

Mednarodna poletna šola sistemsko-funkcijskega jezikoslovja

UP PEF Koper, 5.-7. julija 2010



Summer School – Systemic Functional Linguistics

UP PEF Koper, 5th-7th July 2010



ŠTUDIJSKO GRADIVO / READER

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Za uvod / Foreword

Z Mednarodno poletno šolo sistemsko-funkcijskega jezikoslovja, ki predstavlja uvod v 22. evropsko konferenco in delavnice sistemsko-funkcijskega jezikoslovja, bi želeli tudi širše odpreti in poglobiti zanimanje za to teorijo v slovenskem jezikoslovnem prostoru. Tematika poletne šole predstavlja sodobne pristope, ki jih ponuja sistemsko-funkcijska teorija, pri razvijanju (besedilne) pismenosti ter pri analiziranju in ozaveščanju strukture in izbire semiotskih sredstev za ustvarjanje pomena (pomenjenje) v večkodnih besedilih.

James Martin se bo osredotočil na programe pismenosti z vidika žanrov, kot jo razvija sydneyjska šola, Eija Ventola bo obravnavala večkodnost (rabo in součinkovanje semiotskih kodov pri pomenjenju), prav tako se bo večkodnosti v tiskanih (statičnih) in avdiovizualnih (dinamičnih) besedilih ter transkripciji in prevajanju takih besedil posvetil Christopher Taylor. Poleg izvlečkov, ki povedo o vsebini poletne šole in aktivnostih v njej, objavljamo tudi razprave omenjenih avtorjev, ki se tematsko navezujejo na vsebino predavanj. S slovenskimi prevodi dodajamo kamenček v mozaik teoretičnega diskurza in aplikacije sistemsko-funkcijske slovnice pri analizi in vrednotenju besedil (tudi večkodnih) ter pomenjenja nasplo in v proces ustvarjanja slovenske terminologije obravnavanih področij.

Zahvaljujemo se Jamesu Martinu, Christopherju Taylorju in Eiji Ventoli, da so nam prijazno dovolili objaviti svoje članke kot študijsko gradivo Poletne šole.

The Summer School of the Systemic Functional Linguistics 2010 presents an introduction to the 22nd Systemic Functional Linguistics Conference and Workshop 2010. It also aims at arousing interest with Slovene linguists. The topics of the course present the contemporary findings of SFL in developing (prose) literacy, in analyzing and discussing the structure and the choice of semiotic sources in the meaning-making process in multimodal texts.

James Martin will focus on genre-based literacy programs of the so-called Sydney School. Eija Ventola will deal with multimodality. The topic of Christopher Taylor's lectures will be multimodal texts (static – printed and dynamic – audio-visual as in TV and films). Besides the abstracts announcing the theme and the activities of the course, the publication proposes the lecturers' articles addressing the topics of the summer school. By adding their Slovene translations we wish to contribute to the Slovene theoretical discourse, to the application of systemic functional linguistics in analysis and appraisal of texts, including the multimodal ones, and to the development of terminology.

We would like to thank James Martin, Christopher Taylor and Eija Ventola for kindly allowing the publication of their articles in this Reader.

Sonja Starc

Povzetki

James Martin

Univerza v Sydneyju

Pismenost z vidika teorije žanrov: predstavitev sydneyjske šole

Na tečaju poletne šole se bomo osredotočili na uvod v programe pismenosti z vidika žanrov, kot jih predstavlja tako imenovana sydneyjska šola. Ti programi so se izoblikovali v zadnjih desetletjih na osnovno-, srednje- in višješolskem področju za materinščino in dodatne jezikovne okoliščine in se pri tem dopolnjuječe osredotočili na pisanje in branje ter inovativne modele tako didaktike kot kurikula. Da bi raziskali značilnosti makro in mikro modela, bomo osvetlili sistemsko-funkcijski pristop obravnavanja žanrov in menjavanja strukture vzporedno z ustreznim upoštevanjem gramatične metafore in teorije vrednotenja.

Christopher Taylor

Univerza v Trstu

Večkodna besedila: analiza in prevajanje

Namen tega niza predavanj je, dognati, kako uspešno analizirati večkodna besedila, začeni pri statičnih besedilih, kot so revialne reklame, in nadaljevati z dinamičnim – filmskim besedilom. Teoretično izhodišče izhaja iz sistemsko-funkcijskega jezikoslovja, uporabljene metode pa vključujejo večkodno transkripcijo, fazno analizo in korpusne tehnike. Obravnavali bomo tudi fenomen predvidljivosti.

V večkodnih besedilih bomo analizirali tako verbalni kot neverbalni jezik, preden se bo težišče preneslo na prevajanje z aplikacijami strategij, kot so lokalizacija, tujost (foreignisation) in nevtralnost. Govorili bomo tudi o metodah ekranskega prevajanja – sinhronizaciji ter podnaslavljanju – in iz tega izhajajoč, se bomo osredotočili na sinhronizacijo in zgostitev ter na nekatere manj pogoste tehnike, kot so prekritje glasu (voiceover), pripoved, simultano prevajanje. Kot učno gradivo pa bomo uporabili filme in televizijsko gradivo, od udeležencev pa pričakujemo zmožnost govorjenja angleščine.

Eija Ventola

Univerza v Helsinkih

Analiza večkodnih besedil, s poudarkom na turističnih

Namen tega kratkega tečaja je, seznaniti se s sistemsko-funkcijskim jezikoslovjem in večkodnimi analizami ob proučevanju turističnih diskurzov. Turizem nam ponuja bogat vir diskurzivnih zgledov, realiziranih s pomočjo jezika in različnih drugih kodov, kot so slike/podobe npr. v brošurah, zvok in film na spletnih straneh. V mnogih deželah je to tudi precej pomembno gospodarsko področje, zato predstavljajo turistični diskurzi pomembno vlogo v sodobnih družbah.

Udeleženci poletne šole lahko prinesejo s seboj svoj (majhen) korpus (lahko tudi besedila z drugih področij). Seznam branja in natančen program pa bodo dobili ob registraciji (prvi dan poletne šole). Cilj srečanj je, poučiti udeležence o analizi jezikovnega in večkodnega (večsemiotskega) vidika turističnih (in drugih) diskurzov v smislu njihove funkcionalnosti v kulturnih, situacijskih in institucionalnih okoliščinah njihove realizacije. Namen je torej, umestiti sistemsko-funkcijsko jezikoslovje in večkodnost v prakso in ugotoviti, kako jezik in kombinacija ter integracija kodov ustvarjajo pomenjenje v družbenih diskurzih.

Abstracts

James Martin

University of Sydney

Genre-based literacy: an introduction to the Sydney School

For this course I'll focus on an introduction to the genre-based literacy programs of the so-called 'Sydney School'. These programs have evolved over the last three decades across primary, secondary and tertiary sectors, in mother tongue and additional language contexts, including a complementary focus on writing and reading, and innovative designs for both pedagogy and curriculum. In order to explore both macro- and micro-design features, SFL approaches to genre and exchange structure will be highlighted, alongside relevant considerations of grammatical metaphor and appraisal.

Christopher Taylor

The University of Trieste

Multimodal texts: analysis and translation

The purpose of this set of lectures is to establish how to successfully analyse multimodal texts, starting from static texts such as magazine advertisements and progressing to dynamic film texts. The theoretical basis is that of systemic functional linguistics and the methods used include the multimodal transcription, phasal analysis and corpus-based techniques. The phenomenon of predictability will also be discussed.

Both the verbal and non-verbal 'language' of multimodal texts will be analysed, before shifting the focus onto translation, with the application of strategies such as localisation, foreignisation and neutralisation. The main screen translation methods of dubbing and subtitling, and the consequent focus on synchronisation and condensation respectively, will be covered as well as other less frequently used techniques such as voiceover, narration, and simultaneous interpreting. Assorted film and television material will be used to illustrate the lectures but no foreign language competence (other than English) is required.

Eija Ventola

University of Helsinki

Analysing multisemiotic texts – particularly in the field of tourism

The purpose of this short course, in the form of lectures and workshops, is to learn about systemic-functional linguistic and multisemiotic analyses by studying the discourses of tourism. Tourism provides a rich source of discourse examples which are realised both through language and various other modes, such as images e.g. in brochures, and sound and film on the web pages. It is also a field of considerable economic importance in many countries, so discourses of tourism play a significant role of our modern communities. The participants can bring their own small corpus to the course (and also texts from other fields can be used in the workshops). A reading list and a detailed programme will be provided for the participants after registration. The aim of the sessions is to guide the participants towards analysing the linguistic and multisemiotic aspects of tourism (other field) discourses in terms of their functionality in the cultural, situational and institutional contexts in which they are realised. The purpose is to put systemic-functional linguistics and "multisystemiotics" into practice and learn how language and combination and the integration of the modes work in the meaning-making in discourses of communities.

Članki

James R. Martin, David Rose

Interakcija z besedilom: vloga dialoga pri učenju branja in pisanja¹

1 Izzivi žanrskih pristopov k poučevanju pismenosti v programih angleščine za znanstvene rabo

Žanrsko podprti pristopi k poučevanju branja in pisanja so v Avstraliji in drugih zahodnih izobraževalnih sistemih doživeli hiter razmah in povzročili velik napredek pri učnih rezultatih, ki so preseglji pričakovano stopnjo znanja od dvakrat do več kot štirikrat (Culican 2005, Rose & Acevedo 2006). K razvoju takih izobraževalnih praks v Avstraliji je prispevala hitra rast deleža tujih študentov iz neangleško govorečih okolij, ki so morali razviti sposobnosti znanstvenega izražanja. Podobno danes gospodarske spremembe na Kitajskem vplivajo na drugačne izobraževalne potrebe in spodbujajo zanimanje za inovativne pristope k pismenosti v angleščini in še posebej angleščini za znanstveno rabo. Toda vpeljava žanrsko podprte didaktične pismenosti v jezikovne programe angleščine prinaša številne nove izzive, saj obstajajo med Kitajsko in Zahodom velike razlike glede zgodovine izobraževanja in sodobnih izobraževalnih praks. Izzive je mogoče razdeliti v dve skupini. Prvič, katera znanja naj bi ob jezikovnem znanju in razvijanju sposobnosti za uporabo tega znanja študenti pridobili v programih angleščine za znanstveno rabo, in drugič, kako najbolj učinkovito pridobiti ta znanja in s tem povezano sposobnosti ter kako jih poučevati. V tem prispevku bomo pri poučevanju pismenosti v okviru žanrskega modela jezika najprej obravnavali vprašanje »kaj« in katere sposobnosti potrebujejo učenci angleškega jezika, nato pa vprašanje »kako« poučevati pismenost, pri čemer bomo pregledali vlogo dialoga pri didaktičnem delu sydneyjske šole, ki se opira na žanrski pristop k jeziku (Martin 2000/2006, Martin in Rose 2005).

2 Žanrsko podprt model jezika

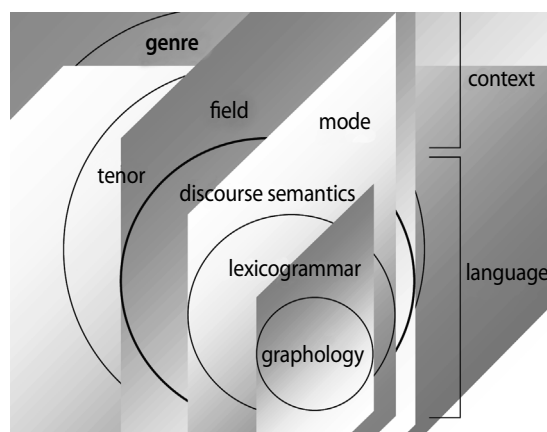
Morda je največja posebnost jezika njegova neznanska zapletenost, ki zaobjame tisoče možnosti v različnih sistemih. Na primer, leksikogramatični sistemi znotraj stavka (ali povedi) konstruirajo doživljanje kot proces, ki zaobseže ljudi, stvari, prostore in načine, hkrati pa izvršijo govorne vloge kot vprašanja, trditve, zapovedi ali obljube, in oblikujejo stavke kot kvantum informacije (Halliday 1994/2004). Na nadpovedni ravni pa semantični sistemi diskurza gradijo zaporedje dogodkov in entitet, vpeljejo in beležijo/sledijo identitete v besedilu, vzpostavljajo družbena razmerja govorcev v dialogu, ocenjuje njihov odnos in organizirajo besedilo kot valove informacije na ravni povedi, odstavkov in besedilnih enot (Martin in Rose 2003).

To zapletenost različni pristopi k poučevanju jezika razlagajo različno. Učbeniki za učenje angleščine so pogosto sestavljeni glede na jezikovne ravnine, torej od besed, k besednim zvezam, povedim in besedilom. Taka zasnova je odraz naslednjih dveh tradicionalnih tez, ki sta upoštevani pri opisu in poučevanju jezika: jezik ima hierarhično strukturo – od najmanjših enot do višjih sklopov; zato se je v takem zaporedju treba učiti tudi jezikovne zapletenosti podobno, kot se zid zgradi iz opek in malte.²

Z jezikoslovnega vidika gre tu za vprašanje ravninskosti jezika – za njegovo ravninsko jezikovno zgradbo. V nasprotju s tradicionalnim jezikoslovjem in jezikovnim poučevanjem, žanrski pristopi upoštevajo deduktivno metodo (top-down perspektivi) in začnejo z opisom globalnih družbenih funkcij v besedilih, ki zaobjamejo pripovedovanje dogodkov, razlago procesov, opis entitet, obravnavo vprašanj, ali ovrednotenje drugih besedil – z drugimi besedami, začnejo z opisom besedilnih žanrov. Besedilni žanr obsega tri komponente družbenega konteksta: področje, ton in način. Področje znanstvenega besedila se uvršča v eno ali več znanstvenih disciplin; njegov ton sproži razmerja znanstvene avtoritete med bralci, pisci in drugimi avtorji v teh disciplinah; njegov način je navadno zgoščen, tehničen in abstrakten, kar je značilno tudi za slikovno gradivo. Te kontekstualne dimenzije – žanr, področje, ton in način – se v besedilu uresničijo kot diskurzivni semantični vzorci. Vzorci diskurza se nato ubesedijo kot leksikogramatični vzorci v stavkih in se zapisujejo kot zvočni vzorci v govorni rabi ali grafični v pisni rabi. Na sliki 1 so predstavljene ravnine jezika v družbenem kontekstu.

¹ Objavljeno v: *Foreign Languages in China*. 4 (5): 66–80.

² Halliday (1996: 21) priporoča, da bi opustili leksikalni model "opeke in malte", po katerem besede združuje slovnični cement, saj gre za ostalino strukturalističnega načina razmišljanja.

Slika 1: Ravnine jezika v družbenem kontekstu³

Z didaktičnega vidika je v branje znanstvenega besedila vključeno tako prepoznavanje žanra kot tudi področja, tona in načina. To zahteva prepoznavanje diskurzivnih semantičnih vzorcev, v katerih se zapisujeta žanr in register, kot tudi slovničnih vzorcev, s katerimi so ubesedeni diskurzivni vzorci. Pisanje znanstvenega besedila pomeni, da uporabimo te vzorce za konstruiranje žanra in zvrsti. Osnovno vprašanje, ki se zastavlja učiteljem jezika, je potemtakem, katere žanre morajo naši študenti brati in pisati v znanstvenem kontekstu, in drugič, kateri jezikovni vzorci se pojavljajo v teh žanrih. Zapletenost angleščine za znanstveno rabo se tako zoži na omejen sklop znanstvenih žanrov, ki obsegajo obvladljiv razpon jezikovnih značilnosti. Ta pristop od zgoraj navzdol zasleduje smer naravnega učenja jezika. To pomeni, da se z novimi jezikovnimi značilnostmi srečamo v pomenskem kontekstu; to pa je v nasprotju s tradicijo poučevanja jezika, ki se začne z strukturami nižjih jezikovnih ravnin. Splošni znanstveni žanri, njihov družbeni namen in značilne stopnje, preko katerih dosežejo cilj (natančneje obravnavno v Martin in Rose 2007), so naštetih v preglednici 1.

Preglednica 1: Nekateri splošni znanstveni žanri

Žanr	Namen	Značilne stopnje
opisno poročilo	klasificiranje in opisovanje pojavov naravnega in družbenega sveta	klasifikacija, opis
razlaga	razlaganje procesov naravnega in družbenega sveta	pojavnost, razlaga
zgodovinska pripoved	pripovedovanje zgodovinskih dogodkov	ozadje, zapis dogodkov
postopek	koraki v eksperimentu in opazovanju	namen, oprema, koraki
tehnično poročilo	pripovedovanje o eksperimentu in opazovanje	tehnični problem, metoda, rezultati, priporočilo
raziskovalno poročilo	pripovedovanje in interpretiranje rezultatov raziskovalne dejavnosti	raziskava, problem, metoda, rezultati, razprava
ekspozicija	dokazovanje/utemeljevanje stališč	teza, dokazi, ponovitev teze
razprava	soočenje dveh ali več stališč	teza, stališča, razrešitev
pregled literature	razprava o različnih pogledih na snov	tema, različni pogledi, rešitev

³ Na sliki: angl. genre = sl. žanr, angl. tenor = sl. ton, angl. field = sl. področje, angl. mode = sl. način, angl. discourse semantics = sl. semantika diskurza, angl. lexicogrammar = sl. leksikogramatika, angl. graphology = sl. grafologija, angl. context = sl. kontekst, angl. language = sl. jezik

3 Sposobnosti za znanstveno branje in pisanje

Implicitno izhodišče programov poučevanja jezika, ki temeljijo na metodi od spodaj navzgor, je teorija učenja, ki se postavlja na stališče, da se jezika učimo z učenjem in pomnjenjem komponent z nižjih ravnin jezikovnega sistema, preden jih uporabimo pri nalogah branja in pisanja, podobno kot se matematike in kemije naučimo s pomnjenjem sklopa formul, ki jih uporabimo pri reševanju precej zapletenejših problemov. Ta pristop večini študentov pomaga, da se usposobijo za izražanje v znanstveni angleščini, uspešni študenti pa se naučijo mnogo več kot samo to, da si zapomnijo te komponente: bolj pomembno je, da vadijo in razvijajo sposobnosti, kot so prepoznavanje, interpretacija in raba pisnih jezikovnih vzorcev v besedilu. Pogosto poučevanje teh sposobnosti v jezikovnih programih ne poteka eksplicitno, ampak kot proces, ki se dogaja pri uspešnih učencih potih, medtem ko delajo vaje za posamezne jezikovne komponente in jih kasneje intuitivno uporabijo pri dejanskem znanstvenem branju in pisanju. Tisti študenti, ki imajo že več izkušenj z branjem in pisanjem znanstvenih besedil, bodo imeli največ možnosti, da tiho pridobijo te sposobnosti; tisti z manj izkušnjami bodo pri tem manj uspešni.

Z jezikoslovnega vidika gre tu za vprašanje, kako se jezikovni sistemi uposamičijo v besedilu; to je, vsako besedilo je ena posameznost iz celote jezikovnega sistema in vsaka jezikovna značilnost v besedilu je posameznost ene izmed možnosti v jezikovnem sistemu. Vprašanje pri jezikovnem poučevanju je, ali začnemo z jezikovnimi sistemi ali s posameznostmi jezikovnih sistemov v besedilu. Tradicionalni pristopi enostavno sledijo tradiciji v drugih znanostih, ko je vsebina predavanj določena glede na strukturo discipline ('vertikalni diskurz' po Bernsteinu 1999). V ta namen pri jezikovnih tečajih začnejo s sistemi, ki so bili opisani v tradicionalnem jezikoslovju (besedišče in skladnja), dajo učencem naloge, s katerimi učenci vadijo pomnjenje teh sistemov, in potem preverijo njihov spomin. To je v nasprotju s tem, kako poteka učenje maternega jezika; v nobeni kulturi starši svojega otroka ne bi učili govorjenja in pisanja tako, da bi ga silili, da si zapomni značilnosti jezikovnega sistema, in potem preverjali, kako dobro si je zapomnili posamezne značilnosti. Značilnosti se namreč naučimo, medtem ko jih večkrat preizkusimo v družbenem diskurzu (to je, kot besedila), zato si tudi otrok oblikuje razumevanje sistemov izbir med značilnostmi, medtem ko jih preizkuša (Bernsteinov 'horizontalni diskurz').

To nasprotje je povzročalo veliko nezadovoljstvo in na zahodu spodbudilo progresivno revolucijo v poučevanju jezika po letu 1960 z vpeljavo pojmov, kot so 'komunikativna kompetenca' v jezikovnih programih angleščine za odrasle, 'celostni jezik' in 'procesualno pisanje' v šolah ter v zadnjem času z oblikovanjem pojma 'konstruktivizem'. Čeprav so progresivno/konstruktivistične teorije pripisovale velik pomen učenju jezika v avtentičnih situacijah družbenega konteksta, pa je bila njihova pomanjkljivost ta, da niso imele jasno izoblikovanega modela razmerij med jezikovnimi sistemi, besedili in konteksti. Namesto tega se je ustalilo pojmovanje/domneva, da se učenje pojavi samodejno v neizoblikovanih komunikativnih kontekstih in zato učenja jezikovnih sistemov pogosto niso spodbujali, ampak je bilo prepuščeno naključju. Dejansko pa sistematične razprave o učenju prvega jezika kažejo, da starši in drugi odrasli nenehno vodijo otroke, da prepoznavajo in uporabljajo značilnosti jezika ustrezno posebnim predvidljivim kontekstom govorjenja in branja (ponazorjeno v naslednjem razdelku). Na ta način začnejo otroci postopoma prepoznavati in razlikovati žanre v njihovi kulturi in posameznemu žanru ustrezno jezikovno rabo. S Hallidayevimi besedami (1994: xxxi): »Kot se jezik manifestira v besedilu, podobno se kultura manifestira v situacijah; zato s prisostvovanjem besedilu-v-situaciji otrok sestavi kod in z uporabo tega koda za interpretacijo besedila sestavi kulturo.«

Medtem ko je teza progresivnih/konstruktivističnih teorij, da se jezika ne da poučevati, ampak se ga lahko naučimo le v kontekstu sporazumevanja, tradicionalni pristopi uveljavljajo mnenje, da se jezik poučuje v skladu z opisom v šolskih slovnica, to je kot skupek dekontekstualiziranih sistemov. Toda bistvene sposobnosti, ki jih učenci dejansko potrebujejo pri učenju jezika, so naslednje: da pri branju besedila prepoznajo kategorije jezikovnih vzorcev posameznih jezikovnih ravnin, da jih interpretirajo v besedilnem kontekstu glede na lastne izkušnje in cilje in jih prožno uporabljajo pri svojem pisanju.⁴ Po zgledu učenja prvega jezika je logično zaporedje pri poučevanju tako, da učence vodimo: prvič, da prepoznajo jezikovne vzorce v besedilu; drugič, da jih interpretirajo v povezavi s sistemskimi značilnostmi jezika; in tretjič, da jih uporabijo pri lastnem pisanju. Na ta način se najprej učimo jezikovnih značilnosti v dejanskih besedilnih kontekstih; temu sledi razumevanje, ki je osnova za prepoznavanje sistemskih nasprotij med različnimi jezikovnimi značilnostmi. Tako je praksa poučevanja obogatena z vedenjem o jezikovnih sistemih in o tem, kako se ti uposamičijo v besedilih, ki jih morajo brati in pisati naši učenci. Osnovni poudarek pri poučevanju je, da razvijemo sposobnosti prepoznavanja, ki se

⁴ Glej tudi Freebodyjev in Lukeov 1990 'model štirih virov' branja.

lahko uporabljajo v različnih znanstvenih disciplinah, in drugič, pridobivamo konkretno znanje o jezikovnih sistemih. In tako kot je znanje o jezikovnih sistemih pridobljeno v konkretnih situacijah avtentičnih besedil, tako se tudi nižjeravninskih sistemov naučimo v kontekstu višjeravninskih sistemov, ki se začnejo z žanrom in zvrstjo besedila, in nadaljujejo z glavnimi semantičnimi vzorci in slovničnimi značilnostmi.

4 Kako se jezika učimo z interakcijo

Vsem nam je znano dejstvo, da govorjenje omogoča različne načine interakcije, ki jih pisanje ne. Manj pa nam je jasna vloga, ki jo lahko ima interakcija pri učenju branja in pisanja, tudi kadar je končni cilj didaktične pismenosti, da učenci sami pišejo in berejo. Didaktično opismenjevanje sydneyjske šole je navdihnilo Hallidayev in Painterjevo raziskovanje razvoja govorjenega jezika pri predšolskih otrocih (Halliday 1973, 1993, 2003; Painter 1984, 1986, 1998). Kot je prikazano v nadaljevanju, so nanjo vplivale zlasti raziskave o razvoju govorjenega jezika. V naslednjem dialogu 1 Hallidayev sin, star 22 mesecev, pripoveduje staršem o kosilu; otrok skupaj s starši interaktivno obnovi izkušnjo.⁵

Dialog 1

Otrok: Teta Joan kuha ga ga za tebe.

Oče: Teta Joan je skuhala ga ga za tebe, ali ne?

Otrok: Teta Joan kuha graha.

Oče: In grah.

Otrok: Začel vpiti.

Mati: Kdo je začel vpiti.

Otrok: Nila je začel vpiti.

Mati: Kaj res? Kaj si vpil?

Otrok: Graha.

Kasneje istega dne otrok sam obnovi svojo izkušnjo tako, da odvrže interaktivno podporo, ki so mu jo starši nudili v prvem poskusu:

Otrok: Teta Joan kuha ga ga za tebe ... in graha ... ti je začel vpiti GRAHA!

Pri tovrstnih zgledih moramo najprej opozoriti, da so ta besedila ustvarjena v kontekstu izkušnje, v kateri sta sodelovala odrasli in otrok, kar omogoča staršem, da zastavijo prava vprašanja, s katerimi vodijo k širjenju besedila. Drugo, kar je treba poudariti, je, da imajo starši v interakciji podporno in usmerjevalno vlogo. V dialogu 1 oče na zanimiv in dojemljiv način spremlja otrokove komentarje; in mati prodira globlje v izkušnjo z napeljevalnimi vprašanji, kot so, kdo je vpil in kaj so kričali. To govorjeno besedilo zgodnjega obdobja je z drugimi besedami besedilo, ki je sestavljeno s skupnimi močmi. Prispevek staršev omogoča otroku, da v interakciji doseže več, kot bi bil sposoben sam zase. Podoben zgled iz Painterjevega gradiva (Painter 1993) potrjuje, kako se otrok s pomočjo staršev spopada z abstraktnostjo ('hitrost'):

Dialog 2

Oče: Ta avto ni tako hiter kot naš.

Otrok (4.8): Mislim sem – Mislim sem, da vsi avti lahko – vsi avti lahko grejo z enako – vsi avti lahko grejo z enako (premor) hitro ...

Mati: Z enako hitrostjo.

Otrok: Ja, enako hitrostjo.

Tak način vodenja z interakcijo močno spominja na pojem "odranja" (angl. *scaffolding*, po Vygotskyem), ki predpostavlja, da se učenje odvija tako, da učitelji zgradijo podporni oder za učence in jim ga vzamejo, ko so učenci sposobni samostojno opraviti jezikovno nalogo.⁶ Če zdaj pogledamo pisni način, lahko vidimo enak

⁵ Opombe v tem razdelku so po Martin in Rothery 1991.

⁶ Applebee in Langer 1983 se sklicujeta na Hallidayevo delo, ki popularizira izraz "odranje" (angl. *scaffolding*), ki ga je prvo skoval Bruner in njegovi sodelavci (Wood in drugi 1976).

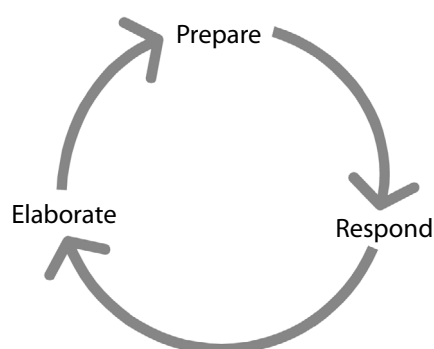
vzorec odranja pri skupnem branju staršev in otroka, kar ponazarja naslednji dialog med 18-mesečnim otrokom in njegovo materjo (iz McGee 1998: 163). Odlomek je razdeljen v tri interakcijske kroge, v katerih je vsakokratni premik označen na desni strani. V enem takem premiku mati pripravi otroka, da prepozna značilnosti besedila. Otrok nato določi besedilno značilnost, mati mu pritrди, in lahko tudi utemelji z več pojasnili.

Dialog 3

Mati	Trije mali prašički [pokaže vsakega prašička na naslovnici knjige].	Pripravi 1
Otrok	[pokaže na sliko drevesa] Devo [pogleda navzor mamo].	Določi
Mati	Ja	Potrди
	Drevo je.	Utemelji
Otrok	[pokaže na drugo drevo na sliki] devo [spet pogleda mamo].	Določi
Mati	Aha, aha	Potrди
	[pokaže vsakega malega prašička na sliki]. Tukaj so mali prašički. Adijo mama	Pripravi 2
Otrok	[pomaha z roko]. Zgradili bomo hišo. [se smeje, pomaha mami prašički na sliki in obrne stran]	Določi
Mati	Oh oh, vidim volka [pokaže volka, oči se ji razširijo, kot da jo je strah].	Pripravi 3
	[obrne stran in pokaže na volka] Oh oh.	
Otrok	Oh oh.	Določi
Mati	Je puhhhhal in pihhhhal [piha na otroka] in je odpihnil prašička. Zelo grdo, ali ne? [v drugačnem tonu usmerjenem proti otroku]	Potrди
		Utemelji

Ta interakcijski krog, ki obsega – pripravo učitelja/starša, odziv učenca in učiteljevo utemeljitev – je mogoče temeljnega pomena za človeško učenje (Rose 2005a). O njem se je veliko pisalo v kontekstu razrednega učenja v šoli kot o krogu 'IRF' (angl. *initiate-response-feedback*, sl. pobuda-odgovor-odziv) (Sinclair in Coulthard 1975). Bolj splošno ga opišemo kot interakcijski krog odranja (Rose 2004, 2005b) in je ponazorjen na sliki 1.

Slika 1: Interakcijski krog odranja⁷



V vseh zgoraj naštetih zgledih otroka vodimo k prepoznavanju in rabi jezikovnih vzorcev, vendar se jih ne uči kot kategorij jezikovnega sistema, ampak se z njimi srečuje v kontekstu družbene interakcije, iz katere otrok sestavi sisteme. V dialogu 1 otrok ob podpori predstavi zaporedje dogodkov v doživljajski pripovedi in rezultat tega je, da je potem tudi sam sposoben sestaviti celotno zaporedje. V dialogu 2 otroka vodimo, da uporabi abstraktni samostalnik kot jedro samostalniške besedne zveze ('enaka hitrost'), ker ugotovi, da lastnosti kot npr. 'hiter' ne morejo nastopiti v tej vlogi. V dialogu 3 otroka vodimo, da prepozna značilnosti, kot so zaporedje v pisnih zgodbah ('Zgradili bomo hišo? – otrok obrne stran), in jih interpretira v skladu s svojimi lastnimi izkušnjami ('Adijo mama' – otrok se smeje in pomaha z roko) ali prepozna čustvene odzive na dogodke ('Oh oh, Vidim tega volka' – otrok obrne stran in ponovi 'Oh oh').

⁷ Na sliki: angl. prepare = sl. pripravi, angl. respond = sl. odgovori, angl. elaborate = sl. utemelji.

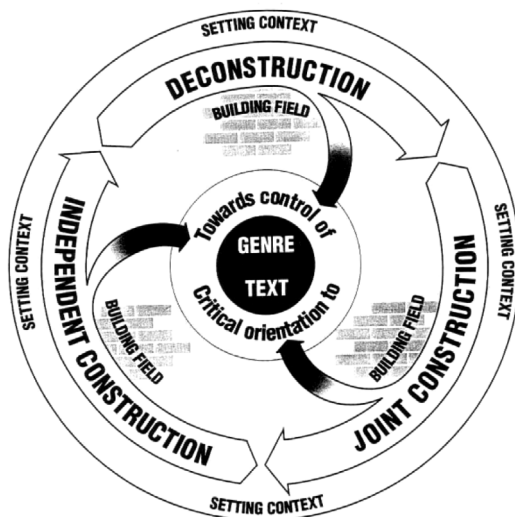
To raziskovanje jezikovnega učenja je v nasprotju s tradicionalnimi metodami poučevanja jezika, ko lahko učitelji jezikovne značilnosti ponazorijo s pisanjem na tablo, učenci nato delajo vaje, v katerih so zastopane te značilnosti, in učitelji ovrednotijo njihovo delo. Te metode nudijo sorazmerno malo odrske podpore in zato puščajo vrzel med učiteljevo predstavitvijo in samostojnimi nalogami ter med vajami in njihovo uporabo pri branju in pisanju dejanskih znanstvenih besedil. Učenci se morajo naučiti to vrzel sami premostiti. Rešitev teh problemov je trojna: uporabiti avtentična besedila za modeliranje branja in pisanja v razredu; skupno izluščiti jezikovne vzorce vzorčnih besedil od zgoraj navzdol, tako da začnemo z žanrom; in skupno ustvariti nova besedila z uporabo teh jezikovnih značilnosti ter podpreti vse študente, da jih uporabijo pri branju in pisanju besedil med učno uro.

5 Pisanje žanrov

Iz Hallidayevega in Painterjevega dela o ustnem učenju jezika je Rothery (1989, 1994, 1996) prevzela načelo "vodenja skozi interakcijo v kontekstu skupne izkušnje", ki ga je prilagodila za učenje jezika v šolskem kontekstu. Izziv ji je bil, da naredi iz učenja pisanja dejavnost, ki je vzporedna učenju govora in namenjena vsem študentom ne glede na njihovo narodnost ali izobrazbo. Da bi to dosegla, je s svojimi sodelavci oblikovala krog poučevanja/učenja, kakor ga prikazuje slika 2.

Za krog so značilne tri stopnje – dekonstrukcija, skupna konstrukcija in individualna konstrukcija. Dekonstrukcija obsega učiteljevo predstavitev modela za žanr, ki naj bi se ga učenci naučili pisati, pri čemer naj bi učitelj obravnaval tudi kulturni kontekst, stopnje in jezikovne značilnosti žanra. Skupna konstrukcija obsega učiteljevo vlogo zapisovalca, ki na tablo s kredo ali svinčnikom zapisuje skupaj s sodelovanjem celega razreda drugo besedilo istega žanra. Samostojna konstrukcija obsega učenčevo samostojno pisanje tretjega besedila, ki pripada istemu žanru. Vse tri stopnje poučevanja obsegajo gradnjo področja (da študenti spoznajo žanrske vsebine) in zunanje okoliščine (da študenti razumejo družbeni namen žanra); glavni namen tega kroga pa je, da učenci obvladajo žanr tako, da so sposobni v tem žanru pisati in kritično obravnavati njegovo vlogo.

