

Intermodal Reconciliation: mates in arms

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### Abstract:

As many commentators have observed, convincing the public to support a war is a simple matter - "all you have to do is tell them they are being attacked and denounce the pacifists for lack of patriotism and exposing the country to danger. It works the same way in any country." (Hermann Goering, 1938; quoted in Graham et al. 2004). Enhancing this, of course, is demonisation of the enemy as a thoroughly evil other (as documented throughout *Discourse & Society* 15.2-3, 2004). All this makes reconciliation after war a complex and time consuming matter, requiring a radical realignment of feelings, from one side to the other. And part of this involves re-humanising the other, as people we want to live with rather than destroy. This paper considers one instance of this realignment strategy, focussing on the appraisal resources mobilised by verbiage and image in a recent children's picture book which focuses on Australian-Japanese warfare on the Kokoda Trail in New Guinea in WWII (Wolfer & Harrison-Lever's *Photographs in the Mud*) - by way of exploring, some 50 years after the event, how hatred might be undone.

### 1. Positive discourse analysis

Martin (2004a, 2007a) suggests that critical discourse analysis has been more successful at deconstructing what is wrong with the world than suggesting how to put things right. He proposes a re-focusing of energy in the direction of positive discourse analysis involving, among other things, analysis of discourse which attempts to make the world a better place. Various illustrations of this perspective are presented in Martin 2002, 2003, 2004b, 2006, Martin & Rose 2003/2007, Martin & Stenglin 2007. In this paper this orientation will be further explored in relation to a children's picture book which aims to foster reconciliation as part of an ongoing healing process rehabilitating Japanese Australian relations following WWII.

## 2. Making war/waging peace

War is a nasty business, as we so easily forget. And part of the nastiness has to do with what Lazar & Lazar 2004 refer to as the 'e/vilification' of the enemy. Ham 2004, in his history of the Kokoda campaign in New Guinea in the second half of 1942, highlights this process in a quotation from the Australian conservative politician Sir Robert Menzies criticising the then Labor government for advertising which cultivated hatred of the Japanese as part of the war effort:

‘The last advertisement I saw ended by announcing, apropos of the Japanese, that “We always did despise them anyhow.’ Now, if I may take that last observation first, it does seem to me to be fantastically foolish and dangerous. It is, in my opinion, poor policy to try and persuade people to despise the Japanese... We all... have our moments of burning hatred. But the real question is whether we should glorify such a natural human reaction into something which ought to be cultivated and made a sort of chronic state of mind.’ [Robert Menzies in opposition, 1942; Ham 296-7]

Reports of Japanese soldiers bayoneting live prisoners for training purposes and acts of cannibalism fuelled these flames with the result that very few Japanese or Australian prisoners survived being captured during the bitter hand to hand fighting along the Kokoda Track.

In spite of this, Ham reports that a few of the survivors of the courageous 39th Battalion joined their Japanese counterparts for a reunion in 1972, "the only instance of this happening among the Australian armies":

The Japanese, led by two generals, finished their battle hymn,’ reported Alan Downers, a journalist for *The Sun*. ‘Then it was the Diggers’ turn – with “Waltzing Matilda”. The Japanese joined in. An old Japanese general, Shigeru Sugiyama, ‘son-in-law of the once mighty general Tojo’, bowed neatly from the waist, and told the Australian reporter: ‘Never could we find a time and place to outwit and outmanoeuvre the 39<sup>th</sup>. And now we have waited 30 years to meet them here and tell them so. To tell them that when our men of the great Nankai Division landed in New Guinea in 1942, they thought they were facing an Australian army some 10,000 strong on the Kokoda Trail. Not, for the first two months of the battle, just one battalion of young and untested men – this 39<sup>th</sup> Battalion – only some 600 strong!’ [Ham 2004: 531]

Somehow, in ways I am far too naive to appreciate, the bitter fighting had led to mutual respect and the desire of the soldiers involved for some measure of reconciliation.

This raises the question of how Australians and Japanese who were not so directly involved, but who were caught up in the racially driven hate campaigns come to live with their past. Writing and illustrating as Australia fights alongside the 'coalition of the willing' in the Iraq war, Diane Wolfer and Brian Harrison-Lever 2005 tackle these issues head on, in a children's picture book designed for a late primary school readership (alongside of course the teachers and parents sharing the book with these children). Martin in press discusses this text in relation to the secondary sources which inspired the narrative; this paper concentrates on the way in which words and pictures interact to align readers around *Photographs in the Mud's* reconciliation theme.

### 3. Inter-modality

*Photographs in the Mud* is a canonical children's picture book and thus deploys a genuine complementarity and words and pictures to tell the story of a fictional Australian and Japanese soldier who fight to the death on the Kokoda Track. The verbal text of this story is provided as Appendix 1; due to publisher's restrictions only a few of its images can be reproduced here, in black and white rather than the original colour. Because of this unfortunate bias, we'll begin with selected verbal analyses and then consider briefly how these are complemented by relevant aspects of the images. One important point which will emerge from the discussion is that intermodal relations cannot be fully interpreted without reference to their function in the genre of a given text. For *Photographs in the Mud* this means interpreting the complementarity of verbiage and image with respect to the underlying message (or 'theme' in Hasan's 1985 sense; Martin 1996) of the narrative. We'll thus explore verbiage/image relation here in relation to the picture book's reconciliation theme.

#### 3.1 textual meaning (information flow)

As far as thematic progression is concerned (Halliday & Matthiessen 2004, Martin & Rose 2003/2007), Wolfer's verbal text begins by alternating systematically between Australian and Japanese orientations to the field. This is exemplified below from the first 8 pages of the

picture book (with facing pages number in odd then even pairs -1/2,3/4, 5/6, 7/8), where unmarked Themes<sup>i</sup> orient first to the Australians (boxed) and then to the Japanese (underlined). This pattern continues throughout the story until Jack and Hoshi come to blows.

