A MULTIMODAL ANALYSIS OF THE USE OF ENGLISH, THAI AND IMAGES IN MEANING MAKING ON THAI MAGAZINE COVERS

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การศึกษาเชิงพหุวิธีในการใช้ภาษาอังกฤษ ภาษาไทย และภาพเพื่อสร้างความหมายบนปกนิตยสาร
ภาษาไทย

นายภัทร์ศรียรรยงค์ สังข์รุ่ง

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งานวิจัยฉบับนี้ทำการศึกษาการใช้ภาษาอังกฤษ ภาษาไทย และรูปภาพในการสื่อความหมาย บนหน้าปก
นิตยสาร "แพรว" จำนวน 24 ฉบับ วิเคราะห์การใช้ภาษาโดย ทฤษฎีไวยากรณ์เชิงระบบและหน้าที่ (Systemic Functional
Linguistics) และการวิเคราะห์การสร้างความหมายแบบพหุวิธี (Multimodal Analysis) ศึกษารูปแบบของการผสมผสาน
ของภาษาบนพื้นฐานของการทบทวนวรรณกรรมเกี่ยวกับการผสมผสานภาษา และสืบค้นว่ารูปภาพและภาษาทำงาน
ร่วมกันอย่างไรในการสื่อความหมาย ผ่านแนวคิดการวิเคราะห์การสร้างความหมายแบบพหุวิธี โดยผลการศึกษาพบว่า
หน้าปกนิตยสารแพรว สื่อความหมายในสามระดับ คือ ระดับวาทอรรถศาสตร์ (discourse semantics) ระดับวากย
ไวยากรณ์ (lexico-grammar) และระดับการแสดงผล (display) แต่ละระดับพบว่ามีการใช้ภาษา การผสมผสานของภาษา
และ การสร้างความหมายร่วมระหว่างรูปภาพและภาษา เป็นแหล่งของความหมาย ในระดับวาทอรรถศาสตร์ (discourse
semantics) พบว่ามีการใช้การให้รายละเอียด (elaboration) และการแผ่ความหมาย (extension) สำหรับความหมายด้าน
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หลัก ในระดับการแสดงผล (display) นั้น แบบอักษร (typeface) และสีถูกเลือกเพื่อสร้างความเป็นอันหนึ่งอันเดียวกัน
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จุดเด่น (saliency) หรือความหมายระหว่างบุคคล (interpersonal meaning) ส่วนความหมายด้านประสบการณ์และการ
รับรู้ (experiential meaning) ตั้งอยู่บนการใช้ความหมายตรง (denotation) และความหมายแฝง (connotation) พบว่า
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ความเคารพ ส่วนภาษาอังกฤษแสดงถึงความมีรสนิยมที่เป็นสากลและความมีคุณภาพ การผสมผสานของภาษาในระดับ
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หัวเรื่อง รูปแบบการผสมผสานที่ใช้บ่อยที่สุดคือภาษาอังกฤษตัวเขียนโรมัน, ภาษาอังกฤษตัวเขียนไทย, ภาษาไทยตัวเขียน
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ส่วนของหัวเรื่องหลัก กราฟิก (graphics) กับ หัวเรื่องหลัก และระหว่างการตีกรอบ(encasement) ซึ่งเป็นกราฟิกชนิดหนึ่ง
กับโฆษณา รูปแบบในสามระดับข้างต้นแสดงให้เห็นว่านิตยสารมีเป้าหมายในการสื่อสารในขณะที่ต้องประหยัดเนื้อที่
สร้างความเข้าใจให้ได้มากที่สุด ต้องดูเป็นสากล และยังคงความเป็นไทยและดูไม่เป็นทางการ

| สาขาวิชา | ภาษาอังกฤษเป็นภาษานานาชาติ | ลายมือชื่อนิสิต | _____ |
| ปีการศึกษา | 2558 | ลายมือชื่อ อ.ที่ปรึกษาหลัก | _____ |

5387796020 : MAJOR ENGLISH AS AN INTERNATIONAL LANGUAGE
KEYWORDS: MAGAZINE COVERS / SYSTEMIC FUNCTIONAL LINGUISTICS / LANGUAGE MIXING / MULTIMODAL MEANING MAKING / LEXICO-IMAGE CROSS-REFERENCING / SEMIOTIC METAPHOR / HOMOSPATIALITY

PATSRIYANYONG SUNGROONG: A MULTIMODAL ANALYSIS OF THE USE OF ENGLISH, THAI AND IMAGES IN MEANING MAKING ON THAI MAGAZINE COVERS. ADVISOR: ASST. PROF. PAVINEE THIRAKHUPT, Ph.D., 224 pp.