Slika 2: Krog poučevanja/učenja (Rothery 1994)⁸



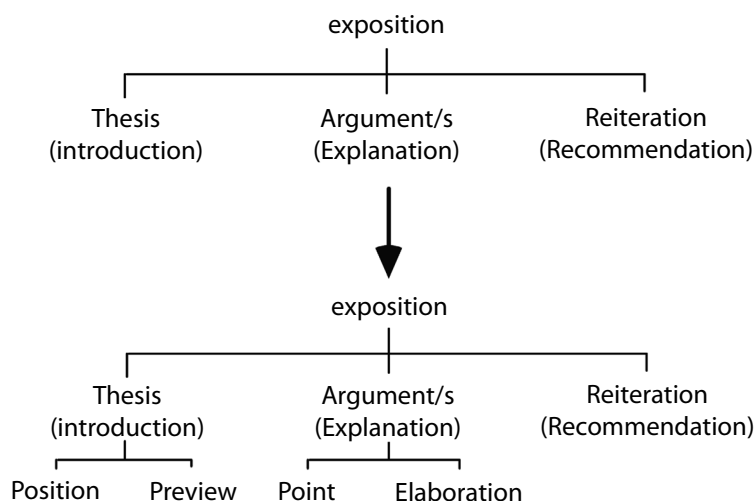
Dekonstruktivsko in samostojno konstrukcijsko stopnjo kroga poznajo predvsem učitelji pisanja, ki uporabljajo tradicionalno slovnico in tehniko kompozicije.⁹ Manj pa poznamo stopnjo skupne konstrukcije, zato jo bomo v nadaljevanju natančneje predstavili. Za sydneyjsko šolo je ta interaktivna stopnja tista, ki povezuje jezikovno učenje doma in jezikovno učenje v šoli in je bistvena za učence, ki imajo brez tega velike težave pri učenju branja in pisanja.

⁸ Na sliki: angl. *setting context* = sl. situacija, angl. *deconstruction* = sl. dekonstrukcija, angl. *joint construction* = sl. skupna konstrukcija, angl. *independent construction* = samostojna konstrukcija, angl. *building field* = sl. gradnja področja, angl. *critical orientation to* = sl. kritična usmeritev k, angl. *towards control of* = sl. k nadziranju, angl. *genre* = sl. žanr, angl. *text* = sl. besedilo.

⁹ Progresivno poučevanje manj poudarja oblikovanje in svetuje, da to stopnjo v celoti preskočimo. Učenci lahko pišejo o čemkoli v kakršnikoli obliki; to pomeni, da učenci že imajo druge vrste izkušnje z žanrskimi modeli (glej razlago pri Martin 1999).

Da bi razčlenili to stopnjo, se pridružimo uri opismenjevanja v šestemu razredu avstralske osnovne šole (učenci stari od 11–12 let).¹⁰ Učenci pripravljajo ekspozicijo in so že opravili en pedagoški krog, v katerem so spoznali pisna besedila z ustaljeno strukturo teza-dokaz-ponovitev teze. Učitelj zdaj skupaj z učenci pregleduje dokaze v njihovi tezi in uporablja izhodišče povedi za predstavitev dokazov v posameznih odstavkih. Ta strukturni razvoj, na katerem delajo, je izrisan na sliki 3. Besedilo 1 pa ponazarja uspešno uposamičenje te strukture in je izdelek enega od učencev iz tega razreda.

Slika 3: Razvijanje strukture ekspozicije¹¹



[1] Ekspozicija za: Ali naj se zgradi amfiteater v Wiley Parku?

Sem trdno prepričan, da bi bilo treba zgraditi amfiteater v Wiley Parku zaradi naslednjih razlogov, ki so: privabi lahko več ljudi na to področje, trgovine in javni prevoz bodo imeli od tega velik zaslužek, ljudje se bodo začeli bolj zanimati za Wiley Park in je primeren za vse starostne skupine.

Moj prvi razlog je, da bo privabil več ljudi na naše področje, ker v naši skupnosti ni veliko zanimivosti, zato je to lahko nekaj, po čemer bi si zapomnili dvestoletnico v prihodnjih letih.

Drugo, kar velja omeniti, so trgovine, ki bodo zaslužile več denarja. Na primer, nova restavracija, ki bi bila zgrajena skupaj z amfiteatom. In da ne pozabimo javnega prevoza, ki bo ustvaril več denarja za vlado in bo omogočil gibalno prizadetim osebam, da z njim potujejo, če bodo želeli.

In ne nazadnje, amfiteater ni primeren samo za odrasle, ampak tudi za otroke, na primer tu se bodo odvijale zabave, kot so koncerti, igre in šovi. Po mojem mnenju, z vidika otroka, mislim, da bo zabavno in čas je že, da bi mestni svet naredil nekaj takega.

Upam, da sem vas prepričal, da bi morali imeti amfiteater v Wiley Parku.

Ko smo obiskali razred, je učitelj obravnaval razloge, zakaj naj bi učenci obiskovali šolo. Razred je že končal delo v majhnih skupinah, ki so ukvarjale s tem vprašanjem, in skupaj z učiteljem združil svoje ideje v zapis na tabli. Potem ko so zgradili področje, so začeli sestavljati novo skupno besedilo. Besedilo 4 je začetek te interakcije. Do zdaj je učitelj napisal *Prepričan sem, da bi učenci morali obiskovati šolo*, in zdaj z učenci obravnavajo, kako končati ta uvod. Ležeče tiskani deli v dialogu 4 predstavljajo ubeseditve, ki jih učenci izbirajo za pisanje, krepko tiskani deli pa tisto, kar je učitelj zapisal na tablo.

¹⁰ Večina učencev v tem razredu prihaja iz migrantskih neangleško govorečih družin (arabskih in vietnamskih) in so se govorjenje angleščine naučili v šoli.

¹¹ Na sliki: angl. *exposition* = sl. ekspozicija, angl. *thesis* = sl. teza, angl. *introduction* = sl. uvod, angl. *arguments/s* = sl. dokaz/i, angl. *explanation* = sl. razlaga, angl. *reiteration* = sl. ponovitev, angl. *recommendation* = sl. priporočilo, angl. *position* = sl. mnenje, angl. *preview* = sl. pregled, angl. *point* = sl. trditev, angl. *elaboration* = sl. utemeljevanje.

Dialog 4

U	...Fillipa?
Fillipa	Sem trdno prepričana, da bi otroci morali obiskovati šolo zaradi teh glavnih razlogov ... um, in vse jih bom naštela.
U	Oprosti, lahkoto še enkrat ponoviš.
Lisa	Zaradi teh glavnih razlogov.
U	Zaradi teh glavnih razlogov. Kdo se lahko spomni druge besede za glavne?
Sts	Zaradi naslednjih razlogov
U	Zaradi naslednjih razlogov. Kdo se spomni druge besede?
Loukia	Našteti.
U	Zaradi naštetih razlogov, um. Kdo se spomni druge besede?
Fillipa	Zaradi tukaj prikazanih razlogov.
U	Zaradi tukaj navedenih razlogov. Dobro. Kdo je za glavni razlogi. Roke gor. Hitro. Preštevanje rok. Glavni. Našteti. Zdaj sem pozabila, kaj so bili ostali.
Šti	Naslednji [v en glas]
U	Dobro. Zdi se, da bo naslednji.
Šti	Zaradi naslednjih razlogov.
U	Zaradi naslednjih razlogov [piše]. Zdaj, da pomislimo, um, preden nadaljujemo, preden jih naštejemo, želimo vključiti tiste stvari, ki ste jih omenili v uvodu, ali ne? Torej, kako lahko to izrazimo? Kdo se spomni? Trdno sem prepričana, da bi otroci morali obiskovati šolo. Fillipa?
Fillipa	Lahko, um, se učiš celo vrsto – celo vrsto predmetov in um religije in um ...
U	Dobro. Kdo lahko nadaljuje/zna nadaljevati od tu naprej?

V tem dialogu učitelj išče besedno zvezo, ki bo učencem omogočila pregled dokazov v stopnji Teze tega žanra. Nanizani so različni predlogi, razred glasuje, in doseženo je soglasje za 'zaradi naslednjih razlogov'. To je pomemben del nadstrukture ekspozicij (in tudi razlag, kar se tega tiče), saj vsebuje gramatično metaforo, ki se je bodo ti učenci morali naučiti brati in pisati v srednji šoli.

V teh vrstah interakcije je učitelj neke vrste urednik. Opis vsebine žanra je bil že podan in zdaj iz razreda prihajajo ideje; učiteljeva vloga je, da spoji govorne predloge učencev z jezikom, ki je primernejši za pisanje. To omogoča učencem, da sodelujejo pri gradnji besedila med sestavljanjem samim. Odranje takega tipa je zelo dobra tehnika za uvajanje mladih piscev v razvitejše nadziranje žanrov, ker dobro zrcali njihovo izkušnjo učenja govornega jezika v domačem okolju, v katerem starši oblikujejo in razvijajo otrokov govorni jezik v podpornem kontekstu medsebojnega razumevanja.

Malo kasneje razred nadaljuje z delom, in sicer s pripravo uvoda. Glavni izziv je, da se navede dokaze, ki naj bi jih razvili v ekspoziciji, ne da bi začeli z njihovim utemeljevanjem in se mimogrede usvoji vrsto različnih idej, ki so jih učenci že obravnavali. Bistveni uspeh v pogajanjih pomeni predstavitev abstraktnega izraza znanje, ki je uporabljen z namenom, da bi strnili ideje učencev o tem, katere so prednosti učenja velikega števila predmetov.

Dialog 5

U	Tudi do glavnih razlogov moramo prititi; na tisoče jih je. Trdno sem prepričan, da bi morali otroci obiskovati šolo iz naslednjih razlogov: izobrazba je zastonj, lahko ti zapolni čas, starši lahko delajo in ni jim treba skrbeti zate, medtem ko si v šoli.
Siraj	Zastonj se izobražuješ.
U	Prav. Kako lahko to izrazimo z bolj splošno besedo? Kaj je tu tisto širše? Za kaj se gre? Kaj boš v resnici pridobil?
Loukia	Izobrazbo.

Lynette	Znanje.
Šti	Znanje.
U	Ti boš kaj ... pridobil znanje, ali ne? Torej bo to mogoče obsegalo [Oprosti, Nicole, ne vem, ali s tem kaj pomagaš.] Dejansko, kaj dejansko s tem dosežeš? Dejansko pridobiš ...
Šti	<i>Znanje</i> [skupno/unison]
U	<i>Znanje</i> , ali ne? Torej, kako lahko to vključimo v naslednjo besedno zvezo? Dobro. Imamo – tvoji starši ne bodo skrbeli zate, ti si v šoli. Kdo mi lahko to pove v povedi?
Lisa	Kateri del?
U	<i>Trdno sem prepričan, da bi morali otroci obiskovati šolo iz naslednjih razlogov: izobrazba je zastoj, lahko ti zapolni čas, starši lahko delajo in ni jim treba skrbeti zate, medtem ko si v šoli.</i>
Lisa	<i>Naučiš se lahko celo vrsto predmetov.</i>
U	Dobro. [piše]
Vu	Znanje.
U	Dobro. <i>Kar ti bo dalo ogromno količino znanja ... znanja.</i> Tako, ta uvod postaja kar dolg. Ali je še kaj, kar bi želeli dodati? Nicole?
Nicole	Um, <i>ti pomaga pri karieri.</i>
U	Dobro. Res bi lahko, <i>kar ti bo dalo ogromno količino znanja, ki ti bo na koncu pomagalo pri tvoji karieri.</i> [piše] O.K. Ali se spomnite še česa? Dobro. Pa še enkrat preberimo.
Šti in U	<i>Trdno sem prepričan, da bi morali otroci obiskovati šolo iz naslednjih razlogov: izobrazba je zastoj, lahko ti zapolni čas, starši lahko delajo in ni jim treba skrbeti zate, medtem ko si v šoli, naučiš se lahko celo vrsto predmetov, kar ti bo dalo ogromno količino znanja, ki ti bo nedvomno pomagalo pri tvoji nadaljnji karieri.</i>

Prostorska omejitev mi preprečuje natančnejšo obravnavo tega dialoga in nadaljnje interakcije pri skupnem sestavljanju ekspozicije. Predstavili pa bomo končne stopnje skupnega sestavljanja, zato da bomo prikazali besedilo, ki je bilo sestavljeno na tabli (v krepkem ležečem tisku spodaj). Ta stopnja dejansko prikazuje nekaj interakcij med razrednim učiteljem in učiteljem angleščine kot drugega jezika (angl. ESLT), ki sodeluje pri učni uri; kljub temu pa imajo zadnjo besedo pri izbiri vedno učenci in ti se odločijo (glej dialog 6) za *možnost* raje kot *izbiri* v zvezi s kariero ali z zaposlitvenimi možnostmi.

Dialog 6

U	Dobro. Ah, še enkrat preberimo. Mogoče bi samo, oh .. Je eden od tistih [?] <i>Trdno sem prepričan, da bi morali otroci obiskovati šolo iz naslednjih razlogov: izobrazba je zastoj, lahko ti zapolni čas, starši lahko delajo in ni jim treba skrbeti zate, medtem ko si v šoli, naučiš se lahko celo vrsto predmetov, kar ti bo dalo ogromno količino znanja, ki ti bo nedvomno pomagalo pri izbiri kariere. Šola je tudi prostor, kjer se naučiš socializacije in se razvijaš v toplem in prijateljskem vzdušju.</i> Dobro. Tako je zdaj končan naš Uvod. <i>Prvič, učiš se o celi vrsti predmetov, kulturah in ljudeh. Na primer, pri matematiki, naravoslovju, računalništvu, družbenih študijih, pravopisu, umetnosti, rokodelstvu, branju, jeziku, knjižničarstvu, športu, zdravju, biblijskih znanostih, učenju novega jezika in drugih predmetih. To nam omogoča, da bolje razumemo svet in razširimo svoje znanje. Drugič, ko dosežemo to znanje,</i> kar bo potem postavilo – kar bo postavilo vse posameznike, ki končajo šolo, v boljšo pozicijo, ko se odločijo za samostojno kariero ali zaposlitvene možnosti. Mislim, da mi ta <i>postavijo</i> ni všeč. Kar bo dalo vsem ...
ESLT	Kar bo dalo.
U	Kar bo dalo. Ja. Ne pa <i>postaviti</i> , ne <i>postavilo</i> . <i>Kar bo potem</i> [v en glas] dalo vsem <i>posameznikom, ki končajo šolo</i>
ESLT	Boljšo možnost.

U	Ja. ... kar bo potem dalo vsem posameznikom, ki končajo šolo, boljšo možnost. Zdaj pa pogledjmo, kako to gre, ko preberemo še enkrat; če se mi zdi, da ne zveni dobro. To je, ko gremo še enkrat skozi in popravimo, da naredimo besedilo
ESLT	Boljšo izbiro pri uresničevanju njihove kariere ali zaposlitvenih možnosti.
U	Um, <i>posameznikom, ki končajo šolo, boljšo možnost, boljšo izbiro. Boljšo možnost pri uresničevanju lastne.</i> Komu je bolj všeč <i>boljša možnost</i> ali <i>boljša izbira</i> ?
Šti	Možnost.
ESLT	V redu.
U	... boljšo možnost, da uresničijo svojo kariero ali zaposlitvene možnosti. Um, To bo omogočilo posamezniku da njim vzdržuje sebe ali svoje družin. V šoli se tudi naučiš lepega vedenja, se družiš z drugimi otroki, si z njimi deliš vse, se igraš, zabavaš se naučiš odgovornosti, samodiscipline, upoštevaš šolska pravila in skleneš prijateljstva, ki lahko trajajo do konca življenja. Upam, da sem vas prepričal, da bi otroci morali obiskovati šolo zaradi razlogov, ki sem jih omenil in upajmo, da bo vsak posameznik imel to čudovito priložnost, da bo obiskoval...
Šti	... šolo

Kot ponazarja dialog 4 zgoraj, poučevanje z uporabo tovrstne interakcije, skupaj z oblikovanjem v stopnji dekonstrukcije, omogoča vsem študentom, da pridobijo nadzor nad žanrom. Nekateri mogoče potrebujejo več krogov kot drugi; to se lahko izvaja v majhnih skupinah, medtem ko uspešni študentje pišejo sami. Ampak vsi bodo prišli do konca, zahvaljujoč predvsem temu, da poteka interakcija. Z drugimi besedami, monolog se razvije iz dialoga ob sprotni dialoški podpori, ki mora ustrezati potrebam učencev.

6 Branje žanrov

Zgoraj predstavljen pristop k poučevanju pisanja, ki sloni na teoriji žanrov, je imel velik vpliv na izobraževanje na področju pismenosti v Avstraliji, še posebej v osnovni šoli, pri izobraževanju odraslih pri angleščini kot drugem jeziku in programih znanstvene pismenosti. Ker je pisanje glavni način za ocenjevanje študentovega akademskega dela, je cilj te metodologije ponuditi študentom možnosti za doseganje uspeha pri formalnem izobraževanju. V zadnjem desetletju so se ti uspehi razširili na področje poučevanja branja. Uporabljajo se natančno načrtovane strategije, ki pomagajo študentom prepoznati jezikovne vzorce v znanstvenih besedilih, jim omogočajo kritično branje in uporabo teh jezikovnih vzorcev pri lastnem pisanju. Ta metodologija, poznana kot *Branje za učenje* (Rose 2004, 2005, 2006, 2007), predlaga obravnavo branja najprej z vidika žanra, potem vzorcev, v katerih se uresniči besedilno področje žanra, in nazadnje ubeseditve znotraj povedi, ki so realizacija diskurzivno semantičnih vzorcev. Metodologija je tukaj predstavljena z učno uro, v kateri se odrasli učenci pri predmetu angleščine kot drugega jezika (angl. ESL) učijo brati razpravo o imigraciji v Avstraliji. Odlomek je predstavljen kot besedilo 2. Prvi odstavek predstavi vprašanje, drugi navaja en vidik vpliva imigracije na zaposlovanje, tretji pa prinaša avtorjevo nasprotno stališče.

[2] Plus za imigracijsko enačbo

Pred politiko bele Avstralije in po njej v 50. letih 19. stol. je bila imigracija politični vroči kostanj (angl. political hot potato) – vendar gospodarski kazalci potrjujejo, da je imigracija bila za narod zelo dobra. V nasprotju z dejstvi pa se današnje ekonomsko-nacionalistične stranke – Ena Nacija, Avstralski demokrati, Napredna Avstralija, Zeleni, Avstralija je prva – zavzemajo za politiko zelo zmanjšane imigracije ali imigracije pozitivne ničle. Za to je več razlogov.

Najbolj splošen dokaz proti temu, da bi dovolili številčno neomejeno migracijo, temelji na izkrivljenem pogledu na avstralsko gospodarstvo. Stranka Napredna Avstralija želi razglasiti "ustavitev vsake imigracije, dokler nismo rešili naših problemov z brezposelnostjo" kot da bi samo vpliv migracije bil tisti, ki odvzema službe, ki bi bile drugače mogoče na voljo nezaposlenim Avstralcem.

Toda vpliv imigracije ni določen samo na osnovi števila delovnih mest, ki jih zavzamejo migranti, ampak je odvisen tudi od delovnih mest, ki jih ustvarijo. Rast populacije prek migracije ustvarja zahtevo po bivališču, blagu in storitvah, kar dosežemo z višjo proizvodnjo, ki posledično vodi k večjemu zaposlovanju. Glede na velikost in sestavo migracijskega vnosa, večina raziskav ugotavlja, da je čisti vpliv imigracije na brezposelnost pozitiven.

Pred branjem besedil se je učna ura začela z razpravo o imigraciji, avstralskem gospodarstvu in političnih strankah, torej z 'gradnjo področja' besedila, kot je to opisal Rothery (1994). Temu je sledil učiteljev oris družbenih funkcij

in stopenj v razpravljalnem žanru (glej preglednico 1 zgoraj), in nato povzetek besedilnega področja, kot se razvije v posameznih stopnjah razprave. To v metodologiji *Branje za učenje* imenujemo priprava pred branjem. Sledilo je glasno branje besedila od odstavka do odstavka. Vsak odstavek je bil ustno razložen z uporabo parafraz, tako da so ga lahko razumeli vsi študenti, nato pa ga je glasno prebral še učitelj. Te tri stopnje priprave, ki vključujejo oris besedilnega področja, povzetek celega besedila in parafraziranje odstavka, pomagajo učencem, da razumejo besede in jim ni težko slediti, ko se besedilo prebere naglas. Bistveni pomeni odlomka, kot so metafore in manj poznane podrobnosti področja, pa se lahko obravnavajo po branju v korakih utemeljitve. Ta krog je predstavljen v dialogu 7.

Dialog 7: Priprave pred branjem

U	Torej prvi odlomek tu, čisto na vrhu, ta odlomek tukaj na vrhu [pokaže], obravnava to vprašanje. Trditev je, da so bila mnenja o vprašanju migracije vedno zelo različna, ampak za Avstralijo je to dobro. <i>Pred politiko bele Avstralije in po njej v 50. letih 19. stol. je bila imigracija politični vroči kostanj – vendar ekonomski dokazi potrjujejo, da je imigracija bila za narod zelo dobra.</i> Zakaj mislite, da jo imenuje 'vroči kostanj'? Vročega kostanja ne moreš držati, ali ne? Moraš ga prelagati iz ene roke v drugo [pokaže s premikanjem rok, s čimer posnema metanje iz roke v roko]. Vidite? Ja [drugi prikimavajo, da razumejo]	Pripravi Glasno preberi Utemelji
Šti U	Torej, to je metafora za razpravo. Vržemo idejo v eno smer, vržemo idejo v drugo smer, ker je tako vroča [pokaže]. Ne moreš je obdržati, a ne? 'Vroč kostanj'.	Potrdi Utemelji
Št U Šti U	Oprostite, kaj pomeni <i>politika bele Avstralije</i> ? <i>Politika bele Avstralije. V redu.</i> [nekateri učenci dvignejo roke] Nekateri so že slišali za to. Pred 1972 se je vladna politika imenovala bela avstralska politika. Ljudem iz Afrike in Azije je preprečevala dostop do Avstralije. Torej ljudem iz Azije in Afrike ni bilo dovoljeno priti v Avstralijo. To je bila rasistična politika. Slabši od diskriminacije je ... Rasizem	Vprašaj Utemelji
Šti U	Rasizem [piše na tablo]. Politika se je spremenila, ko je stopila na oblast Delavska vlada 1972.	Izberi Utemelji

Naslednja stopnja, imenovana podrobno branje, pomaga učencem, da sami preberejo besedilo, od stavka do stavka. Natančno oblikovan interakcijski krog odranja je uporabljen zato, da študente pripravi, da določijo besedne zveze v vsaki povedi in jih sproti označijo. V vsakem krogu je na vrsti en študent, da določi in izgovori ubeseditve, hkrati pa je treba poskrbeti, da vsi učenci enakovredno sodelujejo. Učenčeve odgovore se vedno ovrednoti in utemelji pomen označenih ubeseditvev z besednimi definicijami, razlago pojmov ali obravnavo učenčevega znanja. Ti krogi so v Dialogu 8 ponazorjeni na primeru ene povedi.

Dialog 8: Podrobno branje

U	Poglejmo, v naslednji povedi nam avtor pove, da nekatere politične stranke želijo posebno nacionalno ekonomijo za Avstralijo in želijo manj migracije ali celo nič. Torej to bom prebral. <i>V nasprotju z dejstvi pa se današnje ekonomsko-nacionalistične stranke – Ena Nacija, Avstralski demokrati, Napredna Avstralija, Zeleni, Avstralija je prva – zavzemajo za politiko zelo zmanjšane imigracije ali imigracije pozitivne ničle.</i> Poglejmo, začne se z besedami 'v nasprotju z dejstvi', in povedal vam bom, kaj to pomeni. 'V nasprotju z dejstvi' pomeni, da kljub temu, da so dejstva na razpolago, oni ne upoštevajo dejstev. Oni grejo še vedno v to smer [pokaže s hojo počez]. Ignorirajo?	Pripravi poved Utemelji
U	Ignorirajo?	
Šti U	Ignorirajo dejstva, tako je. <i>V nasprotju z dejstvi.</i>	Izberi Potrdi

U	In nato nam pove, katere stranke. In vprašal bom te ljudi za to mizo, da mi povejo [pokaže mizo]. Današnji ... Ali mi lahko poveste, katere vrste strank? <i>Ekonomsko-nacionalistične stranke</i>	Pripravi
Šti	Točno.	Določi
U	Tako, to je tisto, kar želim, da si označite – <i>ekonomsko-nacionalistične stranke</i> – če lahko samo označite te tri besede? [preveri označevanje učencev] To je odlično ... to je natančno tako, <i>ekonomsko-nacionalistične stranke</i> . Lepo... krasno... Dobro ... smo na pravi poti.	Navodilo Preverba
U	Nato nam pove imena teh strank. Vi, fantje, mi lahko poveste imena teh strank. Ne označite jih, samo imena mi povejte, poglejte. <i>Ena nacija, Avstralski demokrati, Napredna Avstralija, Zeleni, Avstralija je prva.</i>	Pripravi
Šti	Torej Lyndall Rowe [avtor] je pomešal vse te stranke, ki so si med seboj zelo različne. Ampak uvrsti jih v eno skupino in jih imenuje " <i>ekonomsko-nacionalistične stranke</i> ".	Določi
U		Utemeljitev
U	Ali vidite, za kaj se zavzemajo? Dve politiki. <i>Politiko ...?</i>	Pripravi
Šti	<i>Zelo zmanjšano ali migracijo pozitivne ničle.</i>	Določi
U	Točno.	Potrdi
Šti	Označite ti dve. <i>Politiki ...</i>	Svetuj
U	Politiki	Določi
Šti	In potem ti dve politiki ...	Pripravi
U	<i>Zelo zmanjšano</i>	Določi
Šti	<i>Zelo zmanjšano</i>	Potrdi
U	<i>Pozitivne ničle</i>	Določi
Šti	<i>... Ali migracijo pozitivne ničle.</i>	Potrdi
U	Torej, <i>zelo zmanjšano</i> ? Kaj mislite, da to pomeni? [demonstrira tako, da pokaže navzdol]. Ali lahko to povemo preprosto?	Pripravi
Šti	Veliko manj	Izberi
U	Veliko manj, to je pravilno, Tatyana, veliko manj.	Potrdi
U	<i>Pozitivne ničle</i> ? "Pozitivna" pomeni to, kar ostane na koncu. Torej, če imaš ena minus ena [zapiše enačbo na tablo 1-1=], kaj dobiš?	Priprava
Šti	Nič.	Določi
U	Nič, tako je.	Potrdi
U	To je pozitivna ničla.	Utemelji

Pripravljalni koraki omogočijo vsem študentom, da označijo ubeseditve v besedilu, utemeljitve pa jim pomagajo pri razumevanju, na eni strani področja (na primer, uvrščanje različnih strank v skupino 'ekonomsko-nacionalistične stranke'), na drugi strani jezika (na primer določanje veznikov 'kljub' ali strokovnih izrazov 'pozitivna ničla'). Stalni uspeh in potrditev vodita k večji zmogljivosti in motivaciji za nadaljnje učenje, omogočata učenčeve stalno pozornost, dojemanje pomenov višjih ravnin in pomnjenje informacij o področju in jezikovnih vzorcih besedila. Tak način dela z besedilom omogoča vsem študentom popolno razumevanje pri branju, ne glede na njihovo začetno stopnjo znanja ali težavnost besedila (če je že pred branjem narejena ustrezna predstavitev področja).

Izrazi, označeni med učno uro, so bili leksikalni izrazi, ki so nosilci bistvenih informacij vsake povedi. V naslednjem koraku, pripravi za branje, so učenci, ki so en za drugim prihajali pred tablo, zapisali te izraze na tablo, medtem ko so jim ostali učenci narekovali označene besede in jim dajali navodila, kako besede črkovati. Učiteljeva naloga na tej stopnji je, da spodbuja narekovanje, pomaga pri črkovanju in izgovarjavi in stalno spodbuja razpravo o težavnih besedah in zapleteni besedilni organizaciji. Skupno pisanje beležk na tablo je posebej uporabno za študente angleščine, saj jim nudi možnost, da ob stalni podpori učitelja vadijo govorjenje, poslušanje in tudi pisanje.

Potem so se ena stran table zapolni z beležkami, učenci napišejo novo besedilo na drugo stran table. Ta stopnja se imenuje skupno besedilo. Pri tem študenti en za drugim prihajajo k tabli, medtem ko cel razred ob

učiteljevem vodstvu odloča, kaj napisati. Učitelj pomaga razredu, da izbere nove izraze za vsako poved, tako da usmerja k beležkam in po vrsti obravnava vsak del povedi ter predlaga ustrezne besede, kadar učenci tega ne zmorejo sami.

Dialog 9: Skupno besedilo

U	[usmeritev k beležkam na tabli] Kaj pomeni, če rečemo 'politični vroči kostanj'?	Pripravi
Šti	<i>Prepir</i>	Izberi
U	Prepir, dobro.	Potrdi
U	In kdo se prepira?	Pripravi
Št	Ljudje	Izberi
Šti	<i>Politične stranke</i>	Izberi
U	<i>Politične stranke</i> . V redu, Politične stranke se pripravajo.	Potrdi
U	In o čem se pripravajo [pokaže beležke]	Pripravi
Šti	<i>O imigraciji</i>	Izberi
U	<i>O imigraciji</i> , dobro.	Potrdi
U	Torej kaj je naš stavek? Politične stranke...?	Priprava
Šti	<i>Se pripravajo</i>	Izberi
U	<i>So se pripravale</i>	Utemelji
Šti	<i>O imigraciji</i>	Izberi
U	<i>... o imigraciji</i>	Potrdi
U	Dobro, začnimo s tem. In kje smo ostali, da napišem? Li Ching?	Svetuj
U	Povej ji, Wang. Bo začela s političnimi strankami?	Pripravi
Št	<i>Politične stranke</i> [Li Ching piše na tablo]	Svetuj
U	Velika začetnica – je že tu na tabli [pokaže beležke]	Utemelji
U	In stranke, ali lahko črkuješ stranke?	Utemelji
Št	[Wang glasno črkuje – Li Ching piše na tablo]	Svetuj
	...n-k-e, to je dobro.	Utemelji
Šti	<i>Se pripravajo</i>	Izberi
U	Dobro, to so delale dolgo časa, tako da predlagam, da rečemo 'so se pripravale' (angl. <i>have been arguing</i>).	Utemelji
Št	<i>So se pripravale</i> [Li Ching zapiše]	Izberi
Št	[učenci glasno črkujejo] ...i-r-a-l-e [Li Ching zapiše]	Svetuj
U	Ne, 'naglas na 'i', ne na 'a', tako je v redu – pre-pi-ra-ti [izgovori po zlogih]	Utemelji
Šti	<i>o</i> [Li Ching zapiše]	Svetuj
Šti	<i>imigraciji</i> [Li Ching zapiše]	Svetuj
U	In kako dolgo so se pripravale o imigraciji? Od včeraj?	Pripravi
Št	Ne, <i>od leta 1950</i> [Li Ching zapiše]	Izberi
U	Rečemo leta. Od leta 1950 [Li Ching zapiše]	Utemelji
U	Dobro, in na koncu '1950? Ne damo pike [Li Ching zapiše]	Utemelji
U	In to je konec naše povedi.	Pripravi
Šti	Ja [Li Ching napiše piko]	Izberi
U	Najlepša hvala [k tabli pride naslednji učenec]	Potrdi

Medtem ko študentje izbirajo izraze za ubeseditev in pišejo povedi na tablo, lahko učitelj utemelji jezikovna vprašanja različnih težavnostnih stopenj, od zapisovalnih (pisanje ločil, sklone, postavljanje odstavkov) do slovnice (na primer, angleške čase 'have been arguing' in člene 'in the 1950s'), tako da lahko učenci vse to vadijo v kontekstu. Te jezikovne značilnosti lahko učitelj tudi poimenuje in tako oblikuje metajezik za razvrščanje posameznih značilnosti v sisteme. V dejavnostih, ki sledijo podrobni branji in skupnemu besedilu, lahko obravnavamo različne jezikovne značilnosti kot abstraktne, iz besedila izluščene sisteme; na primer izražanje časa v angleščini, sistem navezovanja. Tako lahko učenci jezikovne sisteme bolje razumejo in si jih zapomnijo, ker so pred tem že prepoznali in uporabili njihove funkcije v dejanskih besedilnih pomenih. Še pomembneje je, da procesa branja in pisanja ne prekinemo, zato da bi obravnavali jezikovne sisteme, ampak utemeljitve nizamo

med delom z besedilom. Ker se pri oblikovanju novega besedila zapiše vsaka stopnja posebej, to pomeni, da imamo možnost utemeljiti in ponoviti tudi vzorce višjih jezikovnih ravnin, kot so poimenovanja in funkcije vsake besedilne stopnje. To je prikazano v nadaljevanju.

T Tako, to je naš prvi odstavek. To je tema, o kateri govori besedilo. In zdaj bomo povedali, kaj je prvi dokaz ...

Čeprav se mogoče iz zgornje analize zdi, da sta natančno branje in ponovno besedilo dolgotrajna procesa, pa se dejansko odvijata zelo hitro, tako da se besedilo, dolgo eno stran, lahko prebere in ponovno zapiše v približno eni učni uri. Besedilo 3 je odlomek razprave, ki jo je ta razred ponovno napisal iz svojih beležk, in ponazarja namen in rezultate skupnega branja.

[3] Uravnotežen pogled na migracijo

Politične stranke so se od 50. let 19. stoletja prepirale o imigraciji. Iz ekonomije pa vemo, da je imigracija za narod odlična.

Stranke, ki želijo zaščititi nacionalno ekonomijo, želijo zmanjšati ali ukiniti migracijo. Te stranke imajo tri glavne argumente. Njihov pogled na vpliv migracije na gospodarstvo je neuravnotežen. Nekatere stranke menijo, da migranti odvzemajo delovna mesta nezaposlenim Avstralcem.

Vendar pa migranti ne odvzemajo dela, ampak tudi ustvarjajo nova delovna mesta. Več ljudi potrebuje več hiš, več dobrin in več storitev, tako da proizvodnja narašča in je posledično več dela. Raziskave kažejo, da je vpliv imigracije pozitiven, čeprav je odvisno od tega, kdo so tisti, ki pridejo, in koliko jih je.

...

Glede načina je to besedilo bližje temu, kar se od take skupine študentov pričakuje, da napišejo, na tej stopnji pripravljalnega tečaja znanstvenega pisanja. V besedilu se je zmanjšala stopnja metaforičnosti in idiomatičnosti, medtem ko je področje besedila ostalo nespremenjeno. V procesu dela so se učenci naučili brati zelo metaforično, idiomatsko znanstveno angleščino, določiti bistvene informacije v vsaki povedi, podati te informacije v obliki beležk in jih uporabiti pri pisanju lastnega besedila, to je, naučili so se osnovnih spretnosti, ki jih zahteva znanstveno izobraževanje. Hkrati so vadili rabo različnih značilnosti angleškega jezika, ki jih lahko kasneje zberejo in sistemsko razvrstijo.