1 In 1942 an Australian soldier went to war on a muddy track in New Guinea. As Jack farewelled his wife, she held his hand to her pregnant belly.

'Promise me you'll return,' Peggy whispered.

Jack nodded and kissed her.

/2 Jack joined soldiers from across Australia. Together they travelled north to try and stop the advance of the Japanese army.

3 Another soldier went to the same war on the same muddy track. The man's name was Hoshi. He'd left his wife and baby girl in Japan and gone to fight for his Emperor.

/4 Hoshi travelled south from his home in Shikoku, fighting battles alongside his comrades. They were brave men, but months of war had hardened them. Some of the soldiers had become cruel. This made Hoshi sad, as he knew they were good men at heart.

5 Jack's battalion landed in the south of Papua New Guinea. They practised jungle-fighting and learned to use their rifles.

/6 'The Japanese have landed on the northern beaches,' said Jack's captain. 'To stop them reaching Port Moresby, we have to march over steep mountains along the Kokoda Track. It's ninety-six kilometres, but we must hold the line.'

Jack hated war, but to protect Peggy and his child, he knew he had to fight for his country.

7 Hoshi and his comrades landed on a black sandy beach in the north of Papua New Guinea. They cut their way through dense jungle and waded through foul-smelling swamps, sloshing through mud that sucked the boots from their feet. Hoshi pulled blood-sucking leeches from his legs. Wild sago thorns ripped at his flesh and oozing tropical ulcers infected his skin.

/8 Mosquitos and other biting insects made day and night a misery, but Hoshi and his comrades were determined. They must fight for their Empire.

When the officers yelled, 'Attack', they charged into machine-gun fire. And those that lived, marched south towards Port Moresby.

Harrison-Lever's images support this balanced perspective, switching between illustrations of the Australians, then the Japanese. This is exemplified in Fig. 1 below, with pictures of Jack's, then Hoshi's wife and child at home. As far as the picture book's reconciliation theme is concerned, the motive here appears to be to give a balanced perspective, although the Australians are in a sense privileged by coming first. This pattern contrasts with other accounts of the Kokoda campaign (e.g. FitzSimons 2004, Ham 2004, Lindsay 2002), which include Japanese perspectives but are overwhelmingly Australian in orientation. *Photographs in the Mud* deploys information flow to give equal time to the Australians and Japanese.



Fig. 1: Balanced Australian and Japanese orientations to the field (pp 11/12)

### 3.2 agency (affecting people and things)

*Photographs in the Mud* is a war story, so there is a lot of activity going on. But only a small minority of processes involve the soldiers themselves affecting other people or things. For both sides, the fighting itself is generally construed in middle voice (Halliday & Matthiessen 2004); and where agentive clauses are used, it tends to be things rather than people that do harm. The verbal text from facing pages 13/14 and 15/16 is representative.

13 Gunshot shredded the jungle.

'Come on, lads.' The Australian captain yelled.

Jack leapt out of his weapon pit to join his mates.

As bullets whizzed through the air, Hoshi whispered a prayer and turned to face the enemy.

'Banzai!' his comrades screamed.

/14 Jack fired his gun. He saw shock and terror in the Japanese soldier's eyes as they fell. Jack wanted to drop his rifle and cover his ears, but it was impossible to block the cries of the injured and dying men.

There was a lull in the fighting and both sides withdrew. Hoshi and Jack had each seen great acts of courage. Many men had fallen, but somehow Hoshi and Jack survived.

15 The men bandaged their wounds and regrouped.  
 Then Hoshi's commanding officer raised his arm. 'Attack!'  
 Hoshi saw his brave comrades fall, dying all around him. Then a sniper's bullet struck the officer.  
 'Lead the men!' the wounded man cried.  
 /16 Hoshi looked around. The other soldiers trusted him. Asking them to run to their death was the hardest thing he could imagine. But it was now his duty.  
 'Attack!' Hoshi screamed.  
 His men ran into a storm of bullets. Hoshi felt shrapnel rip into his flesh. He stumbled and felt himself falling.

This passage includes mainly processes in middle voice, and just 10 agentive ones. The soldiers fall and die, but they don't directly kill one another. Instead, while they may fire their guns, it's gunshot, bullets and shrapnel that do the damage to people and things around them.

middle voice	agentive processes
<p>'Come on, lads.'            The Australian captain yelled.            Jack leapt out of his weapon pit            [Jack] to join his mates.            As bullets whizzed through the air,            Hoshi whispered a prayer            'Banzai!' his comrades screamed.            He saw shock and terror in the Japanese soldier's eyes            as they fell.            but it was impossible to block the cries of the injured and dying men.            There was a lull in the fighting            and both sides withdrew.            Hoshi and Jack had each seen great acts of courage.            Many men had fallen,            but somehow Hoshi and Jack survived.            and [the men] regrouped.            'Attack!'            Hoshi saw his brave comrades fall,            [Hoshi's comrades] dying all around him.            the wounded man cried.            Hoshi looked around.            The other soldiers trusted him.            [Hoshi] Asking them            [Japanese comrades] to run to their death            was the hardest thing he could imagine.</p>	<p>Gunshot shredded the jungle.            [Hoshi] to face the enemy            Jack fired his gun.            Jack wanted to drop his rifle            and [Jack] cover his ears            The men bandaged their wounds            Then Hoshi's commanding officer raised his arm.            Then a sniper's bullet struck the officer.            [Hoshi] 'Lead the men!'            shrapnel rip into his flesh.</p>

<p>But it was now his duty.  'Attack!'  Hoshi screamed.  His men ran into a storm of bullets.  Hoshi felt  shrapnel rip into his flesh.  He stumbled  and [Hoshi] felt  himself falling.</p>	
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Table 1: Verbal agency on facing pages 13-16

In the story as a whole, Jack himself is more than twice as agentive as Hoshi. This can perhaps be interpreted as mitigating somewhat the reading of Japan as aggressors in WWII (as opposed to say liberators of the colonised nations of the region). Hoshi's agency on the other hand does involve harming Jack (stabbing him), whereas Jack only manages to fire his rifle.