This research work studied the use of English, Thai and images on Thai magazine covers in meaning making on 24 Thai magazine covers (Praew) by analyzing language use with Systemic Functional Linguistics and Multimodal Analysis, examining the pattern of language mixing and tracing how image and language worked together to make meaning through the lens of Multimodal Analysis. It was found that Praew magazine covers made meanings in three layers including discourse semantics, lexico-grammar and display. Each of these layers saw language, language mixing and image-language intersemiosis as sources of meanings.The discourse semantics level saw the use of elaboration and extension for textual meaning, and synomyny and repetition for experiential meaning most. These were also where language mixing occurred most. Lexico-image cross referencing appeared 25 times mostly between the cover figure and the main cover-figure-explanation sub-headline. On the lexico-grammar level, language was manifested mostly in the forms of complement (mood structure), goal (transitivity structure) and rheme (theme structure). Again, these were also where language mixing occurred. Semiotic metaphor was used 26 times, majorly between the cover figure and part of the main headline. On the display level, the typographic features of typeface and color were mostly chosen to create unity (textual meaning), while font size was the main choice for salience (interpersonal meaning). The experiential meaning was based on denotation and connotation. Denotation has been identified to tell the story, advertise and set the theme of the cover and magazine. Connotation mainly involved the choice of language use, where Thai connoted national unity and respect and English the international flair and sense of quality. Language mixing was in the form of language-script combination in each micro text (headline). The most frequently occurring pattern of mix was ER, ET, TT (English in Roman script, English in Thai script, Thai in Thai script) Homospatiality showed up 4 times between graphics and part of main cover-figure-explanation headline, graphics and main cover-figure-explanation headline and graphics (encasement) and advertisements.The patterns in the three layers above implied that the magazine aimed at communicating while saving space, maximizing understanding, looking cosmopolitan, retaining Thainess and being informal.

Field of Study:	English as an International	Student's Signature ....
	Language	Advisor's Signature ....
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CHAPTER I
Introduction

1.1 Background of the study

"No mode of communication operates in a monomodal fashion."

(Scollon & Scollon, 2009, p. 170)

A global language is the one "taken up" by countries around the world other than in its native lands. The sole reason for any language to become global or international does not lie in its intrinsic structural properties, but in the power of its users, especially political and military might, which are based on an economic strength (Crystal, 2003). McKay (2007, p. 5) described an international language as the language that not only has a large number of speakers but also the one spoken by a large number of people serving as a language of wider communication. Even though the first part of the description above (having a large number of speakers) includes Mandarin, English, Spanish, Hindi and Arabic, the second (spoken by a large number of non-native speakers of English) would only describe English.

Baker (2008) made the case that English was gaining increasing popularity in Thailand as a "de facto second language". It is a compulsory subject in schools (elementary to high school) and in university where at least two fundamental English courses are required in year one and two ESP (English for Specific Purpose) courses in year two. It is used second most in media after Thai, with two major nation-wide English newspapers, local English newspapers such as *Chiang Mai Mail*, *The Samui Gazette* and *Phuket Gazette*, English TV network and English radio stations. English speaking films are readily available. At work, English is normally used for communication when

a non-Thai is involved. It is also used to communicate with tourists in Thailand's heavily promoted tourism industry. All in all, the use of English exists in many domains.

English, despite the increased use mentioned above, exists as an alternative to Thai. In most domains English can be found, Thais know they can and, normally will, switch back to Thai – a condition that is unlikely to happen in ESL countries. In many English classes, Thai is a language of instruction or at least the language for easy and speedy explanation, although the use of English to explain creates much more opportunity for students to be exposed to English (Sungroong, 2008). The majority of TV and radio stations are in Thai. Most, if not all, English speaking films, contain Thai subtitles. At work, even though English use is required while engaging with non-Thais, Thai users of English still resort to Thai at every break and before or after work when communicating with Thais. All these act as a type of leeway where Thai speakers of English could avoid the use of English.

