic]; negative value; [intensive] negative value of disconnection [affording]: negative value of being controlled

image 63	Character relations (male and female); Circumstantial objects (luggage and withered plants); Visual event (leaving the city)	Female and male protagonists	[intensive]; negative value [affording]plants in two apartments; luggage suggests leaving
image 64			
image 65	Character relations (male vs. female); Visual event (leaving) Cool ambience	Female and male protagonists	[intensive]; negative value [affording] luggage suggests leaving
image 66	Character relations (male and female); Visual event (leaving)	Female and male protagonists	[intensive]; negative value [affording] leaving far away
image 67	Character relations (male and female) Visual event (leaving)	Female and male protagonists	[intensive]; negative value [affording] leaving far away

image 68	Visual event (second encounter)	Male and female protagonists	[affording]: meet each other (positive value)
image 69	Implied visual event (in relation to image 68)	Implied male and female protagonists	[affording]: going home together
image 70	Characters (male and female protagonists, and other characters) Visual event (celebrating scene)	Male and female protagonists; Other human characters	[overt] positive value [affording]: positive value of being together
image 71	Surrealistic setting (apartment rooms); Implied visual event	Implied male and female protagonists	[figurative: diegetic] broken wall of the apartments; (positive value);

Appendix 4 Visual representation of emotions of story protagonists in *The Starry Starry Night*

Image	Triggers/tokens	Emoters/interactors	Evaluative qualities
1	Character (facial expression)	Girl protagonist	[overt] positive facial expression
2	Surrealistic objects (huge elephant with blue cloth); Cool ambience	Girl protagonist	[intensive]:negative value
3	Surrealstic objects (green drops)	Girl protagonist	[intensive]: (girl vs. surrealistic circumstance
4	Character relations (girl vs. her families)	Girl protagonist	[affording]:negative value
5	Circumstantial objects (wall colour; red balloon)	(Implied girl protagonist)	[intensive] negative value
6	Character relations (girl vs. mother)	Girl protagonist	[overt]negative value; [intensive]: (back-to-back positioning & framing)

7	Character (facial expression) Surrealistic objects (surrealistic red sweater threads; cat)	Girl protagonist	[overt]; positive value
8			
9	Character (facial expression) Visual event (bullying)	Girl protagonist; Other girls	[overt] negative facial expression (other girls) [affording] story protagonist
10	Circumstantial objects (door to the girl's home); Cool ambience	Girl protagonist	[intensive] (negative value); [affording] (in relation to previous image)
11	Character relations (girl vs. father); Circumstantial objects (bird in a cage); Cool ambience	Girl protagonist	[intensive] negative value (back-to-back positioning); [affording]: bird in a cage
12	Visual event; Circumstantial object : toy elephant	Girl protagonist	[affording]: negative value (hearing parents' quarrelling) [overt]: elephant negative facial expression
13	Circumstantial objects (girl's room); Cool ambience	girl protagonist (colour cohesion)	[intensive]: blue shades

14			
15	Cool ambience (grey shades)	(Implied girl protagonist)	[intensive] negative value
16	Surrealistic objects (leaves); Cool ambience	Girl protagonist	[intensive]: girl vs. leaves
17	Character relations; Circumstantial objects (Christmas tree); Cool ambience	Girl protagonist	[affording]; no human interaction; [intensive] grey shades
18	Circumstantial objects (red balloon); Cool ambience	(Implied girl protagonist)	[intensive] negative value (red balloon vs. grey shades)
19	Surrealistic objects (pink house vs. ivies); Cool ambience	Girl protagonist	[intensive] (girl vs. other entities; grey shades)

20	Cool ambience (grey shades)	(Implied girl protagonist)	[intensive]; grey shades
21 / 22	Character (boy protagonist); Circumstantial setting	Implied girl protagonist Boy protagonist	[overt] (boy protagonist) [affording] (girl protagonist) possible value of surprise
23	Characters (boy protagonist)	Boy protagonist	[overt] (boy)
24	Character relations (girl vs. boy); Contrast in ambience	Boy protagonist (main focus)	[intensive] (boy's aloneness)
25	Character (boy protagonists vs. other boys); Visual event	Boy protagonist	[overt] (other boys); [affording]: the event of being shouted
26	Circumstantial objects: the spatial surroundings; Visual event: boy sitting at the corner Cool ambience	Boy protagonist	[affording] (sit at the corner); [intensive]: colour

27	Circumstantial objects: the spatial surroundings; Cool ambience	Boy protagonist	[intensive] (boy's aloneness)
28	Surrealistic objects (spatial surroundings; devil-like figure)	Girl protagonist	[intensive] (girl vs. other entities); [figurative]: (devil-like figure vs. girl)
29	character relations (girl vs. boy); Visual event: boy's running away from girl	Boy and girl protagonist	[affording]: (boy's shyness); (girl's concern over the boy)
30	Circumstantial objects: the spatial surroundings Visual event: boy's walking alone	Boy protagonist	[affording]: (boy's aloneness)
31	Circumstantial objects: the spatial surroundings; Visual event: boy's hiding away from others	Boy protagonist	[affording]: (boy is hiding away from outside world)
32	Surrealistic objects (bird in being prisoned); Visual event: girl's being constrained	Girl protagonist	[affording]/[figurative] (girl is being caged; bird being prisoned) [intensive]: contrast between girl protagonist and circumstantial setting
33	Characters: (boy protagonist; girl protagonist; other boys);	Boy and girl protagonist;	[affording]: the visual event [overt]: boy and girl protagonist