Agent	Process	Medium
[Jack]	kissed	her (Peggy)
Jack	joined	soldiers from across Australia
[Jack & soldiers]	try and stop	the advance of the Japanese army
[Jack's battalion]	learned to use	their rifles
[Jack's battalion]	stop...reaching	them (the Japanese)
[Jack]	protect	Peggy and his child
Jack	received	a letter from home
he (Jack)	longed to hold	his new-born son
Jack	fired	his gun
Jack	wanted to drop	his rifle
[Jack]	cover	his ears
[Jack]	block	the cries of the injured and...
Jack	dropped	his rifle
Jack	took	the photograph
[Jack]	wiping	the picture
[Jack]	offering	it (the picture)
the voice [Jack's]	comforted	him (Hoshi)
he	'd left	His wife and baby girl
Hoshi	pulled	blood-sucking leeches
[Hoshi]	to face	the enemy
[Hoshi]	lead	the men
Hoshi	raised	his bayonet
Hoshi	stabbed	the young Australian



Hoshi	raised	his bayonet
the Japanese soldier [Hoshi]	clutching	a photograph

Table 2: Contrasting agency for Jack and Hoshi

Harrison-Level's images support these patterns. There is one large scale battle scene depicted (Fig. 3 below), but it is a long distance shot so it is hard to see who is harming who; and the scene is framed on separate facing pages, with Australians mainly to the left and Japanese to the right, firing across the centre divider of the book. More typical is the left hand page of Fig. 2 below, with soldiers moving through the jungle and non-transactional vectors of gazing, pointing or aiming directed at participants outside the frame. Markedly untypical is the right facing page in Fig. 2, which reinforces the verbal agency by portraying Hoshi attacking Jack.



Fig. 2: Contrasting agency of harmful impact for Jack and Hoshi (pp 17/18)

Overall verbiage and image construe war as something people do, rather than as violence they directly inflict on one another. This diminishes to some degree the horror of what went on and can be read as muting the degree of anger and bitterness which makes it hard for enemies to reconcile.

### 3.3 interpersonal meaning (attitude, focalisation and ambience)

As is typical of narrative genres, a range of feelings is explicitly inscribed in the verbal text - including affect construing people's emotions, judgements of their character and behaviour, and appreciations of their fighting conditions and wounds (Martin & White 2005). Attitudes sourced to Australians are presented in Table 3, including a mix of positive and negative feelings. As far as reconciliation is concerned, the most significant of these is Jack's rejection, in Hoshi's case, of his countrymen's judgement of the Japanese: "...you don't sound like one of the vicious Japs they've been telling us about."

	<b>appraiser</b>	<b>inscription</b>	<b>appraised</b>	<b>attitude</b>
affect	Jack	kissed	Peggy	affect
	Jack	hated	war	affect
	Jack	longed	to hold his ... son	affect
	Jack	wanted	to drop rifle...	affect
	Jack	loved	the woman in...	affect
	Jack	sighed	son..never seen	affect
	Jack	moaned	done for	affect
	Jack	sorry	Hoshi not too good	affect
		soldiers	grumbling	
X8				
x1				
judgement	Jack	lucky	Jack	judgement
	Jack	luck	Jack	judgement
	Jack	not...vicious	Hoshi	judgement
	Jack	mug	Jack & Hoshi	judgement
X4				
appreciation	Jack	foul-smelling	swamps	appreciation
	Jack	strange	shadows	
	Jack	sweetie	Hana	appreciation

X4	Jack	(not) good	Hoshi's condition	appreciation

Table 3: Inscribed attitude felt by Australians

Attitudes sourced to the Japanese are presented in Table 4. Hoshi's judgements reinforce Jack's assessment of the Japanese, with positive values outnumbering negative ones, and negative judgements (*hardened, cruel*) excused: "This made Hoshi sad, as he knew they were good men at heart."

	appraiser	inscription	appraised	attitude	
X10	Hoshi	sad		affect	
	Hoshi	hated	having to kill	affect	
	Hoshi	wanted	to sleep	affect	
	Hoshi	longed	for the war to end	affect	
	Hoshi	tears	photograph	affect	
	Hoshi	groaned	Hana		
	Hoshi	sumimasen 'sorry'	Hana	affect	
	Hoshi	loved	his own family	affect	
	Hoshi	comforted	Jack's voice	affect	
	Hoshi	afraid	of dying alone	affect	
		Japanese soldiers	shock		affect
		Japanese soldiers	terror		affect
		Japanese soldiers	trusted	Hoshi	affect
x3					
	Hana	laughing		affect	
	Hana	happy		affect	
	Hana	laughing		affect	
	Hana	smiled		affect	
x4					
X8	Hoshi	brave	comrades	judgement	
	Hoshi	hardened	comrades	judgement	
	Hoshi	cruel	comrades	judgement	
	Hoshi	good at heart	comrades	judgement	
	Hoshi	determined	Hoshi & comrades	judgement	
	Hoshi	brave	men	judgement	
	Hoshi	luck	Hoshi	judgement	
	Hoshi	good	Jack	judgement	

appreciation   x3	Hoshi	foul-smelling	swamps	appreciation
	Hoshi	misery	day and night	appreciation
	Hoshi	hardest	asking them to run	appreciation

Table 4: Inscribed attitude felt by Japanese

Significantly, as far as affect and judgement are concerned, feelings are attributed to the Japanese twice as often as to the Australians. The verbal text thus works to humanise the Japanese and so redress the 'e/vilification' process that is part and parcel of getting people to send their children off to war, to kill and be killed. As Wolfer comments on her website: "For me, the point of the story is that, beneath the uniforms and propaganda, soldiers from all armies share a common humanity. Men from both sides have family and loved ones waiting at home, praying and hoping that they will return." The verbal text further reinforces this message by construing Jack and Hoshi as feeling the same kind of things (affect italicised, judgement underlined and appreciation in bold below):

Jack *hated* war, but to protect Peggy and his child, he knew he had to fight...  
Hoshi *hated* having to kill, but it was his duty to fight.