The above reversal to Thai when possible is, however, not always practiced when it comes to Thai magazine covers. A phrase or a word of English normally appears on many Thai magazine covers. This is not lexical borrowing where the equivalent Thai words are not available (Holmes, 2008, p. 43) or are available but not popular or widely known (as is the case with the word "computer" in Thai [*Kanitakorn*] where the word "computer" is simply transliterated into Thai). The word "pink" on weekly Matichon and the phrase "have a great year 2012" (see figure 1) are readily available in Thai. A more plausible justification for the intended use of English in this case deserves serious attention.

Figure 1 Matichon and Praew cover

Such English use that appears alongside the use of images serve as different semiotic resources that together "interact to create meaning" (Kay L O'Halloran, 2008). Studies of the co-creation of meaning between language and images have been explored by a number of scholars such as Barthes and Heath (1978), (Kress and Van Leeuwen (2001)), Kress (2010) and (Kress and Van Leeuwen (2001); Kress & Van Leeuwen, 2006). Kay L O'Halloran (2004) discussed the use of Systemic Functional Linguistics concepts as pioneered by M. A. K. Halliday (1978) M. A. K. Halliday and Hasan (1989) and M. A. K. Halliday and Matthiessen (2004) in the analysis of multimodal texts. (Lim (2002), 2004)) developed an Integrated Multi-semiotic Model to account for English-image texts.

English does not only appear alongside images, it is also found to be used with other languages including Thai. Studies of language mixing have been undertaken by scholars such as Huebner (2003, 2006) and Troyer (2012).

Studies on Thai magazines have been on describing their use of code-mixing (i.e. Janhom, 2011) or the internationalization of Thai edition of an international magazine (i.e. Chuenangkool, 2009).

This means there are three major ways in which English plays a role in meaning creation. First, English works in conjunction with images to create meaning that is not in place through either English or images alone. Second, English creates meaning by appearing alongside Thai (or other languages). Thirdly, English works as a part or a component of a clause (both Thai-English clause and English only clause) to create interpersonal, experiential and textual meanings. These are the three aspects that have not been considered together.

There are, then, studies focused on multimodal aspects and studies focused on language mixing aspect of meaning making. And not all studies treat meaning in three types. Thus, as enlightening as those studies are, the present study aims to build further by integrating multimodal, language mixing and language structure aspects of meaning making. The said meaning will be approached as interpersonal, experiential and textual.

1.2 Research Questions

1. How are English, Thai and images used on Thai magazine covers in meaning making?

2. What are interpersonal, experiential and textual meanings of Thai-English texts on Thai magazine covers?

3. What is the pattern of Thai-English language mixing on Thai magazine covers?

4. How is meaning made through languages and images on Thai magazine covers?

1.3 Objectives of the study

1. To study the use of English, Thai and images on Thai magazine covers in meaning making

2. To investigate interpersonal, experiential and textual meanings of Thai-English texts on Thai magazine covers

3. To explore the pattern of Thai-English language mixing on Thai magazine covers

4. To examine meaning making through languages and images on Thai magazine covers

1.4 Scope of the study

1. The study examines the front covers of the bi-weekly Praew magazine.

2. The time frame is one year, that is, 24 covers from August 2012 to July 2013.

1.5 Limitations of the study

This study aims mainly to describe the meaning making phenomenon of one brand of Thai magazine covers. Readers are not to expect the critical analysis of the said phenomenon to be the main goal of the study.

1.6 Definition of terms

English refers to the Roman-scripted and Thai-scripted English words/phrases that appear on the covers of Praew magazine.

Image is defined as 1) the photograph of an object or a face or figure of a person or people that appear on the covers of Praew magazine and 2) graphical elements of perspective (deep space and point of view) and form (color, shape, line and stroke).

Meaning includes three types of meaning that a text of language, or image, represent: experiential, textual and interpersonal.