	Visual event: fighting with each other; Red ambience		
34	Characters: (boy protagonist; other boys); Figurative depiction of girl protagonist; Visual event: saving the boy	Girl and boy protagonist;	[overt]: girl's negative facial expression; [affording]: boy's being saved
35	Characters: (bandages on boy and girl protagonists); Visual event: being hurt	Girl and boy protagonist	[affording] negative value of being hurt
36	Character relations (closer to each other); Surrealistic object: the flower; Visual event: in relation to previous images	Boy and girl protagonists	[affording] positive value of becoming friend [figurative]: flower on the floor
37	Circumstantial objects (fish tank); Characters (girl's facial expression) Character relations (face to face)	Boy and girl protagonists	[overt] positive facial expression; [affording]: the fish tank
38	Circumstantial objects (dark cloud); Contrast in ambience	Boy protagonist	[intensive] preoccupation of the boy protagonist
39			

40	Characters (girl and boy's facial expression)	Boy and girl protagonists	[overt]: positive facial expression
41	Characters (girl and boy's facial expression); Surrealistic objects: flying bus	Boy and girl protagonists	[overt]: positive facial expression [figurative]: positive value
42	Visual event (girl's concern for boy)	Girl protagonist	[affording]: concern for the boy
43	Surrealistic depiction (girl's concern for boy)	Girl protagonist	[intensive]: concern for the boy
44	Character relations (girl vs. boy)	Girl and boy protagonist	[intensive]: negative value
45	Visual event: (playful event); Character: (boy's facial expression	Girl and boy protagonist	[overt] positive facial expression; [affording]
46	Visual event (being together)	Girl and boy protagonist	[affording] positive value
47	Surrealistic objects (shade of huge whale); Cool ambience	Boy protagonist	[figurative]/[intensive]: boy's preoccupation

	Character (girl's posture)	Girl protagonist	[overt] negative body posture
48	Character (girl's posture); Visual event (desire to go out)	Girl protagonist	[overt] negative body posture; [affording] looking outside
49	Visual event (boy's climbing tree	Girl protagonist	[affording] negative value? (concern for boy)
50	Circumstantial objects: (view of city buildings)	Boy and girl protagonists	[intensive] negative value
51	Circumstantial objects: (broken fish tank); Character (boy's facial expression)	Boy protagonist	[affording]: negative value [overt]: sad facial expression of boy character
52	Character relations (girl vs.parents); Visual event	Girl protagonist	[intensive]: negative value; [affording]: not wanting to see parents
53	Surrealistic objects (scene of city and dragon); Cool ambience	Boy and girl protagonists	[intensive]; negative value
54	Warm ambience (red shade)	Implied boy and girl protagonists	[figurative]: negative value

55			
56	Circumstantial objects (sun rise); Visual event (walking towards sunrise)	Boy and girl protagonists	[affording]/[intensive]: towards postive value (sun rise)
57	Circumstantial objects (trees and surroundings); Visual event; Characters (facial expressions)	Boy and girl protagonists	[overt]: happy facial expression; [affording]: into the nature
58	Visual event: being together	Boy and girl protagonists	[affording];being together
59	Visual event: (being together); Circumstantial objects: (rainbow)	Boy and girl protagonists	[affording] being together
60			
61			
62	Circumstantial object: (pink house in the forest in relation to image 19);	Boy and girl protagonists	[affording]; positive value afforded by grandpa's house

	Visual event: (going to grandpa's house)		
63	Circumstantial objects (things in the house) Visual event (two characters seeing the objects in the room)	Implied boy and girl protagonists	[affording]: positive value
64	Visual event (girl's memory)	Implied girl protagonist	[affording]: positive value
	Characters (girl and grandpa); Circumstantial objects (sunshines outside the window); Warm ambience	Young girl and grandfather	[overt]: positive value [intensive]: positive value
65	Visual event (girl's memory)	Implied girl protagonist	[overt: reaction]: positive value
	Characters (grandparents and girl character); Warm ambience; Visual event (eating dinner together)	Young girl and grandparents	[overt]: positive value [affording]: positive value; [intensive]: warm ambience
66	Circumstantial objects (trees outside the house);	Implied boy and girl protagonists	[affording]: positive value

	Visual event: being together (in relation to image 63)		
67	Visual event (walking in the woods); Character (boy and girl character)	Boy and girl protagonists	[overt: reaction]: positive facial expression; [affording]
68	Implied visual event (walking in the woods)		[affording]: positive value
69	Character (boy and girl protagonist); Visual event (watching stars together	Boy and girl protagonists	[overt] positive facial expression; [affording]: positive value
70	Circumstantial objects (stars); Visual event (watching stars together)	Implied boy and girl protagonists	[intensive] positive value [affording]: positive value
71	Characters (girl and boy character); Style of drawing	Boy and girl protagonists	[overt] positive facial expression; [intensive]: two protagonists are represented as bigger
72	Characters (girl and boy character); Visual event: floating on a river	Boy and girl protagonists	[overt] positive facial expression; [affording]: being together
73	Implied visual event: stayed for one night	Implied boy and girl protagonists	[affording] positive value