Te spretnosti lahko vadimo na katerikoli stopnji univerzitetnega izobraževanja z različno zahtevnimi besedili. Na nadaljevalnih stopnjah se lahko v podrobnem branju obravnava kratke odlomke znanstvenih besedil in se tako usmeri študente k (razumevanju) področja v glavnih odlomkih (kot je npr. izvleček) kot tudi k jezikovnim značilnostim znanstvenega jezika. Manj natančno se lahko obravnava tudi daljše odlomke besedila, tako da se določi in utemelji bistvene enote vsakega odstavka namesto vsakega stavka. Označene enote lahko potem zapišemo v obliki beležk in jih uporabimo za pisanje povzetka ali za prispevek pri pisanju novega besedila, ki nastane na podlagi različnih virov. Tri stopnje žanrske strategije pisanja, ki so predstavljene v razdelku 3 zgoraj, lahko nato uporabimo za oblikovanje in vajo sestavljanja popolnoma novih besedil.

7 Posledice

V tem prispevku smo opisali pomembno vlogo, ki jo imata vedenje o jeziku in interakcija v dialogu pri poučevanju pismenosti v sydneyjski šoli. Ta usmeritev k poučevanju pismenosti prinaša pomembne izzive za raziskovanje in poučevanje na Kitajskem.

Tako je znanje o jeziku, ki si ga delijo učitelji in učenci, bistvenega pomena in zato smo zgoraj poudarili pomembnost pristopa usmerjenega k besedilu, ki v izhodišče postavlja pomen. Čeprav ima Kitajska celo vrsto vplivnih strokovnjakov funkcijskega jezikoslovja, pa so jezikovno obvestilni modeli poučevanja pismenosti značilno tradicionalni. Seveda se v Avstraliji zavedamo izzivov, ki jih prinaša uvajanje novih načinov razmišljanja o jeziku v poučevanje, čeprav smo pogosto delali tudi v okoljih, v katerih je cela generacija učencev ni imela znanja slovnice ali drugega vedenja o jeziku (Martin 2000). Na Kitajskem je prisotno vsaj tradicionalno slovnično vedenje, na katerem lahko gradimo. Naša izkušnja je, da je najlažje začeti s pojmom žanra in žanrske strukture in šele nato preiti k vprašanju, kako se žanrsko ozvezdje uporabi pri oblikovanju vedenja na področju specifičnih ved, kot so naravoslovne znanosti, geografija, zgodovina in tako naprej (Christie 1999, Christie in Martin 1997, 2007, Feez 1998, Whittaker in drugi 2006). Taka usmeritev je podlaga za vpeljavo diskurzivne analize in funkcijske slovnice na načine, ki so smiselni za učitelje jezika, predmetne učitelje in njihove učence. Izziv za Kitajsko je, da angažirajo svoje funkcijske jezikoslovce v tovrstnih projektih in poiščejo ustrezno finan-

ciranje za velikansko injekcijo izobraževanja na delovnem mestu in pripravo ustreznega gradiva. Naš nasvet bi bil, da začnejo skromno, v ciljnih šolah in skupnostih, in ugotovijo, kaj dobro deluje, ter gradijo od tu naprej.

Pri raziskovanju interakcije pa obstaja potreba po sistematični analizi diskurza v razredu, ki bi primerjalno zajela različne vrste didaktične pismenosti: tradicionalne, progresivne/konstruktivistične in žanrsko podprte programe. Martin in Rose 2003 predstavita nekaj pomembnih orodij za analizo interakcije (POGAJANJE), vpliva (VREDNOTENJE) in večkodnosti (to je, razmerje jezika do slik in vedenja). Kar želimo poudariti je, da je analiziranje besedil, ki jih učenci berejo in pišejo, enako pomembno kot proučevanje načinov poučevanja branja in pisanja.

Če zdaj pogledamo poučevanje, vidimo, da obstaja velika potreba po programih dejavnega raziskovanja, ki bi raziskali načine prehajanja učencev in učiteljev od tradicionalnih oblik poučevanja branja/pisanja k bolj interaktivnim stilom. Žanrsko podprti programi poučevanja v Avstraliji so izkoristili dejstvo, da so progresivne paradigme odprle celo vrsto možnosti za interakcijo med učiteljem in učencem (šibkejšo uokvirjanje po Bernsteinu 1975/1996) – vključno z individualnim in skupinskim delom (interakcijo sovrstnik-sovrstnik ali z udeležbo učitelja), poleg bolj tradicionalnih, na učitelja osredotočenih pristopih (močnejše uokvirjanje). To ima posledice, ki segajo od načina, kako učitelj in učenci vidijo medsebojne odnose, pa do razporeditve šolskih klopi in stolov v razredu. Ne dvomimo, da bodo morale biti pobude k žanrsko podprti pismenosti prilagojene kitajskemu okolju; prav tako smo prepričani, da lahko s projekti dejavnega raziskovanja, ki bi ga izvajali kitajski raziskovalci in učitelji, poiščemo uspešne načine za vpeljavo interakcije v poučevanje pismenosti na načine, ki omogočajo vsakemu študentu, da se nauči pisnega in bralnega obvladovanja znanstvenih in strokovnih diskurzov.

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Avdiovizualno prevajanje: stroka v razvoju

1 Večkodna besedila

Široki termin *avdiovizualno prevajanje* vključuje številne različne besedilne vrste, v tem prispevku pa ga bomo praviloma omejili na filmsko in televizijsko gradivo. Še splošnejši izraz za vse vrste avdiovizualnega gradiva je *večkodna besedila*. Prav definicija večkodnih besedil je uporabno izhodišče za pričujoči prispevek.

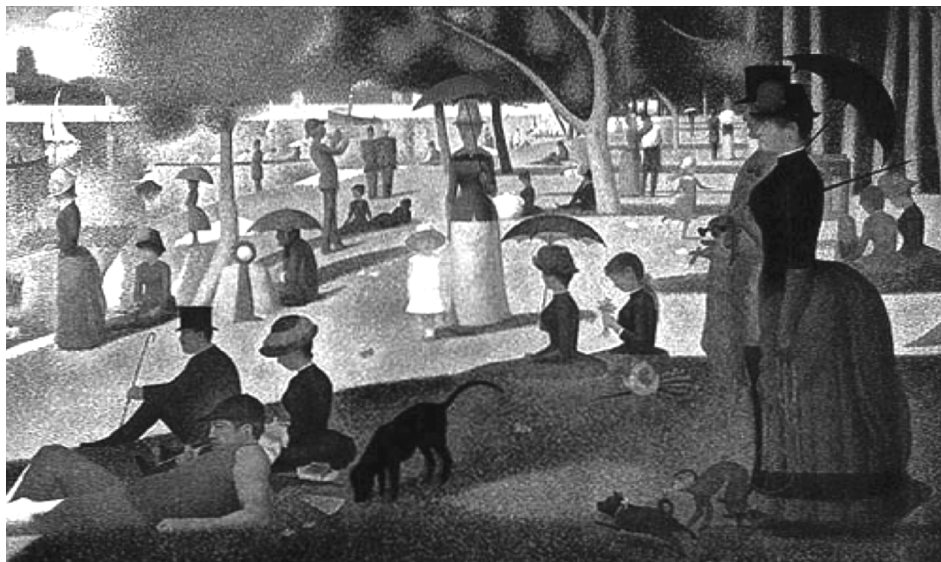
Večkodna besedila so besedila, ki s kombiniranjem in vključevanjem pomenotvornih virov več kot ene vrste semiotičnih modalnosti ... ustvarjajo pomen, specifičen za dano besedilo.

(Thibault 2000)

Semiotične modalnosti je treba razumeti kot postopke za tvorjenje pomena po opredelitvi v funkcijskem jezikoslovju (gl. Halliday 1994). Tako se besede, slike, zvok, glasba, gibi, osvetlitev, gibanje itn., vsi sestavni deli filmskega besedila, med seboj povezujejo, da tvorijo pomen, ki ga gledalec dojema. Vsako od teh modalnosti lahko podrobno razstavimo, da pokažemo, kako je mogoče tvoriti pomenske odtenke. Na primer, glasba je lahko pomirjujoča ali vreščava, klasična ali popularna, že znana ali ustvarjena ad hoc, tematsko osmišljena ali primerna kot spremljava. V filmu *V imenu očeta* (*In the Name of the Father*, Sheridan 1993), prizoru zasledovanja po ulicah Belfasta daje dodaten zagon in časovno relevantnost zvok hardrockovske pesmi Jimija Hendrixa *Voodoo Chile*.

Čeprav je film v mnogih pogledih najbolj značilen primer večkodnega besedila, saj vsebuje širok in raznovrsten razpon semiotičnih sredstev, so se prve raziskave večkodnih besedil ukvarjale predvsem z negibnimi slikami.

Slika 1



Michael O'Toole je leta 1994 v knjigi *Jezik razstavljen: likovne umetnosti: ideacijski, medosebni in besedilni pomen* (*The Language of Displayed Art: ideational, interpersonal and textual meaning*, zdaj na voljo tudi na zgoščenki) analiziral znamenite slike umetnikov, kot so Botticelli, Rembrandt in Seurat (gl. sliko 1) in pokazal, kako so ustvarjali pomen z medsebojnim povezovanjem prvin, predstavitev in kompozicijo.

V nadaljevanju sta Kress in van Leeuwen v knjigi *Branje podob – slovnica vizualnega oblikovanja* (*Reading Images – the grammar of visual design* 1996) raziskovala pomenotvorno zmožnost večkodnih besedil v učbenikih in na področju oglaševanja. Ista avtorja sta v delu *Večkodni diskurz – načini in sredstva sodobne komunikacije* (*Multimodal Discourse – the modes and media of contemporary communication*, 2001) naredila še korak




naprej v preučevanju večkodnih besedil, ko sta vključila tudi film kot dinamični izdelek sporočanja. To je utrla pot inovativnemu pristopu, predstavljenemu v Baldry (2000) ter Baldry in Thibault (2006), ki uvajata analitične pripomočke, kot je večkodna transkripcija, ki omogočajo analizo filma z razčlenbo filmskih besedil na posamezne sličice. Te sličice so predstavljene v pregledicah (z vrsticami in stolpci) skupaj s podrobnim opisom vsebine (vizualne podobe, kinetike in zvočnega zapisa) ter spremljajočo jezikovno in semantično interpretacijo.

Baldryjeva in Thibaultova analiza je zajela celotni razpon semiotičnih modalnosti, t.j. načinov tvorjenja pomena: zapisane besede, slike, barve, geste, gibanje, glasbo, perspektivo, govorne besede, zvoke, svetlobo, znake itn. Vse te modalnosti je mogoče analizirati in tako pokazati, kako različne izvedbe znotraj posamezne modalnosti lahko vplivajo na pomen. Na primer, zapisane besede so lahko predstavljene v različnih velikostih, barvah, z velikimi ali malimi črkami, ter urejene v povedi, odstavke, poglavja itn.

Naslovi filmov na zaslonu so lahko zapisani s pomenljivo oblikovanimi črkami: pri nekaterih starejših vesternih so na primer uporabljali črke v obliki lasa, pri grozljivkah gotico, z naslovov filmov o Drakuli pa je kapljala kri. Med znaki in simboli so pomembni nosilci pomena naznake obdobja, v katerem se zgodba dogaja, in geografsko prizorišče.

Baldry in Thibault pri svoji analizi nista vključevala razmišljanja o prevajanju, avtorju pričujočega prispevka pa je prišlo na misel, da bi bil večkodni transkript lahko uporaben pripomoček pri določanju, kje se ustvarja pomen v večkodnem besedilu in ali se na ta pomen lahko navezujejo tudi druga pomenotvorna sredstva poleg govora. Če nekatere vidika pomena nosijo druge modalnosti, bi bilo mogoče prevod govora v sinhronizirani ali podnaslovljeni obliki mogoče ustrezno okrajšati v skladu s časovnimi in sinhronizacijskimi omejitvami. Baldryjev in Thibaultov večkodni transkript je doživel nekaj prilagoditev: stolpca z vizualno podobo in kinetičnim delovanjem, torej z opisom, kaj vidimo v sličici, in gibanja, ki se dogaja v njej, sta združena v enega, stolpec za zvočni zapis je ostal, stolpec za jezikovno interpretacijo pa je nadomestil 'prevod'. V preglednici na sliki 2 so kot zgled tega prilagojenega večkodnega transkripta na ta način opisane sličice iz oglasa za avto. Preglednica ponuja dve prevodni različici, 'maksimalno', v kateri je prevedeno vse, in 'minimalno' z ustreznimi zgostitvami. Prva različica bi bila primernejša za sinhronizacijo, druga pa za podnaslovitev, zlasti za podnaslovitev za slušno prizadete osebe ali za podnaslovitev za didaktično uporabo.

Slika 2

T	Vizualna podoba	Vizualna podoba in kinetika	Zvok	Prevod
6		Horizontalna perspektiva. Pogled od strani. Moški nagnjen naprej v boksarski drži. Temna soba z malo opreme. TV aparat očitno pomemben.	"The best way to stay outta trouble... (cockney/ londonski dialekt)	MAKS: Najboljša rešitev, če si nočete nakopati težav, ... MIN: Če nočete težav,
7		Pogled od spredaj. Borilna drža (sparing). Napis SPADE na hlačkah – kaže na poklicnega boksarja, okolje je neprijazno.	...is to... (jokava pesem)	MAKS: ...je, ... MIN: ---
8		Izmikanje Sklanjanje Varovanje pred udarci nasprotnika	...avoid it."	MAKS: ...da se jim izognete. MIN: ...jih ne iščite.

V praksi se je pokazalo, da je večkodni zapis izredno koristen pri poučevanju analize večkodnih besedil in oblikovanju prevodnih rešitev za krajša besedila. Pri daljših besedilih je analiza enosekundnih sličic nepraktična in zamudna, zato je bila za obravnavo filmov ali televizijskih nanizank potrebna drugačna metoda.

1.1 Fazna analiza

Fazna analiza, ki jo je razvil Gregory (2002), se je zdela ustrezen odgovor, in res nam je pomagala narediti še en korak naprej v razumevanju, kako delujejo večkodna besedila. Gregory je prvotno razvil koncept fazne analize za razčlenbo literarnih besedil, ni pa ga bilo težko prenesti tudi na večkodna besedila. Gre za to, da besedila razdelimo na faze, podfaze, podpodfaze itn. Največje ali makro faze so nosilke konkretnega niza jezikoslovnih in semantičnih oznak, medtem ko podfaze predstavljajo posamezne vidike teh diskretnih oznak. Faze so lahko kontinuirane (nedeljene), torej zaključene enote, in nastopajo enkrat samkrat 'v enem kosu', ali pa so diskontinuirane (deljene) in nastopajo v intervalih, ker jih prekinjajo druge faze. Kot pravi Thibault (2000: 320), faze so

kontinuirani in diskontinuirani deli diskurza, ki jih vežeta ideacijska, medosebna in besedilna doslednost in usklajenost, torej dosledna izbira iz različnih semiotičnih sistemov.

Drugače povedano, izbrano fazo nekega filma prepoznamo po pojavljanju istih oseb, iste jezikovne zvrsti v dialogu, iste glasbe v ozadju, istega prizorišča itn., in te značilnosti se v poteku filma lahko večkrat ponovijo. Menjavanje faz označijo prehodi, npr. nagla zamenjava prizorišča, razblinjanje slike ali opazno ponavljajoča se dejanja. Tako lahko v filmu *Elizabethtown* (Crowe 2005) prepoznamo niz diskontinuiranih faz, v katerih nastopa glavni junak, ki ga igra Orlando Bloom. Take faze so njegovo delovno mesto v Los Angelesu, dom njegovih staršev v podeželskem Kentuckyju in romanca s stewardeso. Vsako od teh faz predstavlja več semiotičnih virov, ki so znotraj vsake faze med seboj skladni, vendar pa jih ostro razločijo od vseh drugih. V prvi fazi vidimo poslovneže v elegantnih oblekah in s kravatami, slišimo odrezave, brezobzirne dialoge in vidimo okolje velike mestne pisarne; v drugi so ljudje oblečeni sproščeno, govorijo v značilnem narečju ameriškega juga, za glasbeno ozadje je uporabljena country glasba; tretjo zaznamujejo značilni moško-ženski dialogi, sproščena obleka (in slačenje) ter intimnejše prizorišče. Za prehode med fazami služijo potovalni posnetki: vidimo Blooma, ki z letalom ali avtom potuje med različnimi prizorišči. Fazna analiza nam torej omogoča, da vidimo, kako so (večkodna) besedila zgrajena, kontinuirano ali diskontinuirano, in kje je treba iskati strukturne vzorce na besediščno-slovnici, fonološki in semantični ravni. Pri prevajanju moramo te vzorce prepoznati in, če je le mogoče, tudi upoštevati v prevodu.

2 Filmski jezik

Za vsakdanji pogovor je značilna vrsta lastnosti, po katerih se razlikuje od formalnega pisnega jezika, pa tudi od literarnega jezika vseh mogočih vrst, vključno s tisto, ki nas zanima v tem prispevku, to je filmskega in televizijskega dialoga. Ta je pogosto formulaičen in banalen, osebe govorijo ena prek druge, se ustavljajo in popravljajo v govoru, govorijo zgolj zaradi vljudnosti itn. Pogovor pogosto skrene od osnovne zgodbe v vedno nove podteme.

Čeprav je tisto, kar oseba pove v pogovoru, lahko vezano na 'tu in zdaj', v resnici temelji na njenih vseživljenjskih izkušnjah. Zaradi vseh teh dejavnikov je najprej scenaristu, potem pa še za igralcu, težko pokazati to plat resničnega življenja. V resničnih pogovorih ni celih nizov 'učinkovitih replik', dramatičnih premorov, kadriranih menjav govorcev in neprestanega usmerjanja pogovora na zaplet filmske zgodbe. Na drugi strani pa, kot pravita Gregory in Carroll (19778: 43),

če bi igralec ... govoril tako, kot govorijo ljudje v resničnem življenju, s pogostimi nepovezanimi izjavami, popraviljem, aluzijami, digresijami, nepopolnimi povedmi itn., gledalci verjetno ne bi dobili informacij, ki jih potrebujejo za to, da dvournno dogajanje na odru (v filmu) postane celovito in razumljivo doživetje.

Na Univerzi v Trstu smo z različnimi eksperimenti primerjali pogostnost uporabe nekaterih značilnosti govora (zabeleženega v *Bank of English corpus of spoken language*) z njihovo uporabo v korpusu filmov. Opazovali smo diskurzne označevalce (*well, so, right, you know*, itn.), vprašalne dostavke (angl. *tag questions*), označevalce ohlapnega izražanja (*kind of, sort of*, itn.), vljudnostne uvode (*Could you, I wonder if ...*, itn.) ter uporabo paratakse. Rezultati so pokazali, da se ta sredstva veliko več uporabljajo v resničnem spontanem govoru. Te razlike, čeprav manj izrazite, veljajo celo za izbor filmov režiserja Ken Loacha, ki je znan po tem, da ne uporablja poklicnih igralcev in da se trudi poustvariti razmere iz resničnega življenja, zlasti na družbenem obrobju (*My Name is Joe, Raining Stones, The Navigators*) – preglednica 1.

Preglednica 1

Diskurzni označevalci	Korpus govornega jezika	Loachevi filmi
well	246	220
but	366	230
so	342	210
now	120	80
then	162	105
you know	264	240
I mean	192	170

Quaglio (2009a) je s korpusnim gradivom primerjal uporabo ohlapnega jezika v priljubljeni ameriški komični seriji *Prijatelji (Friends)* in v resničnih pogovorih. Analiza temelji na Biberjevem proučevanju razsežnosti jezikovne rabe (Biber 1998) z opredeljevanjem sklopov slovničnih prvin, ki se značilno pojavljajo v različnih jezikovnih zvrsteh. Quagliovi rezultati so pokazali presenetljivo podobnost med *Prijatelji* in resničnimi pogovori v Biberjevi 'prvi razsežnosti' (angažirana proti obvestilna tvorba). Zanimivo je, da so bile čustveno obarvane prvine kot *I am SO pleased* ali *I DO love you* v *Prijateljih* pogostejše, ohlapnega jezika (*kind of, stuff, I mean* itn.) pa je bilo več v spontanah pogovorih. Kaže, da rabo prvin ohlapnega jezika v *Prijateljih* omejuje načelo, ki ga Quaglio (2009b: 90) imenuje 'skrajna meja razumljivosti'. Če bi dialog presegel to mejo, bi gledalci imeli težave z razumevanjem. Take in druge ugotovitve nas vodijo do zaključka, da je v resničnih pogovorih večina jezikovnih značilnosti govora pogostejša kot v filmskih dialogih.

Zato lahko upravičeno govorimo o filmskem jeziku ali 'filmščini' kot posebnem žanru. Kaže, da to ne velja samo v angleščini, pač pa tudi v drugih jezikih. Ko Lo Duca (2009) govori o specializiranih jezikovnih zvrsteh v italijanščini, našteva:

govorica mladih, glasbe, **filma**, radia, oglaševanja, sporočil sms, itn.

In tako pridemo do prevajanja.

3 Prevajanje

Če upoštevamo zgoraj opisane razlike med pristnim govorom in 'filmščino', je jasno, da je delo prevajalcev televizijskih oddaj, kot je nanizanka *Prijatelji*, izredno kompleksno. Prevajalci se morajo zavedati vseh teh dejavnikov v jeziku, v katerega prevajajo, da lahko ustvarijo primerljive jezikovne zvrsti in funkcije.

Najprej se filmski in televizijski prevajalci srečajo s težavami, ki jih poznajo vsej prevajalci literarnih gradiv in jih povzemamo z izrazom 'kulturološke prvine'. Sem sodijo prevodi osebnih imen, zemljepisnih imen, merskih enot, imen ustanov, besedišča s področja hrane in pijač, jezikovnih rekov, besednih iger itn. Pri prevajanju za sinhronizacijo so posebno trd oreh najrazličnejše jezikovne zvrsti, od narečij, govora različnih družbenih in starostnih skupin, moškega/ženskega govora itn. (npr. *Boter* z mešanico sicilskega narečja in italoameriške angleščine) do slenga (npr. jezik v *Trainspottingu* je bil nerazumljiv celo ameriškim gledalcem), pa tudi govorne okvare (npr. jecljanje Michaela Palina v *Ribi po imenu Vanda (A Fish Called Wanda)*), raba nestandardnega jezika (npr. slovnično nepravilna angleščina brooklynskih fantov v *V vročici noči (Do the Right Thing)*) in sočasno govorjenje več oseb (npr. večerje v filmih Woodyja Allena).

Pri vseh vrstah prevajanja, pri prevajanju filmov pa še posebno, lahko opazimo težnjo po nevtraliziranju ali normaliziranju izvirnega besedila, ki je tako ali drugače obarvano.

Slika 3



Na sliki 3 vidimo, kako narečje, sociolekt ali druga jezikovna različica razvodeneni v bolj standardno obliko jezika že v scenariju, še bolj pa v prevodnih izvedbah. Ko je prevod prilagojen za sinhronizacijo, še bolj pa takrat, ko je prilagojen za podnaslovitev, ta težnja pogosto postane še izrazitejša. Na sliki 4 vidimo, da obstaja tudi naraščajoča težnja k premikanju od specifičnega proti generičnemu. Kulturno specifične izraze, ozko strokovne izraze ali izraze iz redko uporabljane jezikovne zvrsti nadomestijo prepoznavnejše nadpomenke.

Slika 4



Obe trditvi lahko ponazorimo s kratkim prizorom iz filma Kena Loacha *Raining Stones* (1993). Izvirni scenarij je takle:

Anne - What's up?

Bob - Nothin.

Anne - Then what you snappin' for?

.....

Anne - I told you last night it'd be summat like that.

Something's wrong, isn't it?

Bob - I've had the van nicked.

Zanimiv je nekakšen protiukrep na kritiko, da je filmski jezik nevtraliziran. Ko igralci dobijo scenarij, mu hote ali nehote dajo bolj življenjsko podobo: vstavljajo diskurzne označevalce, vprašalne dostavke in druge značilnosti govora. Nekaj takih sprememb lahko vidimo v transkriptu dejansko govorjenega dialoga v prizoru:

What's up?
Nuthin.
What yer snappin' at me fo?

I told yer last nigh it was gonna be summat li tha.
What is wrong with you?
I've had the van nicked.

Transkribirana izgovorjava je bližja govoru na področju Manchestra, kjer se filmska zgodba dogaja. Slišimo lahko narečne značilnosti, kot je neizgovorjava končne črke v besedah 'for' in 'night'. V italijanski sinhronizaciji je severnoangleški govor nevtraliziran v standardno italijanščino, z izjemo pogovorne besede *fregato*. Beseda *snapping* (= bevskaš, se zadiraš), ki odlično opisuje vzdušje v prizoru, je poenostavljena (ali povzdignjena) v *parli con asprezza* (= govoriš grobo).

Anne *Cosa c'è?*
Bob *Niente.*
Anne *Allora perché mi parli con asprezza?*

Anne *Ti ho detto ieri sera che ci sarebbe costata*
 una cifra del genere. C'è qualcosa che non
 va, vero?
Bob *Mi hanno fregato il furgone.*

Še bolj zgoščena podnaslovljena različica nas pripelje do povsem razvodenele in normalizirane oblike.

Anne – *Cosa c'è?*
Bob – *Niente.*
Anne – *Perché mi parli male?*

Anne – *Ti ho detto ieri sera. Cosa c'è?*
Bob – *Mi hanno fregato il furgone.*

Spet druge jezikovne odločitve v filmu so lahko namenjene ironičnemu, humorističnemu ali simbolnemu učinku. Madžarski film *A Tanù* (*Priča*) je satira na komunistični režim na Madžarskem v petdesetih letih 20. stoletja. V prizorih, v katerih pripadniki tajne policije načrtujejo ukrepe, je govor včasih prisiljeno (in smešno) vljuden. Zato je besedilo

együtt fogyaszthatnánk el az estebédet,

ki dobesečno pomeni 'Ali bi bili pripravljene použiti večerjo skupaj z menoj', treba tudi tako pompozno in nenormalno prevesti. Z nevtralizacijo v normalnejši 'Lahko večerjava skupaj' bi izgubili vso satiro.

3. 1 Napovedljivost in medbesedilnost

Zgoraj opisane težave, povezane s prevajanjem filmov, se nanašajo na številne prvine v filmih, ki so povezane s kulturnimi razlikami ali v katerih se skrivajo jezikovne ali semantične pasti. Drugi deli filmov pa so lahko veliko bolj nezapleteni in običajni. Filme lahko uvrščamo v žanre (vesterne, ljubezenske zgodbe itn.), znotraj katerih pa lahko naprej prepoznavamo podžanre in podpodžanre, kot so ljubezenski prizori, protokoli telefonskih pogovorov, predstavitev, storitveni pogovori itn. V tovrstnih prizorih je malo prostora za ustvarjalno rabo jezika. Vedno znova se uporabljajo iste formule, z istimi iztočnicami in istimi odzivnimi mehanizmi. In v teh podžanrih je zanimivo vprašanje napovedljivosti in medbesedilnosti. Tako se v telefonskih pogovorih, klepetih v nočnih lokalih itn. vedno znova ponavljajo iste stvari, tako v resničnem življenju kot v filmskih prizorih. V raziskavi, ki smo jo izvedli v Trstu, smo analizirali dialoge v ameriški televizijski nanizanki *Midve z mamo* (*The Gilmore Girls*), ki potekajo v hotelski recepciji. Našli smo celo vrsto ustaljenih hotelskih izrazov (*Sorry,*

we're fully booked /= *Žal mi je, nimamo prostih sob*/, *Good morning, can I help you* /=*Dober dan. Želite, prosim?*/, *Your secretary called* /=*Vaša tajnica je klicala*/ itn.). Za take pogosto ponavljane izraze je značilna visoka stopnja medbesedilnosti (najdemo jih v številnih 'besedilih') in napovedljivosti.

Pavesi (2005: 48) govori o rutinah in njihovo vlogo pojasni takole:

Za rutine lahko rečemo, da imajo temeljno diegetsko funkcijo, ker pomagajo, da se v fikcijskem svetu filmov situacije razvijajo in dogodki dogajajo.

Izrazi kot *Kaj se dogaja?*, *Kaj ti je?* in podobni sodijo v zalogo napovedljivih izrazov. Hoey (2004: 385) uvaja pojem 'tipiziranja' (angl. *priming*): besede in izrazi so TIPIZIRANI za pojavljanje v določenih okoljih. Tako je zgoraj omenjeni izraz *Dober dan. Želite, prosim?* izrazito tipiziran za rabo v storitvenih pogovorih in zato visoko napovedljiv v takih kontekstih, izraz kot *Tudi jaz ljubim tebe* pa je tipiziran tako, da se pojavlja samo ob eni primerni okoliščini, namreč kot odgovor na izjavo *Ljubim te*.

3.2 Metode filmskega in televizijskega prevajanja

Poleg klasičnih metod filmskega in televizijskega prevajanja, to je sinhronizacije in podnaslavljanja, se v nekaterih državah in v določenih okoliščinah redno uporablja še vrsta drugih tehnik prevajanja in medjezikovnega prenosa. Tako je **brana sinhronizacija** na podlago izvirnega dialoga (angl. *voice-over*, ki se na zahodu uporablja za prevajanje izjav v informativnih oddajah, v Rusiji in vzhodni Evropi še vedno običajna pri filmih in uživa široko podporo gledalcev. Je cenejša kot sinhronizacija, ne nudi pa enake glasovne raznolikosti. Če je posneta vnaprej in časovno usklajena z izvirnikom, se včasih imenuje tudi **pripoved** (angl. *narration*).

Na nacionalnih in mednarodnih filmskih festivalih, kjer se filmi prevajajo tudi za kritike, pogosto dajejo prednost **simultanemu tolmačenju**, pri katerem en sam tolmač pokriva vse vloge, ki jih preprosto bere v ciljnim jeziku. **Nadnapisi** se uporabljajo v gledališču, zlasti v operi. Besedilo prevoda se pojavlja nad odrom.

Posebna oblika filmskega in televizijskega prevajanja je **podnaslavljanje za gluhe in naglušne**, pri katerem je treba upoštevati težave, ki jih imajo te osebe pri razumevanju jezika nasploh in njihove kulturološke posebnosti. Upoštevati je treba stopnjo slušne okvare, saj obstaja velika razlika med osebami, ki imajo zgolj delne težave s sluhom, morda zaradi starosti ali bolezni, in ki pri razumevanju sporočil še vedno izhajajo iz sveta sliščih, ki so ga včasih poznali, ter tistimi, ki so popolnoma gluhe, največkrat od rojstva, in živijo v svetu ali kulturi brez zvoka. Potrebno je *ciljno prevajanje* (angl. *targeted translation*), pojem, ki ga je uvedel Nida (1964) in obnovil Vermeer (1996) s teorijo *skoposa*. Obstajajo različna mnenja, zlasti med gluхими samimi, o tem, kakšni naj bodo ti podnapisi, v kolikšni meri naj se razlikujejo od običajnih podnapisov za slišče in v kolikšnem obsegu naj vključujejo tudi druge zvočne prvine v filmu poleg govora. Končne odločitve pa pogosto narekujejo spremembe v tehnični opremi, ki se uporablja, in politika družbe v odnosu do gluhih.

Za gluhe in naglušne se podnaslavlja tako znotrajjezikovno (istojezično) kot medjezikovno. Obe obliki skoraj redno najdemo v množični produkciji DVD-jev. Znotrajjezikovni podnapisi, na primer podnaslovitev slovenskega filma ali oddaje v slovenščini, so namenjeni uporabi znotraj dane jezikovne skupnosti, medjezikovni podnapisi pa so potrebni, ko je izvirni film posnet v drugem jeziku. V obeh primerih mora prevajalec upoštevati tudi parajezikovne informacije in zvoke, poznati mora 'filmske kode' in razumeti spoznavno okolje prejemnikov. Iskati mora ravnovesje med potrebo po zgostitvi informacij, ki jo narekuje podnaslovni postopek, in dejstvom, da so običajni podnapisi za mnoge gluhe osebe prezahtevni, ker zahtevajo preveč sklepanja in predvidevanja. Po drugi strani gluhi ne marajo pokroviteljskih podnapisov, ki pojasnjujejo preveč ali so pretirano poenostavljeni. Za tovrstno delo so potrebni "tankočutnost, razumnost in koherentnost" (Neves 2009: 167).

Zaradi potrebe, da bi bil avdiovizualni prevod čim hitreje na voljo, se zadnje čase vedno bolj uveljavlja **podnaslavljanje v živo**. Pri tem se uporablja računalniški program za prepoznavanje govora, tako da prevajalec govori svoje besedilo v napravo, ki besede pretvarja v zapis. Tako dobimo podnapise v realnem času. Zaenkrat je metoda omejena predvsem na športne prenose in izjemne dogodke, kot je npr. kraljevska poroka. Slepim in slabovidnim pa je dostop do avdiovizualnih izdelkov omogočen s pomočjo **zvočnega opisa** (angl. *audiodescription*). V premorih med dialogi v filmu pripovedovalec opisuje vizualno gradivo (dogajanje, oblačila, prizorišče), tako da slepi gledalci lahko sledijo filmski zgodbi. Besede pri tem postopku morajo biti jedrnate, nazorne in slikovite. Tako glagol *hoditi* lahko postane *stopati*, *poskakovati*, *opotekati se*, *majati se*, odvisno od tega, kakšno gibanje opisujemo. Tovrstno besedišče slepemu gledalcu pomaga, da si v mislih naslika filmsko dogajanje.

Na koncu moramo omeniti še **licenčno kopiranje** priljubljenih televizijskih oddaj (*Big Brother*, *Lepo je biti milijonar*), ki jih televizijske hiše v drugih državah *prenesejo* v domače različice.

Ob vseh teh različnih metodah pa se morda še vedno največ govori o relativnih prednostih in slabostih sinhronizacije in podnaslavljanja. Argumenti so različni, začenši z vprašanjem, koliko krajšanja je potrebnega, nujnega ali sprejemljivega. Tako pri sinhronizaciji kot pri podnaslavljanju je potrebna določena mera filtriranja informacij, čeprav zagovorniki sinhronizacije radi poudarjajo, da je zgoščanja praviloma več pri podnaslavljanju. Podnapisi tudi povečujejo semiotično obremenitev besedila, saj že tako zahtevnemu večkodnemu besedilu dodajo še en kod. Poleg tega imajo kot oblika pisnega jezika večjo leksikalno gostoto kot večina govora. To pomeni, da je v njih delež polnopomenskih besed v primerjavi s strukturnimi večji, in v tem se tudi razlikujejo od govornega dialoga. Za pisni jezik je značilna tudi večja težnja po samostalnosti, medtem ko je govor bolj glagolski. Halliday (1994: 342) za posamostaljenja, kakršna nastopajo v pisnem jeziku, uporablja izraz *slovnična metafora* in dodaja, da je postopek zlasti pogost v strokovnih besedilih. V televizijski nanizanki *Zdravnikova vest* (*Dr. House*), je diskurz medicinski in vsebuje veliko posamostaljenih izrazov že v izvirnem scenariju (ki je pisno besedilo), prav tako pa v prevodu. Zato mu je pogosto težko slediti, tako v izvirniku kot v tujejezičnih različicah.