Experiential meaning – meaning of our experience of the real world, usually about something or someone doing something

Textual meaning – meaning (or function) in organizing and keeping a text together

Interpersonal meaning – meaning (or function) in expressing a role relationship the text producer has with the text receiver

Micro text refers to each of the linguistic clauses that appears on a magazine cover. Each of these clauses, on its own without being part of a magazine cover, is unlikely to be seen as related.

Macro text refers to each of the covers of Praew magazine, which is a collection of different generic stages (of which micro texts are a part).

Multimodality is the use of image and language to create meanings that language or image alone cannot make. Multimodality can occur between language and

image in terms of homospatiality, semiotic metaphor and lexico-image cross referencing.

1.7 Significance of the study

1. This study focuses on the role of English in meaning making as used in authentic communication. It does not only study the meaning English makes through its structure, even though such structure is also studied, but also takes into account the meaning English makes in conjunction with Thai and images.

2. The field of linguistics could be made richer by the exploration of typography. The choice of typographic elements such as font typeface, font colors or spacing between each of the font letters can be said to be another means of linguistic expression, just as the sounds that we make are. Typography has its expressed parts and very possibly internal underlying structure the same way the sounds of spoken language are studied in Phonetics and their underlying mental structure in Phonology. This study, seeing typography in the light of linguistics, could provide initial linguistic theorizations of typographic elements, or at least set the trend for doing so.

3. Multimodal Analysis can also be more complete with this study through the integration of language mixing into the study of meaning co-creation between one language and images.

4. This study should also be beneficial in terms of teaching and learning in an English as an International Language setting, based on Kress' postulation (2010, p.18-20). Kress said that the global political change toward the more liberal market where a state served as a 'servant' to market and people can buy and sell what they wish without as much state regulation put money and power in people's hand. This includes the power to communicate. Such trend, coupled with the advent of new participatory media such as Wikipedia or You tube gave people easier and more varied channels [and intentions – the author] to communicate. The situation was created, in which

content and knowledge were communicated and recommunicated with mixed and remixed flow of ·images, writing, layout, sound, gesture, speech and 3D objects.

This would contribute to the learning and teaching in an English as an International language environment, where English should appear along with a native language, Thai in this case, and other modes of communication such as picture. Learners shall benefit from the introduction of how a multimodal text, which following Kress (2010) above, might be said to be a norm text, work in maximizing communication, saving space, looking cosmopolitan, being friendly while retaining Thainess (see 5.3.4 in discussion).

1.8 Organization of the study

This study is divided into five chapters.

1) Chapter one constitutes the introduction to the study, research questions, objectives of the study, scope of the study, limitations of the study, definition of terms and significance of the study, as well as an overview of the thesis/dissertation.

2) Chapter two is a review of literature on the study of meaning, social semiotics and multimodality, Integrated Multi-semiotic Model, Systemic Functional Linguistics, English/foreign language use in native environment and studies regarding the use of English and images in creating meaning and English on magazine covers.

3) Chapter three describes the methodology of the study including population and samples, research instruments, data collection, data sources, theoretical frameworks and data analysis.

4) Chapter four reports the results of the study.

5) Chapter five contains summary of the study, summary of the findings, discussions, conclusion and recommendation for further research.

CHAPTER II
Literature review

2.1 Overview

This section is mainly divided into six major sub-sections, namely, the study of meaning, social semiotics and multimodality, Integrated Multi-semiotic Model, Systemic Functional Linguistics, English/foreign language use in native environment and studies regarding the use of English and images in creating meaning and English on magazine covers. The study of meaning involves the study of sign known as semiotics, which forms the basis on which Multimodality and Systemic Functional Linguistics, the two major theories used in this study, stand. Language mixing offers some perspectives regarding the reasons behind the use of more than one language in a common text, which is also related to the present study. Multimodality, Systemic Functional Linguistics and Language Mixing will finally be integrated and adapted onto Integrated Multi-semiotic Model that Lim (2002) conceived.