74	Implied visual event (empty boat suggesting leaving)	Implied boy and girl protagonist	[affording] negative value
75	Visual event (hospital setting)	Girl protagonist	[affording] negative value
76	Implied visual event (boy's leaving) in relation to image 77	Implied girl protagonist	[affording] negative value (leaving)
77	Circumstantial objects (fallen leaves; tree trunk)	Implied girl protagonist	[intensive] negative value
78	Character (girl protagonist)	Girl protagonist	[overt] positive facial expression
79	Characters (girl protagonist and old lady)	Girl protagonist and old lady	[overt] positive facial expression
80	Circumstantial objects (wall of pictures)	Implied girl protagonist	[intensive] positive value
81	Character (girl protagonist); Implied visual event (boy protagonist's leaving)	Girl protagonist	[overt: disposition]; negative value [affording]: negative value

82	Circumstantial objects (empty sea and harbour); Implied event (boy protagonist's leaving) in relation to image 46	Girl protagonist	[intensive]: negative value [affording]: negative value
83	Circumstantial objects (empty bus stop; withered rabbit plant); Implied event (boy protagonist's leaving) in relation to image 40	Implied girl protagonist	[intensive] negative value [affording] negative value
84	Characters (girl protagonist and father)	Girl protagonist and father	[overt] positive facial expression
85	Character (girl protagonist) Visual event (dog outside the door)	Girl protagonist	[overt]: positive facial expression [affording] positive value
86	Character (girl protagonist)	Girl protagonist	[overt] : positive value
87	Surrealistic objects (cherry blossom)	Implied girl protagonist	[figurative] positive value
88	Implied visual event (the meeting with the boy character) in relation to images 70-73	Girl protagonist	[affording] positive value (inferred)

Appendix 5 Visual evaluation and verbal attitudes in *Turn Left, Turn Right*

Images	Visual evaluation			Verbal attitudes[24]	
	Triggers/tokens	**Emoters/interactors**	**Evaluative qualities**	**Verbal texts for story plot[25]**	**English rendering**
Image 1	Circumstantial objects: low [completion] tree	Female protagonist	[intensive]: surrealistic ambience; low [completion] tree;	那年的冬天特別寒冷，**整個城市**籠罩在陰濕的雨裡。 灰濛濛的天空，遲遲見不著陽光，讓人感到莫名的沮喪，常常走在街上就有一種落淚的衝動。。。。。。	**The winter in that year** was frigid, and **the entire city** is covered in dank rain. Gray sky, and no sunshine. (**People** are) Inexplicably depressed.

					Sometimes, tears just can't help trickling down while walking on the street......
Image 2					
Image 3	Character relations (male and female)	Male and female protagonists	[intensive]: back-to-back separating arrangement (male and female);	她住在城市郊區的一棟舊公寓大樓裡，每次出門，不管去哪裡，總是習慣性地先向左走。	She lives in an old apartment in the city suburb. Every time, wherever she goes, she is used to turning left.
Image 4				他住在城市郊區的一棟舊公寓大樓裡，每次出門，不管去哪裡，總是習慣性地先向右走。	He lives in an old apartment in the city suburb. Every time, wherever he goes, he is used to turning right.
Image 5	Character relations (male and female) ; Circumstantial objects	Male and female protagonists	[intensive]: repeated male and female being back-to-back arrangement from image3 and 4; Apartment building in grey shades	他從不曾遇見她。	He has never met her.

	(apartment building);				
Image 6	Circumstantial objects (restaurant surroundings)	Male protagonist	[intensive] (surreal depiction); [affording]: few human interaction	他近來不是過得很好，晚上偶爾會到城中的上流餐廳拉琴賺點外快。	**He** is not doing well recently. Sometimes in the evening, he goes to the best restaurant in the city to make some pocket money by playing violin.
Image 7	Circumstantial objects (bare trees; birds); Visual event: sitting alone in the park	Male protagonist	[affording]: no human interaction; [intensive] contrast between male character and the settings	不練琴時，他喜歡在外面閒晃，繞到城裡的公園去餵鴿子，常常呆坐整個下午。	When not practicing violin, **he** likes wandering outside, feeding doves in the park, and sitting idly in the park for the whole afternoon.
Image 8	Surrealistic objects: flying ladders	Male protagonist	[intensive]: surreal context, flying ladders;	有時候他會覺得空虛無力。	Sometimes, **he** feels empty and weak.

Image 9	Character relations (male vs. female) Minimal context	Male and female protagonist	[intensive]: male and female spatial arrangement	她習慣向左走， 他習慣向右走， 他們始終不曾相遇。	She is used to walking on the left. He is used to walking on the right. They have never met.
Image 10	Character: (female protagonist's facial expression and body posture); Surrealistic setting	Female protagonist	[overt]: female postures with negative value [intensive]: surrealistic figures; ambience use (similar to image 6)	她正在翻譯一本悲慘的小說，讓她常常覺得世界一片灰暗。	She is translating a sad **novel**, which makes her always feel **the whole world** is sad and gray.
Image 11	Character (facial expression); Visual event	Female protagonist	[overt]: female's positive facial expression; [affording]: play with cats	不工作時，**她**喜歡逛到城裡喝杯咖啡，在街上散步，看來往的行人，和路邊的野貓說說話。	When it is free, **she** likes having a coffee downtown, taking a walk on the street, watching the pedestrians, and talking to homeless cats.