How he (Jack) *longed* to hold his new-born son.  
How he (Hoshi) *longed* for the war to end.

'Hana,' Hoshi groaned. '*Sumimasen* (I'm *sorry*), Hana.'  
'I think I'm done for,' Jack moaned, '...tell your little girl I'm *sorry*.'

Hoshi didn't understand the words but just as he *loved* his own family,  
he knew that this Australian soldier *loved* the woman in the photograph.

If his [=Jack's] luck held out, he would make it home as he'd promised.  
(Be happy, with luck we will meet again), Hana,' Hoshi whispered to his little girl...

Hoshi and Jack had each seen great acts of courage.

Jack muttered, 'but you don't sound like one of the vicious Japs they've been telling us about.'

This man was his enemy, but Hoshi sensed he was a good man.

Both men were **badly** wounded.

As far as attitude is concerned, the story's images contribute very little to this pattern. Almost no facial affect is shown; and images cannot in any case explicitly inscribe judgement or appreciation. Since Australians and Japanese are pictured as doing the same things in the same conditions, neither is here any appreciable difference for invoked feelings.

The images do however make use of both focalisation and ambience to position readers. As outlined by Painter (this volume), focalisation deals with viewing position - are readers in eye contact with characters, or observing them, and if observing are they observing directly or vicariously (through the eyes of one of the characters as it were). Images in *Photographs in the Mud* never place readers in eye contact with Jack Hoshi or their comrades in New Guinea; most facing pages on the other hand do include embedded photographs of family members which do engage with readers. This device aligns readers with the soldiers' families as far as empathy for what is going on is concerned, a positioning which is particularly moving as sons, brothers and fathers slaughter one another in battle (Fig. 2 above and Fig. 3 below). This is an important imagic recontextualisation of what 'fighting for their families' in fact means and how their families might feel about it. The picture book's sole vicarious focalisation image (Fig. 5 below) aligns readers with Hoshi and Jack as they pine for their loved ones.



Fig. 3: Observing the battle, engaging with family (pp 13/14)

Although restricted as far as the inscription of attitude is concerned, images do afford the system of ambience to set a mood for what is going on (Painter this volume). Most of the images are muted and dim as far as vibrancy is concerned, with a relatively warm mix of yellow and light green; the palette of hues is fairly monochrome, distancing readers. The overall effect is to construe another place in another time, toning down the impact of the inhospitable jungle conditions and the brutality of the fighting itself. Photographs of family members appear in sepia tinged greyscale as memories of the families involved, further distancing readers.

This pattern shifts significantly in support of the transformation in Jack and Hoshi's relationship from facing pages 21/22 to 25/26. As night falls, the ambience dims and cools (realised through muted modulated purples and blues); and warm splashes of yellow (for the moon and pattern of chrysanthemum flowers) are introduced. A transparent veil bearing these flowers (the symbol of the Japanese royal family) appears from the right, also bearing the Japanese word *kioku* ('memory'), written in katakana script. The flower pattern is the same as that on Hoshi's wife's kimono (Fig. 1 above); and there is blue and purple colour cohesion

also connecting this transformative image with the dresses of both wives. The overall ambient effect is to blend home, especially Japan, with New Guinea, reflecting the immanence of family in Jack and Hoshi/s minds.

Jack and Hoshi themselves are absent as readers are left to engage directly with a photo of Hoshi's daughter Hana. For the first time the pictures on the left and right facing pages join one another in a single image, symbolising through the weaker framing<sup>iii</sup> Jack and Hoshi's communion. The accompanying verbal text, which initiates the reconciliation process, is as follows:

21 Shadows lengthened. A full moon rose. The jungle was quietly eerie.  
In the soft light, Jack saw the Japanese soldier clutching a photograph. Tears were rolling down his face.

/22 '*Shiawaseni narundayo* (Be happy, with luck we will meet again), Hana,' Hoshi whispered to his little girl, trying to stay awake.

'I don't know what you're saying, mate,' Jack muttered, 'but you don't sound like one of the vicious Japs they've been telling us about.'



Fig. 4: The beginning of transformative ambience (pp 21/22)

The verbal text continues with Jack and Hoshi exchanging photographs, and further empathising with each other's situation. They reappear in the image, in reversed position as readers look over their shoulders at their photos (now appearing as material objects in New Guinea for the first time). The ambience of the previous image has dimmed a little, and the veil now covers the entire image. The framing is weaker still with the pictures on pages 23 and 24 further integrated into a single image.

23 Hoshi and Jack stared into each other's eyes. Then Hoshi rolled closer, groaning with the effort. Scalding pain burned across his chest as he held out the picture. Jack took the photograph. A chubby girl with shining hair and laughing eyes smiled up at him. 'She's a real sweetie, mate,' he whispered softly. 'Hana,' Hoshi groaned. 'Sumimasen (I'm sorry), Hana.'

/24 Jack reached inside his uniform for his photograph. It was spattered with blood. 'My wife,' he said, gently wiping the picture and offering it to Hoshi. 'With my son, who I've never seen.' Jack sighed. 'War's a mug's game, hey?' Hoshi didn't understand the words but just as he loved his own family, he knew that this Australian soldier loved the woman in the photograph.



