

WAYS OF INTERACTION OF ILLUSTRATIONS AND TEXT IN THE POPULAR SCIENCE DESCRIPTION OF GERMAN CRAFTS

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The paper focuses on the mechanisms of interaction between graphic images and text descriptions, including historical and cultural information about ancient German crafts. The purpose of the article is to show the different types of interrelation of graphic images and verbal text. The concept of multimodality and discourse analysis serves as the theoretical and methodological basis of the research; selected works of recent years devoted to a given problem are presented in an overview. The methods of discourse analysis allow us to implement an extended approach to the discussion of different types of graphic sign systems and mechanisms of their interaction. The research material is a book about German crafts related to national architecture and construction technologies. Three ways of image and text interaction were identified. The first, the simplest, covers cases when the caption directly displays what is shown in the figure. In such cases, the image serves to clarify and concretize the text accompaniment. The second extensive group consists of examples when the text contains related information about the history of craft, the degree and causes of its prevalence in a certain area, etc. The third group consists of a few examples when the illustration is given an exclusively decorative function, and the text located next to it does not reveal a direct connection with the image. The three selected groups are nothing more than a research technique. In general, the image and text appear in the book as a holistic, communicatively indivisible unity.

Keywords: multimodal discourse analysis, visual linguistics, image and text, German country studies, German crafts, cultural studies.

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СПОСОБЫ ВЗАИМОДЕЙСТВИЯ ИЛЛЮСТРАЦИЙ И ТЕКСТА В НАУЧНО-ПОПУЛЯРНОМ ОПИСАНИИ НЕМЕЦКИХ РЕМЕСЕЛ

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В центре внимания статьи находятся механизмы взаимодействия графических изображений и текстовых описаний, включающих исторические и культурологические сведения о старинных немецких ремеслах. Целью статьи является показ различных типов взаимосвязи графического изображения и вербального текста. В качестве теоретической и методологической основы исследования выступают концепции мультимодальности и дискурс-анализа; обзорно представлены избранные работы последних лет, посвященные заданной проблематике. Методы дискурс-анализа позволяют реализовать расширенный подход к обсуждению разнотипных графических знаковых систем и механизмов их взаимодействия. В качестве материала исследования взята книга о немецких старинных ремеслах, связанных с национальными особенностями архитектуры и технологий строительства. В связи со спецификой такой тематики иллюстрации играют важную роль. Были выделены три способа взаимодействия изображения и текста. Первый, наиболее простой, охватывает случаи, когда подпись напрямую отображает то, что показано на рисунке. В таких случаях изображение служит уточнению и конкретизации текстового сопровождения. Вторую обширную группу составляют примеры, когда текст содержит смежную информацию об истории промысла, степени и причинах его распространенности в определенной местности и др. Третью группу составляют немногочисленные примеры, когда иллюстрации отводится исключительно декоративная функция и текст, расположенный рядом с ней, не обнаруживает непосредственной связи с изображением. Три выделенные группы являются не более чем исследовательским приемом. В целом же изображение и текст выступают в книге в виде целостного коммуникативно неделимого единства. Основная цель иллюстраций, наряду с дополнением денотативной информации нарратива, заключается в том, чтобы заинтересовать адресата обозначенной темой, вовлечь его в диалог, побудить к собственным исследованиям и наблюдениям. Так, иллюстрации можно рассматривать как один из способов реализации текстовой категории диалогичности.

Ключевые слова: мультимодальный дискурс-анализ, визуальная лингвистика, изображение и текст, страноведение Германии, немецкие ремесла, культурология.

1. Introduction

Starting a conversation about multimodality, I would like to cite the well-known thesis of cognitive science “to know means to see”, formulated, among other things, in the works of A. Wierzbicka [Wierzbicka 2011: 74–76]. It is obvious that the presence of many channels of information in the modern world requires linguistics to develop new approaches to the description of linguistic phenomena and processes, the development of non-standard approaches, theories and research methods.

The term *multimodality* was one of the first to be used in journalism: to discuss the mechanisms of interaction of information presented or perceived within the framework of political discourse [Cherniavskaia

2009; Cherniavskaia 2021; Ponton 2016; Blinova 2019]. This is quite understandable. Indeed, the use of various channels of information is in close accommodation with the dominant strategy of political discourse — the strategy of persuasion.