	(playing with cat）				
	Character relations (female vs. male); Visual event: (the construed separation of two story characters)	Implied male and female protagonists	[intensive] ambience use similar to image 10; [afford]: female and male are separated		
Image 12	Surrealistic objects (mirror and surroundings)	Female protagonist	[intensive]: surreal context; Similar low [completion] object in images 8	有時候她會感到人生乏味。	Sometimes, she feels **life** is boring

Image 13	Character relations (male and female); minimal context	Male and female protagonists	Repeated back to back spatial arrangement; (in relation to image 9) [intensive]	她習慣向左走， 他習慣向右走， 他們始終不曾相遇。	She is used to walking on the left. He is used to walking on the right. They have never met.
Image 14	Character relations (crowds of people vs. two protagonists); Visual event: people without interaction	Male and female protagonists; Other human characters	[affording]: repeated no human interaction (in relation to previous images); [intensive]: colour shades	就像**都市裡大多數人**一樣，一輩子也不會認識，卻一直生活在一起。。。。。。	Like **most people in the city**, they know little about each other, while living together......
Image 15	Iconic objects (angel) &	Implied male and female	[figurative: non-diegetic]; positive value	但是，**人生**總有許多巧合，兩條平行線也可能會有交會的一天。	But, **life** is always full of coincidences, and two parallel lines might join someday.

	minimal context	protagonists			
Image 16	Visual event: first encountering of two characters	Male and female protagonists	[affording]: connection among human characters	於是，有一天，他們在公園裡的噴水池前相遇了。	Then, one day, they meet in front of the fountain in the park.
Image 17	Characters (facial expressions); Visual event: various activities	Male and female protagonists	[overt] positive attitude [affording]: male and female being close to each other	他們有如失散多年的戀人。	They look like a pair of lovers who are separated for many years.
Image 18	Character (facial expression); Visual event:	Male and female protagonists	[overt] positive attitude [affording]: male and female being close to each other	冬天不再那麼陰鬱。	Winter is no longer depressing.

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	riding merry-go-round				
Image 19	Character (facial expression) ; Visual event: chatting	Male and female protagonists	[overt] positve attitude [affording]: male and female being close to each other;	他們度過了一個快樂又甜蜜的下午。	They have spent a happy and sweet **afternoon**.
	Circumstantial objects (dark clouds)		[affording]: dark shades at top right		
Image 20	Characters (facial expression) Visual event: leaving	Male and female protagonists	[overt] positive attitude [affording]: male and female writing something on a paper	黃昏時，突然下起傾盆大雨。 他們匆忙留下彼此的電話號碼，倉皇地在大雨中分手。	At sunset, there is a sudden heavy rain. Hurriedly, **they** exchanged phone numbers and said goodbye to each other.

	numbers to each other				
Image 21	Characters (facial expression)	Male and female protagonists	[overt] positive attitude;	他，還是習慣性地向右走。。。。。。 她，還是習慣性地向左走。。。。。。	He is still used to walking to the right...... She is still used to walking to the left......
	Visual event: departure in the rain		[affording]*2: dark shades covering entire depiction; repeated separation status (in relation image 5)		
Image 22	Character (facial expression);	Male protagonist	[overt] positive attitude	大雨將他們淋得濕透，但**他們的心**卻是溫暖的。	They are both soaked by the rain, but **they** feel warm inside.

Image 23	Character (facial expression) ;	Female protagonist	[overt] positive attitude		
Image 24	Character (facial expression) ; Character relations (male and female); Surrealistic setting (rabbits)	Male and female protagonists	[overt] positive attitude; [figurative: non-diegetic] (rabbits; positive) [intensive] close spatial arrangement	這一夜，兩人都興奮得失眠。。。。。。雨，滴滴答答地下了一整夜。	That night, **they** are too excited to go to sleep…… The rain is falling through the whole night.
image 25	Minimal context; Iconic objects (devil like figure;	Implied male and female protagonists	[figurative: non-diegetic]; negative value; [affording] broken kite (negative)	但是，人生總有許多意外，握在手裡的風箏也會突然斷了線。	But there are always unexpected surprises in **people's lives**. The string of a kite may be suddenly broken, even if you are holding it tightly.

	broken kite)				
image 26	Circumstantial objects (piece of paper); Implied visual event	Implied male and female protagonists	[intensive]: negative (each image) [affording]: negative (in relation to image 20)		
image 27					
image 28	Visual event: contact each other	Female and male protagonist	[affording]: (in relation to images 26 and 27)	(她)哪裡都不敢去，害怕錯過任何一通電話。。。。。。	（**She**）Dare not to go anywhere for the fear of missing any phone calls……
image 29				(他)望著模糊的字跡，打了一通又一通錯誤的電話。。。。。。	Looking at the blurred numbers, **(he)** dialed wrong number again and again……
image 30	Characters (body postures of male and female characters);	Male and female protagonists	[overt]: negative body postures; [figurative: non-diegetic] (negative); [affording]: (negative)		