2.2 A study of meaning

Of semantic studies, semiotics is the study of signs. It is "concerned with everything that can be taken as a sign", which are things that can "significantly substitute" other things (Eco, 1976, p. 7). Signs can come in the forms of words, images, sounds, gestures and objects (Chandler, 2002, p. 2) that work together, or in sign

systems, in reference to rules and conventions shared by a particular community to create meaning. These sign systems are studied in semiotics in terms of their meaning making and representation of reality.

In order to find meaning, semioticians look at texts, which is an assemblage of signs, or medium of communication – visual, auditory or tactile, each of which having different degrees of its constraints and affordances.

Before any further discussion on semiotics, it is worth considering a very common question about the element of meaning: what is the meaning of meaning? In fact the question is the title of a book contemplating the subject of meaning by Ogden and Richards (1972). They compiled the 16 ways people referred to when they say the word meaning.

1. An Intrinsic property.

2. A unique unanalysable Relation to other things.

3. The other word annexed to a word in the Dictionary.

4. The Connotation of a word.

5. An Essence

6. An activity Projected into an object.

7. (a) An event Intended. (b) A Volition.

8. The Place of anything in a system.

9. The Practical Consequences of a thing in our future experience.

10. The Theoretical consequences of a thing in or implied by a statement.

11. Emotion aroused by anything.

12. That which is Actually related to a sign by a chosen relation.

13. (a) The Mnemic effects of a stimulus. Associations required. (b) Some other occurrence to which the mnemic effects of any occurrence are Appropriate. (c) That which a sign is Interpreted as being of. (d) What anything Suggests. *In the case of Symbols.*

       That to which the User of a Symbol actually refers.

14. That to which the user of a symbol Ought to be referring.

15. That to which the user of a symbol Believes himself to be referring.

16. That to which the Interpreter of a symbol

    (a) Refers.

    (b) Believes himself to be referring.

    (c) Believes the User to be referring.

                (Ogden & Richards, 1972, p.186 – 187)

Danesi (2007) listed out some more concrete sets of examples of what "*mean*" could mean:

Alex *means* to watch the show	= intends
A red light *means* stop.	= indicates
Happiness *means* everything.	= has importance
Sarah's look was full of *meaning*.	= special import
Does life have a *meaning*?	= purpose
What does love *mean* to you?	= convey

                (Danesi, 2007, p. 12)

Danesi went on to say that in contemporary semiotics, the preferred terms include "denotation" and "connotation". The two terms are used to describe relations

between what a Swiss linguist Ferdinand de Saussure called signifier [roughly the sign that is expressed] and signified [roughly what that expressed sign refers to], which will be discussed in greater detail below.

Denotative meaning intends to tell one sign from others (Danesi, 2007, p. 12). According to Chandler (2002, p. 140), denotation constitutes the literal, obvious and commonsense meaning of signs. Panofsky (1970, pp. 51-53) described the denotation of a visual image as what viewers from different cultures and times would understand and recognize. Fiske (1990, p. 86) offered another interesting way of approaching denotation. He said "denotation" is what was photographed, while connotation is how what was photographed was photographed. A photograph of a street denotes that particular street. That street however can be put into a photograph in many different ways. It can be taken under pale sunshine using a soft focus to create some warm and humane feel. Taken in black and white with hard focus and strong contrasts, that same street turns cold and inhumane. Denotatively, for example, a cat is a mammal, has retractile claws and long tails, and is domesticated, etc. All other meanings of the word "cat", or any other word for that matter, are considered to be connotative (Danesi, 2007, p. 12).

Connotation is a major part of sense-making and sense-extracting into and from creative texts such as poems, novels or works of art. It does not come to us as a choice. It is what we are inclined to make out of a sign (Danesi, 2007, p. 15).

In real life, denotation and connotation are not "neatly separated" (Chandler, 2002, p. 141). Barthes (1957) posited that the many orders of signification create inseparability between the two kinds of meaning, as illustrated by the diagram below.