However, for this study, multimodality is considered more narrowly: only to describe the mechanisms of interaction between graphic illustrations and narrative fragments of the text — a guide to crafts and German folk crafts.

2. Methods and material

To solve this problem, a complex technique of multimodal discourse analysis is used, which is actively being developed in modern foreign linguistics. See, including [Bateman et al. 2017; Jorgensen, Philips 2002; Kress 2000]. In the classical sense, the concept of discourse analysis implies an analytical discussion of several texts [Jorgensen, Philips 2008: 27–31]. And therefore, without further explanation, this concept is not applicable to the language material under discussion. But if we take as a starting point the thesis that the text of the guidebook already initially combines the features of various discourses (historical, art history, architectural): here are travel notes, travel tips, and a practical guide to action, then I think that the application of the research model of discourse analysis turns out to be quite promising.

One of the methodological techniques proposed by H. Stökl is to highlight the goals of using multimodal texts: illustration and attractiveness enhancement; argumentation and persuasion; documentation; justification; explanation (cit. by [Kunitsyna 2021: 2840–2841]). The proposed classification describes in general terms the areas of application of texts with illustrations. These goals are applicable not only to relatively complete integral texts, but also to the discussion of the functions of illustrations within a specific text: an attempt of such an analysis is made below in the analysis of empirical material.

The linguistic material of the study is the book by Herbert Kürth, an art historian and specialist in the history of German architecture and sculpture, “Auf Wanderfahrt nach alter Handwerkskunst”, published in German in Leipzig in 1957.

The author’s text belongs to the popular science discourse: it tells in detail about crafts, inviting the reader to a fascinating journey through history and modernity. The verbal text shows the genre-typological fea-

tures of the guidebook, travel notes, includes the narrative parts themselves, and also has an introduction and conclusion.

In a given research perspective, narrative fragments are of the greatest interest, since it is here that the verbal text is invariably supported by illustrations.

The book about traditional German crafts is provided with numerous illustrations on thematic sections: manufacture and methods of laying tiles (Schiefer und Schindel); blacksmithing — manufacture of doors and gates (Türe und Tore); typology of weather vanes (Wetterfahnen und Türmhähne); varieties of forged grilles and captions (Hauszeichen und Hausmarken); methods of construction and decoration of facades of half-timbered buildings (Fachwerkhäuser). Due to the specifics of the topic chosen by the author of the book, illustrations play a special role here. Due to the close integration of text and illustrations, the book is a rich empirical material for research in the framework of multimodal discourse analysis. In addition, the theories and methods of this approach fully correspond to the postulate of modern linguistics about the anthropocentricity of linguistic phenomena. Considering the verbal text from these positions, it becomes possible to expand the understanding of the mechanisms of perception, ways of displaying direct and indirect meanings, as well as giving the text additional artistic and aesthetic value.

3. Discussion. Concepts of multimodality in the paradigm of modern linguistic knowledge

The concept of multimodality is widely debated and is considered in foreign and domestic linguistics from various theoretical and methodological perspectives. The following is an overview of some of the most significant works of recent years devoted to the theories and methods of multimodal discourse analysis.

One of the most significant recent works has been a book by Western European researchers J. Bateman, J. Wildfeuer, T. Hiippala, considering multimodality from three angles: 1) the main features of multimodality and possible research approaches, 2) methods that can be used when discussing multimodal phenomena in various research fields, and 3) the author's analysis of empirical material [Bateman et al. 2017]. The broad semiotic approach of the authors is of absolute value, aiming not only to create a “snapshot of multimodality” in the modern research paradigm,

but also to encourage the scientific community to search for new theories and methods.

Another important research theory is the concept of multimodality proposed in the works of G. Kress from the point of view of sociolinguistics and social semiotics. See one of his works [Kress 2000]. His research focuses on questions about meaning and the production of meanings and the possibilities for the production of meanings. Of particular value are a number of new terms for a more differentiated theoretical toolkit. In Russian linguistics, multimodality is traditionally considered in terms of polycode and verbal-visual unity of the text [Cherniavskaia 2009; Cherniavskaia 2021].

Multimodal texts are also of interest from a didactic perspective: when teaching both native and foreign languages. This feature is indicated by numerous developments of this problem in theoretical and applied aspects [Arapova 2019; Schipowa 2018; Topoleva 2005] and others. The authors explain this by the fact that the very scheme of perception of the surrounding world is changing. Here is how the authors comment on the current situation in one of the works: “The word that previously dominated as the main carrier of information is replaced by an image that is expressed in the priority of the visual series over the verbal” [Omelianenko, Remchukova 2018: 68].