Fig. 5: Vicarious focalisation - via Hoshi and Jack (pp 23/24)



On the next two page spread, the veil disappears, along with the blue hues; a dim modulated purple cools the scene as life ebbs away and the framing between the two facing pages strengthens again (more like the separation in Fig. 4). Readers face Jack and Hoshi once again, who are leaning back in agony, exhausted from their wounds. Their family photographs resume their position as embedded pictures above the men. The accompanying verbal text as is follows:

25 Insects crawled over the two men, feasting on their wounds, as the night became cold.

'I think I'm done for,' Jack moaned, 'and you don't look too good either. But if you do make it home, tell your little girl I'm sorry.'

/26 Hoshi couldn't reply but the voice comforted him. He'd been afraid of dying alone. This man was his enemy, but Hoshi sensed he was a good man.

Ironically then, it is the memory of what Jack and Hoshi are fighting for that brings them together. Images enact this reconciliation process by materialising Hoshi's homeland (Hana's photo and the chrysanthemum veil intruding from the east) on top of the New Guinea circumstantiation and labelling this overlay in Japanese as *kioku* 'memory' (Fig. 4). Home then shrouds the jungle as Jack and Hoshi exchange pictures (Fig. 5). Both these pictures (and that on the following two page spread as well) do away with the framing that has separated words from pictures to this point in the book. This has the effect of fostering empathy by removing the border between readers and the wounded soldiers and also of encouraging readers to thoroughly integrate the reconciliation meanings of the verbal and visual text.

For the final two facing pages of the book ambience returns to the dim, warm and distant norm for the story as a whole. Jack and Hoshi have reconciled. But Wolfer and Harrison-Lever are not finished with their readers yet as far as reconciliation is concerned.

### 3.4 framing and iconisation

Unfortunately limitations of space preclude a full discussion of textual meaning (compositional relations) in *Photographs in the Mud*. The importance of framing, however, has already been noted in relation to focalisation (reader engagement with family members in embedded photographs) and reconciliation (the integration of facing pages into a

single image). One further dimension of framing which is crucial to the reconciliation theme of this picture book is its role in iconisation and the relation of iconisation to bonding.

Writing in the context of analysis of a Te Papa museum exhibition Martin & Stenglin 2007:216 characterise bonding as follows (building on Stenglin 2004):

Bonding is concerned with constructing the attitudinal disposition of visitors in relation to exhibits; its basic function is to align people into groups with shared dispositions. Bonding is realised in part through symbolic icons (flags, logos, colours, memorabilia etc.) which rally visitors around communal ideals.

In the course of this discussion they introduce the notion of bonding icons (i.e. bondicons) for objects which invoke values encapsulating the ideologies of the people they belong to. For readers familiar with Japanese culture, the chrysanthemums used on the intruding veil discussed above function in this way, rallying loyal subjects around their emperor (cf. Hoshi's reason for going to war: *He'd left his wife and baby girl in Japan and gone to fight for his Emperor*).

One way to understand the function of bondicons is to consider them in relation to a comparable ideational resource, namely technicality. This is the strategy used in science and social science to distil ideational meaning, through the familiar process of definition. Bernstein, in his work on the sociology of knowledge for example, establishes the technical term 'horizontal discourse' as follows:

A **Horizontal discourse** entails a set of strategies which are local, segmentally organised, context specific and dependent, for maximising encounters with persons and habitats....This form has a group of well-known features: it is likely to be oral, local, context dependent and specific, tacit, multi-layered and contradictory across but not within contexts. [Bernstein 2000:157]

In doing so he condenses a paragraph of meaning into a single term, which will be instrumental in his theorising of common and uncommon sense discourse (Christie & Martin 2007, Martin 2007b). Without the condensation, he would be forced to repeat the paragraph of meaning over and over again every time he needed to use it; but once the technical term has been established, he can use it whenever he likes to refer to what he means.

As noted, technicalisation is a process associated with ideational meaning. It distils our naturalisations of reality into ever more naturalising, specialised and privileging terminology. The comparable condensation process as far as interpersonal meaning is concerned is iconisation - a process whereby bondicons accrue value which they in turn radiate outwards for people to align around. Among well-known bondicons are peace symbols (the dove and the peace sign) which anchor communities of protest against war. Symbols of this kind illustrate the way in which values can be materialised as images; further examples of iconisation would include ceremonies, proverbs, slogans, memorable quotations, flags, team colours, coats of arms, mascots and so on.<sup>iv</sup> Iconisation can also involve people, including well-known embodiments of peaceful protest and of liberation such as Ghandi and Mandela respectively (see Martin & Welsh to appear for discussion).

In *Photographs in the Mud* deploys iconisation processes involve both people and symbols. Beginning on page 1, framing interacts with ambience to decontextualise Jack and Peggy as a generic couple separated by war. As Fig. 6 illustrates, they are re-framed within the frame of the image as a whole, with the ambience of the rest of the picture bleached out into a sepia tinged greyscale; they appear in other words as an image of an image of a couple (as do Hoshi and his wife when they first appear). The photographs which appear embedded in images throughout the book echo this re-framing device. Given the lack of facial detail individuating characters, this can be taken as an invitation to view the people in photographs as representative of families involved in war as well as specific family members.



In 1942 an Australian soldier went to war on a muddy track in Papua New Guinea. As Jack farewelled his wife, she held his hand to her pregnant belly.

'Promise me you'll return,' Peggy whispered.

Jack nodded and kissed her.