1. signifier	2. signified
3. denotative sign	
4. CONNOTATIVE SIGNIFIER	5. CONNOTATIVE SIGNIFIED
6. CONNOTATIVE SIGN	
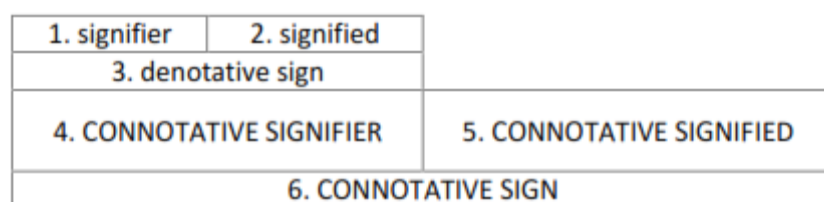
Figure 2 Connotation/denotation inseparability

The first order consisting of signifier (1) and signified (2) together produced a denotative sign (3). In the second order, the denotative sign denotes, which itself is a connotative signifier (4) very quickly attaches itself to additional signified (5). A connotative sign (6) is then derived (Chandler, 2002, p. 142; Cobley, Jansz, & Appignanesi, 2007, pp. 50-51).

There are two major traditions in the study of meaning making, that of Ferdinand de Saussure and that of Charles Sanders Peirce, an American philosopher. Central to De Saussure's view of signs is that they are dyadic in nature. They are a two sided entity which is comprised of the "signifier" and the "signified". A signifier is the expressed signs, be they sounds made by a vocal cord or other objects or visual objects in forms of orthography, images, or landscaping [e.g. of a city]. A signified is a mental concept that the said sounds or mental objects represent. Such dyadic model can be graphically represented by the diagram below.
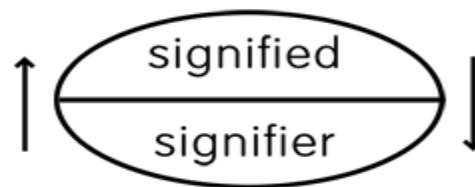
Figure 3 Sign

Chandler (2002, p. 19) said that in order for something to be a sign, both a signifier and a signified are needed. There is no mental concept that is totally formless (having no signifier). By the same logic, there is no form that represents nothing (having no signified).

Both signifiers and signifieds are described as relational. They have no absolute value in themselves. Their meanings are not made through the summation of their parts as in the combination between the sound and the concept. Rather, they (signs' meanings) depend on, or are "relational to", other signs in the system in a negative and oppositional way. That is to say, other signs are needed to give meanings to a particular sign – in terms of what such sign is not. Note that this bears similarities to the description of paradigmatic order or language found in Systemic Functional Linguistics tradition, i.e. in M. A. K. Halliday and Matthiessen (2004) or Eggins (1994), which is to be discussed later. The following graphics will illustrate this point.
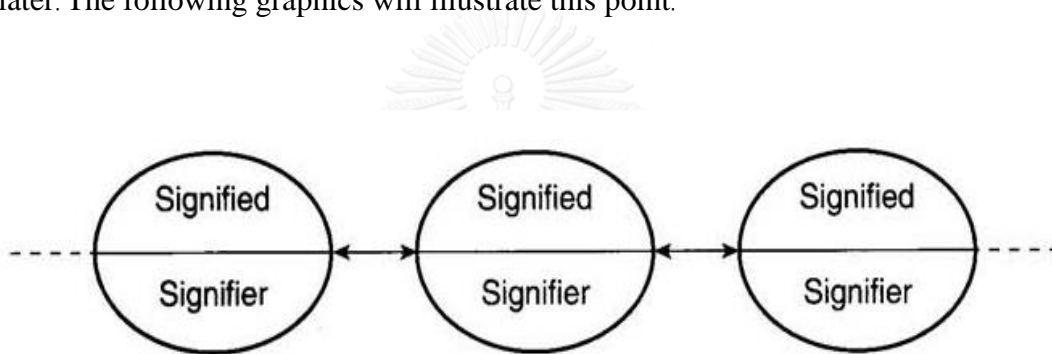
Figure 4 Relational sign

Each sign, or each signified-signifier pair "lives", and thus makes meaning, in the presence of other signs. To use the same example of pieces of cut paper as de Saussure did, in each sign, the signified and the signifier resemble each side of a piece of paper. But each piece of paper, say piece A and B, exists because of the other piece. Piece A exists because of the existence of piece B, and vice versa.