A kot smo že omenili, ima tudi podnaslavljanje svoje zagovornike in sinhronizacija ima tudi slabe strani. Danes jih že lahko naštejemo, o njih razpravljamo in jih celo odpravljamo, še nedolgo tega pa je bila ta oblika prevajanja deležna malo pozornosti.

Sinhronizacija filmov je najmanj preučevana od vseh vej prevajanja.

Viaggio (1992: 27)

3.2.1 Sinhronizacija

Prvi očitek sinhronizaciji je lahko, da z odstranitvijo izvirnega zvoka izgubimo ekspresivno moč govora v izvirnem jeziku, ki pa ima pomembno vlogo v poteku filma. Tako moramo v televizijskem filmu *Into the Storm* (2009) za poln učinek slišati glas Winstona Churchilla ("Never in the field of human conflict ..."). Še veliko bolj sporno je, da sinhronizacija omogoča velika odstopanja od izvirnika, gledalec pa sploh ne ve, ali gleda 'isti' film. V italijanski sinhronizaciji že omenjene nanizanke *Prijatelji* je mogoče najti številne dvomljive rešitve. Prevajalcu se je zdelo potrebno, upravičeno ali ne, marsikdaj povsem spremeniti humoristične ali kulturno obarvane dele dialoga. Druge omejitve pri sinhronizaciji so povezane z usklajevanjem prevodnega dialoga s sliko (premičanje ustnic). Sinhronizatorji, po navadi izkušeni profesionalci, morajo ujeti nadsegmentne značilnosti dialoga, kot so intonacija, poudarki, ritem itn.

Kot na vseh drugih področjih prevajanja tudi pri sinhronizaciji obstajajo primeri dobrih prevodov, ki lahko služijo kot zgled za delo. Za italijanske sinhronizacije velja kot klasičen primer prevod filma bratov Marx *Horse Feathers* (1932), delo Sergia Jacquierja. V nekem prizoru Groucho Marx potrebuje pečat, da bi ga pritisnil na dokument, in reče *Get me a seal. A seal* pa v angleščini ne pomeni samo *pečat*, pač pa tudi *tjulenj*. Harpo Marx, bolj preproste pameti, odide po naročeno in se vrne z živim tjulenjem. Besedna igra je za vsakega prevajalca trd oreh. Jacquier ga je za italijanščino domisljeno strl z rešitvijo *Focalizziamo* (= *Zberimo se, Osredotočimo se*), ki se odlično ujema s sliko, saj si Groucho natančno ogleduje dokument, istočasno pa omogoča besedno igro s *foca* (= *tjulenj*).

Študentje višjih letnikov Fakultete za prevajanje in tolmačenje Univerze v Trstu so v okviru vaj iz avdiovizualnega prevajanja za sinhronizacijo prevedli po eno epizodo iz angleške kriminalistične nanizanke *Prime Suspect* in priljubljene italijanske detektivske nanizanke *Il Commissario Montalbano*, posnete po uspešnicah Andrea Camillerija. V italijanski zgodbi je prevajalska težava nenehno navezovanje na sicilsko kulturo. Stephen Sartirelli, angleški prevajalec Camillerijevih romanov, je pojasnil, da je rešil problem sicilskega naglasa in dialekta preprosto tako, da je uporabljal čim bolj pogovorni jezik. Seveda pa je imel več manevrskega prostora z uporabo pojasnjevalnih dodatkov, opomb, 'vgrajenih' informativnih komentarjev itn. V študentskih rešitvah za sinhronizacijo najdemo skladijske in leksikalne posege. Skladnja je preprosta, veliko je nepopolnih stavčnih vzorcev, skladijske zgradbe se ponavljajo, tako da je jezik skladijsko primerljiv z izvirikom. Besedišče je barvito, pogovorno, idiomatično, metaforično, vključuje tudi slengovske izraze in nekaj vulgarnih. Seveda pa je posebna umetnost, kaj in koliko od tega izbrati za vsako posamezno osebo. Odvetnik, na primer, uporablja visok, formalni jezik, a tudi slovnično nepravilne povedi.

Najprej pa je bilo treba rešiti nejezikovne zadrege. Tudi če pustimo ob strani različna pravna sistema in hierarhijo policijskih nazivov, bi bilo italijanski izraz *Commissario* mogoče prevesti v angleščino kot *Superin-*

tendent (tako kot *Detective Superintendent Tennison* v seriji *Primer Suspect* v italijanskem prevodu prostane *Commissario Tennison*). Toda v Camillerijevih knjigah je bil *Commissario* vedno preveden kot *Inspector*, zato je moral tudi v nanizanki ostati *Inspector Montalbano* (prim. *Inspector Morse*, *Inspector Barnaby* itn. v znanih britanskih nanizankah).

S področja nadsegmentnih prvin lahko z naslednjim primerom ponazorimo, kako pomembna je intonacija.

Anna: Ma mi sembrava importante.

Anna: But maybe it's important, isn't it?

Za uvedbo vprašalnega dostavka *isn't it* v angleškem prevodu sta dva razloga. Prvič je v angleščini tako pogost in naraven, da je na tem mestu samoumeven (to trditev je mogoče preprosto preveriti s primerjavo rabe dostavkov v sorodnih televizijskih nanizankah v angleškem jeziku, torej z vzporednimi besedili). Drugič, iz intonacije govorke je očitno, da želi Montalbana pritegniti v pogovor, prav to funkcijo pa ima vprašalni dostavek.

Kaj prevesti in kaj pustiti v izvirni obliki, ni vedno povsem samoumevno. Kako potrebna je ta presoja, pokaže naslednji primer.

Nicolò: Mi sono imparato a fare la scaccia coi broccoli.

Nicolò: I've learnt a new recipe: scaccia coi broccoli.

Sicilska hrana ima pomembno mesto v nanizankah o Montalbanu, zato jo je treba ohraniti tudi v prevodu. *Scaccia coi broccoli* mora ostati kar v italijanščini, s pojasnjevalnim dodatkom *a new recipe* (= *nov receipt*). Nepravilna oblika *mi sono imparato* je v prevodu normalizirana, saj je govorec izobražen novinar.

Kot smo že omenili, je pri sinhronizaciji zelo pomembna usklajenost govora s sliko govorca, zlasti pri bližnjih posnetkih.

Mi sembra davvero improbabile.

That's very unlikely.

fra cinque minuti

five minutes

Iz teh dveh primerov vidimo, kako lahko z malo domiselnosti uskladimo glasovno podobo prevoda s premikanjem ustnic na zaslonu. V naslednjem primeru

Montalbano: Perché?

Montalbano: What happened?

italijanski *Perché?* ni preveden z ustreznico *Why?* zato, ker ta zahteva samo en premik ustnic. Z *What happened?* pa upoštevamo menjavo odprta usta/ napol zaprta. V spodnjem primeru vidimo, da je časovna usklajenost celotnega odlomka zelo natančna.

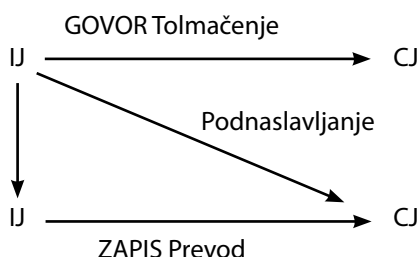
Il signor La Russa questa notte si è spogliato nudo, si è applicato ai polsi e alle caviglie questi, la fascia grande se l'è legata al petto, ha indossato la cuffia, si è coperto il corpo, con la maschera il viso. Sembra tutta roba che si è fabbricato lui cu' santa pazienza.

Mister La Russa, last night, stripped himself naked, applied these things on his wrists and ankles, tied the large strap to his chest, put on the cap, covered his body, and his face with the mask. It seemed like he made all the stuff himself with saintly patience.

Končni izraz, *cu' santa pazienza*, ni preveden z angleško ustreznico *with the patience of a saint*, pač pa z znamenovano različico *with saintly patience*, da ohranimo usklajenost s premikanjem ustnic.

3.2.2 Podnaslavljanje

Slika 5



Na sliki 5 (Gottlieb 2001: 16) vidimo, da je prevajanje povsem samosvoja oblika (diagonalnega) prevajanja, saj je besedilo v izhodiščnem jeziku (IJ) govorjeno, različica v ciljnem jeziku (CJ) pa je v pisni obliki. V nadaljevanju Gottlieb opredeli podnaslavljanje kot "pripravljeno sporočilo v pisnem jeziku, ki deluje kot dodan in sinhron semiotični kanal in je del minljivega in polisemiotičnega besedila" (1991: 162). Primerjava sestavin te definicije z značilnostmi spontanega govora v preglednici 2 nam pokaže, da je edina stična točka spontanega govora in podnapisov večkodnost/polisemiotičnost.

Preglednica 2: Primerjava podnapisa in spontanega govora

PODNPIS	SPONTANI GOVOR
• pripravljen	nepripravljen
• zapisan	govorjen
• dodan	izviren
• sinhron	časovno prost
• minljiv	potekajoč
• polisemiotičen	večkoden

Diagonalnost pa ni edina posebnost te oblike avdiovizualnega prevajanja. Pri podnaslavljanju je treba upoštevati vrsto tehničnih omejitev. Da bi podnapisi kar najmanj motili sliko, je treba skrbno pretehtati njihov položaj na zaslonu. Podlaga ne sme biti tako svetla, da bi jih bilo težko brati. Praviloma se pojavljajo na dnu zaslona, kjer je najmanj dogajanja, in sicer središčno poravnani. Upoštevati je treba širino in višino črk, ki določata velikost vrstice. Obstajajo norme glede največjega dovoljenega števila znakov v enovrstičnem in dvovrstičnem podnapisu ter najkrajšega in najdaljšega časa prikaza podnapisa na zaslonu. Časovni razmak med dvema podnapisoma je lahko zelo kratek, vendar vsaj četrte sekunde. Raziskovalci so poskušali določiti tudi povprečno bralno hitrost, po kateri bi se podnaslavljalci lahko ravnali pri časovnem kodiranju podnapisov. Izkazalo pa se je, da je to zelo težko, saj celo ista oseba v različnih okoliščinah bere različno hitro. Poleg tega nam povprečna bralna hitrost ne pove ničesar o tem, koliko časa naj bodo podnapisi na zaslonu za tiste gledalce, berejo počasneje ali hitreje od povprečja. *Časovno kodiranje* je vsekakor pomembna spretnost, ki jo mora obvladati podnaslavljalca: natančno mora znati določiti, kdaj naj se podnapis pokaže na zaslonu in kdaj naj izgine.

Velja tudi, da k lažjemu razumevanju podnapisov prispeva tudi pravilna delitev besedila med vrsticama v dvovrstičnem podnapisu. Priporočljivo je, da ne bi delili samostalniških ali glagolskih besednih zvez, osebka in povedka, v angleščini člena in samostalnika itn. (gl. Georgakopoulou 2009, Perego 2008), vendar pa novejša raziskava o premikanju oči pri branju (Perego 2008) kažejo, da ta delitev morda ni tako pomembna, saj lahko gladko prehaja s prve vrstice na drugo kljub slabi delitvi. Vprašanje ostaja odprto, dokler ne bo podrobneje raziskano.

Naslednje kočljivo vprašanje za podnaslavljalce je, kaj izpustiti v prevodu, kadar je zaradi časovnih omejitev potrebna zgostitev besedila. Poenostavljeno bi rekli, da je najprej treba žrtvovati nepomembne dele dialoga, ki niso bistveni za zgodbo. Toda redundantnih prvin ni tako lahko določiti. Kohezivna sredstva, kot so besedilni označevalci (*no, torej, v redu* itn.), tihe opazke ali podredni stavki se lahko zdijo odvečni. Toda Kovačič (1998)

je na primer pokazala, da je na prvi pogled nepomemben dialog lahko bistven za karakterizacijo osebe, in da uporaba različnih diskurzivnih označevalcev lahko pripomore k lažji berljivosti podnapisov.

Na tem mestu se lahko vrnemo k uporabi večkodnega transkripta in njegovi koristnosti pri avdiovizualnem prevajanju. Na sliki 6 imamo tri sličice iz italijanske limonadne nanizanke *Un Posto al Sole*. V treh stolpcih desno od slik so kratek opis sličice, italijanski dialog in predlagani podnapis. Spodaj pa navajam še ‘maksimalni’ in ‘minimalni’ prevod v angleščino. Maksimalni prevod je neokrnjeno besedilo, ki bi bilo uporabno za sinhronizacijo. Pri minimalnem prevodu pa je besedilo skrajšano glede na časovno omejitve. Druge semiotične modalnosti, npr. ton glasu in mimika, omogočajo, da izvirno besedilo preudarno oklestimo.




Angela What are you talking about? Is living with Franco a crime?
 Renato *For your mother and me it's like a stab in the back!*
 Angela *You love being melodramatic! You asked me what I wanted.*
 Renato What are you talking about?

Angela What!?! Is living with Franco a crime?
 Renato *For us... a stab in the back!*
 Angela *How melodramatic! You asked me what I wanted.*
 Renato What? ask you... what you want?

/Angela O čem govoriš? Je mar zločin, če živim s Francom?
 Renato *Za mamo in zame je to tako, kot da bi nama zabodla nož v hrbet!*
 Angela *Kako rad dramatiziraš! Vprašal si me, kaj bi rada.*
 Renato Ne razumem, o čem govoriš.

Angela Kaj? Je zločin, da sem s Francom?
 Renato *Za naju... kot nož v hrbet!*
 Angela *Dramatiziraš! Vprašal si me, kaj hočem.*
 Renato Vprašal sem te?/

Slika 6

	Camera moves to Giulia in close-up. D: cs Hands clasped again. Face vacant. Evident worry, but imminent reaction visible.	(è come se fosse una pugnalata)	a stab in the back.
	Camera shifts back to Renato. VF: gaze again directed at Angela. Palms open again in now typical gesture. Air of expectation.	è come se fosse una pugnalata	a stab in the back.
	Camera shifts back to Angela. Eyes closed.	Ma come ti piace fare il drammatico.	How melodramatic! You asked me...

4 Zaključek

V tem prispevku sem poskušal podati pregled napredka na področju avdiovizualnega prevajanja v zadnjih dvajsetih letih. Po začetnem zanimanju za analizo večkodnih besedil so začeli prevajalci avdiovizualnih gradiv resneje raziskovati, kako se tvori pomen filmskih in televizijskih besedil in kako je mogoče kar najbolje prenašati ta pomen med jeziki. Živahna razprava, ki se je dolgo časa vrtela okoli relativnih prednosti in slabosti sinhronizacije in podnaslavljanja, se je umaknila resnemu preučevanju optimalnih metod za uporabo v različnih okoliščinah.

S prihodom digitalne televizije, tehnologije DVD in filmskih posebnih učinkov se svet avdiovizualnega prevajanja naglo spreminja in vedno pomembnejše bo držati korak z novostmi in še hitreje pripravljati prevode. Eden največjih izzivov za stroko bo, kako sposobna bo v teh okoliščinah ohraniti kakovost, tudi z upoštevanjem teoretičnih razmišljanj in praktičnih predlogov v tem prispevku. Prevajalci bodo morali biti pripravljene za take tehnične pridobitve, kot so spominska orodja in računalniško podprto prevajanje.

Tudi politične odločitve o univerzalnem dostopu do avdiovizualnega gradiva, na primer za slušno in vidno prizadete osebe, so vedno bolj naklonjene tem skupinam. To pa vključuje tako znotrajjezikovne medkodne prenose kot medjezikovne prevode. Raziskovanje na tem področju napreduje z velikimi koraki. Veliko manj razvito, zlasti v nekaterih državah, je zvočno opisovanje za slepe, spet znotrajjezikovno in medjezikovno, vključno s prevajanjem podnapisov v tujih jezikih. A tudi tu se stanje izboljšuje. Velik napredek lahko pričakujemo na področju podnaslavljanja v živo, v katerega se v zadnjem času vlaga veliko sredstev. Računalniški programi za prepoznavanje govora že krepko presegajo 90-odstotno točnost in začenja se usposabljanje prevajalcev za ta način dela. Tako se je v razmeroma kratkem času, od takrat, ko je Viaggio opozoril na pomanjkljivo zanimanje za avdiovizualno prevajanje (gl zgoraj), razvila bogata in živahna dejavnost in, čeprav je prihodnost težko napovedovati, vse kaže, da se odpirajo široke možnosti za raziskovanje in razvoj.

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Večkodnost v (so)učinkovanju: jezik in slika v muzeju¹

Muzeji so bili tradicionalno prostori, v katerih si je obiskovalec ogledal razstavljene predmete. Dandanes pa so muzeji mesta, na katerih se odvijajo kompleksnejši semiotski procesi. Razstavljeni predmeti, vizualizacija in verbalna sporočila so vključeni v dinamičen proces, v katerem obiskovalec interpretira svoje doživetje v muzeju. Da pa bi ta proces lahko razumel, potrebuje poznavanje večkodnosti. V pričujočem članku je uporabljena večkodna analiza za interpretacijo eksponatov v Muzeju Mozart-Wohenhaus (Mozartovi hiši) v Salzburgu, osredotoča pa se na součinkovanje/interakcijo med slikovnim in govornim jezikom. Razvidno bo, da poglobljeno razumevanje delovanja/učinkovanja večkodnih muzejskih besedil lahko ponudi nove možnosti za muzejsko ureditev, ki bi obiskovalce vzpodbudila k integriranemu/celostnemu interpretativnemu doživetju.

1 Uvod

Tradicionalno pojmovanje muzeja obravnava le-tega kot prostor, v katerem so eksponati, razstavljeni po prevladujočih znanstvenih klasifikacijah ali povezani z zgodovinskimi osebnostmi ali dogodki, »na ogled«. Obiskovalci so lahko vodeni po muzeju ali tako da sledijo vodiču in ga poslušajo ali da preberejo besedilo o izvoru eksponata, njegovi rabi, povezavi z osebo, dogodkom ali zgodovinskim obdobjem itn. V sodobnih muzejih pa so obiskovalci pogosto vpeti v bolj zapletene in dinamične procese doživljanja muzeja, ki vključujejo interaktivno avdiovizualizacijo, povezovanje govornega in pisanega jezika npr. s poslušanjem glasbe, z gledanjem podob, s premikanjem skozi razstavne prostore ter z ogledom (včasih tudi dotikanjem) razstavnih predmetov. Interpretacija teh kodov in medijev v njihovem medsebojnem součinkovanju (interakciji) oblikuje obiskovalčevo semiotsko doživljanje muzeja. Za dojetje te vrste komunikacije pa je potrebno razumevanje večkodnosti² v njenem učinkovanju. Besedila lahko ponujajo želeno informacijo in domnevno(a) stališče(a) oblikovalcev muzeja. Uspešnost tega, prav tako kot mera, do katere so obiskovalci spodbujeni za lastno interpretacijo, pa je odvisna od tega, kako in kako dobro lahko kodi in mediji součinkujejo različnim obiskovalcem.

Članek razpravlja o večkodnih besedilih enega izmed sodobnih muzejev – Mozartove hiše (Mozart-Wohenhaus) v Salzburgu. Začenja se s kratko predstavitev teorije sistemsko-funkcijskega jezikoslovja, z novjšimi dognanji teorije o večkodnosti in njihovo povezavo s semiotsko analizo muzeja, kot je bilo predhodno omenjeno. Nato se razprava osredotoči na Muzej Mozart-Wohenhaus in obravnava splošno urejenost sob, besedil, slik in predmetov, preden se poglobljeno posveti določeni večkodni integraciji (združevanju) Mozartovih družinskih portretov in zvočnemu posnetku, ki pojasnjuje portrete in njihove okoliščine.

2 Teoretična podstava

2.1 Sistemsko-funkcijska teorija

Model sistemsko-funkcijskega jezikoslovja (SFJ), ki temelji na Hallidayevih delih (npr. 1978, 1994), je še posebej uporaben za proučevanje muzejske semiotike, ker upošteva okoliščine. SFJ obravnava besedila kot interakcije v kulturnih in situacijskih okoliščinah, in te jih oblikujejo kot kulturne vzorce, ki razkrivajo družbena delovanja, – *žanre*, in ki izražajo lastnosti, primerne njihovem trenutnemu družbenemu položaju, – *register* (sporočanska situacija, jezikovne zvrsti). Drugače povedano, besedila se spreminjajo, glede na to, kdo komunicira (*tenor*, ton³, sporočevalec), o čem (*field*, referenca, vsebina, področje) in s katerimi sredstvi (*mode*, kod, način). Čeprav se omenjene tri spremenljivke registra (sporočanske situacije) lahko realizirajo tako skozi jezik kot druge semiotske kode, je bil doslej najbolj proučevan jezik. Teorija SFJ ponuja model, kako situacijske spremenljivke ton, področje in kod verjetno aktivirajo izbire v jezikovnih sistemih, ki

¹ Članek je bil objavljen v Ventola, E., Charles, C., Kaltenbacher, M. 2004: Perspectives on Multimodality. Amsterdam, Philadelphia: Benjamins. 193-209. Zaradi zaščite avtorskih pravic slikovnega gradiva v tem članku ne sme nihče kopirati v nobene druge namene razen za potrebe Poletne šole iz sistemsko-funkcijskega jezikoslovja v juliju 2010 v Kopru. Ob citiranju morajo biti navedene strani originalne objave članka. Stik: eija.ventola@helsinki.fi po avgustu 2010 eija.ventola@hse.fi

² Slovenska terminologija v prevodu sledi terminologiji vizualne slovnice Kressa in van Leeuwena, uporabljeni v Starc, Sonja 2009: Časopisna oglaševalska besedila – reklame. Struktura in večkodnost. Koper: Annales, ZDJP, UP PEF.

³ V: Bizjak, Aleksandra, 2005: Pridiga kot žanr. Ljubljana: ZRC SAZU. 58 so pojmi "tenor, field, mode" poslovenjeni kot ton, področje, način. Pri obravnavanju večkodnosti bi bilo verjetno ustrezneje prevajati "mode" s kod, ker gre za realizacije besedil in drugih sporočilnih situacij z več semiotskimi kodi.

jih urejajo jezikovne metafunkcije (ideacijska, medosebna in besedilna), in hkrati ponuja bogata in natančno izdelana orodja za analizo takih izbir v besedilu (za izčrpnjšo osnovo teorije SFJ glej Halliday (1994), Eggins (1994), Thompson (1996), Martin e tal. (1997)).

2.2 Teorija večkodnosti

Čeprav obstaja kar nekaj teoretičnih interpretacijskih okvirov za proučevanje večkodnosti, v razpravi sledimo pristopom, ki so jih razvili O'Toole (1994, 1999), Kress in van Leeuwen (1990, 1996, 2001), ker slednji upošteva okoliščine in se navezuje na semiotske metafunkcije, ki jih z jezikovnega modela SFJ razširja tudi na druga semiotska sredstva. O'Toole uporablja Hallidayev model lestvice izbire in treh metafunkcij kot splošni semiotski mehanizem za analizo slikarstva, kiparstva in arhitekture. Ugotavlja, da umetnik, tako kot pisec besedila, ustvarja pomen z izbiro možnosti iz sistemov *predstavitve* (ideacijska metafunkcija), *naklonskosti* (medosebna metafunkcija) in *kompozicije/zgradbe* (besedilna metafunkcija). Prvotna skrb »funkcijskega semiotskega modela« je, oblikovati vizualni kod, ki ga poznata tako ustvarjalec kot gledalec slike, in odkriti funkcije posameznih izbir znakov v vizualni umetnosti (O'Toole 1994: 215).

Tudi Kress in van Leeuwen (1996) sta izhajala iz Hallidayevih del, ko sta oblikovala opisno podstavo večkodnih besedil. Opustila sta Barthesovo (1977) zamisel, da slikovno razširja ali dopolnjuje/dograjuje jezikovne prvine besedila oziroma obratno, in poudarila, da »je slikovna sestavina besedila neodvisno organizirano in strukturirano sporočilo, povezana z besednim delom besedila, toda nikakor ne odvisna od slednjega, in obratno« (Kress, van Leeuwen 1996: 17).

Tako Kress van Leeuwen kot O'Toole ne pojmujejo slikovnega le v estetskem smislu, temveč kot dinamično soigro med sliko (ali drugim besedilom) in družbenimi situacijami, v katerih je bilo ustvarjeno in (upo)rabljeno. (Kress, van Leeuwen 1996: 17, O'Toole 1994: 216). Večkodnost, kot jo definirata Kress in van Leeuwen (2001: 20), je uporaba več semiotskih kodov in njihova kombinacija znotraj socio-kulturnih področij, iz katerih izhaja semiotska stvaritev ali semiotski dogodek. Ta definicija je zelo prikladna za urejanje in interpretiranje muzejev.

2.3 Jezikovna in večkodna analiza muzejev

Avtorici uporabnih ugotovitev o jezikovni in večkodni analizi v muzejskih okoliščinah sta tudi Ravelli (1996, 1997, 1998) in Purser (2000). Ravelli (1997: 6) raziskuje osnove ustvarjanja pomena ali pomenjenja v muzejih. Poudarja, da pomena ne moremo enačiti z vsebino, ter obravnava vse muzejsko pomenjenje⁴ (semiosis) po Hallidayevih metafunkcijah, kar pomeni, da so ideacijski (vsebina) pomeni v povezavi z medosebnimi in besedilnimi. Po njenem so izbire znotraj sistemov kot npr. razmerje, kontrast, razlika in podobnost bistvene pri pomenjenju, z drugimi besedami, neka stvar pomeni le v odnosu do drugih stvari (Ravelli 1997: 3). V nekem trenutku vse v muzeju nekaj pomeni (nosi pomen), skozi oba semiotska sistema, npr. jezik ali podobe, in znotraj medsemiotskih sistemov, npr. odnos med besednim in slikovnim (Ravelli 1997: 5). Kot trdi Ravelli (1997: 10), je bistveno to, da »je ves pomen zgrajen in da je socio-kulturno umeščen, pa če se tega zavedamo ali ne«. Z izbiro predmetov in načinov njihovega razstavljanja, npr. skladno z določeno ureditvijo ali razvrstitvijo, muzej predmetom prida določen kulturni pomen; toda pomen je prenosljiv in je lahko odvisen od predhodnih doživetij/izkušenj različnih soudeležencev (Ravelli 1997:6). Ravelli (1997: 9) ugotavlja, da čeprav se včasih ne zavedamo pomenov, ki so ustvarjeni okoli nas, se nagibamo k temu, da najprej opazimo pomene, s katerimi se ne strinjamo. Enako ugotavlja Purser (2000) v svojem muzejskem primeru, ki temelji na odgovorih obiskovalcev o predstavitvi domorodcev na razstavi o Južnem Tihem oceanu v Berlinu. Po avtoričinem mnenju obravnava muzej te ljudi pristransko, gledalec pa, ki »nima vedenja« o temi, bo verjetno sprejel muzejske pomene kot »naravne, očitne in resnične« (Purser 2000: 185). Purser torej zanima vloga muzejev v javni ideološki in izobraževalni areni, npr. pri predstavljanju ene kulture drugi, in katere načine predstavitve/*voice* (in katere možnosti »glasu«) imajo na voljo na muzejski razstavi predstavljeni ljudje, da govorijo o sebi. Purser, tako kot Ravelli (1997), ne uporablja intersemiotskega pristopa, pač pa raziskuje vlogo jezika kot podporo slikovnemu v muzeju. Predmeti v muzeju potrebujejo interpretacijo in verbalna muzejska besedila predstavljujejo »dejstva, za katera muzej trdi, da jih (muzej) pozna«, hkrati so tudi sredstva »za uokvirjanje dogodkov in ljudi na določen način« (Purser: 2000: 175). Tako Ravelli kot Purser (prav tam) trdita, da sta izbira in izbor bistvena pri ustvar-

⁴ Tako je »semiosis«, termin, ki ga je uporabil Pierce, poslovenjen v: Barthes, Roland, 1990: Retorika starih. Elementi semiologije. Ljubljana: Studia Humanitatis. 168.

janju pomena (za pomenjenje) verbalnih muzejskih besedil, ki jih imenuje »seznam izbora« možnih pomenov. Te izbire vsebujejo okoliščinske motivacije, posledice in ideologijo: »Tudi ko govorimo »o« nekom drugem, predstavljamo sebe, svoje vrednote, želje, načine, na katere želimo povedati svojo zgodbo« (Purser 2000: 185). Ta pristop k muzejski semiotiki, ki ga sprejemata Ravelli in Purser, ter družbeno semiotski jezikovni model in večkodnost, obravnavani v prejšnjem odstavku, oblikujejo naše razpravljanje o Muzeju Mozart-Wohnhaus v odstavku 3.

3 Obravnavana vprašanja

Naša raziskava primerov iz Mozartove hiše (Muzeja Mozart-Wohnhaus) bo obravnavala izbire v jeziku in slikovnem ter kako te med seboj součinkujejo. V svoji analizi in razpravi se ukvarjamo z naslednjimi vprašanji: Kateri pomeni se tvorijo – katera vsebina, kakšna povezanost (vpletenost) z obiskovalcem, kakšna organizacija ali katerim informacijam se daje prednost? S katerimi semiotskimi izbirami (jezikovnimi/slikovnimi) se izraža natančno ta pomen? Kaj nam to pove o ideologiji in kulturnih okoliščinah v muzeju? Da lahko sledimo tem vprašanjem, predstavljamo v 4. poglavju muzejske okoliščine, v 5. izbrana besedila in slike kot gradivo in rezultate jezikovne in slikovne analize, sinteza analiz in razprava sta predstavljeni v 6. poglavju, v 7. pa zaključek.

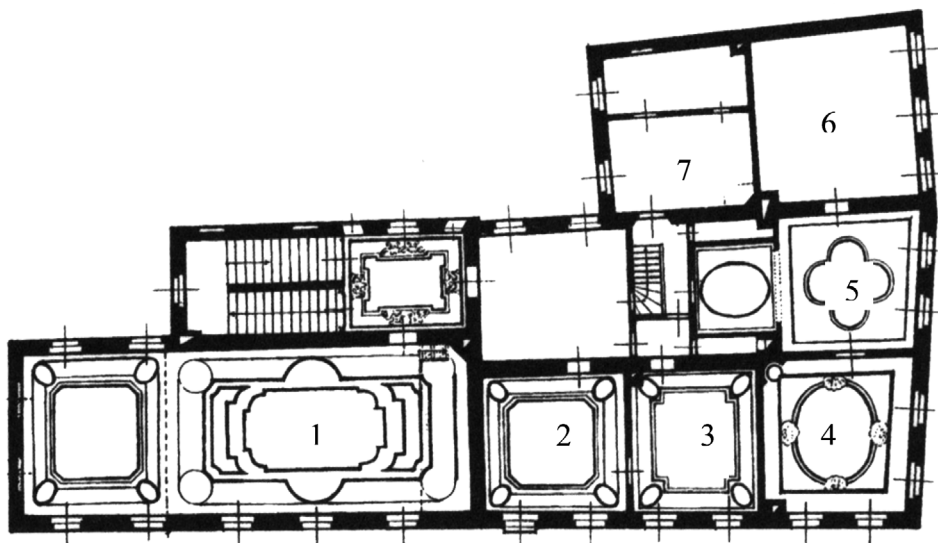
4 O salzburškem Muzeju Mozart Wohnhaus

Salzburg je znan po vsem svetu kot rojstno mesto Wolfganga Amadeusa Mozarta, in ne preseneča, da mesto hkrati slavi svojega slavnega sina in vnovčuje njegovo slavo. Poleg Muzeja Mozart Wohnhaus, ki ga obravnavamo v razpravi, ima Salzburg še drugi Mozartov muzej Muzej Mozart Geburtshaus, v tej stavbi je bil Mozart rojen. Muzej Mozart Wohnhaus se posveča Mozartovemu življenju in delu v letih 1773–1780. Bolj kot ustaljeno podobo glasbenika kot čudežnega otroka in glasbenega genija predstavlja muzej Mozarta kot sina, brata, ljubimca in prijatelja skozi niz odnosov s prijatelji in družino. Poleg razstavljenih predmetov, Mozartovih slik, slik družine in prijateljev je predstavitev realizirana tudi s posnetimi govorjenimi besedili. Obiskovalcu je ponujen osebni avdiopredvajalnik s posnetki, ki je v posebnih predelih muzeja vključen z infra rdečim senzorjem. To pomeni, da ko pride obiskovalec na posebno razstavno področje, se samodejno vključi besedilo, nanašajoče se na ta del. (Avdioposnetek vključuje tudi zglede Mozartove glasbe. Čeprav se zavedamo pomena glasbe za večkodno doživetje muzeja, se na tem mestu ne bomo posvečali analizi glasbe.)

4.1 Tloris muzeja

Muzej sestavlja sedem sob. Slika 1 prikazuje njihov raspored. Prva velika soba v levem kotu je imenovana dvorana plesnega mojstra, ki se je za Mozartovega časa uporabljala za prireditve, družabno posedanje in igranje iger. Druga soba predstavlja nekaj Wolfgangovih delodajalcev in podpornikov, pomembne ženske v njegovem življenju ter njegovo povezavo s cerkvijo. Tretja soba, znana kot knjižnica Leopolda Mozarta, kaže osebnost Wolfgangovega očeta. Četrta soba v desnem kotu je posvečena Mariji Anni Mozart ali Nannerl, Wolfgangovi sestri. Peta soba želi izraziti vzdušje v življenju Mozartove družine in jo zapolnjuje pohištvo iz Mozartovega časa. V šesti sobi lahko obiskovalec sledi glasbenikovim številnim popotovanjem. Zadnja soba pa ponuja predstavitev prosojnic, ki ponudijo pregled Mozartove kariere, in se ponovno vrača k njegovim odnosom z družino in s prijatelji. V nadaljevanju se analiza osredotoči na dvorano plesnega mojstra, središče družabnega življenja Mozartove družine. Še posebej se posvečamo eni razstavni točki, v načrtu označeni s puščico.

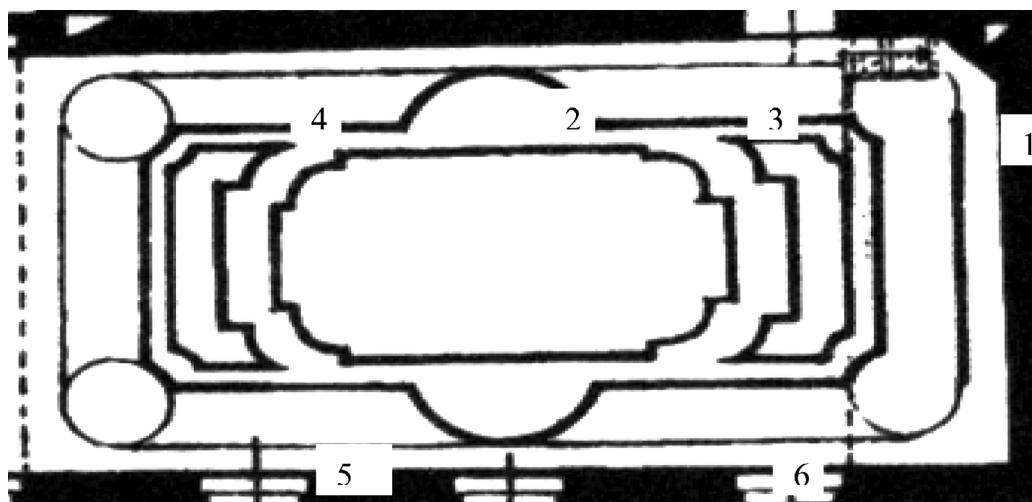
Slika 1: Tloris Muzeja Mozart Wohnhaus: (1) Dvorana plesnega mojstra, (2) Delodajalci in podporniki, (3) Knjižnica Leopolda Mozarta, (4) Soba Nannerl Mozart, (5) Pohištvo, (7) Prikaz prosojnic.