Fig. 6: Jack and Peggy reframed as an image of an image of a couple

The title of the picture book flags the iconisation of the wife's images which appear on the penultimate page of the story, inseparably stuck together in the verbiage:

29 Two photographs lay in the mud. The soldier tried to separate them, but he couldn't. They were stuck together.

Their photos are overlapping in the accompanying image (Fig. 7) and appear for the second time in the story as material objects in New Guinea (also in Fig. 5 above). This time round they are upsidedown, arguably frustrating eye to eye engagement as far as focalisation is concerned, thereby distancing readers from them as specific people. Taken together the verbal and visual meanings can be read as iconising the wives as a symbol of reconciliation - as reconciliation bondicons in other words.



A villager beckoned, "This man's still breathing!"

They carried the injured soldier to the medical post. Then the soldiers hurried back to join their comrades. Their battle was not yet over.

Fig. 7: The wife's photos, stuck together, symbolising reconciliation

This process of iconisation is taken a step further on the final page of the story, where Australians and Japanese are symbolised through their national flowers (wattle flowers to the left and cherry blossoms to the

right); the framed flower garland frames the framed wording from a memorial plaque at the scene of one of Kokoda's most bloody episodes, the battle for Brigade Hill:

*31 They are not dead; not even broken;  
Only their dust has gone back to the earth  
For they; the essential they, shall have rebirth  
Whenever a word of them is spoken.*

Inscription on a plaque,  
Brigade Hill, Kokoda Track  
Papua New Guinea

This involves recontextualising one bondicon (the Briagade Hill plaque) as another (Fig. 8 below), reinforcing the sense in which the picture book narrative has been designed to re/align readers. The narrative thus culminates with its own plaque - a bondicon which symbolises the reconciliation message enacted by story as a whole. In this respect *Photographs in the Mud* can be read as pedagogic discourse (Bernstein 1990, 2000), highlighting for novice interpreters the importance of extracting themes from moralising narratives and writing appropriate Leavisite criticism showing how this works, through words (and possibly pictures) to realise an underlying message which integrates the text as a whole (Hasan 1985, Martin 1996, Rothery 1994, Rothery & Stenglin 1997, 2000).

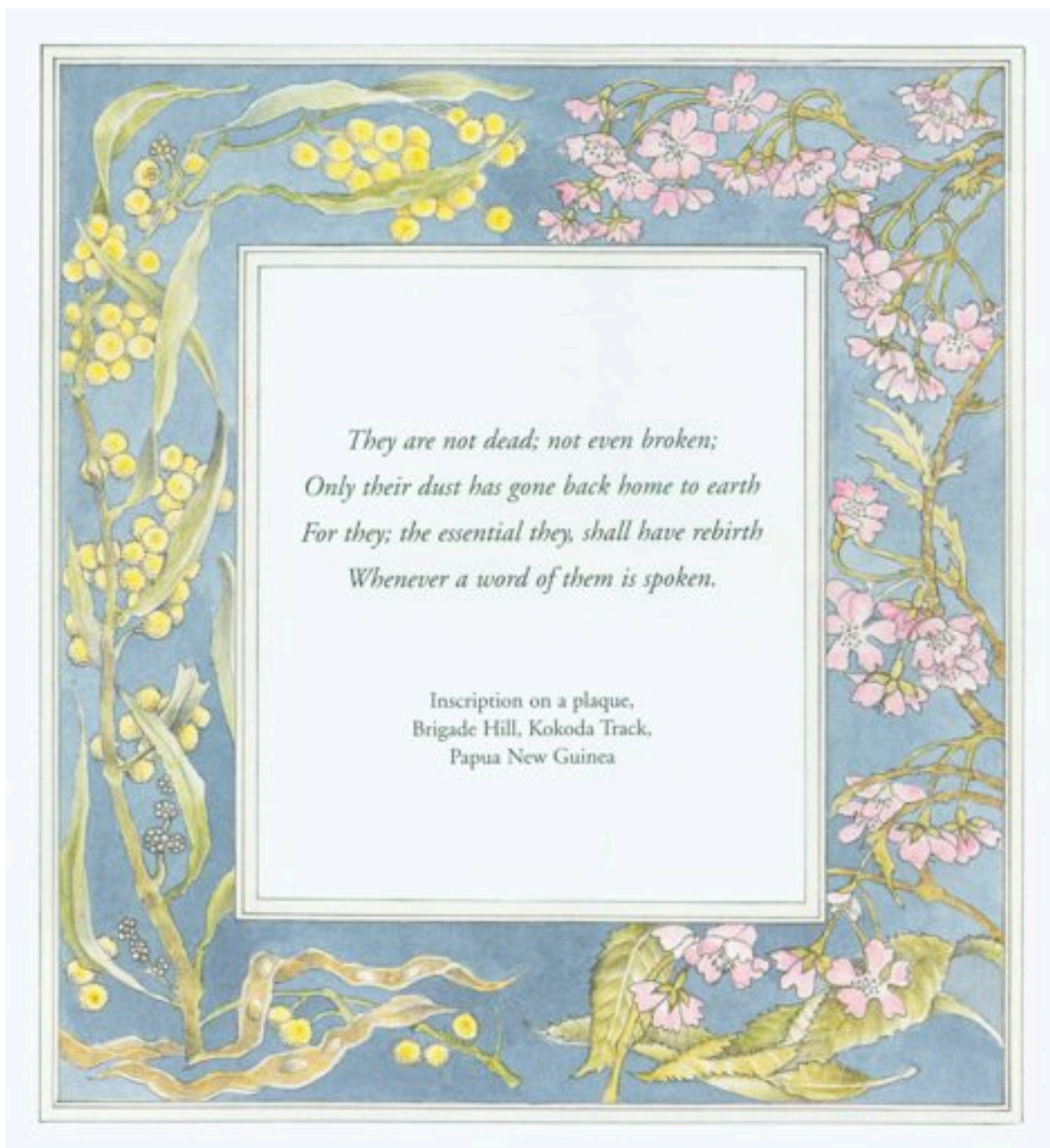


Fig. 8: Symbolisation of reconciliation around the inscription from Brigade Hill

#### 4. Intermodal synergy, genre and 'theme'

Over the past two decades discourse analysis has been transformed by a group of scholars demonstrating that modalities of communication other than language can be comparably described as social semiotics systems