	Character relation; Surrealistic object (rock)				
image 31	Visual event (not able to contact each other depicted in previous images); Cool ambience;	Male and female protagonist	[intensive] (ambience negative value); [affording] not able to contact each other (in relation to images 28 and 29)	他們沮喪得無法入睡。	**They** are too frustrated to go to sleep.
image 32				收音機裡傳來市政廣場前倒數讀秒的歡呼聲，一年又這樣過去了。	The cheers of new years' count-down in front of the city hall can be heard from the radio. Another year has passed.
image 33	Implied visual event (two swans	Implied male and female	[affording]: in relation to image 16; (negative) [intensive]; size of		

	being hanged)	protagonists	the crane; cool shades (negative)		
image 34	Circumstantial objects (broken pool; trees; steels); character relations (male vs. female); Implied visual event (the broken of the park)	Male and female protagonists	[affording]: negative (in relation to image 16) [intensive]; size of the steels; broken pool (negative)	都市的變化，令人錯愕。公園的噴水池，蓋起了高架道路。	The change in the city is shocking. The fountain in the park is torn down for a highway.
image 35	Circumstantial objects: (Jimmy cafe building;	Male protagonist	[overt]: (negative) ; [intensive]: disconnection composition	他樂觀地告訴自己，也許就像電影裡的情節一樣，在下一個街頭的轉角或是公園旁的咖啡廳裡，就會再遇到她。	**He** optimistically tells himself that, maybe just like the movies, he can ran across her at the next street corner, or at the café next to the park.

			[affording]: negative		
	broken chairs); Character (male's posture); Visual event (male and female missing from each other)				
image 36	Circumstantial objects: coloured tree; Cool ambience; Implied visual event (missing	Female protagonist	[intensive]: ambience contrast (negative) [affording]: missing from each other (negative)	走在淒冷的街角，一顆掛著七彩燈球的枯樹突然亮了起來，她忍不住哭了。	Walking on the cold **street**, the colourful bulbs on a withered tree light up. **She** can't help crying.

	from each other)				
image 37	Character relations (male vs. female) ; Surrealistic objects (the crossing escalators); Cool ambience	Male and female protagonists	[intensive] (negative value); [Figurative: non-diegetic]: symbol for not able to meet	她依然習慣向左走，他依然習慣向右走。	She is still used to walking to the left… He is still used to walking to the right…
image 38	Character relations (male v.s female); Visual event: missing	Male and female protagonists	[intensive] disconnection composition; [affording]: missing from each other	日子一天又一天的過去，誰也沒有再遇到誰	Days passed one after another, and they never meet again.

	from each other				
image 39	Character relations (crowds of people vs. two protagonists; male vs. female); Cool ambience; Visual event: people without interaction	Male and female protagonists; Other human characters	[intensive] (cool ambience;) negative value; [affording] disconnection from each other	走在人群中，(她/他/他们)格外思念那段甜蜜卻短促的相逢。	Walking in the crowd, (**He/She/They**) missing that sweet but short **encounter** so much.
image 40	Character relations (male vs. female);	Male and female protagonists	[intensive] (minimal context;) negative value;	在這個熟悉又陌生的城市中，(她/他/他们)無助地尋找一個陌生又熟悉的身影。	In this familiar while strange city, (**He/She/They**) helplessly looking for a strange but familiar person.

	Visual event: missing from each other		[affording] status of separation		
image 41	Character relations (male vs. female); Circumstantial objects (apartments); Muted ambience	Male and female protagonists	[intensive]: negative (in relation to image 24)	(她)下雨的日子就會想起他。	(**She**) Always miss him at rainy days.
image 42				她怎麼可以無聲無息地，就在這個城市消失。	How can she disappear from the city without any message?
image 43	Surrealistic setting	Male protagonist	[intensive] negative value of aloneness	(他)夢想飛到城市上空搜尋她的蹤跡。	(**He**) dreams of searching for her by flying over the city's sky.
image 44	Surrealistic setting	Female protagonist	[intensive] negative value of aloneness	(她)喜歡一個人坐在城市的角落沈思。	(**She**) Likes pondering while sitting at a corner of the city.

image 45	Surrealistic setting	Male protagonist	[intensive] negative value of aloneness	夜晚閃爍的燈火讓人覺得特別空虛寂寞。	The shimmering lights at night makes **people** feel especially empty and lonely.
image 46	Character (posture); circumstantial setting; cool ambience	Female protagonist	[overt] negative; [affording]: surroundings (loneliness)	(她的)心情無緣無故地低落，對自己的孤單，感到莫名的哀傷。	(**Her**) Mood is inexplicably low. Feeling sad about being lonely.
image 47	Character relations (male vs. female); Surrealistic objects (floating buildings)	Male and female protagonists	[intensive] value of disconnection; negative value;	迷宮般的城市，聽不到呼喚，找不到方向。	**The city** is like a labyrinth, in which you cannot hear the calling, cannot find directions.
image 48	Visual event (missing	Male and female	[affording] (status of separation) negative value	(她/他/他们)抱怨都市混濁的空氣，破碎的人行道，紅燈太久的紅綠燈，永遠脫班的公車。	(**He/She/They**) Complaining the dirty **air** of the city, fragmented **pavement**, the **traffic lights** which stay in red for too

	from each other)	protagonists			long, and the **buses** which always behind the schedule.
image 49	Circumstantial objects (building)	Female protagonist	[intensive]; negative value; surreal circumstantial context;	他還在這個城市嗎？還是早就離去？	Is he still in this city, or, has left long ago?
image 50	Visual event (missing from each other); Characters (male and female characters); Character relations (male vs. female)	Male and female protagonists	[overt] positive in some depiction; [affording]: value of disconnection [intensive]; negative value of separation	逗過同一隻黃色小花貓，餵過同一隻流浪狗，在陽光微弱的早晨，聽到同一隻烏鴉的叫聲。	(They) have teased the same yellow kitten, fed the same homeless dog, listened to the calls of same raven in the dim mornings.