4.2 Točke v dvorani plesnega mojstra

Dvorana plesnega mojstra je velika, slavnostna soba, ki je bila uporabljena kot neke vrste družinska dnevna soba in soba za sprejem gostov. Na eni strani sobe so štiri razstavne steklene vitrine z razstavljenimi silhuetami, Mozartovimi zapiski in majhnimi risbami. Na drugi strani sobe je nekaj glasbenih instrumentov, na katere je igral Mozart (glej Sliki 2 in 3). Na steni nad instrumenti zagledamo velik portret Mozartove družine (središče slikovne analize v 5.2).

Slika 2: Predeli v dvorani plesnega mojstra: (1) uvod v sobo, (2) Družinski portret, (3) Instrumenti, (4) Instrumenti, (5) Skladbe in posvetila, (6) Družina Haffner.



Slika 3: Dvorana plesnega mojstra, Festschrift, Slika 22, str. 75 (© Internationale Stiftung Mozarteum (ISM)).



Če se obiskovalec odloči, sprehoditi se skozi muzej in prisluhniti slušnemu posnetku, ugotovi, da je govorjeno besedilo namenjeno šestim različnim infrardečim točkam v dvorani plesnega mojstra, ki ustrezajo prostoru pred posamezno razstavno vitrino, glasbenimi instrumenti ali sliko, vsak del besedila pove zgodbo ali posreduje podrobnosti o Mozartovem življenju. Točka 1 vpelje obiskovalca v sobo in predstavi posebno igro iz Mozartovih časov. Točka 2 informira o glasbenih instrumentih in velikem družinskem portretu nad njimi. Točki 4 in 5 opisujeta stare razstavljene instrumente. Točka 5 se osredotoča na Mozartove skladbe, točka 6 pa na prijatelje Mozartove družine. Od omenjenih točk bomo v nadaljevanju jezikovno in večkodno analizirali točko 2 (instrumenti in družinski portret) in pri tem še posebej ugotavljali, kako delujeta skupaj slušno besedilo in slika.

5 Analiza

5.1 Jezikovna analiza besedila

Kot že omenjeno zgoraj, predstavljajo družina, prijatelji in okolje Wolfganga Amadeusa Mozarta zelo pomembno vlogo v ideacijskem pomenu, ustvarjenem v Mozartovi hiši. Slušno besedilo za točko 2 je transkribirano spodaj kot Besedilo 1.

Besedilo 1

Pozno jeseni 1780, malo preden je Wolfgang odšel v München zaradi premiere svoje opere Idomenej, je še danes nam neznani slikar začel slikati edini avtentični družinski portret. Delo je najverjetneje naročil Leopold Mozart. Iz serije pisem vemo, da je Wolfgang poziral, preden je odšel v München, Nannerl konec leta, Leopold pa verjetno ni poziral, dokler se ni vrnil iz Münchna. Na družinskem portretu oče Leopold drži violino v rokah, Nannerl in Wolfgang igrata klavir. Materin portret, mati je bila umrla dve leti pred tem v Parizu, pa visi na steni. Družinski portret so dolgo pripisovali Johannu Nepomuku Della Croceju. Mozartova sestra Nannerl je nekaj let kasneje o sliki zapisala, da ta prikazuje najboljšo bratovo podobo. Pod portretom sta dva ključna instrumenta. (Tisti) Na desni je italijanski čembalo iz 17. stoletja, na katerem je zaigran odlomek iz Baleta Bernarda Storacea, ki mu lahko zdaj prisluhnete.

5.1.1 Ideacijska metafunkcija

Ideacijska metafunkcija jezika predstavlja »stvari v svetu« – udeležence, proces, odnose itn. Analiza leksiko-gramatičnega sistema osvetljuje prav to metafunkcijo muzejskega besedila. Kot pravi Purser (2000: 177–8), »se prehodnost nanaša na jezikovno izbiro, da prikaže, kdo kaj počne komu na podobi sveta, ki jo ustvari besedilo«.

Analiza prehodnosti v besedilu 1 pokaže (glej Prilogo 1), da je večina procesnih stavkov snovnih (deset od devetnajstih povedi), šest relacijskih, dva izražata mentalni proces, eden proces rekanja in eden eksistencialni proces⁵.

Snovni proces izraža občutek dejavnosti in gibanja v besedilu. Obiskovalcu povedo o nastanku družinskega portreta: kdo je naročil sliko, kaj je slikar storil, kdaj je Mozart poziral za portret in katere dejavnosti so prikazane na portretu. V besedilu je pet akterjev: Wolfgang, Nannerl (sestra), Leopold (oče), Anna (mati) in slikar. Ne prevladujejo dejavnosti Wolfganga Amadeusa Mozarta, kajti predstavljen je le kot družinski član. Snovni proces, ki se navezuje na Mozarta, je »je odšel v München« (2x), »je poziral«, »(Nannerl in) Wolfgang igrata klavir«. Očetovo (Leopoldovo) delovanje se kaže v: »je naročil«, »drži violino«, medtem ko je edino materino dejanje »je bila umrla«. Slikarjevo delovanje pa je »začel slikati«.

V zvezi z relacijskimi procesi v muzejskih besedilih Purser (2000: 181) pravi, da »so uporabljeni za umestiti, določiti, klasificirati in oceniti predmete, ljudi in dejavnosti«. V Besedilu 1 šest relacijskih procesov določa, kar predstavlja portret: »portret prikazuje družino«, »materin portret visi na steni«. Drug relacijski proces ponuja obiskovalcu interpretacijo slikovne realnosti slike: »družinski portret prikazuje najboljšo Mozartovo podobo«. Viri informacij besedne in slikovne resničnosti so predstavljeni z enim od dveh mentalnih procesov: muzejski kustosi »poznajo iz niza pisem« dejstva o nastanku portreta. Tudi Nannerl postane vir informacije, ko potrjuje veliko podobnost med Mozartom in njegovo podobo na portretu, kot govorec v procesu rekanja (verbal process): »Nannerl je [...] zapisala, da prikazuje najboljšo bratovo podobo«. Drug relacijski proces identificira slikarja kot nam neznanega.

Proti koncu posnetega govornega besedila se zgodi zanimiv večkoden preokret. Eksistencialni stavek »Pod portretom sta dva ključna instrumenta« odvrne pozornost od slike in jo usmeri k instrumentoma. V nadaljevanju enega identificira v relacijskem stavku: »Tisti na desni je italijanski čembalo iz 17. stoletja«, drugega pa pusti neidentificiranega. Večkodno doživetje se hitro spremeni iz mentalnega *videti* v *slišati*: »ki mu lahko zdaj prisluhnete.« Obiskovalčevo doživljanje prehaja s poslušanja posnetega besedila h gledanju portreta, nato čembala in zopet k poslušanju glasbenega odlomka.

Če povzamemo, posneto govorno besedilo, ki spremlja portret, v glavnem našteva najpomembnejše naslikane podobe in dopušča gledalcu, da sam razvozla druge pomene na sliki. Obiskovalčeva pozornost je nasilno pretrgana in usmerjena od slike k instrumentoma pod njo. Zadnji procesi povezujejo realni (fizični) čembalo z drugačno semiotsko (kodno) realizacijo, glasbo.

5.1.2 Medosebna metafunkcija

Ker muzej prej ponuja informacije kot sprašuje po njih (poziva, jih zahteva), se interakcija med muzejem in obiskovalcem skrči prej na »ne pogajanje« kot na »pogajanje« o pomenu (ali monološkost, ne dialoškost), izbira naklonskosti v govornem besedilu je omejena na trdilni naklon. Mozartova hiša ne uporablja veleznika, čeprav se to v drugih muzejih tudi dogaja: npr.: svetujejo, kaj bi moral obiskovalec storiti mentalno: »Poglejte ...« (Enkvist 1991). Torej v Muzeju Mozart Wohnhaus najdemo drugačne interakcije med muzejem kot tvorcem/avtorjem/govorcem in obiskovalcem kot naslovnikom/poslušalcem. Če se spet ozremo na govorno besedilo, najdemo v njem nekaj negotovosti v izraženih informacijah obiskovalcu. Posneti govorec dvakrat uporabi »naklonski«⁶ prislov verjetno/najverjetneje za izražanje srednje stopnje možnosti. Na ta način se muzej nekoliko razbremeni odgovornosti za resničnost sporočila: »Delo je najverjetneje naročil Leopold Mozart« in »Leopold pa verjetno ni poziral, dokler se ni vrnil iz Münchna«.

5.1.3 Besedilna metafunkcija

Besedilna metafunkcija se nanaša na to, kako je besedilo organizirano in strukturirano. Tema, prvi element v povedi, pomeni za obiskovalca začetno točko in pogosto že dano ali poznano informacijo. Zadnji del vsake

⁵ Slovensko poimenovanje po Starc, Sonja 2008: Učbeniška besedila o Primožu Trubarju. Izbor izraznih sredstev vrednotenja v verbalnih in večkodnih besedilih in njihova vloga na besedilni ravni. (V tisku)

⁶ Gra za prislov verjetno, ki uresničuje izbiro možnosti znotraj sistema naklonskosti. (op. prev.)

povedi, rema, ujame, kar je za poslušalca novo. Besedilo 1 se začne z označeno temo, s prislovnim določilom časa, »Pozno jeseni 1780«, s časom in okoliščinami, ko je bil naslikan portret. V bistvu igra čas pomembno vlogo pri strukturiranju besedila. Nekaj primerov: konec leta, dve leti pred tem, nekaj let kasneje. Vendar ti izrazi niso najustreznejše uporabljene za strukturiranje besedila, to pomeni tematsko (kot tema); ustrezno položaju teme se pojavi le »malo preden«. Pogosteje (v treh povedih) se sama slika, »družinski portret«, »delo«, realizira kot neoznačena tema, kar odkriva namen, postaviti slikovno pri gledalcu kot začetno točko pri strukturiranju verbalnega besedila.

Proti koncu besedila se obiskovalčeva pozornost prenese s portreta na resnične predmete izven njega, v prostoru.

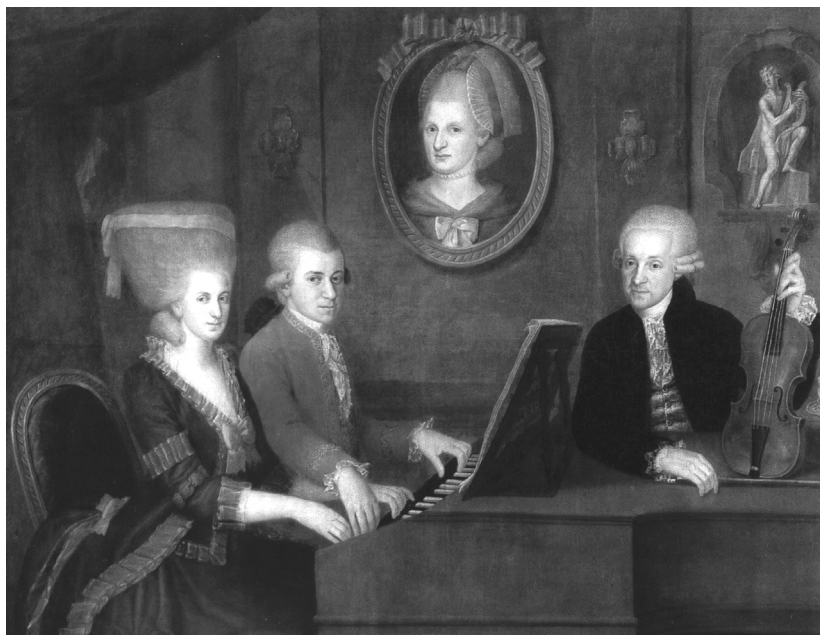
Eksistencialna tema⁷ »there are« proti koncu besedila, »There are two key instruments« (Pod portretom sta dva ključna instrumenta), razbije strukturo besedila okrog družinskega portreta in vpelje novo temo s pritegnitvijo obiskovalčevega pogleda na določeno mesto izven portreta. To se izrazi še z naslednjo temo »(Tisti) na desni«. Na ta način muzej ponovno poudari slikovni element. Nova predstavitev glasbenih instrumentov je lahko razumljena kot povezava z naslednjima dvema točkama, ki se bolj ukvarjata z glasbo.

Kratko Besedilo 1 na 2. točki ponuja osnovne informacije o družinskem portretu in daje vtis, da sam muzej pozna le nekaj podatkov o njem. Na tem mestu se postavlja vprašanje: Ali bi se morala muzejska besedila bolj osredotočiti na pomen same slike – na njeno strukturo, barve in tehniko, in tako ponuditi obiskovalcu možnost, da se bolj neposredno angažira s slikovnim, kot to zagovarja O'Toole (1994)? Slikovno predstavlja velik del muzejskih pomenov, kot bo prikazal odstavek 5.2. Kakšna je vloga muzeja pri vodenju obiskovalčeve interpretacije slikovnega, ali je stvar posameznega gledalca, da se sam posveti slikovnemu?

5.2 Vizualna⁸ analiza družinskega portreta

Družinsko življenje Mozartovih igra pomembno vlogo v muzeju Mozart Wohnhaus, zato lahko družinski portret v dvorani plesnega mojstra obravnavamo kot pomemben eksponat. V bistvu predstavlja Wolfgangova slika z družino (slika 4) osrednji koncept omenjenega muzeja – Mozart kot družinski član in prijatelj, – a hkrati ga prikaže za klavirjem, skladno z njegovo bolj poznano glasbeno identiteto. Naslednja analiza slike bo upoštevala tri semiotske metafunkcije, upoštevajoč O'Toola (1994,1999) ter Kressa in van Leeuwena (1990, 1996, 2001).

Slika 4. Družinski portret Mozartovih v dvorani plesnega mojstra (Festschrift, Slika 4, str. 59 © Internationale Stiftung Mozarteum (ISM)).



⁷ V slovenščini se to zgodi z neoznačeno temo, izraženo s prislovnim določilom kraja, *Pod portretom, naslednja tema, Na desni*, je prav tako neoznačena tema in izražena s prislovnim določilom kraja. (Op. prev.)

⁸ Gre za analizo na podlagi dognanj vizualne slovnice, v bistvu gre za vizualnoslovnico analizo po Kressu in van Leeuwenu. O terminih vizualno in slikovno glej Starc 2009. (Op. prev.)

5.2.1 Medosebna metafunkcija

Medosebna metafunkcija (ali po O'Toolu funkcija vpletenosti/angažmaja) se izraža tako, da slika ujame naše zanimanje in našo udeležnost z naslikanimi subjekti. O'Toole svetuje, da bi se moral gledalec vprašati, kaj ga na sliki najbolj pritegne. Na družinskem portretu Mozartovih so v oči najbolj bijoči elementi direktni pogledi udeležencev, živo rdeč Mozartov jopič, razvrstitev družinskih članov in Wolfgangova umestitev v sredino, ob klavirju. Naslednja stvar, ki pritegne gledalčev pogled, je Wolfgangova desna roka čez Nannerlino levo roko. Ta podrobnost poveže oba otroka, a hkrati pokaže na Wolfgangovo dominantnost na sliki. Njegovi roki učinkujeta kot vektorja h klavirju (h klaviaturi), ki je na sredi slike in ki poudarja pomen Wolfgangove povezave s klavirjem. Povezava, ki jo poudari tudi posneto govorjeno besedilo s preusmeritvijo obiskovalčeve pozornosti h glasbenim instrumentom pod sliko.

Vsi štirje predstavljeni udeleženci vpletejo gledalca s svojim direktnim pogledom in nasmehom (Kress, van Leeuwen 1996: 129). Po Kress-van Leeuwen (1996: 143–5) horizontalna os slike izraža vključenost/vpletenost. Muzejski obiskovalec gleda družinski portret čelno, in to mu daje občutek vpletenosti/vključenosti v del Mozartovega sveta. Vertikalni zorni kot običajno izraža moč (Kress, van Leeuwen 1996: 146–7). Ker družina ni bila portretirana ne z žabje ne s ptičje perspektive, se ne kaže nikakršna razlika v moči med obiskovalcem in prikazanimi udeleženci na sliki, vsi so na enaki ravni. Okvir predstavlja družbeno distanco med gledalcem in predstavljenimi udeleženci (Kress, van Leeuwen 1996: 130). Družinski portret predstavlja udeležence doprsno, to pomeni, da predstavljeni udeleženci niso portretirani v celoti, in to jih gledalcu približa, s tem ustvarja družbeno distanco precej neformalno, a ne zaupno/intimno.

Če povzamemo, čeprav posneto govorjeno besedilo na temo družinskega portreta ne vzpodbuja kakšne interakcije, pa medosebna vizualna analiza portreta kaže, da je slikar s svojimi izbirami v resnici ustvaril vpletenost slike z gledalcem.

5.2.2 Ideacijska metafunkcija

Ideacijska (predstavitvena) metafunkcija slike je izražena na ljudeh, predmetih in naslikanih ozadjih. Po Kress-van Leeuwen (1996: 63) predstavlja družinski portret narativni, izvrševalni proces. Dejavnosti so povzete v posnetem govorjenem besedilu: »Wolfgang Amadeus Mozart igra klavir s svojo sestro Nannerl. Pri njem sedi oče, v rokah drži violino.« V nasprotju z govorjenim besedilom je na sliki Wolfgang glavni akter, kar nakazuje njegov središčni položaj, visoka gostota barve njegovega rdečega jopiča in kontrast med rdečim jopičem in temno rjavim ozadjem. Dodatno je on še psihološko poudarjen (Kress, van Leeuwen 1996: 61); muzejski obiskovalec avtomatično pogleda najprej Wolfganga, saj je prav on razlog za obisk muzeja. Naslednja razlika med sliko in govorjenim besedilom je, da besedilo predstavlja dejavnost oseb v okoliščinah sobe, t. j. v prostoru, medtem ko se dejavnost v govorjenem besedilu odvija v okoliščinah časa. Prostor s slike odmeva v fizičnem muzejskem prostoru dvorane plesnega mojstra, ki je bila uporabljena za enake dejavnosti, sestri skupaj in igradi.

5.2.3 Besedilna metafunkcija

Na slikovni besedilni oz. kompozicijski strukturi je izražena nekakšna enost s trikotnim okvirjem, ki se začne zgoraj, z materinim portretom in se zapre z drugimi člani družine. Tako portret Ane Mozart, sam uokvirjen, ustvarja začetno točko okvirja družinskega portreta. Ker je postavljen na sredino, deli družino na dve polovici; Nannerl in Wolfgang sedita kot enota na levi strani, na desni Leopold. Ti trije udeleženci so med seboj povezani tudi z drugimi sredstvi. Bolj ali manj so postavljeni v enako višino, poudarjena horizontalna črta poteka po sliki od Nannerlinega traku na glavi na levi po vrhu Wolfgangove glave, dotika se pentlje na Aninem vratu na majhnem portretu in se čez Leopoldove obrvi izteče na vratu violine na desni. Spodaj obstaja tudi vzporedna črta, od Nannerlinega komolca do klavirja. Več manjših vzporednih črt je vzpostavljenih tudi z violininim lokom, s horizontalnimi robovi klavirja in dnom notnega stojala. Kot uravnoveženost omenjenim horizontalnim linijam so vertikalne vzpostavljene s pokončnimi telesi predstavljenih udeležencev, tramovi na stenah in robovi klavirja. Diagonale od spodnjega levega kota proti zgornjemu desnemu vnašajo v sliko nekaj gibanja: skozi notno stojalo, violino in naborke na Nannerlinini obleki. Komplementarne diagonale potekajo tudi od zgornjega levega kota v spodnji desni: Nannerlina in Wolfgangova nadlaket, naslonjalo stola in naborke okrog Nannerlinega vratu.

Analiza kaže, da je osnovni kompozicijski princip slike uravnoveženost in harmoničnost. Čeprav se gledalec najprej osredotoči na Wolfganga na sredini, je celostni učinek, predstaviti družino Mozartovih kot harmonično celoto. Struktura kompozicije se torej odlično ujema s celotnim muzejskim konceptom.

6 Sinteza in razprava

Če povzamemo, večkodna analiza točke 2 v dvorani plesnega mojstra v muzeju Mozart Wohenhaus odkriva, da jezik in slikovno ustvarjata tako podobne kot različne pomene. Posneto govorno besedilo, Besedilo 1, ponuja nekaj osnovnih informacij o obdobju, ustvarjanju in (predstavitvi) vsebini družinskega portreta, še posebej pa vodi obiskovalčevo pozornost med slušnimi in vizualnimi/vidnimi informacijami. Vizualna analiza portreta odkriva številne prisotne pomene, nekateri podpirajo govorno besedilo, medtem ko so drugi dopolnjevalni. Kakor koli, muzej ponuja le malo smernic za opazovanje in interpretiranje slike.

Lahko bi bilo več storjenega za pomoč gledalcu v procesu njegovega doživljanja te točke muzeja. Po našem mnenju bi se lahko interakcija med tvorcem sporočila – muzejem in naslovnikom – obiskovalcem izboljšalo s preoblikovanjem informacij v govornem besedilu. Če razumemo posneto govorno besedilo kot vodilo, ki obiskovalca vodi od točke do točke pri njegovem doživljanju semiotske izkušnje, potem vidimo nekaj možnosti izboljšave. Spodaj je nanovo napisano Besedilo 1. Predlagano Besedilo 2 z jasno ideacijsko, medosebno in besedilno strukturo bi morda za obiskovalca lažje integriralo jezik in slikovno.

Besedilo 2

I. Orientacija (mentalni proces)

1. Prosim, pogledjte družinski portret Mozartovih, ki je pred vami.

II. Slika in slikar (relacijski p.)

2. Ta slika je edini avtentični družinski portret.
3. Slikar je ostal še do dandanes neznan,
4. čeprav so portret dolgo pripisovali Johannu Nepomuku Della Croce.

III. Slika in njeno ustvarjanje (snovni p.)

5. Družinski portret je najverjetneje naročil Leopold Mozart.
6. Iz zbirke pisem izvemo, kdaj je bil naslikan.
7. Wolfgang je poziral pozno jeseni 1780,
8. malo preden je odšel v München na premiero svoje opere Idromenej.
9. Nannerl je pozirala konec leta,
10. Leopold pa verjetno poziral šele, ko se je vrnil iz Münchna.

IV. Slika in njen pomen (relacijski in snovni p.)

11. Družinski portret prikazuje
12. očeta Leopolda, ki drži violino v rokah,
13. ter Nannerl in Wolfganga igrati klavir.
14. Mati,
15. ki je bila umrla dve leti pred tem v Parizu,
16. je predstavljena s svojim portretom na steni znotraj družinskega portreta.
17. Nekaj let kasneje je Mozartova sestra Nannerl o portretu zapisala,
18. da prikazuje najvernejšo podobo njenega brata.

V. Od slike k drugim predmetom (relacijski in eksistencialni p.)

19. Usmerimo za trenutek pozornost na stvari pod / pred sliko.
20. Tu sta dva ključna instrumenta⁹.
21. Na levi je ...
22. na desni pa italijanski čembalo iz 17. stoletja.

VI. Osredotočenost na glasbo (mentalni p.)

21. Slišali boste odlomek iz Baleta Bernarda Storacea, zaigran na tem čembalu.

Izvirno muzejsko besedilo niti ne usmerja pozornosti obiskovalca na sliko niti z nje. Faze I, V in VI v besedilu 2 vključujejo mentalni proces in vse vodijo obiskovalca pri njegovem semiotskem doživljanju od slike h konkretnim predmetom in glasbi. Predlagamo, da bi izvor predmeta in njegov ustvarjalec pomenila izhodiščno

⁹ Raba v slovenščini v tem primeru govori v prid mentalnemu procesu: (Tu) vidite dva ključna instrumenta.

točko za analizo slike. Tako sta v fazi II informacije o sliki in slikarju združene (predvsem v relacijskih tavnih), medtem ko so v originalnem besedilu raztresene tu in tam. Faza III kaže na snovne procese nastajanja slike: kdo in kdaj so pozirali za sliko. Predstavno gledišče portreta (relacijski in snovni stavki) je zajeto v fazi IV. (Ta bi bila morda lahko razširjena z namigi za interpretacijo slikovnega.) V fazi V ponuja nova verzija besedila ekspliciten namig za preokret gledišča (eksistencialni in relacijski stavki), medtem ko se v fazi VI doseže zadnji prehod z vizualnega h glasbi.

7 Sklep

Članek obravnava večkodno ustvarjanje pomena/pomenjenje v muzeju Mozart Wohnhaus v Salzburgu in kako je tak proces podprt s posnetkom govornega besedila, ki je ponujen obiskovalcu. Razumevanje večkodnosti v součinkovanju ponuja nove možnosti muzejskim skrbnikom in kustosem. Muzej bo ponudil obiskovalcu določeno perspektivo s pisanim ali govornim besedilom, z razstavo in drugimi semiotskimi sredstvi. Obiskovalci bodo tako razumeli, sprejeli ali odklonili ponujene poglede na podlagi lastnih interpretacij celotne semiotske izkušnje v muzeju. Muzeji lahko tako postanejo dejavnejši pri vzpodbujanju takega dinamičnega procesa ob zavedanju, kako različne vrste semiotskih virov delujejo skupaj.

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Zahvala

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Priloga 1

Točka 2 – Proces¹⁰ v originalnem muzejskem besedilu

1.	Pozno jeseni 1780, malo preden je Wolfgang odšel (<i>snovni</i>) v München zaradi premiere svoje opere <i>Idomenej</i> ,
2.	je še danes nam neznani slikar začel slikati (<i>snovni</i>) edini avtentični družinski portret.
3.	Delo je najverjetneje naročil (<i>snovni</i>) Leopold Mozart.
4.	Iz serije pisem vemo, (<i>mentalni</i>)
5.	da je Wolfgang poziral, (<i>snovni</i>)
6.	preden je odšel v München, (<i>snovni</i>)
7.	Nannerl konec leta, (<i>snovni</i>)
8.	Leopold pa verjetno ni poziral, dokler se ni vrnil iz Münchna. (<i>snovni</i>)
9.	Na družinskem portretu oče Leopold drži violino v rokah, Nannerl in in Wolfgang igrata klavir. (<i>snovni</i>)
10.	Portret matere,
11.	ki je bila umrla dve leti pred tem v Parizu, (<i>snovni</i>)
12.	pa visi na steni. (<i>relacijski</i>)
13.	Družinski portret so dolgo pripisovali Johannu Nepomuku Della Croceju. (<i>relacijski</i>)
14.	Mozartova sestra Nannerl je nekaj let kasneje o sliki zapisala, (<i>verbalni</i>)
15.	da ta prikazuje najboljšo bratovo podobo. (<i>relacijski</i>)
16.	Pod portretom sta dva ključna instrumenta. (<i>eksistencialni</i>)
17.	(Tisti) Na desni je italijanski čembalo iz 17. stoletja, (<i>relacijski</i>)
18.	na katerem je zaigran odlomek iz <i>Baleta</i> Bernarda Storacea, (<i>relacijski</i>)
19.	ki mu lahko zdaj prisluhnete. (<i>mentalni</i>)

Prevedla Sonja Starc

¹⁰ Vslovenščini se vrste procesa razlikujejo od angleškega izvornika.

Articles

J. R. Martin & David Rose

Interacting with Text: the role of dialogue in learning to read and write*

1. Challenges for genre-based literacy approaches in EAP programs

Genre-based approaches to teaching reading and writing have been widely adopted in Australia and other western education systems, and have achieved spectacular improvements in student outcomes, from twice to more than four times expected rates of learning (Culican 2005, Rose & Acevedo 2006). The development of these pedagogies in Australia has been fuelled by a rapid growth in the proportion of students from non-English speaking backgrounds who require academic skills. Similarly, economic changes impacting on educational demands in China are now sparking interest in innovative approaches to English literacy, particularly in English for Academic Purposes. However, introducing a genre-based literacy pedagogy in English language programs presents a number of challenges, given the variations in education histories and current practices in China and the west. These challenges can be divided along two lines, firstly what it is that EAP students need to learn, including knowledge about language and skills in using this knowledge, and secondly how they can most effectively learn this knowledge and skills, and how to teach them. In this paper we will first examine the ‘what’ of literacy learning, in terms of the genre-based model of language and the skills that English language learners require, and second the ‘how’ of literacy teaching, by reviewing the role of dialogue in the genre-based language in education work of the Sydney School (Martin 2000/2006, Martin & Rose 2005).

2. The genre-based model of language

Perhaps the most outstanding single feature of language is its immense complexity, involving thousands of options in multiple systems. For example, lexicogrammatical systems within the clause (or sentence) construe experience as processes involving people, things, places and qualities, at the same time as they enact speaking roles as questions, statements, commands or offers, and organise clauses as quanta of information (Halliday 1994/2004). Beyond the clause, discourse semantic systems construe sequences of activities and entities, introduce and track identities through a text, enact speakers’ social relations in dialogue, evaluate their attitudes, and organise texts as waves of information at the levels of sentences, paragraphs, and text stages (Martin & Rose 2003).

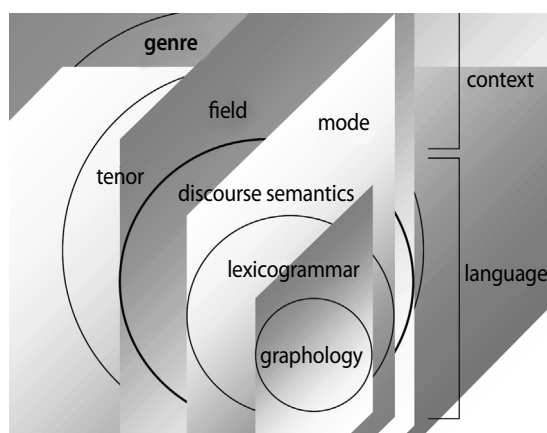
This complexity is handled by various language teaching approaches in different ways. Course books in English language programs are often organised by levels of language, from words to word groups to sentences to texts. This organisation reflects two traditional assumptions in language description and teaching: that language is organised in a bottom-up hierarchy from smaller to larger units, and that the complexity of language must be learned in the same sequence, much as a wall is built up from bricks- & mortar.¹

From a linguistic perspective, the issue here is the **stratification** of language – its organisation in levels or strata. In contrast to traditional linguistics and language teaching, genre-based approaches take a top-down perspective, starting with the global social functions of texts, such as recounting events, explaining processes, describing entities, debating issues, or evaluating other texts – in other words their genres. Genre weaves together three other dimensions of the social context of texts: field, tenor and mode. The field of an academic text is located within one or more disciplines; its tenor enacts relations of academic authority between readers, writers and other authors in these disciplines; its mode is typically densely written, technical and abstract, including accompanying images. These contextual dimensions – genre, field, tenor and mode – are realised as discourse semantic patterns in texts. Patterns of discourse are in turn realised as lexicogrammatical patterns in clauses, that are realised as patterns of sounds in speaking or graphology in writing. These strata of language in social context are diagrammed as Figure 1.

* In Foreign Languages in China. 4 (5): 66–80

¹ Halliday (1996:21) recommends that the ‘the bricks-&-mortar model of a “lexicon” of words stuck together by grammatical cement can be abandoned as an outmoded relic of structuralist ways of thinking.’

Figure 1: Strata of language in social context



From a pedagogic perspective, reading an academic text involves recognising its genre, as well its field, tenor and mode. This requires recognising the discourse semantic patterns in which its genre and register are realised, as well as the grammatical patterns in which discourse patterns are realised. Writing an academic text involves using these patterns to construct its genre and register. The primary question for language teachers is then the genres our students need to read and write in academic contexts, and secondly the kinds of language patterns that are found in these genres. The complexity of English for academic purposes is thus reducible to a finite set of academic genres, involving a manageable range of language features. This top-down approach follows the course of natural language learning, in which new language features are encountered in meaningful contexts; it is the reverse of language teaching traditions that begin with lower level structures. Common academic genres are listed in Table 1, with their social purposes and the typical stages they go through to achieve their goals (discussed in detail in Martin & Rose 2007).

Table 1: Some common academic genres

genre	purposes	typical stages
descriptive report	classifying & describing things of the natural and social worlds	Classification Description
explanation	explaining processes of the natural and social worlds	Phenomenon Explanation
historical recount	recounting historical events	Background Record of events
procedure	steps in experiments & observations	Purpose Equipment Steps
technical report	recounting experiments & observations	Technical problem Method Results Recommendations
research report	recounting and interpreting results of research activity	Research problem Method Results Discussion
exposition	arguing for a point of view	Thesis Arguments Reiteration of thesis
discussion	discussing two or more points of view	Issue Sides Resolution
literature review	discussing multiple positions on a topic	Topic Issues Resolution

3. Skills in academic reading and writing

Bottom-up language teaching programs implicitly assume a theory of learning, that language is learnt by studying and remembering lower level components of the language system, before applying them in reading and writing tasks, just as mathematics or chemistry are learnt by remembering sets of formulae, and applying them in incrementally more complex problems. Although this approach enables many students to develop skills in academic English, successful students are actually learning to do far more than remembering these components: more importantly they are practising skills in recognising, interpreting and using written language patterns in texts. These skills are less often taught explicitly in language programs, but are acquired tacitly by successful students in the process of doing exercises on selected language components, and later applying them intuitively to actual academic reading and writing. Those students who are already most experienced at reading and writing academic texts will be most able to tacitly develop these skills; those who are less experienced will be less successful.

From a linguistic perspective, the issue here is the **instantiation** of language systems in texts; that is, each text is an instance of the entire language system, and each language feature in a text is an instance of one of the options in the language system. The question for language teaching is whether we start with language systems or with instances of them in texts. Traditional approaches simply follow other academic traditions, in which the content of courses is determined by the structure of the discipline (a ‘vertical discourse’ in Bernstein’s 1999 terms). To this end language courses start with the systems that have been described by traditional linguistics (vocabulary and syntax), give students exercises to practise remembering these systems, and then test their memories. This is the reverse of first language learning; no parent in any culture would consider teaching their child to speak or to read by getting them to remember features in language systems, and then testing how well they remember each feature. Rather the features are learnt as they are repeatedly experienced in social discourse (i.e. as texts), and the child construes the systems of contrasts between features as they experience them (Bernstein’s ‘horizontal discourse’).