(e.g. Iedema 2001, 2003, Kress & van Leeuwen 1996/2006, 2002, Martinec 1998, 2000a, b, c, 2001, 2004, O'Halloran 2005, O'Toole 1994, van Leeuwen 1991, 1999, 2005a, van Leeuwen & Caldas-Coulthard 2004). This has engendered the developing field of multimodal discourse analysis (e.g. Baldry 1999, Baldry & Thibault 2006, Kress & van Leeuwen 2001, Lemke 1998, Martin 2001, Martinec 2005, Matthiessen 2007, O'Halloran 2004, Royce & Bowcher 2007, van Leeuwen 2005 b, Ventola et al. 2004) with its focus on the interaction of modalities in multimodal texts. For some scholars (e.g. Royce 1998, 2007 and Martinec & Salway 2005) aspects of this interaction have been modelled on co-textual relations developed for the study of verbal texts (i.e. cohesion or the logico-semantics of expansion and projection; Halliday & Matthiessen 1999, 2004). For others complementary processes such as re-semiotisation (Iedema 2003) or semiotic metaphor (O'Halloran 2004) have been canvassed. And Lemke 1998 introduces the widely held view that the meaning of an intermodal text is more than the sum its parts (modalities 'multiply' meaning in his terms).

This literature has been ably reviewed in Martinec 2005 and synthesis is well beyond the scope of this paper. The challenge of intermodality lies of course in the different affordances<sup>v</sup> (Kress & van Leeuwen 2001) of one modality in relation to another. Reviewing resources considered in this paper for example, we find comparable systems interacting to make meaning (Table 5 below); but we cannot equate<sup>vi</sup> one kind of meaning with another. The relationship is one of complementarity, and the synergy between modalities means that we cannot invoke hierarchy (e.g. axis, rank, stratum) to explain what is going on. Verbal and visual meanings are not realisations of an underlying meaning; rather they cooperate, bi-modally, in the instantiation of a genre.

#### **verbiage**

Theme & New (information flow)  
agency  
attitude  
projection; engagement

#### **image**

salient participants; framing  
transactional vectors  
embodied affect; ambience  
focalisation

Table 5: Complementarity of verbal and visual resources

Complementarity<sup>vii</sup> is a relatively under-theorised notion in social semiotics, and in the systemic functional linguistic theory inspiring this research. The contribution of this paper to work in this arena lies in its focus on the importance of genre as far as explaining intermodal complementarity is concerned; and since the genre in focus here is thematic narrative (Martin 1996), the importance of an underlying 'theme' (in Hasan's 1985 sense) as far as interaction is concerned. Wolfer and Harrison-lever's reconciliation message is what ultimately coordinates the verbal and visual meanings in their picture book. It is this specific message that interprets the synergy of this instance of the narrative genre. The challenge for social semiotics lies in moving beyond such instances, to generalise recurrent patterns of inter-modal interaction in the interest of this or any genre. Having reached this edge of knowledge, we have a great deal to be thankful for; beyond this precipice, it is hard to see.

## Appendix 1: Photograph's in the Mud - verbal text (by facing page)

1 In 1942 an Australian soldier went to war on a muddy track in New Guinea. As Jack farewelled his wife, she held his hand to her pregnant belly.

'Promise me you'll return,' Peggy whispered.

Jack nodded and kissed her.

/2 Jack joined soldiers from across Australia. Together they travelled north to try and stop the advance of the Japanese army.

3 Another soldier went to the same war on the same muddy track. The man's name was Hoshi. He'd left his wife and baby girl in Japan and gone to fight for his Emperor.

/4 Hoshi travelled south from his home in Shikoku, fighting battles alongside his comrades. They were brave men, but months of war had hardened them. Some of the soldiers had become cruel. This made Hoshi sad, as he knew they were good men at heart.

5 Jack's battalion landed in the south of Papua New Guinea. They practised jungle-fighting and learned to use their rifles.

/6 'The Japanese have landed on the northern beaches,' said Jack's captain. 'To stop them reaching Port Moresby, we have to march over steep mountains along the Kokoda Track. It's ninety-six kilometres, but we must hold the line.'

Jack hated war, but to protect Peggy and his child, he knew he had to fight for his country.

7 Hoshi and his comrades landed on a black sandy beach in the north of Papua New Guinea. They cut their way through dense jungle and waded through foul-smelling swamps, sloshing through mud that sucked the boots from their feet. Hoshi pulled blood-sucking leeches from his legs. Wild sago thorns ripped at his flesh and oozing tropical ulcers infected his skin.

/8 Mosquitos and other biting insects made day and night a misery, but Hoshi and his comrades were determined. They must fight for their Empire.

When the officers yelled, 'Attack', they charged into machine-gun fire. And those that lived, marched south towards Port Moresby.

9 Jack was exhausted from weeks of fighting along the Kokoda Track. He woke to the grumbling sounds of soldiers and prayed that he would survive this war. The air was hot, humid and sticky, yet his body shivered with fever. Many of his mates had died, but so far Jack had been lucky. Reinforcements were on their way. If his luck held out, he would make it home as he'd promised.

/10 Hoshi hated having to kill, but it was his duty to fight. So many of his comrades had died from bullets and disease. He was tired and hungry and wanted only to sleep.

As Hoshi prepared for yet another battle, he thought of his daughter Hana. Would he ever see her laughing eyes again?

11 Jack received a letter from home and every night his dreams were filled with images of Peggy and their baby. How he longed to hold his new-born son.