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image 51	Character relations (male vs. female) ; Implied visual event	Male and female protagonists	[intensive]: negative value of separation; [affording]: value of disconnection	看著同樣的窗景，聞著同樣的氣味，聽著鄰居日日談走的阿拉貝斯克練習曲。	(They) have watched the same window view, sniffed at the same smell, and listened to the Arabesque played by the neighbours every day.
image 52	Character relations (male vs. female) ; Implied visual event	Male and female protagonists	[intensive]; negative value; surreal circumstantial context; [affording]: value of disconnection	走過相同的樹林小徑，踩碎相同的樹葉	(They) have walked along the same path in the woods, and step on the same fallen leaves.
image 53	Character	Male protagonist	[overt] positive	親過同一個小寶寶。	(They) have kissed the same baby
image 54	Character	Female protagonist	[overt] positive	都知道她有一頂兩個長耳朵的綠色小呢帽。。。。。。	(They) know the baby has a green toque with long bunny ears……
images 53 and 54	Implied visual event: missing	Male and female	[affording]; negative value of disconnection		

	from each other	protagonist s			
image 55	Character relations (crowds of people vs. two protagonist s; male vs. female); Visual event	Male and female protagonist s; Other human characters	[intesnive] value of overcrowded; [affording]: value of disconnection	對彼此的記憶，只剩下一張被雨淋濕的電話號碼。	The phone numbers blurred by the rain are the only things that remind the memory of each other.
image 56	Cool ambience; Visual event	Female protagonist	[affording]: value of loneliness	隔壁傳來的**提琴聲**，聽起來好悲涼。	**The violin** played by the neighbour sounds so sad.
image 57	Cool ambience; Visual event	Male protagonist	[affording]: value of loneliness	記得今天好像是她的生日，不知道她現在人在哪裡？	(I) remember today seems to be her birthday, and don't know where she is now.

image 58	Visual event	Male protagonist	[affording] : in relation to image 18 (negative value)	回憶日漸模糊，幾乎要懷疑那一個遇到愛情的下午，根本不曾發生。	The memory is blurring, and (they) almost become doubtful about the existence of that afternoon where they encounter love.
image 59	Character (posture of male) Character relations (male v.s female)	Male and female protagonists	[overt] negative (male); [intensive] : value of disconnection	從同一位郵差的手裡，接到遠方朋友的來信。	From the same postman, (they)have received the letter from their friends far way.
image 60	Character (postures of male and female characters) Character relations (male vs. female);	Male and female protagonists	[overt] negative (male and female); [intensive] value of disconnection [affording]: value of disconnection	(他们)如此靠近卻又如此遙遠	**(They are)** so close while so far way.

	Visual event				
image 61	Character relations (male vs. female); Surrealistic objects (city roads);	Male and female protagonists	[intensive]: negative value of disconnection;	城市猶如沒有圍牆的囚房，令人疲憊窒息。	**The city** is like a jail without walls, making **people** exhausted and suffocated.
image 62	Character relations (male vs. female); Iconic objects	Male and female protagonists; Other human characters	[figurative: non-diegetic]; negative value; [intensive] negative value of disconnection		

	(devil-like figures); Visual event		[affording]: negative value of being controlled		
image 63	Character relations (male and female); Circumstantial objects (luggage and withered plants); Visual event (leaving the city)	Female and male protagonists	[intensive]; negative value [affording]plants in two apartments; luggage suggests leaving	決定離開這個荒寒的城市.	(They) decided to leave this cold and deserted **city.**
image 64				到一個陽光燦爛的**地方**旅行	(They decided to) go travelling to a **place** with sunshine.
image 65	Character relations	Female and male	[intensive]; negative value		

	(male vs. female); Visual event (leaving) Cool ambience	protagonists	[affording] luggage suggests leaving		
image 66	Character relations (male and female); Visual event (leaving)	Female and male protagonists	[intensive]; negative value [affording] leaving far away	他還是習慣向右走 她還是習慣向左走。	He is still used to walking to the right… She is still used to walking to the left…
image 67	Character relations (male and female)	Female and male protagonists	[intensive]; negative value [affording] leaving far away	雪，靜靜地落下。。。。。。	Snowflakes keep on falling quietly……

	Visual event (leaving)				
image 68	Visual event (second encounter)	Male and female protagonists	[affording]: meet each other (positive value)		
image 69	Implied visual event (in relation to image 68)	Implied male and female protagonists	[affording]: going home together		
image 70	Characters (male and female protagonists, and other characters) Visual event	Male and female protagonists; Other human characters	[overt] positive value [affording]: positive value of being together	市政廣場前，擠滿了等待倒數的瘋狂人潮。 午夜零時零分零秒，**大家**快樂地緊緊擁抱在一起。	The city hall square is packed with people who are waiting for the New Year countdown. At mid-night, **people** hug each other happily and tightly.

	(celebrating scene)				
image 71	Surrealistic setting (apartment rooms); Implied visual event	Implied male and female protagonists	[figurative: diegetic] broken wall of the apartments; (positive value);	春天終於來了	Spring finally comes.