Growing dissatisfaction with this contradiction sparked the progressive revolution in language teaching in the west from the 1960s, with notions such as ‘communicative competence’ in adult English language programs, ‘whole language’ and ‘process writing’ in schools, and more recently ‘constructivism’. While progressive/constructivist theories recognised the importance of learning language from instances in social contexts, what they lacked was a clearly articulated model of the relations between language systems, texts and contexts. Instead learning was assumed to occur automatically in amorphous communicative contexts, and teaching of language systems was often discouraged, or tacked on haphazardly. In fact systematic studies of first language learning show that parents and others continually guide children to recognise and use features of language appropriately in specific predictable contexts of speaking and reading (exemplified in the next section). By these means children gradually come to recognise and distinguish the genres of their culture, and to use language that is appropriate to each genre. In Halliday’s terms (1994: xxxi): “As a language is manifested through its texts, a culture is manifested through its situations; so by attending to text-in-situation a child construes the code, and by using the code to interpret text s/he construes the culture.”

Whereas progressive/constructivist theories assume that language cannot be taught, only learnt in context, traditional approaches assume that language must be taught as it is described in school grammars, as a set of decontextualised systems. But the crucial skills that language learners actually need are to recognise categories of language patterns at each level as they read texts, to interpret each instance of these categories in relation to their experience and goals, and to use these language patterns flexibly in their writing.² Following the example of first language learning, a logical teaching sequence is to guide students, firstly to recognise language patterns in texts, secondly to interpret them in contrast with related language features in systems, and thirdly to use them to write texts of their own. In this way, language features are first learnt as they are experienced in actual meaningful contexts; the resulting understandings can then provide a meaningful basis for recognising systemic contrasts with related features. Teaching practice is thus informed both by what we know of language systems and their instantiation in texts that our students need to read and write. The primary teaching focus is on developing recognition skills that can be applied across academic study, and secondly on acquiring specific knowledge about language systems. And as language systems are learnt in the context of actual texts, so lower level systems are learnt in the context of higher levels systems, beginning with the genre and register of a text, followed by its principal discourse semantic patterns and grammatical features.

² See also Freebody & Luke’s 1990 ‘four resources model’ of reading.

4. How language is learnt through interaction

We are all familiar with the ways in which speaking affords various kinds of interaction, in ways that writing does not. What is less clear is the role that interaction might play in learning to read and write, even if the ultimate goal of literacy pedagogy is to have students reading and writing on their own. The literacy pedagogy of the Sydney School was inspired by Halliday and Painter's work on spoken language development in pre-school children (Halliday 1973, 1993, 2003; Painter 1984, 1986, 1998). Data such as the following, from spoken language development, were very influential. In the following exchange 1, Halliday's son, aged 22 months, is recounting a meal for his parents; the child and his caregivers reconstruct the experience interactively.³

Exchange 1

Child: Auntie Joan cook quack quack for you.
 Father: Auntie Joan cooked quack quack for you, did she?
 Child: Auntie Joan cook greenpea.
 Father: And green peas.
 Child: Began shout.
 Mother: Who began to shout.
 Child: Nila began to shout.
 Mother: Did you? What did you shout?
 Child: Greenpea.

Later that same day the child reconstructs the experience on his own, shedding the interactive support that his parents provided first time round:

Child: Auntie Jean cook quack quack for you...and green pea...you began to shout GREENPEA!

One point to stress about examples of this kind is that these texts are produced in the context of experience that has been shared by adult and child, which makes it possible for parents to ask the right guiding questions to extend the text. Another point to focus on is the way in which caregivers play a supportive and guiding role in the interaction. In exchange 1, the father monitors the child's comments in an interested and receptive way; and the mother probes deeper into the experience, with leading questions as to who shouted and what they screamed. This early spoken text in other words is a jointly constructed one. The parents' contributions enable the child to accomplish more in interaction than s/he would have been able to on her own. A related example from Painter's data (Painter 1993) makes a similar point as the child struggles towards an abstraction ('speed') with the support of his caregivers:

Exchange 2

Father: This car can't go as fast as ours.
 Child (4;8): I thought - I thought all cars could - all cars could go the same - all cars could go the same (pause) fast...
 Mother: The same speed.
 Child: Yes, same speed.

This kind of guidance through interaction resonates strongly with neo-Vygotskian notions of 'scaffolding', which assume that learning takes place as teachers construct a supportive scaffold for learners, and withdraw the scaffold as learners are able to perform the language task on their own.⁴ Turning to the written mode, we can see the same patterns of scaffolding in parent-child reading, exemplified by the following session with an 18 month old child and her mother (from McGee 1998:163). The extract is analysed into three interaction cycles, in which each move is labelled to the right. In one type of move, the mother prepares the child to recognise a feature of the text. The child then identifies a text feature, the mother affirms her, and may elaborate with more information.

³ The notes in this section have been adapted from Martin and Rothery 1991.

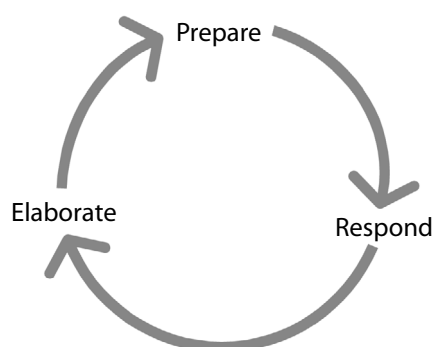
⁴ Applebee & Langer 1983 refer directly to Halliday's work when popularising the term 'scaffolding', which had been originally coined by Bruner and his colleagues (Wood et al. 1976).

Exchange 3

Mother	The three little pigs [points to each of the pigs on the cover of the book].	Prepare1
Child	[points to picture of a tree] Tee [looks up at mother].	Identify
Mother	Yes It's a tree.	Affirm
Child	[points to another tree in the picture] Tee [looks up at mother again].	Elaborate
Mother	Um, um	Identify
		Affirm
	[Points to each of the little pigs in the illustrations]. Here are the little pigs. Bye bye mama [waves her hand]. We're going to build a house.	Prepare2
Child	[laughs, waves at the mama pig in the illustration and turns the page]	Identify
Mother	Oh oh, I see that wolf [points to the wolf, eyes get larger as if in fright].	Prepare3
	[turns page and points to wolf] Oh oh.	
Child	Oh oh.	Identify
Mother	He huffed and puffed [blowing on child] and he blewww that pig away. Very bad, isn't he? [in different tone directed toward child as an aside].	Affirm
		Elaborate

This interaction cycle – of teacher/parent preparing, learner responding, and teacher elaborating – may be fundamental to human learning (Rose 2005a). It has been widely described in school classroom contexts as the ‘IRF’ (initiate-response-feedback) cycle (Sinclair and Coulthard 1975). We describe it more generally as the **scaffolding interaction cycle** (Rose 2004, 2005b), diagrammed in Figure 1.

Figure 1: Scaffolding interaction cycle



Elaborate Respond Prepare In all the above examples, the child is being guided to recognise and use patterns of language, but these are not taught as categories in language systems, rather the categories are encountered in the context of social interaction, from which the child construes the systems. In Exchange 1, the child is supported to present a sequence of events in a recount of experience, and as a result is then able to put the whole sequence together himself. In Exchange 2, the child is guided to use an abstract noun as the Thing in a nominal group (‘the same **speed**’), since he recognises that qualities like ‘fast’ cannot fill this role. In Exchange 3, the child is guided to recognise features such as sequences in written stories (‘We’re going to build a house’ – child turns page), and interpret them in her own experience (‘Bye bye mama’ – child laughs and waves her hand), or to recognise emotional reactions to events (‘Oh oh, I see that wolf’ – child turns page and repeats ‘Oh oh’).

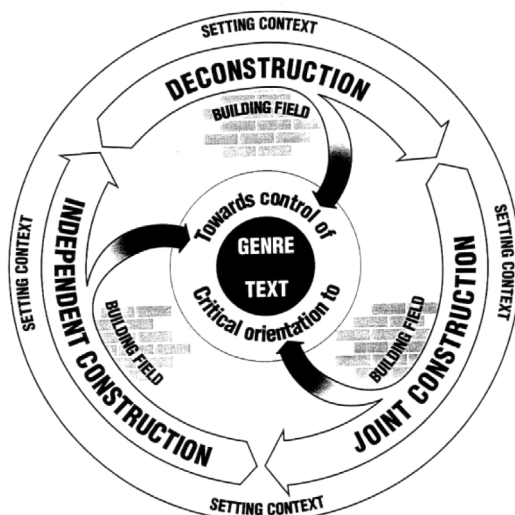
This research on language learning is at odds with traditional language teaching methods, in which teachers may demonstrate language features as they write on the board, students then perform exercises using the features, and teachers evaluate their performance. These methods provide relatively little scaffolding support, leaving a gap between the teacher demonstration and the independent exercises, and between the exercises and their application in reading and writing actual academic texts, that students must learn to bridge on their own. The solutions to these problems are threefold: to use actual texts to model reading and writing in the classroom; to jointly deconstruct the language patterns of model texts from the top-down, beginning with the genre; and to jointly construct new texts using these language features, supporting all students to apply them to reading and writing as the text and the lesson unfold.

5. Writing genres

From Halliday's and Painter's work on oral language learning, Rothery (1989, 1994, 1996) took the principle of 'guidance through interaction in the context of shared experience' which she adapted for classroom language learning contexts. Her challenge was to make learning to write a comparable activity to learning to speak for all students, irrespective of their home background and academic strengths. To achieve this, she and her colleagues designed a teaching/learning cycle, one representation of which is presented as Figure 2.

The cycle features three main stages – Deconstruction, Joint Construction and Individual Construction. Deconstruction involves teachers introducing students to a model of the genre they are expected to write, including as far as possible discussion of its cultural context, staging and linguistic features. Joint Construction involves teachers acting as a scribe and writing another text in the same genre with the class on a blackboard, white board or OHP. Independent Construction involves students writing a third text, in the same genre, on their own. All three stages of the pedagogy involve building field (so that students are familiar the content of the genre) and setting context (so that students understand the social purpose of the genre); and the ultimate purpose of the cycle is for students to take control of the genre, both in terms of being able to write it and also reflect critically on its role.

Figure 2: Teaching/learning cycle (Rothery 1994)



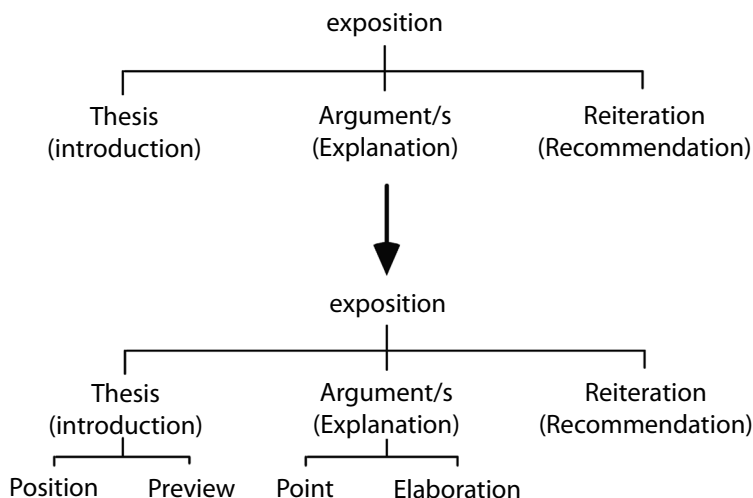
The Deconstruction and Independent Construction stages of the cycle will be familiar to writing teachers using traditional grammar and composition techniques.⁵ The joint construction phase will be less familiar and will be further explored here. For the Sydney School, this interactive stage is the one that provides the link between language learning in the home and language learning at school which is so crucial for students who otherwise have great difficulty learning to read and write.

To explore this stage, let's join a literacy class in Year 6 of an Australian primary school (students aged 11-12).⁶ The students are working on exposition, and have already been through one pedagogic cycle and written texts with canonical Thesis, Argument, Reiteration of Thesis structures. Their teacher is now working with them on previewing arguments in their Thesis, and using a topic sentence to introduce arguments in each paragraph. This structural development they are working on is outlined in Figure 3. Text 1 exemplifies successful instantiation of this structure by a student from this class.

⁵ Progressive pedagogy (whole language, process writing) puts much less emphasis on modelling, and may recommend skipping this stage altogether and simple advising students to write about whatever they like in any form they choose; this assumes that students have already experienced or can readily access models of genre in some other way (see Martin 1999 for discussion).

⁶ Most of the students in this class come from migrant non-English speaking backgrounds (Arabic and Vietnamese) and have learned spoken English at school.

Figure 3: Developing the structure of exposition



[1] Exposition for: **Should an amphitheatre be built in Wiley Park?**

I strongly believe that the amphitheatre in Wiley Park should be built for these following reasons, such as: it attracts more people to the area, shops and public transport will earn a larger profit, people will become more interested in Wiley park, and it is suitable for all ages.

My first reason is that it will bring more people to our area because there are not many main attractions in our community and it can be something to remember our bi-centenary by in years to come.

Another point to mention is shops will earn more money, for example, the new restaurant which will be built with in the amphitheatre. And not to forget Public transport which will create more money for the government and will be more easier for the disabled to travel by if they wish to do so.

And last but not least it is not only for the grown ups but it is also suitable for children for example, there will be entertainment such as concerts, plays and shows. In my opinion from a child’s point of view I think it’s going to be fun and it’s about time the council did something like this.

I hope I have convinced you that we should have a amphitheatre at Wiley Park.

The issue the teacher is working on as we drop in is the reasons why students should go to school. The class has already completed work in small groups exploring this issue and consolidated their ideas on the blackboard with their teacher. Having built up the field, they begin work on the joint construction of a new text. Text 2 is from near the beginning of this interaction. So far the teacher has scribed *I strongly believe that children should go to school*, and is working with the students on how to complete this introduction. The italicised sections of Exchange 4 represent the wordings that students are selecting for writing, and the bold sections represent the writing which the teacher has scribed on the board for the class.

Exchange 4

T	...Fillipa?
Fillipa	I strongly believe that children should go to school for these main reasons... um, and I’m going to list them all.
T	Sorry, say that again.
Lisa	<i>For these main reasons.</i>
T	<i>For these main reasons.</i> Who can think of a different word other than main?
Sts	<i>For the following reasons.</i>
T	<i>For the following reasons.</i> Who can think of another word?
Loukia	Listed.
T	<i>For these listed reasons,</i> um. Who can think of another word?

Fillipa	<i>For these reasons shown here.</i>
T	<i>For these reasons written here.</i> O.K. Who thinks main reasons. Hands up. Quick. A show of hands. <i>Main.</i> These <i>listed.</i> I've forgotten what the other ones were.
Šti	<i>Following</i> [in unison]
T	OK. Looks like <i>following.</i>
Šti	<i>For the following reasons.</i>
T	For the following reasons [scribes]. Now, trying to think, um, before we go on, before we list all of them, we want to include those things that you mentioned for that introduction, don't we? So how can we talk about that? Who can think? I strongly believe children should go to school for the following reasons. Filipa?
Fillipa	You could, um, learn a wide range – a wide range of subjects and um religions and um...
T	Right. Who can keep going from that? ...

In this dialogue, the teacher is looking for a phrase which will allow students to preview their arguments in the Thesis stage of the genre. Various suggestions are canvassed, the class votes, and consensus is reached around for *the following reasons*. This is an important piece of superstructure for expositions (and explanations for that matter), involving the kind of grammatical metaphor these students will have to learn to read and write in secondary school.

In interaction of this kind the teacher acts as a kind of editor. The content for the genre has already been established and so ideas themselves come from the class; the teacher's role is to bridge between their spoken suggestions and language more suitable for writing. This enables students to participate in the construction of a text as it is being composed. Scaffolding of this kind is a very powerful technique for apprenticing young writers into a more mature control of genres because it so strongly reflects their experience of learning spoken language in the home, where caregivers model and elaborate on children's spoken language in supportive contexts of shared understanding.

A little further on the class continues work on their introduction. The main challenge has been to foreshadow arguments to be developed in the exposition without starting to elaborate them and at the same time to pick up the on the different groups of ideas the students have already worked on. The key breakthrough in this negotiation is the introduction of the abstract term *knowledge*, which is used to pull together their ideas about the benefits of learning a wide range of subjects.

Exchange 5

T	We've got to get down to the main reasons as well; we're going to have thousands of them. I strongly believe children should go to school for the following reasons: education is free, it can fulfil your time, parents can work and they don't have to worry about you while you're at school.
Siraj	You're getting educated for free.
T	Right. How can we put that into a general thing? What's the big one there in that one? What's it all about? What are you actually going to gain?
Loukia	An education.
Lynette	Knowledge.
Sts	Knowledge.
T	You're going to what... gain knowledge, aren't you? So that might encompass [Sorry, Nicole, I don't know whether you're helping.] You actually, what do you actually achieve? You actually gain...
Sts	<i>Knowledge</i> [unison]
T	<i>Knowledge</i> , don't you? So, how can we put that into the next little phrase? O.K. We've got – your parents won't be worrying about you, you're at school. Who can give it to me in a sentence? [Just ignore him please.] Lisa. Can you give it to me in a sentence? About gaining knowledge.
Lisa	Which one?
T	I strongly believe children should go to school for the following reasons: education is free, it can fulfil your time, parents can work and they don't have to worry about you while you're at school.

Lisa	<i>You can learn a wide a wide range of subjects.</i>
T	Right. [scribes]
Vu	<i>Knowledge.</i>
T	Right. <i>Which will give you a tremendous amount of ...knowledge.</i> Now, this introduction is getting quite long. Is there anything else you want to include in that? Nicole?
Nicole	Um, <i>helps you with your career.</i>
T	Right. So we could really, <i>which would really give you a tremendous amount of knowledge which will ultimately – help you in your career.</i> [scribes] O.K. Can you think of anything else? Right. Let's read through that.
Sts in U	<i>I strongly believe children should go to school for the following reasons: education is free, it can fulfil your time, parents can work and they don't have to worry about you while you're at school, you could learn a wide range of subjects, which would give you a tremendous amount of knowledge which will ultimately help you in choosing your career.</i>

Space precludes a more detailed discussion of this dialogue and further interaction jointly constructing this exposition. We will however present the closing stages of the joint construction, in order to display the text which has been developed on the board (in bold italics below). This stage in fact features some interaction between the classroom teacher and an ESL teacher who is sitting in on the lesson (ESLT); even so, the students are given the final word in choosing chance over choice in relation to career or job prospects.

Exchange 6

T	Ah, let's read this through. I might just, oh... It's one of those [?] <i>I strongly believe children should go to school for the following reasons: education is free, it can fulfil your time, parents can work and they won't have to worry about you while you are at school. You can learn about a wide range of subjects, which will give you a tremendous amount of knowledge and ultimately help you in choosing your career. Finally, it is a place where you learn to socialise and develop in a warm and friendly atmosphere.</i> OK. There's our Introduction done. <i>Firstly, you learn about a wider range of subjects, cultures and people. For example, in maths, science, computers, social studies, spelling, art, craft, reading, language, library, sport, health, scripture, learning a new language and many more subjects. So ultimately, this allows us to achieve a greater understanding of the world and increase our knowledge. Secondly, after achieving this knowledge,</i> it will then put all in – it will put all the individuals who attend school in a better position to pursue their own career or job prospects. I don't think I like that put. It will give all ...
ESLT	It will give.
T	It will give. Yes. But not <i>put</i> , not <i>putting</i> . <i>It will then</i> [unison] <i>give all the individuals who attend school</i>
ESLT	<i>a better chance.</i>
T	Yes. ... <i>it will then give all the individuals who attend school a better chance.</i> Now, let's see how I'm doing this as I'm reading it through; if I don't think it sounds right, that's when we just go through and edit to make it
ESLT	<i>a better choice in pursuing their own career or job prospects.</i>
T	Um, <i>the individuals who attend school a better chance, a better choice. A better chance to pursue their own.</i> Who likes <i>a better chance or a better choice?</i>
Sts	<i>Chance.</i>
ESLT	Alright.
T	<i>...a better chance to pursue their own career or job prospects. Um, This will enable the individual to them support themselves or their... ...families. Finally, at school. you learn how to behave, socialise with other children, share with each other, play, have fun, learn to be responsible, have our own self-discipline, obey the school rules and form friendships which we may keep for life. I hope I've convinced you that children should attend school for the reasons I have mentioned, and hopefully every individual will have the wonderful opportunity to attend...</i>
Sts	<i>...school.</i>

As illustrated in Exchange 4 above, following interaction of this kind, in conjunction with modelling in the Deconstruction stage, the pedagogy enables all students to gain control of the genre. Some may require more cycles than others; and this can be undertaken in small groups while successful apprenticed students are writing on their own. But they all get there, thanks in large part to the interaction that goes on. Monologue in other words evolves out of dialogue, with as much dialogic scaffolding as necessary provided along the way.

6. Reading genres

The genre-based approach to teaching writing, illustrated above, has had a profound impact on literacy education in Australia, particularly in primary schooling and in adult ESL and academic literacy programs. As writing is the principal means by which students' academic learning is evaluated, the goal of this methodology has been to provide students with resources to achieve success in formal evaluation. Over the past decade these successes have been extended into teaching reading, using carefully designed strategies to support students to recognise language patterns in academic texts, enabling them to read with critical comprehension, and to use these language patterns in their writing. This methodology, known as *Reading to Learn* (Rose 2004, 2005, 2006, 2007), approaches reading first from the perspective of genre, then the patterns in which a text's field unfolds through the genre, and finally the wordings within sentences that realise these discourse semantic patterns. The methodology is illustrated here with a lesson in which adult ESL students learn to read a discussion about immigration in Australia, in an academic preparation course. An extract is presented as text 2. The first paragraph presents the Issue, the second paragraph presents one position on immigration's impact on employment, the third presents the author's opposing position.

[2] Plus to immigration equation

Both before and since the White Australia policy of the 1950s, immigration has been a political hot potato – yet the economic evidence shows immigration has been extremely good for the nation. In spite of the facts, today's economic nationalist parties – One Nation, the Australian Democrats, Advance Australia, the Greens and Australia First – espouse policies of greatly reduced or zero net migration. They do so for several reasons.

The most common argument against allowing migrants in numbers is based on a lopsided view of the impact on Australia's economy. The Advance Australia party wants to call a "halt to all immigration until we have solved our unemployment problems" as if the only impact of migration is to take jobs which might otherwise be available to unemployed Australians.

But the impact of immigration is determined not only by the number of jobs migrants take, but also by the jobs they create. Population growth through migration creates demand for housing, goods and services which is met through higher production which in turn leads to higher employment. Depending on the size and composition of the migrant intake, most studies show the net impact of immigration on unemployment is positive.

... Before reading the text, this lesson began with a discussion about immigration and the Australian economy and political parties, 'building the field' of the text as Rothery (1994) has described it. This was followed by the teacher outlining the social function and stages of the discussion genre (see Table 1 above), and then a summary of the text's field as it unfolds through each phase of the discussion. This is known as Preparing before Reading in the Reading to Learn methodology. The text was then read aloud paragraph by paragraph. Each paragraph was prepared with an oral paraphrase in terms that all students could understand, and then read aloud by the teacher. These three levels of preparation, including the background to the text's field, a summary of the whole text, and a paraphrase of the paragraph, enable all students to understand the words as they are read aloud, without struggling to follow them. Key meanings in the paragraph, such as metaphors and unfamiliar details of the field, can then be discussed in elaborating moves after reading. This cycle is illustrated in Exchange 7.

Exchange 7: Preparing before Reading

T	So the first paragraph here, at the very top, this paragraph here at the top [demonstrating], is about the Issue. The Issue is that there's always been arguments about immigration, but it's good for Australia. <i>Both before and since the white Australia policy of the 1950s, immigration has been a political hot potato. Yet the economic evidence shows that immigration has been extremely good for the nation.</i> Why do you think he calls it a 'hot potato'? You can't hold a hot potato can you? You've got to throw it from one hand to another [demonstrating by moving hands to imitate throwing from hand to hand]. You see? Ja [drugi prikimavajo, da razumejo]	Prepare Read aloud Elaborate
Sts T	Yes [others nod with understanding] So it's a metaphor for a debate. We throw the idea this way, we throw the idea that way, because it's so hot [demonstrating]. You can't hold it, yeah? 'Hot potato'.	Affirm Elaborate
St T Sts T	Excuse me, what's mean <i>white Australia policy</i> ? <i>White Australia policy</i> . OK. [some students have hands up] Some people have heard of it. Before 1972 the government policy was called the white Australia policy. It kept people from Africa and Asia away from Australia. So people from Asia and Africa were not allowed to come to Australia. So it was a racist policy. Worse than discrimination is...	Query Elaborate
Sts T	Racism Racism [writing on board]. The policy was changed when the Labor government came in, in 1972.	Select Elaborate

The next stage, known as Detailed Reading, supports students to read the text themselves, sentence by sentence. A carefully designed scaffolding interaction cycle is used to prepare all students to identify the word groups in each sentence, which they highlight as they go. In each cycle, particular students are asked to identify and say the wordings in turn, ensuring that all students participate equally. Student responses are always affirmed, and the meaning of the identified wording may be elaborated, by defining words, explaining concepts or discussing the students' knowledge. These cycles are illustrated for one sentence in Exchange 8.

Exchange 8: Detailed Reading

T	Now in the next sentence the author tells us that some political parties want a separate national economy for Australia, and they want less or no immigration. So I'll read this. <i>In spite of the facts, today's economic nationalist parties – One Nation, the Australian Democrats, Advance Australia, the Greens and Australia First – espouse policies of greatly reduced or zero net migration.</i>	Prepare sentence
T	Now, it starts off by saying 'in spite of the facts', and I'll tell you what that means. 'In spite of the facts' means that even though the facts are there, they are not looking at the facts. They're still going this way [demonstrates by walking across].	Elaborate
Sts T	Ignore? Ignoring the facts, that's right. <i>In spite of the facts.</i>	Select Affirm
T Sts T	And then it tells us which parties. And I'll ask these people at this table to tell me [indicating table]. Today's...? Can you tell me what kind of parties? <i>Economic nationalist parties.</i> Exactly. So that's what I want you to highlight – <i>economic nationalist parties</i> – if you can just highlight those three words? [checking students' highlighting] That's perfect...that's exactly right, <i>economic nationalist parties</i> . Beautiful...perfect...OK...we're on the right track.	Prepare Identify Instruct Affirm

T	Then it tells us the names of these parties. You guys can tell me the names of these parties. Don't highlight them, just tell me the names, have a look.	Prepare
Sts	<i>One Nation, the Australian Democrats, Advance Australia, the Greens, Australia First.</i>	Identify
T	So Lyndall Rowe [the author] has mixed all these parties up, and they're all very different. But he's grouping them together and he's calling them ' <i>economic nationalist parties</i> '.	Elaborate
T	Can you see what they espouse? Two policies. <i>Policies of...?</i>	Prepare
Sts	<i>Greatly reduced or zero net migration.</i>	Identify
T	Exactly.	Affirm
Sts	Let's highlight those two. <i>Policies of...</i>	Instruct
Sts	<i>Policies of</i>	Identify
T	And then those two policies...	Prepare
Sts	<i>Greatly reduced</i>	Identify
T	<i>Greatly reduced</i>	Affirm
Sts	<i>Zero net</i>	Identify
T	<i>...or zero net migration.</i>	Affirm
T	<i>So, greatly reduced?</i> What do you think that means? [demonstrates by pointing downwards]. Can we say that in a simple way?	Prepare
St	Much less	Select
T	Much less, that's exactly right, Tatyana, much less.	Affirm
T	<i>Zero net?</i> 'Net' means what you have in the end. So if you have one minus one [writing equation on board $1 - 1 =$], what do you get?	Prepare
Sts	Zero.	Identify
T	Zero, that's right. hat's zero net.	Affirm Elaborate

Preparation moves enable all students to identify the wordings in the text, and elaborations extend their understanding, in terms of either the field (eg, grouping different parties as 'economic nationalist parties'), or language (eg, defining conjunctions 'in spite of', or technical terms 'zero net'). Continual success and affirmation opens up the potential and motivation for further learning, enabling students' continuous close attention, grasp of higher level meanings, and retention of information about the field and language patterns of the text. Working through the text in this fashion enables all students to read it with complete understanding, no matter what the starting levels of the students, or the difficulty of the text (as long as its field can be adequately built up before reading).

The wordings that were highlighted in this lesson were the lexical items carrying the key information in each sentence. In the next stage, Preparing for Writing, these wordings were written as dot point notes on the class board, by students taking turns to scribe, as other students dictated the highlighted words to them, and instructed the scribe in how to spell them. The teacher's roles in this stage are to prompt the dictating, support with spelling and pronunciation, and reiterate discussions of difficult wordings and text organisation. Joint note making is particularly useful for English language students, providing continuous opportunities for careful supported practice with speaking and listening as well as writing.

When one side of the board has been filled with notes, they are then used to write a new text on the other side of the board, in a stage known as Joint Rewriting, again with students taking turns to scribe while the whole class selects what to write, guided by the teacher. The teacher prepares the class to select new wordings for each sentence, by pointing to the notes and asking for each element of the sentence in turn, and suggesting appropriate wordings where the students cannot do so themselves.

Exchange 9: Joint Rewriting

T	[indicating notes on the board] What does it mean to say 'a political hot potato'?	Prepare
Sts	<i>Arguing</i>	Select
T	Arguing, OK	Affirm
T	And who's arguing?	Prepare
St	People	Select
Sts	<i>Political parties</i>	Select
T	<i>Political parties</i> . OK, Political parties are arguing.	Affirm
T	And what are they arguing about? [indicating notes]	Prepare
Sts	<i>Immigration</i>	Select
T	<i>Immigration</i> , OK.	Affirm
T	So what's our sentence? <i>Political parties...?</i>	Prepare
Sts	<i>Arguing</i>	Select
T	<i>Have been arguing...</i>	Elaborate
Sts	<i>About immigration</i>	Select
T	<i>...about immigration.</i>	Affirm
T	OK, let's start with that. And who are we up to, to write? Li Ching?	Instruct
T	Tell her, Wang. She's going to start with political parties?	Prepare
St	<i>Political parties</i> [Li Ching scribes on board]	Instruct
T	It's a capital letter – it's here on the board [indicating notes]	Elaborate
T	And parties, can you spell parties?	Elaborate
St	[Wang spells aloud – Li Ching scribes on board] ...i-e-s, that's good.	Instruct
		Elaborate
Sts	<i>Arguing</i>	Select
T	Well, they've been doing it a long time, so I suggest we say 'have been arguing'. Elaborate	Elaborate
St	<i>Have been arguing</i> [Li Ching scribes]	Instruct
St	[student spells aloud] ...u-i-n-g [Li Ching scribes]	Instruct
T	No 'r', just take the 'r' away, that's good – ar-gu-ing [saying syllables].	Elaborate
Sts	<i>About</i> [Li Ching scribes]	Instruct
Sts	<i>Immigration</i> [Li Ching scribes]	Instruct
T	And how long have they been arguing about immigration? Since yesterday?	Prepare
St	No, since the 1950s [Li Ching scribes]	Select
T	And we say <i>the</i> 1950s. <i>Since the</i> 1950s [Li Ching scribes]	Elaborate
T	Beautiful, and we put an 's' on the end [Li Ching scribes]	Elaborate
T	And is that the end of our sentence.	Prepare
Sts	Yes [Li Ching scribes full stop]	Select
T	Thank you very much [next student comes up to scribe].	Affirm

As students select the wordings, and scribe the sentence on the board, the teacher may elaborate with language issues at various levels, including graphology (punctuation, letter formation and cases, paragraphing) and grammar (eg, English tenses 'have been arguing', and deixis 'in the 1950s'), so that students can practise using these in context. These language features can also be named, building up a metalanguage for categorising them in systems. In extension activities following Detailed Reading and Rewriting, various language features can be studied as systems abstracted from the text, such as the English tense and reference systems. Students are then far more able to understand and remember these systems, as they have already recognised and used their functions in actual meaningful texts. Importantly, the processes of reading and writing are not interrupted to study language systems, rather the elaborations occur rapidly as the text unfolds. As each phase of the new text is written up, higher level language patterns may also be elaborated and reiterated, such as the names and functions of each text stage, as follows:

T So this is our first paragraph. This is the Issue that the text is about. And now we're going to come and say what the first argument is...

Although it may appear from the above analyses that the Detailed Reading and Rewriting processes could be laborious, they should actually occur very quickly, so that a page long text may be read and rewritten in around an hour of class time. Text 3 is an extract of the discussion that this class rewrote from their notes, to illustrate the purposes and outcomes of Joint Rewriting.

[3] A Balanced View of Migration

Political parties have been arguing about immigration since the 1950s. We know from the economy that immigration is excellent for the nation.

Parties that want to protect the national economy want to lessen or eliminate migration. These parties have three main arguments. They have an unbalanced view of how migration affects the economy. Some parties think that migrants take jobs from unemployed Australians.

However, migrants take some jobs but they also produce new jobs. More people need more houses, more goods and more services so more of these are produced and this more jobs. Research shows that the effect of immigration is good, although it depends on who comes and how many people come. ...

In terms of mode, this text is closer to what this group of students would be expected to write at this stage of their academic preparation course. The level of metaphorical and idiomatic language has been reduced, while holding the field of the text constant. In the process students have learnt to read highly metaphorical, idiomatic academic English, to identify the key information in each sentence, to write this information as notes, and to use it to write their own text – fundamental skills required for academic study. At the same time they have encountered and practised using a variety of English language features, that may later be accumulated and named in systems.

These skills can be practised at any level of academic study, with texts of any difficulty. At more advanced levels, short segments of academic texts may be studied with Detailed Reading, in order to orient students to the field in key passages (such as abstracts), as well as to their academic language features. Longer passages of text may also be studied in less detail, by identifying and elaborating key elements in each paragraph, rather than each sentence. The highlighted elements may then be written as notes, and used for writing a summary, or to contribute to a new text drawing on multiple sources. The three stages of the genre writing strategy, illustrated in section 3 above, can then be used to model and practise constructing whole new texts.

7. Implications

In this paper we have outlined the important roles assigned to knowledge about language and to interaction in dialogue as far as the literacy pedagogy of the Sydney School is concerned. This orientation to literacy teaching gives rise to important challenges for both research and teaching in China.

The kind of knowledge about language shared by teachers and students is very critical, and we have emphasised above the importance of a text focused approach which concentrates on meaning. Although China features an impressive range of expertise in functional linguistics, the models of language informing literacy teaching remain very traditional in character. We are of course familiar in Australia with the challenge of introducing new ways of thinking about language into classrooms, although we have often worked in contexts where no grammar or any other kind of knowledge about language had been taught for almost a generation (Martin 2000). China at least has traditional grammatical knowledge to build on. Our experience is that it is easiest to begin with the concept of genre and genre structure and then to move to the question of how constellations of genres are used to build knowledge in specific disciplines such as science, geography, history and so on (Christie 1999, Christie & Martin 1997, 2007, Feez 1998, Whittaker et al. 2006). This orientation provides a context for introducing discourse analysis and functional grammar in ways that are meaningful for language teachers and subject teachers and their students. The challenge for China is to engage their functional linguists in projects of this kind, and to find the funding necessary for the massive injection of pre- and in-service training and support materials required. Our advice would be to start small, in targeted schools and communities, find out what works, and move on from there.