The development of a number of competencies is possible with the use of illustrated books (Bilderbücher). With their help, the following methodological tasks can be solved, among other things: “mastery of oral and written speech, improvement of grammatical and pronunciation skills, expansion of vocabulary and, finally, the acquisition of experience in the perception of a literary work (Literature-Erfahrung)” [Schipowa 2018: 441]. The pedagogical function is also important: teaching mutual assistance, tolerance, the ability to understand another person.

The material of the discussed book on crafts also has didactic potential. The simplest possibility is to use it in the classroom as a text source. Along with this, it can be used as part of the course of country studies and German culture, in particular, the section on half-timbered houses seems to be the most interesting. In addition, the text of the book makes it possible for students to get acquainted with special vocabulary. As part of the text linguistics course, you can discuss the contamination of various genres within a single text. With all methods of use, the available illustrations further enhance the interest of students and motivate them to work.

4. Results

For the purpose of analytical discussion of the category of multimodality in projection on the designated empirical material, it is possible to distinguish three main ways of interaction of verbal text and graphic image. The total number of illustrations contained in the book is 167.

First, the graphic illustration contributes to a more complete understanding of the denotative information contained in the narrative fragment. This case of the interaction of image and text is the simplest option: the description in the text is illustrated by a picture with a caption. That is: “picture = text”. In proportion, the examples of this group make up 10.2 % of the total (17 examples). Such examples can be the methods of decorative turning of the bearing beams of the structural basis of a half-timbered house (Fachwerkhaus) presented in Fig. 1:

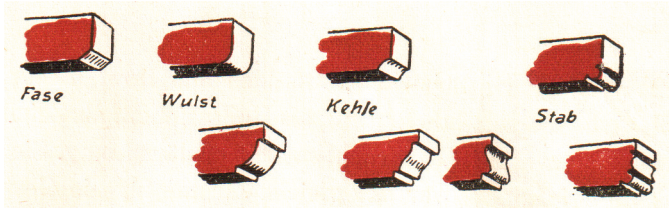


Fig. 1. Balkenkopf ('Beam tip') [Kürth 1957: 120]

If we proceed from the classification of H. Stökl (see above: Methods and Material), then in this case the purpose of including an illustration in the text can be considered an explanation. (Here and further translations of captions to illustrations, as well as language examples, are made by the author of the article and are in the nature of a subscript.)

Another similar case can be considered the scheme of the load-bearing beams of the structure. Here, along with the function of explanation, illustration takes place, and also, although this function is not taken into account by H. Stökl, the picture acts as a visual aid to practical action for those who want to build such a house. Thus, for Fig. 2, the image and text are in a more complex interaction with each other.

The font size of the captions corresponds to the proportions of the beams depicted: larger for overall elements; smaller font — for smaller parts. The captions are “integrated” into the scheme: they are located at the same angle as the structural element indicated by the token (*Strebe*), they are located directly on the corresponding beam (*Saum-*

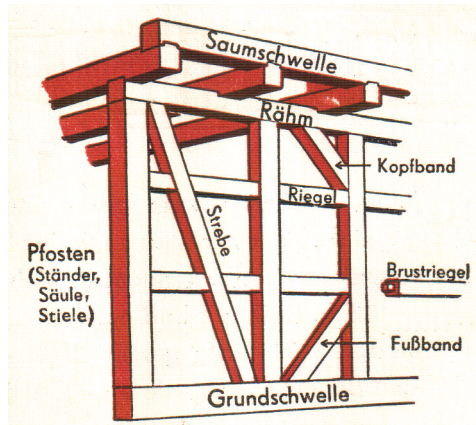


Fig. 2. Balkenkopf und Knagge ('Load-bearing beam and lintels')
[Kürth 1957: 101]

schwelle, Rähm, Riegel, Grundschwelle), the image is correlated with an arrow in the appropriate direction (*Kopfband, Fußband*). In addition, the drawing is provided with an explanation indicating the dimensions of each element: (1) *Die Balkenstärken betragen vielfach: Grundschwelle 25–30 cm, oft bis zu 40 cm; Eckpfosten 25–30 cm, Ständer 22 cm, Rähm, Riegel 11–13 cm* [Kürth 1957: 101]. — 'The dimensions of the beams are as follows: basic threshold 25–30 cm, often up to 40 cm; corner posts 25–30 cm, stand 22 cm, frame, latches 11–13 cm'.