Appendix 6 Facial expressions in *Granny Couldn't Fall Asleep*

Image	Choices of representing human faces		
	[denied]	[neutral]	[overt]
1	Inaccessible		
2	███████		
3			Granny
4			Granny
5		Granny	
6	███████		
7			Granny
8			Granny

9	Largely inaccessible		
10			Granny
11	Largely inaccessible		
12			Granny
13			
14	Inaccessible		
15			Granny
16			Granny & dog
17			Granny
18			largely granny

19			Granny
20			Granny
21		Granny	
22		Granny	
23		Granny	
24	Inaccessible		
25	Inaccessible		
26			
27			Granny and grandpa
28			Granny
29			

Appendix 7 Visual representation of emotions of story protagonists in *Granny Couldn't Fall Asleep*

Image	Triggers/tokens	Emoters/interactors	Evaluative qualities
1 2	Circumstantial objects; Visual event: granny's living environment	Granny Mian	[affording]: positive value in relation to granny Mian's living condition
3	Character: granny Surrealistic objects: sheep in her dream	Granny Mian	[overt]: granny's facial expression suggests negative feelings. [intensive]: value of sleeplessness
4	Character: granny; Visual event	Granny Mian	[overt]: positive facial expression; [affording]: positive value of caring for the household

5	Surrealistic objects: sheep in her dream	Granny Mian	[intensive]: value of sleeplessness
6	Circumstantial objects	Implied Granny Mian	[affording]: value of preoccupation of household objects
7	Character: granny; Visual event: fixing the door	Granny Mian	[overt]: positive facial expression; [affording] positive value of caring for the household
8			
9			
10	Character: granny; Visual event	Granny Mian	[overt]: positive facial expression [affording]: positive value of caring for the household
11	Visual event	Granny Mian	[affording] value of caring for her husband (in relation to image 26 and 27)

12	Character: granny; Surrealistic objects: sheep in her dream	Granny Mian	[intensive]: value of sleeplessness [overt]: granny's positive facial expression
13	Circumstantial objects: dog Surrealistic object: sheep	Granny Mian (implied)	[intensive]: granny Mian's concern over her dog
14	Character: granny Mian (15 & 16);	Granny Mian	[overt]: positive facial expression of granny;
15	Visual event: put straw into the doghouse		
16			[affording] granny's caring for her dog

17	Character: granny; Surrealistic objects: sheep in her dream	Granny Mian	[intensive]: value of sleeplessness [overt]: granny's negative facial expression & posture
18	Character: granny; Visual event: granny is doing various housechores	Granny Mian	[affording] positive value of granny's capacity in doing house chores; Some [overt] positive facial expression
19			
20			
21	Visual event: granny standing outside of her house	Granny Mian	[affording]: suggest her concern over her husband
22	Visual event: granny walking	Granny Mian	

23	towards the bridge and standing at the bridge		[affording]: value of concern over husband
24			
25	Visual event: granny is looking back, while walking home	Granny Mian	[affording]: value of concern over her husband
26	Circumstantial objects: kettle	Granny Mian	[affording]: value of concern of her husband (in relation to image 11)
27	Character: granny and grandpa; Visual event: grandpa's coming home	Granny Mian; Grandpa Mian	[overt]*2: positive facial expressions from both two human characters. [affording]: value of the relief of concern
28	character: granny	Granny Mian	[overt]: positive facial expression [affording]: value of contentment

	Visual event: falling asleep		
29	Surrealistic objects: sheep	Implied female protagonist	[figurative] value of contentment

Appendix 8 Visual evaluation and verbal attitudes in *Granny Couldn't Fall Asleep*

Image	Visual evaluation			Verbal attitudes	
	Triggers/tokens	**Emoters/interactors**	**Evaluative qualities**	**Verbal text for story plot**	**English rendering**
1	Circumstantial objects; Visual event: granny's living environment	Granny Mian	[affording]: positive value in relation to granny Mian's living condition	夜深了，棉婆婆躺在床上，睡不着	It is late at night. Granny Mian lies on the bed, and cannot fall asleep.
2					
3	Character: granny Surrealistic objects: sheep in her dream	Granny Mian	[overt]: granny's facial expression suggests negative feelings. [intensive]: value of sleeplessness	一只羊，两只羊，三只羊。。。当她数到第三十九只羊时，忽然想起墙角下的菊花	One sheep, two sheep, three sheep...When she has counted 39 sheep, it suddenly occurs to her the Chrysanthemum flower is still placed at the corner of the wall.
4	Character: granny; Visual event	Granny Mian	[overt]: positive facial expression;	**棉婆婆**起了床，把菊花端进屋里，怕冷霜冻坏了它	`Granny Mian` gets up, and move the chrysanthemum flower inside the house,

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			[affording]: positive value of caring for the household		fearing that the flower might be frosted outside.
5	Surrealistic objects: sheep in her dream	Granny Mian	[intensive]: value of sleeplessness	一只羊，两只羊，三只羊。。。二十只羊	One sheep, two sheep, three sheep...twenty sheep
6	Circumstantial objects	Implied Granny Mian	[affording]: value of preoccupation of household objects	"唉，那个门栓老是嘎吱嘎吱响，我得修一修它"	"Oh, the bolt is creaky, and I'd better to fix it."
7	Character: granny;	Granny Mian	[overt]: positive facial expression;	棉婆婆下了床，给门拴抹上了油，开开关关，开开关关，试了又试。	Granny Mian gets up, and greases the bolt with oil. She tries from time to time, by opening and closing the door.
8	Visual event: fixing the door		[affording] positive value of caring for the household		
9					
10	Character: granny; Visual event	Granny Mian	[overt]: positive facial expression [affording]: positive value of caring for the household	"哎呀，可别打破了老茶缸。"	"Oh, look out the teacup!"