As far as research on interaction is concerned, there is a need for systematic analysis of classroom discourse, comparing and contrasting different types of literacy pedagogy, including traditional, progressive/constructi-

vist and genre-based programs. Martin & Rose 2003 introduce some important tools for analysing interaction (NEGOTIATION), affect (APPRAISAL) and multimodality (i.e. the relation of language to images and behaviour). What we would like to emphasise here is that it is just as important to analyse how reading and writing are taught as it is to analyse the texts that students read and write.

Turning to pedagogy, there is an urgent need for action research programs that explore ways of moving students and teachers from traditional forms of literacy teaching to more interactive styles. Genre-based teaching programs in Australia took advantage of the ways in which the progressive paradigms had opened up a wide range of possibilities for teacher-student interaction (weaker framing in Bernstein's 1975/1996 terms) - including individual and small group work (featuring peer-peer interaction or with the teacher participating), alongside the more traditional teacher-centred approach (stronger framing). This has implications ranging from the way in which teachers and students conceive of their interpersonal relationship with one another to the arrangement of desks and chairs in classrooms. We have no doubt that genre-based literacy initiatives will have to be adapted to the Chinese context; and we are equally confident that action research projects undertaken by Chinese researchers and teachers can find effective ways of introducing interaction into literacy learning in ways that make it possible for every student to learn to read and write the academic and professional discourses to which they aspire.

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Audiovisual Translation: an evolving discipline

1. Multimodal texts

The blanket term ‘audiovisual translation’ covers a range of possible text types but for the purpose of this paper, the subject matter will be largely restricted to film and television material. All audiovisual material, however, can be subsumed under the heading of ‘multimodal texts’, an even broader blanket term. Thus a definition of multimodal texts is a useful starting point.

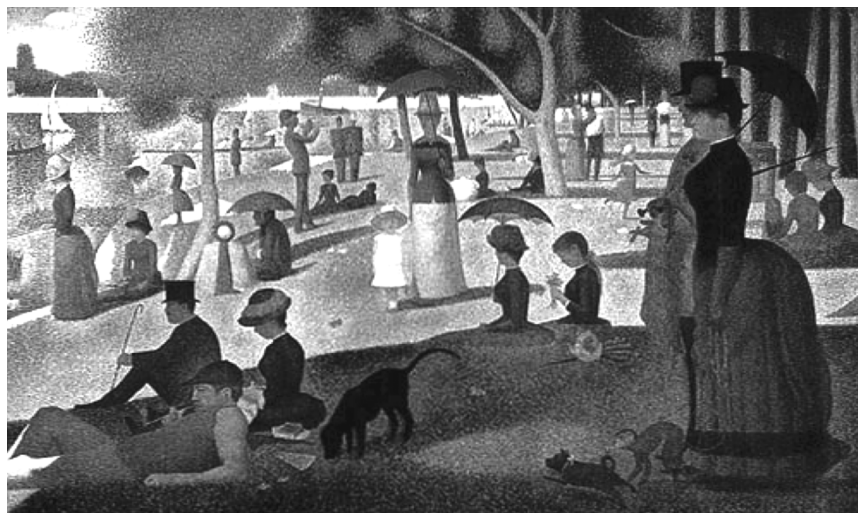
Multimodal texts are texts which combine and integrate the meaning-making resources of more than one semiotic modality ... in order to produce a text-specific meaning.

(Thibault, 2000)

Semiotic modalities are to be understood as ways of making meaning in the functional linguistic sense (see Halliday 1994). Thus words, images, sound, music, gesture, lighting, movement, etc., all integral parts of a film text, combine to create the meaning the viewer perceives. Each of these modalities can be dissected to show how nuances of meaning can be created. For example music can be soothing or strident, classical or popular, well known or created ad hoc, relevant thematically or appropriate as an accompaniment. For example the chase scene through the streets of Belfast in the film ‘In the Name of the Father’ (Sheridan, 1993) is given added impetus and temporal relevance by the accompanying sound of the Jimi Hendrix heavy rock song ‘Voodoo Chile’.

Although the film is in many ways the archetypal multimodal text, in that it contains a large and variegated array of semiotic resources, early work in this field concentrated on still images.

Figure 1



It was Michael O’Toole in 1994 who produced the book ‘The Language of Displayed Art: ideational, interpersonal and textual meaning’ (now available in CD ROM format) in which he analysed famous works of art by artists such as Botticelli, Rembrandt and Seurat (see Fig. 1), showing how they made meaning through engagement, representation and composition.



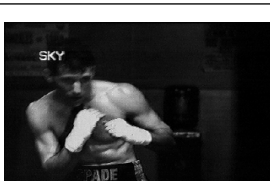
Subsequently, Kress and van Leeuwen in their 1996 book ‘Reading Images – the grammar of visual design’, examined the meaning making potential of multimodal texts, moving into school text books and advertising. The same authors (2001) in ‘Multimodal Discourse – the modes and media of contemporary communication’ took the study of multimodal texts a step further by also considering the dynamic product of film. This paved the way for the ground-breaking work of Baldry (2000) and more recently Baldry and Thibault (2006) with the introduction of analytic tools such as the multimodal transcription which allowed for the analysis of film material via a breakdown of the texts into their individual frames displayed in a table (of rows and columns)

containing a minute description of the contents in terms of the visual image, the kinetics, and the soundtrack, as well as an accompanying linguistic and semantic interpretation.

Their analysis accounted for a whole array of semiotic modalities, that is ways of making meaning, including written words, pictures, colour, gesture, movement, music, perspective, spoken words, sounds, light, signs, etc. All of these modalities can be analysed to show how variations can affect meaning. For example, written words can be presented in different sizes, colours, fonts and cases, and arranged in sentences, paragraphs, chapters and so on. Titles of films, as shown on screen, can present words in meaningful ways: some early westerns had letters in the form of the lasso rope, horror movies used gothic script and the titles of Dracula films dripped blood. As regards signs or symbols, indications of period such as clothes or architecture, and geographical settings are very meaningful.

At this point, translation was not yet on the agenda, but it occurred to this author that the multimodal transcription could be a useful tool in establishing where meaning was being created in a multimodal text and whether resources other than the spoken word could relay that meaning. If other modalities carried some aspects of the meaning, then translation of the spoken word by dubbing or by subtitling could be suitably trimmed in line with time and synchronisation restraints. Thus Baldry and Thibault's multimodal transcription underwent some modifications: the columns containing visual image and kinesic action, basically what can be seen in the frame and what movement is taking place, were merged into one, the soundtrack column remained and the linguistic interpretation column was replaced by 'translation'. Fig. 2, showing frames from a car advertisement, is an example of this modified multimodal transcription, featuring two sets of translations, a 'maximum' version where everything is translated and a 'minimum' version with appropriate condensation. The former version would be more suitable for dubbing purposes while the latter more suitable for subtitling, particularly subtitling for the deaf or for didactic ends.

Figure 2

T	Visual image	Visual image & kinesics	Soundtrack	Translation
6		Horizontal perspective. Side view. Crouching in boxer pose. Dark, sparsely furnished room. TV clearly relevant.	"The best way to stay outta trouble... (cockney accent)	MAX: Il miglior modo di rimanere fuori dei guai... MIN: Se non vuoi guai
7		Frontal view. Fighting (sparring) pose. Word SPADE on shorts – suggests professional boxer, but the environment is a tough one.	...is to... (wailing type song)	MAX: ...è di... MIN: ---
8		Dodging Ducking Fending	...avoid it."	MAX: ...evitarli. MIN: ...non cercarli.

The multimodal transcription proved to be an extremely useful tool for the teaching of multimodal text analysis and for formulating translation decisions for short texts. For longer texts, the analysis of 1-second frames is impractical and time-consuming, so another method was required for dealing with film or television series.

1.1 Phasal Analysis

Phasal analysis, developed by Gregory (2002) seemed like it might be an answer and indeed it took us a step further in the understanding of how multimodal texts work. Gregory devised the notion of phasal analysis initi-

ally in order to examine literary texts, but its application to multimodal material was unproblematic. Essentially texts are divided into phases, sub-phases, sub-sub phases and so on. The largest or macro phases deal with a distinct set of linguistic and semantic features, while the sub-phases represent aspects of those discrete features. The phases can be continuous, that is self-contained and appear once as a single 'chunk', or they can be discontinuous, appearing at intervals interspersed by other phases. As Thibault (2000: 320) puts it, phrases are...

continuous and discontinuous stretches of discourse which share ideational, interpersonal and textual consistency and congruity, i.e. consistent selection from the various semiotic systems.

In other words a particular phase of a film may feature the same characters and register of dialogue, the same background music, the same setting, and so on, which may be returned to several times during the length of the film. Phase changes are signalled by transitions, which may consist of immediate scene changes, fade-outs or obviously repeated actions. For example the film 'Elizabethtown' (Crowe, 2005) consists of a number of discontinuous phases involving the main character played by Orlando Bloom. These include his Los Angeles workplace, his family home in rural Kentucky and his love affair with an air hostess. Each of these is represented by a number of semiotic resources harmonious within the phases but which distinguish those phases very sharply from the others. In the first we see businessmen in suits and ties, we hear snappy yet ruthless dialogue and the setting is a big city office; in the second people are dressed in casual clothing, country music provides the background and the accents are of the deep south; the third features boy-girl dialogue, casual (un)dress and more intimate settings. The transitions between the phases are effected by means of travel shots: Bloom is seen either flying or driving between the various locations. Phasal analysis allows us then to see how (multimodal) texts are constructed, continuously and discontinuously, and thus where to look for patterns at a lexico-grammatical, phonological and semantic level. These patterns must be recognised and, if possible, respected in translation.

2. Film language

Everyday conversation consists of a number of features that distinguish it from formal written language, but also from literary language in all its guises, including that which interests us here, namely film and television dialogue. It is often formulaic and banal, consisting of overlapping speech, hesitation, false starts, phatic devices and so on, often going off on tangents when sub-topics get introduced into the ongoing flow. Furthermore, an individual's conversation, while perhaps dealing with the 'here and now', is actually based on a lifetime of individual experience. All these factors make it very difficult for a script-writer, and subsequently an actor, to reflect this kind of reality. It does not include the succession of 'good lines', the dramatic pauses, the clipped and accurately cued exchanges, and the constantly plot-related utterances that are the stuff of films. On the other hand, as Gregory and Carroll (1978: 43) point out.

if the actor ... spoke as people do in real life, with frequent non sequiturs, false starts, allusions, digressions, sentence fragments, etc. ... the audience would be unlikely to be getting the information it needs to get, in order that the 'two hours traffic of the stage (film) emerges as a whole and understandable experience.

At the University of Trieste various experiments were carried out in order to compare the frequency of use of some typical aspects of spoken language (recorded in the Bank of English corpus of spoken language) with their frequency of use in a corpus of films. Such features as discourse markers (well, so, right, you know, etc.), tag questions, vague language (kind of, sort of, etc.), hedges (Could you, I wonder if..., etc.), and the use of parataxis were studied. The results showed that the use of these features was far more common in real, spontaneous spoken language. Even in a selection of films directed by Ken Loach, a film-maker well known for not using professional actors and for striving to reflect real life conditions, particularly those of the under-privileged, similar if less striking results were recorded for 'My name is Joe', 'Raining Stones' and 'The Navigators'. Table 1 shows the discrepancies.

Table 1

Discourse markers	Corpus of spoken language	Loach films
well	246	220
but	366	230
so	342	210
now	120	80
then	162	105
you know	264	240
I mean	192	170

In another series of experiments, Quaglio (2009a) used a corpus-based/data-driven approach to compare the use of vague language in the popular American comedy series 'Friends' to its use in natural conversation. Basing his work on Biber's (1998) research into the dimensions of language use, identifying clusters of grammatical elements that are typically found in particular registers, Quaglio's results showed a remarkable similarity between 'Friends' and real-life conversation on Biber's Dimension One (involved versus informational production). But interestingly, emotive features such as "I am SO pleased" and "I DO love you" were more frequent in 'Friends' while vague language (kind of, stuff, I mean, etc.) was more frequent in conversation. In fact, it would appear that the use of vague devices in 'Friends' is constrained by what Quaglio (2009b: 90) describes as a "clarity cut-off boundary", beyond which comprehension can be adversely affected. Findings such as these and others lead us to conclude that conversation presents a higher frequency of most of the linguistic features particularly associated with spoken language than does filmed dialogue.

And thus it is legitimate to speak of the language of film or 'filmese' as a distinct genre. The same would appear to be true in other languages if Lo Duca (2009), referring to specialised language in Italian, talks of

il linguaggio della gioventù, della canzone, **del cinema**, della radio, della pubblicità, degli sms, ecc.

And so to translation.

3. Translation

Bearing in mind the above-mentioned discussion of the discrepancies between genuine spoken language and 'filmese', it follows that the work carried out by the translators of television shows like 'Friends', and all other audiovisual translators, is extremely complex. Translators have to be aware of the same considerations in the language into which the shows will be translated, so that the corresponding registers and functions are matched.

First of all, audiovisual translators have to face the problems all translators of literary material come up against, conveniently summarisable in the term 'cultural issues'. The problems raised by how to translate proper names, geographical names, measurements, the names of institutions, food and drink terminology, proverbial language, plays on words and so on, are just some examples. But dealing with language varieties in the form of dialects, sociolects, agelects, genderlects, etc. (e.g. 'The Godfather' with its mix of Sicilian dialect and Italo-American English), and the use of slang (e.g. the language used in 'Trainspotting' which was unintelligible even to an American English audience) create particular difficulties for the dubbing translator, as does the question of speech defects (e.g. the stuttering Michael Palin in 'A Fish called Wanda'), the use of substandard language (e.g. the ungrammatical English of the Brooklyn boys in 'Do the Right Thing', and overlapping speech (e.g. the dinner party scenes in Woody Allen films).

A tendency noted in all types of translation, but particularly in film translation, is that of neutralising or normalising an original text that is marked in some way.

Figure 3

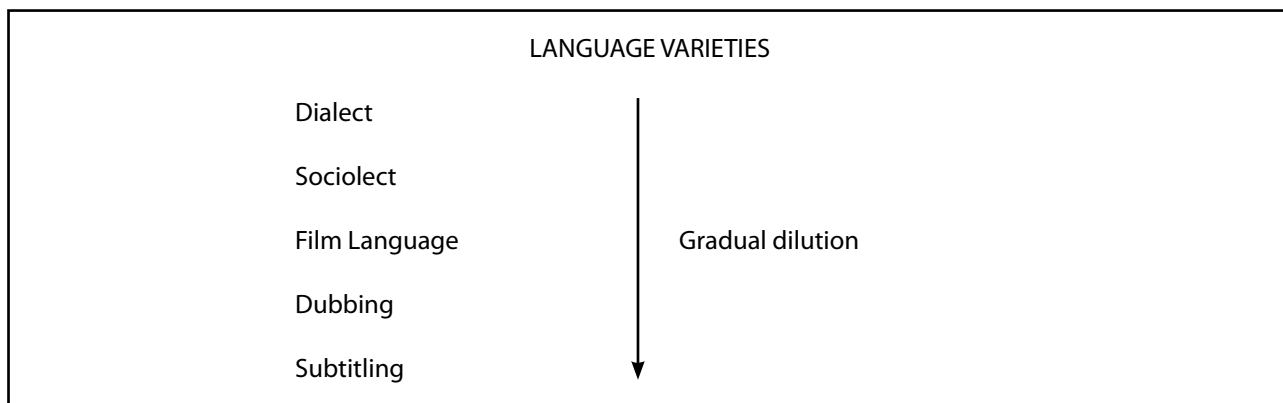
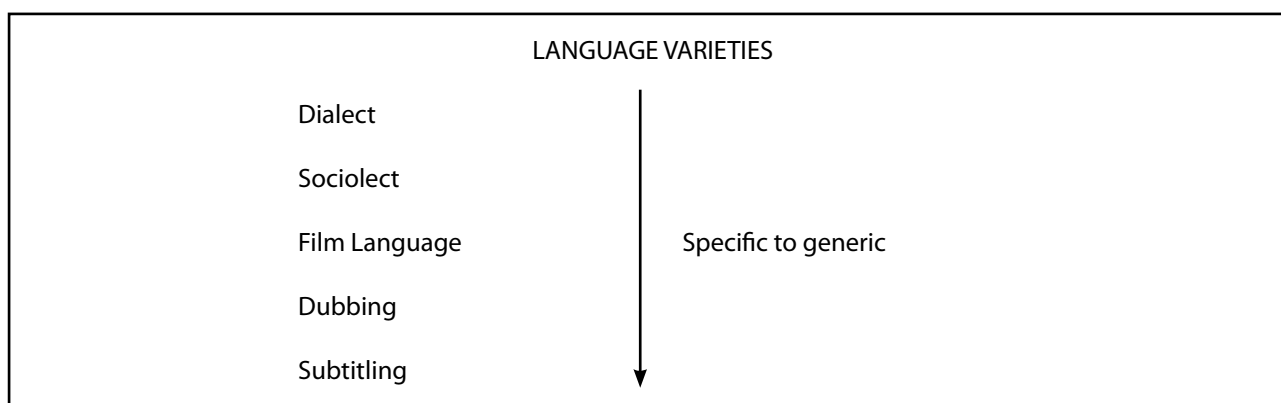


Fig. 3 shows how the language of dialect or sociolect or other variety becomes diluted towards a more standard form of language in film scripts, and even more so in its translated versions. As the translation is adapted for dubbing, and particularly for subtitling, this tendency often becomes ever more marked. Fig. 4 shows that there is also a tendency to go from the specific to the generic as one moves down the cline. Terms that are culturally bound, or highly technical, or of too rare a register are reduced to more recognisable forms through the use of superordinates or hyperonyms.

Figure 4



The following short scene from the 1993 Ken Loach film ‘Raining Stones’ can illustrate both points. The original script reads:

Anne - What's up?
Bob - Nothin.
Anne - Then what you snappin' for?

Anne - I told you last night it'd be summat like that.
Something's wrong, isn't it?
Bob - I've had the van nicked.

Interestingly, and this is a partial counter-measure to the criticisms of neutralisation levelled at film language, is that when the actors get to use the script, they often render it, consciously or unconsciously, more realistic, through the insertion of discourse markers, tag questions and other features of spoken language. As can be seen from the transcription of this scene, reporting what was actually said, some changes can be observed:

*What's up?
Nuthin.
What yer snappin' at me fo?
.....
I told yer last nigh it was gonna be summat li tha.
What is wrong with you?
I've had the van nicked.*

The transcribed pronunciation is nearer to that of Manchester, where the film is set, and dialectal variants such as the non-pronunciation of the final letter in 'for' and 'night' can be heard. The dubbed version of the film in Italian, shown below, neutralises the northern English vernacular to standard Italian, apart from the use of the colloquial 'fregato'. The specific term 'snapping', which describes very well the attitude depicted in the scene, is reduced (or elevated) to 'parli con asprezza'.

*Anne Cosa c'è?
Bob Niente.
Anne Allora perché mi parli con asprezza?
.....
Anne Ti ho detto ieri sera che ci sarebbe costata una cifra del genere. C'è qualcosa che non va, vero?
Bob Mi hanno fregato il furgone.*

The even more condensed subtitled version completes the journey towards dilution and normalisation.

*Anne – Cosa c'è?
Bob – Niente.
Anne – Perché mi parli male?
.....
Anne – Ti ho detto ieri sera. Cosa c'è?
Bob – Mi hanno fregato il furgone.*

Other language choices in film may be dictated by the need to be ironic, humourous or symbolic. The Hungarian film 'A Tanú' (The Witness) is a satire on the Communist regime in Hungary in the 1950s and in scenes involving secret police plotting, the language used is at times forcedly (and ridiculously) polite. The line

együtt fogyaszthatnánk el az estebédet

translates literally as "would you mind consuming dinner together with me" and requires this kind of pompous and improbable rendering. Neutralising to a more probable "We could have dinner together" would lose all the impact of the satire.

3.1 Predictability and Intertextuality

While the above-mentioned problems associated with film translation refer to those many elements in films that are culture-bound or contain hidden traps of a linguistic or semantic nature, other stretches of film products may be much more straightforward and commonplace. Films can be identified as belonging to genres (westerns, love stories, etc.) but within these wide categorisations we can recognise sub-genres and sub-sub-genres such as love scenes, telephone call protocols, presentations, service encounters, etc. In these types of scene there is little room for creative language use; the same formulae are used over and over again, with the same cues and the same response mechanisms. And it is these sub-sub genres or 'genrelets' that are of interest in the question of predictability and intertextuality. For example, in telephone conversations, bar talk, etc. the same things are repeated over and over again, in real life as in film scenes. In a study carried out in Trieste, an examination of the dialogue in the hotel reception scenes in the American television series 'The Gilmore Girls', revealed a whole series of stock hotel expressions ('Sorry, we're fully booked', 'Good morning, can I help you', 'Your secretary called', etc). Expressions like these which are frequently repeated display a high degree of inter-

textuality (they are found in countless ‘texts’) and predictability.

Pavesi (2005: 48) refers to the concept of routines, explaining that

Routines can be said to have a fundamental diegetic function in that they help advance the situations and events occurring within the fictional world of films.

Expressions like “What’s going on?”, “What’s wrong with you?” and so on form part of a pool of predictable expressions. Hoey (2004: 385) developed the notion of ‘priming’ whereby words and expressions are PRIMED to appear in particular environments. Just as the above expression ‘Good morning, can I help you’ is particularly primed for use in service encounters and thus highly predictable in those contexts, and expression like “I love you too” is primed to appear in only one feasible circumstance, that is as a reply to the statement ‘I love you’.

3.2 Methods of Screen Translation

Apart from the classic methods of screen translation already discussed, namely dubbing and subtitling, a number of other translation and transposition techniques are routinely used in certain countries and in certain circumstances. For example, the use of the little studied **voice-over**, commonly adopted in the west for the translation of interviews on news broadcasts, is still common in Russia and eastern Europe for the translation of feature films, where it continues to enjoy widespread support. It is cheaper than dubbing but does not provide the same variety of voices. If it is pre-recorded and synchronised it is sometimes referred to a **narration**.

At national and international film festivals, where films are translated also for critics, **simultaneous interpretation** is often favoured, where a single interpreter covers all the parts and restricts his/her intervention to a mere reading of the lines in the target language. **Surtitling** is used in the theatre, particularly for opera, where the translation appears above the stage.

A particular form of screen translation is that of **subtitling for the deaf and hard of hearing**, a type that accounts for the comprehension difficulties of the deaf and the cultural differences of the deaf community. It is geared to the extent of the deafness: there is a fundamental difference between those who experience some hearing difficulties, possibly through age or illness, whose point of reference is in any case the hearing world they once knew, and the totally deaf, usually from birth, who inhabit a world or culture without reference to sound. There is a need for ‘targeted translation’, a concept going back to Nida (1964) and re-affirmed by Vermeer (1996) with the *skopos* theory. Opinions differ, particularly within the deaf community, as to how such subtitles should be designed, that is how much they should differ from subtitles for the hearing population and to what extent they should cover all other sounds container in the film. Decisions are, however, often dictated by technological and policy changes.

Both intralingual and interlingual subtitles are produced for the deaf and hard of hearing and both types are now found quite commonly in the massive DVD business. The use of intralingual titles, for example when Italian subtitles are provided for an Italian film, is for the national community, whereas interlingual titles are required when the original film is in another language. In both cases, where the subtitler has also to account for paralinguistic information and sounds, he or she needs to be familiar with ‘filmic codes’, and to understand the receivers’ cognitive environment. The need for succinctness has to be weighed against the fact that many deaf people find ordinary subtitles too difficult, requiring too much inferencing and predicting. On the other hand the deaf do not like to be patronised with titles that explain too much are are over simplified. This kind of work requires “sensitivity, sensibility and coherence” (Neves, 2009: 167).

Recently, with the need to provide audiovisual translations in the shortest possible time, the practice of **live subtitling** has come to the fore. With the help of voice recognition software, the live subtitler speaks his text into a machine which reproduces the text, in real time, in the form of written subtitles. This method has been largely restricted for the moment to sports events and major occasions such as royal weddings. Providing access to audiovisual products for the blind population, on the other hand, is the realm of **audiodescription**, where a spoken description of the visual component of a film (action, costumes, setting, etc.) is provided in the gaps in the dialogue, furnishing descriptions and important items of information so that the sight-impaired person is able to follow the action. It is a method that uses words that are succinct, vivid and imaginative. For example, the verb ‘walk’ can become ‘stroll’, ‘skip’, ‘stumble’, or ‘stagger’ depending on the kind of perambulation to be described. The imaginative use of vocabulary can bring the pictures to the blind person’s mind.

Finally the phenomenon of **copying** should be mentioned where, for example, popular television programmes (Big Brother, Who wants to be a Millionaire) are re-presented in domestic versions in other countries.

However, amongst these various methods, perhaps the major debate remains that between the relative advantages and disadvantages of dubbing and subtitling. There are various arguments involved, beginning with the question of how much reduction is required, necessary or acceptable. In both dubbing and subtitling, a certain filtering of the information load is needed, though supporters of dubbing will point to subtitles being more prone to forms of condensation. Subtitles also increase the semiotic load by adding an element to the already pregnant multimodal text, and subtitles, being a form of written language, have a higher lexical density than is normally found in spoken language. That is, subtitles contain a higher proportion of content words than function words, thus distancing themselves from oral dialogue. Similarly there is always some tendency towards nominalisation in written language, whereas spoken language is more verbal. Halliday (1994: 342) refers to the type of nominalisation found in written texts as grammatical metaphor, pointing out that this phenomenon is particularly prevalent in technical texts. In the TV series 'Dr. House', the discourse is medical and from the original script (which is written) through translation, nominalisation is frequent. It is often difficult to follow, both in the original and the foreign versions.

However, subtitles also have their champions, as mentioned earlier, and dubbing has its drawbacks. These can now be identified, discussed and even remedied but until relatively recently this form of translation received little attention.

Film dubbing is the least studied of all the branches of translation.

Viaggio (1992: 27)

3.2.1 Dubbing

In favour of the practice of dubbing, it can first be said that the forfeiting of the original soundtrack removes the expressive quality of speech in the native language, where this may be an integral factor in the development of the film. For example, in the 2009 TV movie 'Into the Storm' the voice of Winston Churchill ('Never in the field of human conflict...,' etc.) needs to be heard in English to gain its full effect. Secondly, and more importantly, dubbing can take liberties with an original text and the viewer has no way of knowing whether he or she is watching the 'same' film. Certainly, many dubious solutions have been observed to occur in television series such as the above-mentioned 'Friends', where the translator has often found it necessary, rightly or wrongly, to completely change humorous or culturally charged lines. Other constraints regarding dubbing are connected to the need to ensure lip synchronisation while not affecting timing and maintaining coordination with the visual elements. The dubbing actors, who are usually experienced professionals, have the task of capturing supralinguistic features such as intonation, stress, rhythm and so on.

As in all sectors of translation, examples of best practice exist and may serve as models for future reference. A classic example is that of Sergio Jacquier's translation of the Marx Brothers' 1932 film 'Horse Feathers'. In one scene Groucho Marx needs a seal for a document and says "Get me a seal". Harpo Marx, famed for being the simple one, goes off and re-emerges with a live seal. The play on words poses a real challenge for the foreign language translator. Jacquier provided the ingenious solution in Italian "Focalizziamo" connecting perfectly with the visuals as Groucho scrutinises the document, and bringing in the play on words with 'foca...'

As an exercise in dubbing technique, advanced students at the Translating and Interpreting Faculty of the University of Trieste were asked to translate for dubbing one episode of the English crime series 'Prime Suspect' and one episode of the popular Italian detective programme 'Il Commissario Montalbano', based on the best-selling novels of Andrea Camilleri. In the latter case the students were faced with the problem of constant references to Sicilian culture. Stephen Sartirelli, author of the English translations of the Camilleri novels, explained that he solved the problem of the Sicilian accents and dialect by simply making it as colloquial as possible. But he had more room for manoeuvre through the use of explanations, footnotes, 'built-in' informative comments, etc. In the students' dubbed versions we find syntactic and lexical intervention. The syntax is kept simple, it is often elided, and syntactic structures are repeated, maintaining a level of syntactic equivalence which is evident in the original. The lexis is colourful, colloquial, idiomatic, metaphorical, and also contains slang and a smattering of so-called 'taboo' terms. However, the skill lies in calibrating these features to the individual characters. For example, the lawyer uses a high, formal register but also grammatically incorrect sentences.

Firstly however, constraints of a non-linguistic kind had to be dealt with. For example, notwithstanding the different legal systems and police force hierarchies, the term *Commissario* could be translated into English as *Superintendent* (cf. the translation into Italian of Detective Superintendent Tennison in ‘Prime Suspect’ as *CommissarioTennison*), BUT in the Camilleri books the term had always been translated as *Inspector* and so he had to remain Inspector Montalbano (cf. Inspector Morse, Inspector Barnaby, etc. of English television fame).

In terms of suprasegmental aspects, the following example shows how important intonation can be.

Anna: Ma mi sembrava importante.

Anna: But maybe it's important, isn't it?

There are two reasons why the tag question has been introduced in the English translation. Firstly, the frequency and naturalness of question tags in English would dictate it (this assertion can easily be verified by comparing the use of tags in similar English language television series, through the use of parallel texts). Secondly, from the intonation of the speaker it is clear that she aimed to involve Montalbano – the tag question has also this function.

The question of what to translate and what not to translate is not always self-evident. The following example shows the need for judgement:

Nicolò: Mi sono imparato a fare la scaccia coi broccoli.

Nicolò: I've learnt a new recipe: scaccia coi broccoli.

References to Sicilian food are an important element in the Montalbano series, and must remain, so *scaccia coi broccoli* must be left in Italian with the addition of the explanatory ‘a new recipe’. The incorrect ‘mi sono imparato’ in Italian is normalised, as the person speaking is an educated journalist.

As mentioned before, lip synchronisation is a major concern for dubbers, especially in the case of close-ups.

Mi sembra davvero improbabile.

That's very unlikely.

fra cinque minuti

five minutes

These examples show how a little thought can create coordination in lip movements. In the following case

Montalbano: Perché?

Montalbano: What happened?

The reason for not translating *Perché?* with the equivalent word *Why?* is that the latter requires only one lip movement. ‘What happened?’ respects the alternation open/half closed – open/half closed. In the example below it can be seen that the timing of the whole speech is precise.

Il signor La Russa questa notte si è spogliato nudo, si è applicato ai polsi e alle caviglie questi, la fascia grande se l'è legata al petto, ha indossato la cuffia, si è coperto il corpo, con la maschera il viso. Sembra tutta roba che si è fabbricato lui cu' santa pazienza.

Mister La Russa, last night, stripped himself naked, applied these things on his wrists and ankles, tied the large strap to his chest, put on the cap, covered his body, and his face with the mask. It seemed like he made all the stuff himself with saintly patience.

The final expression, *cu' santa pazienza* has not been translated with the equivalent English expression *with the patience of a saint* but with the marked variation *with saintly patience* in order to respect lip synchrony.

3.2.2 Subtitling

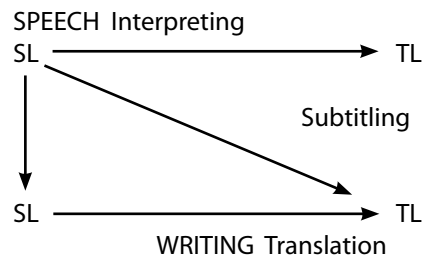


Figure 5

Figure 5 (Gottlieb, 2001: 16) shows how subtitling is a unique form of (diagonal) translation, in that the source language is spoken while the target language version is written. He goes on to define subtitling as a “prepared communication, using written language, acting as an additive and synchronous semiotic channel, as part of a transient and polysemiotic text” (1991: 162). Table 2 compares spontaneous speech against these points of definition, showing that the only common area is that both speech and subtitles are in some way multimedial/polysemiotic.

Table 2: a comparison of spontaneous speech and subtitles

• Prepared	not prepared
• Written	spoken
• Additive	original
• Synchronous	extempore
• Transient	ongoing
• Polysemiotic	multimodal

However, the diagonal nature of subtitles is not the only distinguishing feature of this form of screen translation. There are a great many technical constraints. Firstly, the positioning of the titles on the screen requires considerable care in order to create the least disturbance possible, making sure that they are clearly visible against a matt background. Usually they appear at the bottom of the screen, where there is least action, and are centred. Secondly the dimensions have to be considered in terms of the width and height of the letters. There is a standard maximum applying to the number of characters allowed per line, or per double line, and a standard minimum and maximum regarding the time the titles should remain on screen. Gaps between titles can be minimal but must last at least a quarter of a second. Attempts have been made to establish an average reading speed for timing purposes but firstly, this is extremely difficult to pin down as even the same person experiences varying reading speeds depending on circumstances, and secondly the hypothetical average tells us nothing about the timing required for people elsewhere on the cline. Thus an important skill for the subtitler is that of ‘spotting’, that is choosing the exact moment to input and remove the titles.

Finally, it is thought that the correct segmentation of titles when they occupy two lines leads to better comprehension. Thus it is advised to not split noun or verb phrases, subject and verb, article and noun, etc. (see Georgakopoulou, 2009, Perego, 2008), even though more recent research on eye-tracking (Perego, 2008) has cast some doubt on this assertion in that it seems the eye can move swiftly from line to line in spite of poor segmentation. The jury is out until further research is carried out.

The next thorny question to face subtitlers is that of what to omit when time pressures impose the need for condensation. It would seem that the first elements that should be sacrificed are those extraneous items that do not seem essential to following the story. It is, however, difficult to identify redundant elements. For example cohesive devices such as discourse markers (well, now, OK, etc.), interpersonal asides or subordinate clauses may seem superfluous, though Kovacic (1998), for instance, has shown that seemingly inconsequential dialogue can be essential in character portrayal, and that the use of discourse markers of various kinds can positively affect readability.



At this point we can return to the use of the multimodal transcription and its usefulness in screen translating. Figure 6 shows three frames from the Italian soap opera ‘Un Posto al Sole’. The three columns to the

right of the pictures contain respectively a brief description of the frame, the dialogue in Italian and a proposed subtitle. The translation into English below is a maximum version, that is the whole speech is translated and might be suitable for dubbing. The version that follows is a minimum version, where a process of reduction has taken place. In this case the other semiotic modalities including tone of voice and facial expressions allow for a judicious pruning.

Angela What are you talking about? Is living with Franco a crime?
 Renato *For your mother and me it's like a stab in the back!*
 Angela *You love being melodramatic! You asked me what I wanted.*
 Renato What are you talking about?

Angela What!?! Is living with Franco a crime?
 Renato *For us... a stab in the back!*
 Angela *How melodramatic! You asked me what I wanted.*
 Renato What? ask you... what you want?