In the text of the book, the image (Fig. 2) is explained by the following description: (2) *Auf ihn [Sockel] wird die besonders starke Grundschwelle gelegt, in die die Ständer, auch Pfosten, Säulen oder Stiele genannt, eingezapft werden. Unter ihnen sind die Eckpfosten am stärksten...* [Kürth 1957: 100, 102]. — 'On it [base] is placed the particularly strong base threshold, into which the stands, also called posts, columns or stems, are tapped. Among them, the corner posts are the strongest'.

Only the initial fragment of the description of the order of construction is given here, but the general principle is clear: the illustration allows you to clearly correlate the names and clearly represent the order of the construction of the wall of the house.

There are numerous other examples of this kind in the book. Describing the types of ornament, tile laying pattern or structural assembly scheme, verbal means alone are not enough, although they are also actively used by the author. Including: lexemes of graded qualitative semantics

starke Grundschwelle, am stärksten, eine mittlere Stärke, ‘strong basic threshold, strongest, medium strength’; local adverbs *seitlich eingezapft*, *schräg*, *waagerecht*, *friesartig gereiht*, ‘laterally tapped, slanted, horizontal, lined up frieze-like’, with verbal forms from lexemes with the semantics of physical action in space. With the help of illustrations, a single holistic picture of the described architectural heritage is created.

In addition, it should be noted that the text of the captions to the illustrations (examples 1 and 2) is made by a different font type compared to the main text. One of the types of typographic variation takes place (J. Spitzmüller’s terminology) [Spitzmüller 2021: 913–914].

Second group includes cases when the text not only “names” the depicted, but also gives other related information. In the material under discussion, such examples make up the quantitative majority, that is, 83.2 % (139 examples). Let’s consider such a case on the example of Fig. 3.

The text of the book gives the following explanation:

- (3) *Der Hammer mit einem Schlägel gekreuzt ist jedem als Zeichen des Bergbaus vertraut; in der altenwürdigen Bergstadt Freiberg begegnen wir ihm auf Schritt und Tritt <...>. In sichtbarem Stolz hält ein alter Bergmann den Schild mit dem Abzeichen seines Standes, auf der Schulter die Mulde voll kostbaren Silbererzes* [Kürth 1957: 26–27]. — ‘The hammer crossed with a mallet is familiar to everyone as a sign of mining; in the ancient mining town of Freiberg we meet him at every turn <...>. In visible pride an old miner holds the shield with the badge of his guild, on the shoulder the precious silver ore head’.

As you can see, the description is extensive and reveals various types of connection with the image. In addition to verbal “duplication” (*Der Hammer mit einem Schlägel gekreuzt*) the information about the place of distribution of this craft is given, as well as the general public attitude to the profession of a mining engineer is formulated.

In rare cases, which make up the third group 6.6 % (11 examples), the text and the image do not reveal a direct semantic connection with



Fig. 3. Image of a mining engineer on the facade of a residential building in Freiberg (Freiburg) [Kürth 1957: 26–27]



Fig. 4. The page of the book decorated with an arch [Kürth 1957: 77]

each other. They are combined, apparently, only “accidentally”, in order to enhance the aesthetic perception of the read and the overall pragmatic effect. Such an example is Fig. 4 depicting the arch of the gate.

The name of the owner, the date of construction, the name of the pub and its location are integrated into the decoration of the doorway decorating the entrance to the pub: (4) *CHRISTOF PREYSSER.BAR MARGARETHA.BLANCKEN.ANNO 1696* [Kürth 1957: 77].

The volume and nature of the inscriptions placed on the entrance doors or facades of houses can be different: from specifying the name of the owner of the house / master builder and the date of construction (See Example 4 above) to full-fledged detailed statements, such as, for example, the following rhymed text placed on the gate along with floral ornament:

- (5) *Wer under disen hineingeht / Und ihn sein Sinn / zum Sdellen stehd.
/ Ist mihr liewer er / Bleibd darausen, / Ich haw darinnen Katzen, / die
selber mausen* [Kürth 1957: 76]. — ‘If the one who enters here acts on his understanding that it is better for me that he stays outside the gate. I have cats living in my house who meow in their own way.’