/12 At night Hoshi dreamed of flying home, of lying in the garden, telling Hana stories, as cherry blossoms fell gently into her hair. How he longed for the war to end.

13 Gunshot shredded the jungle.

'Come on, lads.' The Australian captain yelled.

Jack leapt out of his weapon pit to join his mates.

As bullets whizzed through the air, Hoshi whispered a prayer and turned to face the enemy.

'Banzai!' his comrades screamed.

/14 Jack fired his gun. He saw shock and terror in the Japanese soldier's eyes as they fell. Jack wanted to drop his rifle and cover his ears, but it was impossible to block the cries of the injured and dying men.

There was a lull in the fighting and both sides withdrew. Hoshi and Jack had each seen great acts of courage. Many men had fallen, but somehow Hoshi and Jack survived.

15 The men bandaged their wounds and regrouped.  
 Then Hoshi's commanding officer raised his arm. 'Attack!'  
 Hoshi saw his brave comrades fall, dying all around him. Then a sniper's bullet struck the officer.  
 'Lead the men!' the wounded man cried.

/16 Hoshi looked around. The other soldiers trusted him. Asking them to run to their death was the hardest thing he could imagine. But it was now his duty.  
 'Attack!' Hoshi screamed.  
 His men ran into a storm of bullets. Hoshi felt shrapnel rip into his flesh. He stumbled and felt himself falling.

17 A twig snapped. Jack crept deeper into the jungle. The thick vines blocked the dusky light, creating strange shadows. Another snap. Hoshi raised his bayonet. Jack saw the flash of steel – too late.

/18 Hoshi stabbed the young Australian.  
 Jack groaned as he hurtled into Hoshi. Grappling and shoving, the two soldiers rolled down the slippery hill.

19 The men fell apart, gasping, in a ditch. Jack dropped his rifle in the scuffle. He tried to reach for it, but it slid out of his grasp.

/20 Hoshi raised his bayonet. He tried to stand, but winced in pain. The bayonet slipped from his hand. Both men were badly wounded. They watched each other and waited.

21  
 Shadows lengthened. A full moon rose. The jungle was quietly eerie.  
 In the soft light, Jack saw the Japanese soldier clutching a photograph. Tears were rolling down his face.  
 /22 '*Shiawaseni narundayo* (Be happy, with luck we will meet again), Hana,' Hoshi whispered to his little girl, trying to stay awake.  
 'I don't know what you're saying, mate,' Jack muttered, 'but you don't sound like one of the vicious Japs they've been telling us about.'

23 Hoshi and Jack stared into each other's eyes. Then Hoshi rolled closer, groaning with the effort. Scalding pain burned across his chest as he held out the picture.  
 Jack took the photograph. A chubby girl with shining hair and laughing eyes smiled up at him.  
 'She's a real sweetie, mate,' he whispered softly.  
 'Hana,' Hoshi groaned. '*Sumimasen* (I'm sorry), Hana.'

/24 Jack reached inside his uniform for his photograph. It was spattered with blood.  
 'My wife,' he said, gently wiping the picture and offering it to Hoshi. 'With my son, who I've never seen.'  
 Jack sighed. 'War's a mug's game, hey?'  
 Hoshi didn't understand the words but just as he loved his own family, he knew that this Australian soldier loved the woman in the photograph.

25 Insects crawled over the two men, feasting on their wounds, as the night became cold.  
 'I think I'm done for,' Jack moaned, 'and you don't look too good either. But if you do make it home, tell your little girl I'm sorry.'

/26 Hoshi couldn't reply but the voice comforted him. He'd been afraid of dying alone. This man was his enemy, but Hoshi sensed he was a good man.

27 In the ghostly light of dawn, villagers helped the soldiers search for their injured. They found the bodies of Jack and Hoshi, lying side by side.

/28 One of the soldiers bent down. 'What's this?' he asked.

29 Two photographs lay in the mud. The soldier tried to separate them, but he couldn't. They were stuck together.

/30 A villager beckoned, 'This man's still breathing!'  
 They carried the injured soldier to the medical post. Then the soldiers hurried back to join their comrades. Their battle as not yet over.

*31 They are not dead; not even broken;  
Only their dust has gone back to the earth  
For they; the essential they, shall have rebirth  
Whenever a word of them is spoken.*

Inscription on a plaque,  
Brigade Hill, Kokoda Track  
Papua New Guinea

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<sup>i</sup> Following Martin & Rose 2003.2007, in declarative clauses the Subject is taken as unmarked Theme whether a marked Theme is present or not, since the two types of

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Theme have distinct discourse functions (namely, that of sustaining continuity for unmarked Themes and flagging discontinuity for marked ones).

<sup>ii</sup> The Japanese title of the book is in fact 'Memories in the Mud'. Wolfer (personal communication) reports that her translator was invited to render 'photograph' in syllabic script, chose katakana since it was a foreign word, and subsequently decided *kioku* 'memory' would be a better translation into Japanese (for some reason preferring to write the word in katakana instead of hiragana or kanji).

<sup>iii</sup> Note the contrast with Fig. 2 where a single battle scene is split in two and categorically framed as separate images on facing pages.

<sup>iv</sup> For discussion of the social function of symbolisation from an anthropological perspective see Turner 1967.

<sup>v</sup> For a useful discussion of intermodality informed by concurrent work on translation see Matthiessen 2001, 2007.

<sup>vi</sup> Reinforcing this complementarity is the fact that setting aside semiosis for a moment, each modality is sensationally different - images for example have a different neuro-biological impact on viewers than verbal text (for discussion in relation to affect in the general framework of Edelman's theory of neural group selection see Toronchuk & Ellis xxxx).

<sup>vii</sup> For relevant discussion of complementarity in relation to phase analysis in communication linguistics, see Malcolm 2005.