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11	Visual event	Granny Mian	[affording] value of caring for her husband (in relation to image 26 and 27)	棉婆婆把茶缸放到桌上，顺手打开炉子，开始烧水	Granny Mian put the teacup on the table,turns on the stove, and begins to boil water.
12	Character: granny; Surrealistic objects: sheep in her dream	Granny Mian	[intensive]: value of sleeplessness [overt]: granny's positive facial expression	一只羊、两只羊、三只羊。。。十只羊。。。 "好冷啊！糟了--阿黄在外面要冻坏啦"	One sheep, two sheep, three sheep...ten sheep. "It's freezing！ Oh, no, A-Huang is outside, and must be freezing."
13	Circumstantial objects: dog Surrealistic object: sheep	Granny Mian (implied)	[intensive]: granny Mian's concern over her dog		
14	Character: granny Mian (15 & 16);	Granny Mian	[overt]: positive facial expression of granny;	棉婆婆为阿黄抱来稻草	Granny Mian brings hay for A-Huang
15					

16	Visual event: put straw into the doghouse		[affording] granny's caring for her dog	阿黄乐得汪汪叫	A-Huang is happily barking.
17	Character: granny; Surrealistic objects: sheep in her dream	Granny Mian	[intensive]: value of sleeplessness [overt]: granny's negative facial expression & posture	一只羊，两只羊，三只羊。。。二十只羊 棉婆婆还是睡不着。。。	One sheep, two sheep, three sheep...twenty sheep. Granny Mian still cannot fall asleep.
18	Character: granny; Visual event: granny is doing various housechores	Granny Mian	[affording] positive value of granny's capacity in doing house chores; Some [overt] positive facial expression	"这枕头真硬" "这个要晒晒" "火怎么还不旺呢？" "又起风了--哎呀，我的柿子树！"	"**This pillow** is so hard" "**This** needs to be basked in the sunshine" "How come **the fire** is not strong"; "It gets windy again. Oh, no, my persimmon tree!"
19				棉婆婆找出麻绳，给小树穿上了衣裳。	Granny Mian dresses the little tree with the hemp rope she found.
20					

21	Visual event: granny standing outside of her house	Granny Mian	[affording]: suggest her concern over her husband	借着淡淡的月光，她看了看远处那颗黑黝黝的大树。。。 "干脆出去走走吧。"	Through the delicate moonlight, she looks at the darkish tree at a distance… "Anyway, I'll have a walk then."
22	Visual event: granny walking towards the bridge and standing at the bridge	Granny Mian	[affording]: value of concern over husband		
23				好安静，村里的人都睡着了，猪啊鸡啊鸭啊也睡着了。	It is so quiet. People in the village has fallen asleep. So do the pigs and the fowls.
24				**棉婆婆**来到村口的大树下，把灯挂在树杈上，望着通往村外的那条小路。	**Granny Mian** walks to the tree at the entrance to the village, put the lamp on the tree branch, and gaze at the path leading to the outside of the village.
25	Visual event: granny is looking back, while walking home	Granny Mian	[affording]: value of concern over her husband	夜很深了。风 "呼--呼--" 地刮着，**棉婆婆**慢腾腾地往回走，慢腾腾地回到了院子里。	The night has grown old. The wind is blowing. **Granny Mian** slowly walks back, and walks to her backyard.
26	Circumstantial objects: kettle	Granny Mian	[affording]: value of concern of her	屋里的炉火烧得更旺了，水壶噗噜噜地响着。	The fire in the stove is burning more strongly. The water is boiling.

			husband (in relation to image 11)	"啪、啪、啪"，风扣响了院子的门。	"Pa,pa,pa", the wind is banging the door of the courtyard.
27	Character: granny and grandpa; Visual event: grandpa's coming home	Granny Mian; Grandpa Mian	[overt]*2: positive facial expressions from both two human characters. [affording]: value of the relief of concern	走亲戚的棉爷爷回来了。 "哎呀，老太婆，你怎么还没睡？" "我睡不着，心里老想着事情。" 棉婆婆说着，用大茶缸沏上热茶。	Grandpa comes back home after visiting relatives. "My dear, why haven't you slept yet?" "I can't, there is always something on my mind." When saying this, granny Mian pour hot tea into the tea cup.
28	character: granny Visual event: falling asleep	Granny Mian	[overt]: positive facial expression [affording]: value of contentment	棉爷爷呼噜呼噜地喝着热茶："老太婆，你数数羊就睡着了嘛。" "对啊，我都忘了。" 棉婆婆爬上了床。	While drinking the tea, he said:"My dear, why not count sheep? If you count sheep, you can fall asleep." "Yes, I forgot that." Granny Mian goes to the bed.
29	Surrealistic objects: sheep	Implied female protagonist	[figurative] value of contentment	这一次，她很快就睡着了。	This time, she falls asleep quickly.

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