Figure 6

	Camera moves to Giulia in close-up. D: cs Hands clasped again. Face vacant. Evident worry, but imminent reaction visible.	(è come se fosse una pugnata)	a stab in the back.
	Camera shifts back to Renato. VF: gaze again directed at Angela. Palms open again in now typical gesture. Air of expectation.	è come se fosse una pugnata	a stab in the back.
	Camera shifts back to Angela. Eyes closed.	Ma come ti piace fare il drammatico.	How melodramatic! You asked me...

3. Concluding Remarks

This paper has attempted to provide an overview of some of the developments in audiovisual translation over the last twenty years or so. From an initial interest in the analysis of multimodal texts, translators of audiovisual material have begun in earnest to examine how screen texts make meaning and how best to transfer that meaning across languages. The lively debate that long surrounded the relative advantages and disadvantages of dubbing and subtitling has given way to serious study of the optimum methods to apply in varying circumstances.

With the advent of digital television, DVD technology and cinematographic special effects, the world of audiovisual translation is rapidly changing and the need to stay abreast of developments and to provide translations ever more quickly will be paramount. The ability to maintain quality in these circumstances, applying some of the theoretical considerations and practical suggestions outlined in this paper, is one of the major challenges to the profession. Translators will have to be prepared for such technical advances as translation memory tools and computer-assisted translation.

Similarly political decisions on universal access to audiovisual material, for example for the deaf and blind communities, are destined to move in favour of those communities. This will involve both intralingual transposition and interlingual translation. Research in this field is now moving apace. Developments in audiodescription for the blind, again both intralingual and interlingual, including the translation of foreign language subtitles, are less far advanced, especially in some countries, but are gaining ground. Massive development is expected, however, in the field of live subtitling on television, where substantial investment is being directed. Voice recognition software has reached well over ninety per cent accuracy and live subtitlers are being trained. Thus, in a very short space of time, since Viaggio first pointed to the lack of interest in audiovisual translation (see above), the field has become a hive of activity and the future, though difficult to predict, seems destined to provide ample scope for research and development.

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Multimodality in operation: Language and picture in a museum¹

Museums have traditionally been places where objects are exhibited so that visitors can come and ‘view’ them. Today, however, museums are spaces where more complex semiotic processes take place. Exhibited objects, visualisations and verbal texts are involved in a dynamic process whereby the visitor interprets his/her experience of the museum. To understand such a process therefore needs multimodal description. This chapter applies multimodal analysis to examples from the Mozart-Wohnhaus (the Mozart Residence) Museum in Salzburg, Austria. The main focus is on the interaction between pictures and spoken language. It will be seen that a closer understanding of how multimodal museum texts work can provide opportunities for museum design, to encourage an integrated interpretative experience for visitors.

1. Introduction

The traditional notion of a museum is a place where artefacts, organised according to prevalent scientific classifications or associated with historical figures or events, are ‘on view’. Visitors may be ‘guided’ through a museum, either by following and listening to a speaking person, or by reading written texts about the objects’ origin, use, connection with a person, event, or historical period, etc. In contemporary museums, however, it is often the case that visitors are immersed in more complex and dynamic processes of experiencing the museum, involving perhaps interactive audio-visualisations, linking spoken or written language with, for example, hearing music, seeing images, moving through display rooms and viewing (or sometimes touching) exhibited objects. The interpretation of these modes and media in interaction forms the visitor’s semiotic experience of the museum. An understanding of multi-modality in operation is therefore important for making sense of this kind of communication. Texts can support the intended information and assumed perspective(s) of the designers of the museum. The effectiveness of this, however, as well as the extent to which viewers might be encouraged to engage in their own interpretations, relates to how, and how well, modes and media work together for different audiences.

This chapter discusses multi-modal texts from one contemporary museum, in the “Mozart-Wohnhaus” (the Mozart Residence) in Salzburg, Austria. It begins with brief introductions of systemic-functional linguistic theory, recent developments in multi-modal theory, and previous applications of these to semiotic analysis of museums. The focus then turns to the Mozart Wohnhaus Museum, to considering the global arrangement of rooms, texts, pictures, and objects, before looking more closely at a particular multi-modal integration of a Mozart family portrait and an audio-taped recording which explains it and its context.

2. Theoretical Background

2.1. Systemic-Functional Theory

The systemic-functional linguistic (SFL) model, based on the work of Halliday (e.g. 1978, 1994), is particularly useful in the study of museum semiosis, due to its orientation towards context. SFL approaches texts as (inter)actions in cultural and situational context, by modelling them as cultural types of unfolding social action – **genre** – which have features appropriate to their current social situation – **register**. In other words, texts vary according to who is communicating (**tenor**), about what (**field**) and by what means (**mode**). While these three **register variables** may be realised by both language and other semiotic modes, the study of language has so far been the most developed. SFL theory provides a model of how the situational variables field, tenor, and mode probabilistically activate choices in the linguistic systems, organised by the related metafunctions of language (**ideational, interpersonal and textual**), and it also provides rich and detailed tools for analysing these choices

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in text (for a detailed introduction to SFL, see e.g. Halliday (1994); Eggins (1994); Thompson (1996); Martin et al. (1997).)

2.2. Multimodality Theory

While there are several interpretative frameworks developed for the study of multi-modality which provide useful theory and tools, the approaches developed by O’Toole (1994, 1999) and Kress & van Leeuwen (1990, 1996, 2001) will be followed in this chapter, since they share with SFL an orientation towards context and its link-up to semiotic metafunctions, while expanding on the SFL model to account for other kinds of semiosis than language. O’Toole (1994, 1999) applies Halliday’s model of the rank scale and the three metafunctions as general semiotic mechanisms for analysing paintings, sculpture, and architecture. He argues that the artist, like the writer of a text, constructs meanings by choosing options out of the systems of ‘Representation’ (ideational concern of this ‘functional semiotic model’ is to model a visual code which the viewer of an image shares with the artist, and to reveal the functions of particular sign choices in visual art (O’Toole 1994: 215).

Kress & van Leeuwen (1996) also build on Halliday’s work to create a descriptive framework for multimodal text. They dismiss Barthes’ (1977: 37) idea that images either extend or elaborate the verbal element of a text, or vice versa, stressing rather that the visual component of a text is an independently organized and structured message – connected with the verbal text, but in no way dependent on it: and similarly the other way around (Kress & van Leeuwen 1996: 17).

Kress & van Leeuwen, as well as O’Toole, also regard an image not only in aesthetic terms but look at the dynamic interplay between a painting (or other text) and the social situations in which it is created and used. (Kress & van Leeuwen 1996: 17; O’Toole 1994: 216). Multi-modality, as defined by Kress & van Leeuwen (2001: 20), is the use of several semiotic modes and their combination within a socio-cultural domain which results in a semiotic product or event. This definition works admirably for the design and interpretation of museums.

2.3. Linguistic and Multimodal analysis of museums

Useful work on linguistic and multimodal analysis in museum contexts has been done by Ravelli (1996, 1997, 1998) and Purser (2000). Ravelli (1997: 6) explores the basics of meaning-making in museums. She stresses that meaning is not to be equated with content, but, rather, adopts Halliday’s metafunctions to look at all museum semiosis as built from ideational (‘content’) meanings in conjunction with interpersonal and textual ones. She sees choices from systems such as *relationship*, *contrast*, *difference*, and *similarity* as essential to meaning-making; that is, an object is meaningful only in relation to other (sets of) objects (Ravelli 1997: 3). At some level, everything in a museum carries meaning, through both **semiotic systems**, e.g. of language or images, and **intersemiotic systems**, e.g. relating an image to a verbal text (Ravelli 1997: 5). As Ravelli (1997: 10) puts it, the fundamental point is “that *all* meaning is constructed, and that all meaning has a specific socio-cultural location, whether one is aware of it or not.” By selecting objects and making choices about displaying them, e.g. according to particular orderings or groupings, a museum attaches cultural significance to them; but meaning is also negotiable, and may depend on the previous experiences of different interactants (Ravelli 1997: 6).

While we are sometimes unaware of the meanings made around us, Ravelli (1997: 9) also points out that we tend to first notice those meanings with which we do not agree. This is the case in the museum example discussed by Purser (2000), based on an informant’s response to the representation of indigenous people, in an exhibition in Berlin about the South Pacific. While, in her view, the museum portrays these people in biased way, a viewer who is not ‘in the know’ about the subject matter is likely to accept the museum’s meanings as “natural, obvious and true” (Purser 2000: 185). Purser is therefore interested in the role of museums in the public ideological and educational arena; for example, in the representation of one culture by another, and what kind of ‘voice’ the represented people (of the exhibition) have to speak for themselves in their representation by a museum. Rather than taking an intersemiotic approach, like Ravelli (1997), Purser investigates the role of language as a support for visuals in the museum. Objects in a museum need some interpretation, and verbal museum texts represent “facts the museum claims to know”, and are also means “to frame events and people in particular ways” (Purser 2000: 175). Like Ravelli, Purser (2000: 175) argues that choice and selection are essential for the meaning-making of a verbal museum text, which she calls a “record of selection” from a potential of

meanings. These choices imply contextual motivations, consequences and ideology: “Even as we speak ‘about’ someone else, we are representing ourselves, our values, our desires, the ways we want to tell our story” (Purser 2000: 185). This approach to museum semiosis adopted by Ravelli and Purser, and the social semiotic model of language and multi-modality outlined in the preceding section inform our discussion of the Mozart-Wohnhaus Museum, in Section 3.

3. The questions to be explored

Our investigation of examples from the Mozart-Wohnhaus Museum will consider choices in language and image and how they interrelate. In our analysis and discussion, we are concerned with the following questions: What meanings are made – what content, what engagement with the visitor, what organisation or prioritisation? Which semiotic (linguistic/visual) choices have been made to express these particular meanings? What do these tell us about the ideology and cultural context of the museum? To pursue these questions, Section 4 first introduces the museum context to the readers. Section 5 then presents the text and the picture chosen as data and the results of the linguistic and visual analyses. This is followed in Section 6 by synthesis of the analyses and discussion, and Section 7 concludes the paper.

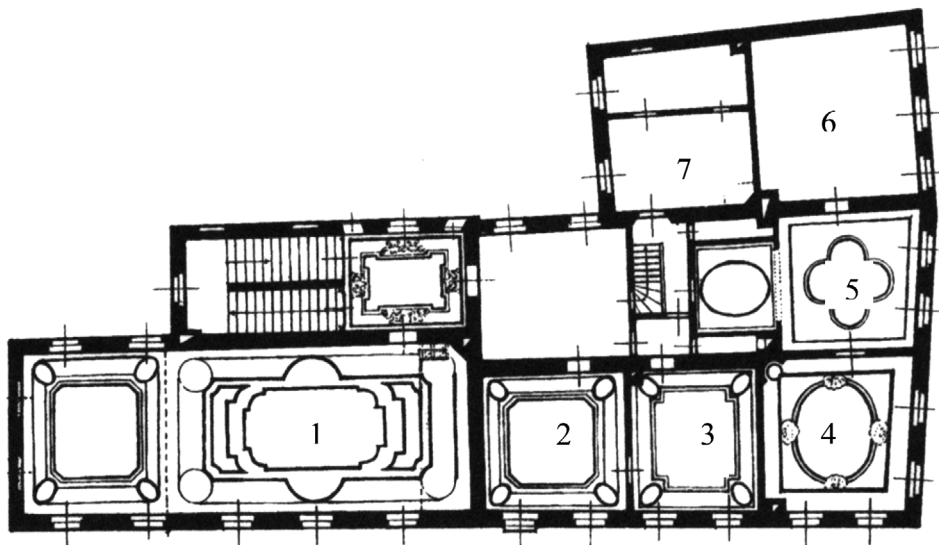
4. An overview of Salzburg’s Mozart Wohnhaus Museum

Salzburg is known all over the world as the birthplace of Wolfgang Amadeus Mozart, and it is no surprise that the city both praises its famous son and cashes in on his fame. As well as the Mozart-Wohnhaus Museum which is examined in this chapter, Salzburg has a second Mozart museum, the Mozart-Geburtshaus Museum, where the composer was born. In the Mozart-Wohnhaus Museum, emphasis is given to Mozart’s life and work during the years 1773–1780. Rather than presenting the common image of the musician as a child prodigy and musical genius, the museum presents Mozart as a son, brother, lover, and friend, through a set of relationships with friends and family. As well as through displays of objects and pictures of Mozart, his family and friends, this representation is realised through recorded spoken texts. Every visitor is offered a personal audio-player for these recordings, which are activated in particular zones of the museum by infra-red sensor. That is, when the visitor comes to a particular display area, a spoken text relevant to that section automatically plays. (The audio-recording also includes examples of Mozart’s music. While we recognise the importance of the music to the multi-modal experience of the museum, an analysis of these musical extracts will not be attempted here.)

4.1. The floor plan of the museum

The museum consists of seven rooms. Figure 1. displays the order of these rooms. The first large room in the left-hand corner is called “The Dancing Master’s Hall” which was used during Mozart’s time for parties, sitting together and playing games. The second room introduces some of Wolfgang’s employers and supporters, important women in his life, and his connection to the church. The third room, known as “The Library of Leopold Mozart”, illustrates the personality of Wolfgang’s father. The fourth room, in the right-hand corner, is dedicated to Maria Anna Mozart, or ‘Nannerl’, Wolfgang’s sister. The fifth room aims to convey an atmosphere of Mozart’s family life and contains furniture which dates back to Mozart’s time. In the sixth room the visitors can trace the musician’s numerous travels on a wall-map. Finally, the last room offers a slide show which gives an outline of Mozart’s career and once again refers to his relationships to family and friends. The following analysis will focus on The Dancing Master’s Hall, the centre of the Mozart family’s social life. We will concentrate on one display zone in particular, marked by an arrow in the floor plan.

Fig. 1. Floor plan of the Mozart-Wohnhaus Museum: (1) Dancing Master's Hall, (2) Employers and supporters, (3) Library of Leopold Mozart, (4) Room of Nannerl Mozart, (5) Furniture, (6) Travels, (7) Slide show.



4.2. Zones in The Dancing Master's Hall

The Dancing Master's Hall is a big, festive room, which was used as a kind of a family living room and as a room for receiving guests. On one side of the room there are four glass display cases containing silhouettes, notes written by Mozart, and small paintings. On the other side of this room, there are several of the musical instruments which Wolfgang Amadeus Mozart played (see Fig.2. and Fig. 3). Just above the instruments one sees a very large Mozart family portrait, (the focus of the visual analyses in Section 5.2).

Fig 2. Zones in The Dancing Master's Hall: 1) Introduction to the room, (2) The family portrait, (3) Instruments, (4) Instruments, (5) Compositions and dedications, (6) The 'Haffner-family.

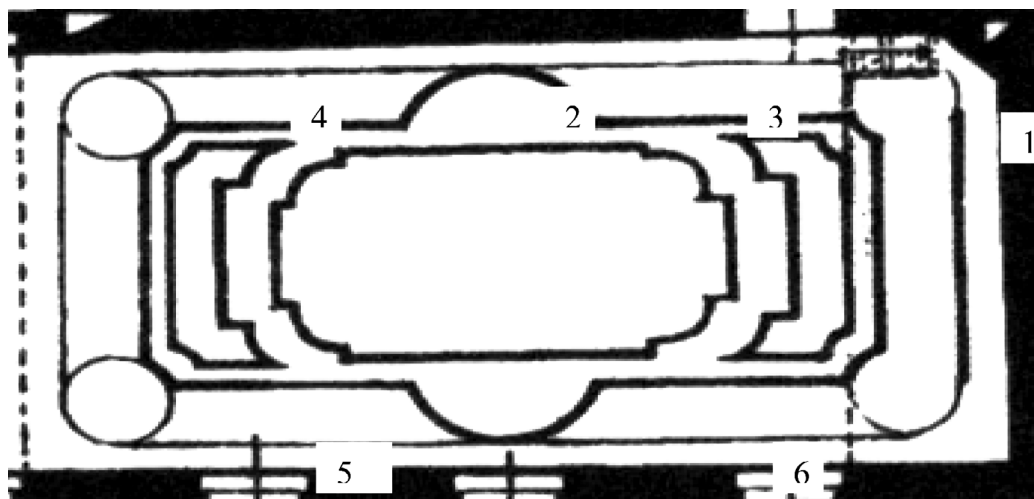


Fig 3. The Dancing Master's Hall, Festschrift, Picture 22, p.75 (© Internationale Stiftung Mozarteum (ISM)).



If the visitor has chosen to walk through the museum by listening to the audio-recording, s/he will find that there is a spoken text for six different infra-red zones in The Dancing Master's Hall, corresponding to the space in front of individual display cases, musical instruments or pictures, each telling a story or giving details about part of Mozart's life. Zone 1 introduces the visitor to the room and deals with a particular game played in Mozart's time. Zone 2 covers musical instruments and the large family portrait which hangs above them. Zones 3 and 4 describe antique instruments on display. Zone 5 concentrates on Mozart's compositions, and Zone 6 is about friends of the Mozart family. Of these, Zone 2 (the instruments and the family portrait) is the focus of our linguistic and multi-modal analyses in the next section, and we look particularly at how the audio-text and the picture work together.

5. Analyses

5.1. Linguistic analysis of the text

As mentioned above, family, friends, and the surroundings of Wolfgang Amadeus Mozart play a major role in the ideational meanings made in the Mozart-Wohnhaus. A transcription of the audio-text for Zone 2 is given below as Text (1).

Text (1)

In the late autumn of the year 1780, shortly before Wolfgang left to go to Munich for the premiere of his opera *Idomeneo*, a painter, still unknown to us nowadays, started to paint the only authentic portrait of the family. The work was probably commissioned by Leopold Mozart. We know from a series of letters that Wolfgang sat for the painter shortly before he went to Munich; Nannerl sat at the end of the year and Leopold himself was probably not painted until his return from Munich. The family portrait shows father Leopold holding his violin, and Nannerl and Wolfgang playing the piano. The portrait of their mother, who had died two years earlier in Paris, is hanging on the wall. The family portrait was for a long time ascribed to Johann Nepomuk Della Croce. Mozart's sister Nannerl wrote some years later about the painting that it showed the best likeness of the brother. There are two key instruments in front of the picture. The one on the right is an Italian harpsichord from the 17th century on which you will now hear a piece from the *Balletto* by Bernardo Storace.

5.1.1. The Ideational metafunction

The ideational metafunction of language is that of representation of ‘things in the world’ – participants, processes, relationships, etc. Analysis of the lexicogrammatical system of transitivity sheds light on this metafunction in the museum texts. As Purser (2000: 177-8) puts it, “transitivity refers to the language choices made to represent ‘who is doing what to whom’ in the image of the world a given text creates”.

The analysis of transitivity in Text (1) (see Appendix 1) shows that most of the processes are material (ten in nineteen clauses). There are six relational processes, two mental processes, one verbal, and one existential process.

The material processes convey a feeling of activity and movement in the text. They tell the visitors about the production of the family portrait: who commissioned the painting, what the painter did, when the Mozarts sat for the portrait, and what actions are represented in the painting. There are five actors in the text: Wolfgang, Nannerl (the sister), Leopold (the father), Anna (the mother), and the painter. There is no specific predominance of Wolfgang Amadeus Mozart’s actions, representing him merely as another member of the family. The material processes involving Mozart are ‘going to Munich’, ‘sitting for the painter’, and ‘playing the piano with his sister’. Nannerl’s actions involve ‘playing the piano’ and ‘sitting for the portrait’. The father, Leopold Mozart, acts in ‘commissioning the portrait’ and in ‘holding the violin’, while the mother’s only action is ‘dying’. Finally, the painter’s material actions are ‘painting the portrait’ and ‘painting Leopold’.

Speaking of relational processes in museum texts, Purser (2000: 181) says that they “are used to locate, define, classify and evaluate” objects, people, and activities. In Text (1), the six relational processes define the portrait and what it represents: ‘the portrait shows the family’, ‘the portrait of the mother is hanging on the wall’. Another relational process offers the visitor an interpretation of the visual reality of the picture: ‘the family portrait shows the best likeness of Mozart’. The sources of information for the textual and visual reality are represented through one of the two mental processes: the museum curators ‘know from a series of letters’ facts about the production of the portrait. Nannerl is also made an information source, confirming the likeness between Mozart and his representation in the portrait, as the Sayer in a verbal process: “Nannerl wrote [...] that it showed the best likeness of her brother”. An additional relational process identifies the painter of the picture as unknown to us.

Towards the end of the audiotape text, an interesting multi-modal shift is achieved. The existential clause, “There are two key instruments in front of the picture”, draws the visitor’s focus away from the picture to the instruments. It then identifies one of the objects in a relational clause, “The one on the right is an Italian harpsichord”, but leaves the other unidentified. The multi-modal experience then rushes to a change from mental ‘viewing’ to ‘hearing’: “you will now hear a piece from the Balletto by Bernardo Storace”. The visitor’s experience moves from listening to the audio-text to viewing the portrait and then the harpsichord and back to listening to a piece of music.

In summary, the audio-text which accompanies the portrait mainly lists the major figures represented, leaving the visitor to engage with the other meanings of the painting on her/his own. The visitor’s focus is then moved out of the picture in a rather abrupt way by introducing the two instruments in front of the picture. The last processes link the physical harpsichord in the museum with another modal realisation, music.

5.1.2. The Interpersonal metafunction

As the museum offers information rather than demands it, the interaction between the museum and the visitor is reduced to ‘non-negotiation’ rather than ‘negotiation’ of meanings (or ‘monologuing’ rather than ‘dialoguing’), and the mood choices in the audio text are restricted to declaratives. The Mozart-Wohnhaus does not make use of imperatives, although this is sometimes the case in other museums; e.g. suggesting what the visitors should do mentally: “Look at...” (cf. Enkvist 1991). However, there are other kinds of interaction in the Mozart-Wohnhaus museum between the museum as an addresser and the visitor as audience. Looking at the audio text, we find that some uncertainty is expressed in the information given to the visitor. The recorded speaker uses the mood adjunct *probably* twice, to express a median value of probability. In this way, the museum withdraws some of its responsibility for the truth value of the message: “The work was probably commissioned by Leopold Mozart”; “Leopold himself was probably not painted until his return from Munich”.

5.1.3. The Textual metafunction

The textual metafunction relates to how a text is organised and structured. Theme, the first element in the clauses, provides the starting points for visitors, and often the given, or known, information. The later part of

each clause, the rheme, captures what is ‘news’ for the listener. Text (1) starts out with a marked theme realised by a circumstantial adjunct of time, *in the late autumn of the year 1780*, the period and circumstances when the portrait was painted. In fact, time plays an important role in structuring the text. Some examples are: *at the end of the year, two years earlier, some years later*. However, these expressions of time are not used in the most efficient way for structuring the text – i.e. thematically; only *shortly before* appears in a thematic position. More often (in three clauses) the painting itself, the ‘family portrait’ or ‘the work’, realises an unmarked theme, which reveals the intention of making the visual in front of the visitor a starting point for structuring the verbal text.

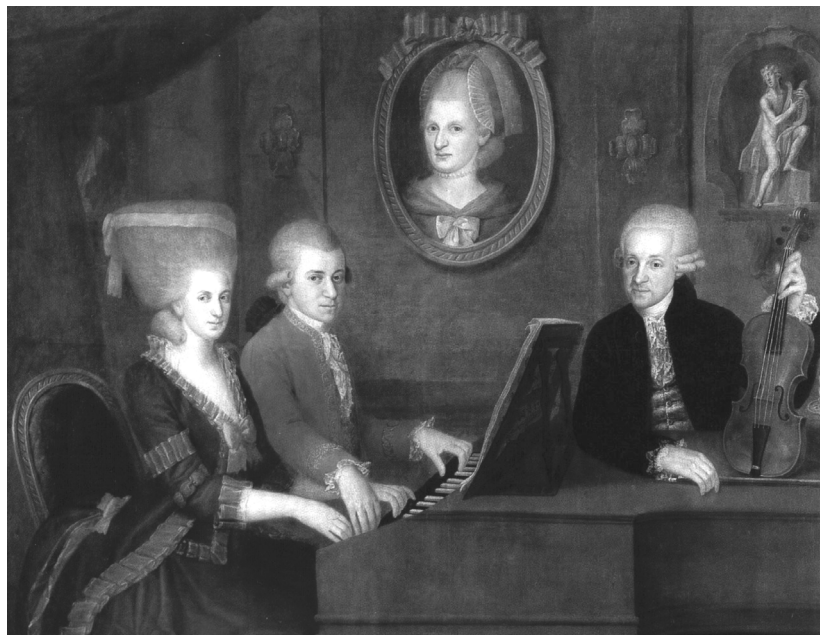
An existential theme *there* towards the end of the text, *There are two key instruments*, breaks the structure of the text around the family portrait and introduces a new topic by drawing the visitor’s view to a specific place outside the portrait. This is further located by the last theme: *The one on the right*. In this way, the museum again stresses the visual element. This new introduction to musical instruments might also be seen as a link to the following two zones, which deal with music in more detail.

The brief Text (1) of Zone 2 offers basic information about the family portrait and gives the impression that the museum itself has only little background information about it. At this point, we can raise the question: should the museum’s text focus more on meaning in the painting itself – its structures, colours, and techniques – thereby opening the opportunity for visitors to engage more directly with the visual text, in line with the position taken by O’Toole (1994)? Visuals provide a large part of museum meanings, as the Section 5.2. will exemplify. What role can a museum play in guiding visitors’ interpretations of visuals – or is it up to the individual viewer to engage with the picture on his/her own?

5.2. Visual analyses of the family portrait

The family life of the Mozarts plays an important role in the Mozart-Wohnhaus museum, so the family portrait in The Dancing Master’s Hall may be regarded as an important artefact. Indeed, the picture of Wolfgang with his family (Figure 4) embodies the central concept of this particular museum – Mozart as a family member and as a friend – while also showing him at the piano in line with his more familiar musical identity. The following analysis of this painting will be according to the three semiotic metafunctions, following O’Toole (1994, 1999) and Kress & van Leeuwen (1990, 1996, 2001).

Fig. 4. Mozart family portrait in The Dancing Master’s Hall (Festschrift, Picture 4, p. 59) © Internationale Stiftung Mozarteum (ISM)..



5.2.1. Interpersonal metafunction

The interpersonal metafunction, (or the engagement function, in O’Toole’s terms), is reflected in the way pictures capture our interest and involvement with the depicted subject(s). O’Toole (1999) suggests viewers

should ask themselves what engages them most when looking at an image. In the Mozart family portrait, the most striking elements are the direct gaze of the participants, the bright red of Mozart's jacket, the grouping of the family members and Wolfgang's position in the middle with the piano. Another eye-catcher is Mozart's right hand, which is placed over Nannerl's left hand. This particular feature links the two siblings, but also shows Wolfgang's relative dominance in the painting. His hands also function as vectors to the piano which is situated right in the middle of the painting, emphasising the importance of its link with him; a link which the audio text strengthens by drawing the visitor's attention to the musical instruments in front of the picture.

All four represented participants engage the viewer and create affinity by gazing directly outward and smiling (Kress & van Leeuwen's 1996: 129). According to Kress & van Leeuwen (1996: 143-5), the horizontal axis of a painting reflects involvement. The museum visitor looks at the family portrait from a frontal view-point which gives her/him the feeling of being involved in a part of Mozart's world. The vertical angle, in contrast, usually expresses power (Kress & van Leeuwen 1996: 146-7). As the family is seen neither from above nor below, there is no power difference construed between the visitor and the participants of the painting; they are on the same level. The size of the frame indicates social distance between the viewer and the represented participants (Kress & van Leeuwen 1996: 130). The family portrait is a 'medium shot'; that is, the participants are not portrayed full size, and this seems to bring them socially closer, making the social distance fairly informal, but not intimate.

In sum, whereas the audio text accompanying the family portrait does not encourage much interaction, the interpersonal analysis of the visual portrait shows that the painter makes choices which do create engagement with the viewer.

5.2.2. Ideational metafunction

The ideational (or representational) metafunction of a painting is revealed in the people, objects, events, and landscapes depicted. In Kress & van Leeuwen's terms (1996: 63), the family portrait is a narrative, transactional process. The actions are those described in the audio text: "Wolfgang Amadeus Mozart is playing the piano together with his sister Nannerl. His father is sitting next to him, holding the violin". In contrast to the audio text, in the painting Wolfgang is, however, obviously the main actor, as indicated by his position in the middle of the episode, the high colour saturation of his red jacket, and the contrast between the jacket and the dark browns of the background. He additionally has 'psychological salience' (Kress & van Leeuwen 1996: 61); the visitors of the museum automatically look at Wolfgang as it is he who is the reason for their visit. Another contrast between the image and the spoken text is that the portrait represents persons and action in the circumstance of a room, i.e. in space, while the audio text actions take place in circumstances of time. The space of the painting is echoed in the physical museum space of the Dancing Master's Hall, which was used for the same actions of sitting together and playing.

5.2.3. The Textual metafunction

In the painting's textual (or compositional) structure, a certain unity is expressed by a triangular frame which starts on top of the mother's portrait and encloses the rest of the family. Thus, the portrait of Anna Mozart, itself framed, constitutes the starting point for the frame of the family portrait. Placed right in the middle, it divides the family into two halves; Nannerl and Wolfgang sit as a unit on the left side, with Leopold on the right. However, the three participants are also connected by other devices. They are more or less at the same height, and a strong horizontal line runs through the picture from Nannerl's head-band on the left, over the top of Wolfgang's head, touching the scarf tied at Anna's throat in the small portrait, over Leopold's brow and ending at the tip of the violin on the right. There is a parallel line below, from Nannerl's elbow to the piano. A few smaller parallels are established by the violin bow, the piano horizontals, and the bottom of the music stand. As a balance to these horizontals, verticals are formed by the erect bodies of the participants, the beams on the wall and the edges of the piano. Diagonals from the lower left to the upper right bring some movement into the painting, through the music stand, the violin and the frills on Nannerl's dress. There are complementary diagonals from the upper left to the lower right, the upper arms of Nannerl and Wolfgang, the back of the armchair, and the frills on Nannerl's neckline.

This analysis shows that the basic compositional principle of the painting is balance and harmony. Although the viewer first concentrates on Wolfgang in the middle, the overall effect is to present the Mozart family as a harmonious whole. This compositional structure therefore aligns perfectly with museum's overall concept.

6. Synthesis and Discussion

To summarise, the multimodal analyses of Zone 2 of the Dancing Master's Hall in the Mozart Wohnhaus Museum reveal that language and visuals construe both similar and different meanings. The audio-text, Text (1), offers some basic information on the period, the production, and the representation of the family portrait, and partially guides the visitor's focus between audio and visual information. The visual analyses of the portrait reveal a number of available meanings, some of which support the audio-text, while others are complementary. However, the museum gives very little guidance to the viewing and interpretation of this painting.

More could be done to help the viewer in his/her processes of experiencing this part of the museum. In our opinion, interaction between the museum as an addresser and the visitor as an addressee could be improved by re-structuring the information in the audio-text. Looking at the audio-text in terms of stages which guide the visitor's semiotic experience shows specific opportunities for improvement. Below is a re-written version of Text (1). We propose that this Text (2), with its clear ideationally, interpersonally, and textually organised structure, might possibly better integrate language and visuals for visitors to the museum.

(Text 2)

I. Orientation (mental)

1. Now please look at the Mozart family portrait in front of you.

II. The picture & the painter (relational)

2. This painting is the only authentic portrait of the family.
3. The painter is still unknown to us today,
4. although for a long time it was ascribed to Johann Nepomuk Della Croce.

III. The picture & its production (material)

5. The family portrait was probably commissioned by Leopold Mozart.
6. We know from a series of letters when it was painted.
7. Wolfgang sat for the painter in the late autumn of the year 1780,
8. shortly before he went to Munich for the premiere of his opera *Idomeneo*.
9. Nannerl sat at the end of the year
10. and Leopold was probably not painted until his return from Munich.

IV. The picture & its representation (relational and material)

11. The family portrait shows
12. Father Leopold holding his violin,
13. and Nannerl and Wolfgang playing the piano.
14. The mother,
15. who had died two years earlier in Paris,
16. is represented by her picture on the wall in the family portrait.
17. Some years later Mozart's sister Nannerl wrote about the painting
18. that it showed the best likeness of her brother.

V. Moving away from picture to the other objects (relational & existential)

19. Let us now focus on what is in front of the picture.
20. There are two key instruments.
21. The one on the left is ...
22. and the one on the right is an Italian harpsichord from the 17th century

VI. Focus on music (mental)

21. You will now hear a piece played on it from the *Balletto* by Bernardo Storace.

The original museum text neither guides the visitor into looking at the picture nor looking out of it. In Phases I, V, and VI, all involving mental processes, the new text, Text (2), aims to build in guidance for the visitor's semiotic experience, from the picture to the physical room to the music. We propose that the origin of the object and its maker could then provide a starting point for considering the painting. Therefore, in Phase II, information on the painting and the painter is brought together (largely in relational clauses), while in the

original it was spread here and there. Phase III then covers the material processes of the painting's production: who sat as a model for the painter, and when. The representational aspects of the portrait (relational and material processes) follow in Phase IV. (These could perhaps be extended, to include suggestions for interpreting the visuals.) In Phase V, the rewritten version gives an explicit cue for the shift in visual focus (existential and relational processes), while Phase VI achieves the final transition from the visual to music.

7. Conclusion

This chapter has looked at multi-modal meaning-making in the Mozart-Wohnhaus Museum in Salzburg, and how such a process is aided by the audio-text offered to visitors. Understanding multi-modality in operation allows new opportunities for museum designers and curators. The museum will offer the viewer certain perspectives through its written or spoken texts, displays, and other semiosis. Visitors will understand, accept, or reject the proffered views on the basis of their own interpretations of the whole semiotic experience of the museum. Museums can take a more active part in encouraging this dynamic process through awareness of how different kinds of semiosis work together.

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Floorplans and Images from :

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Zone 2 – Processes in the original Residence text

1.	"In late autumn of the year 1780,
2.	shortly before Wolfgang left to go [material] to Munich for the premiere of his opera <i>Idomeneo</i> , 1 a painter,
3.	<<(who is [relational]) still unknown to us nowadays>>, 1. started to paint [material] the only authentic portrait of the family.
4.	The work was probably commissioned [material] by Leopold Mozart.
5.	We know [mental] from a series of letters
6.	that Wolfgang sat [material] for the painter
7.	shortly before he went [material] to Munich;
8.	Nannerl sat [material] at the end of the year
9.	and Leopold himself was probably not painted [material] until his return from Munich."
10.	"The family portrait shows [relational]
11.	Father Leopold holding [material] his violin
12.	and Nannerl and Wolfgang playing [material] the piano.
13.	The portrait of their mother, is hanging [relational] on the wall."
14.	<<who had died [material] two years earlier in Paris>>, The family portrait was for a long time ascribed [relational] to Johann Nepomuk Della Croce.
15.	Mozart's sister Nannerl wrote [verbal] some years later about the painting
16.	that it showed [relational] the best likeness of her brother.
17.	"There are [existential] two key instruments in front of the picture.
18.	The one on the right is [relational] an Italian harpsichord from the 17th century
19.	on which you will now hear [mental] a piece from the <i>Balletto</i> by Bernardo Storace [pronounced: Storatsché]."