The general proposition can be reduced to the fact that one should not enter the house if a person is not ready to follow the rules and norms established by the owner. The thematic frames of such inscriptions are very diverse. The main intention is connected with the desire to attract the attention of those passing by. Also important is the function of self-presentation of the owner of the house, indirect directivity to the implementation of a certain behavior model and, finally, the actual decoration of the facade or entrance to the house.

In general, it should be recognized that the main purpose of illustrations is, along with supplementing the denotative information of

the narrative, to interest the addressee in the designated topic, to involve him in a dialogue, to encourage his own research and observations. Thus, illustrations can be considered as one, but not the only, way of implementing the textual category of dialogicality [Dmitrieva 2020]. Other verbal manifestations of this category include direct appeals of the author to the addressee, literally “permeating” the entire text. Here are some illustrative examples: (6) *Du siehst, die Wetterfahnen sagen uns mancherlei* [Kürth 1957: 22]. — ‘See, the weather vanes tell us a lot of things’. With this statement, the author focuses the visual attention of the interlocutor.

- (7) *Vielleicht ist dir schon eingefallen...* [Kürth 1957: 32]. — ‘Maybe you already liked it’. This example is one of the ways of accentuating the narrative. In order to mitigate categoricity, the modal component *vielleicht* is used with the cognitive verb. Imperative sentences are another way of appealing to the addressee. Cf. examples (8) and (9):
- (8) *Betrachte dir das Löwenschild von 1795* [Kürth 1957: 51]. — ‘Look at the Lion Shield of 1795’.
- (9) *Nimm es nicht übel, daß ich gar so fachlich werde, aber das Fachwerk verlangt es nun einmal* [Kürth 1957: 100]. — ‘Don’t take it amiss that I am becoming so professional, but the half-timbered requires it’.

Direct directives (8) and (9) to actions contain the forms of the imperative of the second person singular, which makes it possible to emphasize the communicative orientation of the directive. In example (9), the situation is presented “from the opposite”: using a negative particle.

Along with the imperative, the form of an interrogative sentence is often used to activate the recipient’s attention. Cf. example (10):

- (10) *Findest du nich auch den Löwen prächtig, strotzt er nicht von Leben und Kraft und ist doch schon fast 400 Jahre alt* [Kürth 1957: 112]. — ‘If you don’t also think the lion is magnificent, it is not full of life and strength and yet it is already almost 400 years old’.

An indirect statement “from the opposite” (as in example 9), diplomatically admitting that the potential recipient has a different point of view. The negation form of general question and denial calls for evaluation and active interaction.

In the final part of the book there is an example (11). It is interesting because it is a performative wish:

- (11) *Und nun: Glück auf den Weg, daß dir manches begegne, was dich fesselt und freut, daß du vieles findest, was dich bereichert!* [Kürth 1957: 167]. — ‘And now: good luck on the way, that you may encounter many things that captivate you and rejoice that you will find many things that enrich you!’ The text ends with a wish of good luck and joy of new discoveries.

In a single “chord” with illustrations, these examples further enhance the pragmatic illocutionary effect on the recipient and explicitly or implicitly call the addressee to an active dialogue, a dialogue with the readable text, the surrounding architectural and cultural environment, also “speaking” with the help of its own nonverbal codes in its “architectural” dialect.

5. Conclusion

The present study, carried out using the methodology of multimodal discourse analysis on the material of an illustrated description of German ancient crafts, allows us to draw the following conclusions. The image and the text are in a complex interaction: the verbal text gives detailed information, and the picture, in turn, helps to present what is described from an applied point of view. The simplest way to interact is when the text contains the names of what is depicted in the illustration. Another way of complementarity is numerous examples of how in the verbal text, in addition to directly describing the picture, other background information about the history and geography of the handicraft is given, examples of mentions in works of art are given, practical recommendations are given. In rare cases, the image does not interact with the text in any way, but serves only the purposes of aesthetic design of the book and the development of the reader’s “sense of beauty”. It is clear that the identification of various ways of linking illustrations and text is only a research technique. In the discursive space of live communication, they serve the purposes of managing the addressee’s attention, involving him in an active dialogue and encouraging him to study German crafts independently. The author constantly maintains contact with the recipient and with the help of direct verbal means.

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