Multimodality in a Diachronic Light. Tracking Changes in Text-Image-Relations within the Genre Space of one Medium

Hartmut Stöckl (Salzburg)

The rise of multimodal linguistics (for a current sketch cf. KLUG/STÖCKL 2015) has especially promoted work on the linkage between language and image (BATEMAN 2014). Such *language-image-links* are an integral part of genres and considerably contribute to their different *inter-semiotic texture* (LIU/O'HALLORAN 2009). A mainstream strand in linguistic multimodality research has, therefore, been devoted to describing major multimodal genres and media along with their typical inter-semiotic relations. Work on the historical development of *text-image-relations*, however, has remained rather scant (but cf. BATEMAN 2008, KRESS/BEZEMER 2009).

The present contribution seeks to explore how text-image relations might be studied in a diachronic light. Using popular science writing as a thematic domain and the *MIT Technology Review* as an exemplary medium, I intend to show how text-image-relations exhibit both a relative stability and major changes across time. Situated in the sociolinguistic paradigm of *mediatisation* (ANDROUTSOPOULOS 2011), the exploratory study also reflects on factors impacting on multimodal structures, such as media technology, institutional practices and economic contexts. One of the most obvious effects of mediatisation on science journalism (KAMMER 2013) would seem to be the increase and diversification of visuals.

The central empirical tenet of the paper is to sketch out a tentative *repertoire* of language-image-links typical of the communicative form 'popular science magazine'. The notion of repertoire was adopted from LUGINBÜHL's (2011: 311) work on *genre profiles*, which he defines as the types, frequencies and networking of genres. He argues that such profiles are indicative of a communicative form and that they may change over time reflecting shifts in culture or medial logic. The description of multimodal repertoires is based on the idea of *multimodal rhetorical clusters* (SCHRIVER 1997), which are essentially defined by the type of pictures used and their conjunctive relations with accompanying text. These and other multimodal design-features mainly respond to the communicative macro-function of the genre network, which is to explain and popularize (special) knowledge. By briefly comparing current popular science material (2014) with some from the 1960ies (and cursorily from 1901) the study can indicate major directions of change. The multimodal historical development of a single medium primarily shows in changing repertoires of genres and rhetorical clusters but also in their structural diversification. Ideally, micro-changes in inter-semiotic texture would need to be interpreted as following larger trends of mediatisation.

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