On the other hand, the model of Charles Sanders Peirce, or Peircean model of sign is triadic, consisting of three elements.

> A sign is something which stands to somebody for
> something in some respect or capacity. It addresses
> somebody, that is, creates in the mind of that person an
> equivalent sign, or perhaps a more developed sign. The
> sign which it creates I call interpretant of the first sign. The

> sign stands for something, its object. It stands for that object, not in all respect, but in reference to a sort of idea, which have sometimes been called the ground of the representamen.

(Peirce, 1931)

Representamen refers to the expressed sign or the form the sign takes, from which a sense – or *interpretant* – is made out of. *Object* is that which the representamen refers to.
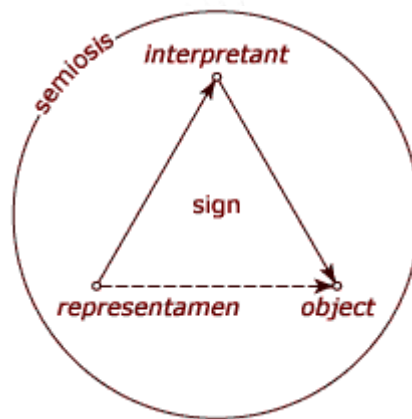
Figure 5 Piercean model

The interaction of these three elements, as shown in the above diagram, is called *semiosis,* which in Chandler's example (2002, p. 33) is a red traffic light facing a particular direction of traffic at an intersection is a representamen, which causes the driver, or anybody else for that matter, to come up in his/her mind an interpretant of a red traffic light facing his/her direction indicating the need to stop the vehicle. This materializes in an object of a stopped vehicle.

Peircean model of sign bears some similarities to and differences from the Saussurean one. *Representamen* can be equated to *signifier.* However, it is rather different from *signified* in that the former is "a more developed sign" (Peirce, 1931, 2.228) in the mind of an interpreter. So *Interpretant* is the interpretation of the *representamen. Object* is not found in Saussurean model.

The sign in Peircean model has the quality of "unlimited semiosis". This means a *representamen* is interpreted into an *interpretant*, or a more developed sign, which refers to a particular *object*, completing one triadic cycle. The *interpretant*, itself a sign, of this cycle acts as a *representamen* of the next cycle, which itself continues the next one ad infinitum, as said by Peirce, cited in Eco (1976, p. 69).

> "The meaning of a representation can be nothing but a representation. In fact it is nothing but the representation itself conceived as stripped off irrelevant clothing. But this clothing can never be completely stripped off; it is only changed for something more diaphanous. So there is an infinite regression here. Finally the interpretant is nothing but another representation to which the torches of truth is handed along; and as representation, it has its interpretant again. Lo, another infinite series."

2.2.1 Sign-referent relations

Based on Peirce's work on the taxonomy and typology of signs, it can be said that there are mainly three types of relations between signs and referents (signifier and signified in Saussurean tradition/sign and object in Peircean one). Such relations are symbolic, iconic and indexical.

Symbolic relations between a sign and its referent are "arbitrary", or conventional. The sign and its referent do not resemble. Thus this kind of sign-referent relations, such as language, morse code or national flags, need to be learned.

Iconic relations are when a sign is perceived to be imitating or similar to its referents. Such sign-referent resemblance, among others, includes onomatopoeia, sound effects in radio drama or imitating gestures.

Iconicity is, however, not completely pure. Peirce (1931, 2.276) as cited in Chandler (2002, p. 40) described it as "largely conventional in its mode of

representation", giving the example of the portrait of a person. He said it was not a pure icon since he knows that the portrait is an "effect" of the person it is meant to depict. Similarly, Cook (1992, p. 70) questioned if a male sign, or even the "all gender restroom" signs that have recently proliferated following the legal resolution of same-sex marriage in the US (Ball, 2015), in front of a public lavatory actually looks like a man more than a woman. He said that for a sign to be truly iconic, it needs to be clearly self explaining to those who have never seen it. Resemblance comes when we already know the meaning, through conventional/arbitrary means. This way, a seemingly iconic sign is both symbolic and iconic.

Moreover, iconicity depends very much on the medium through which it is delivered. The onomatopoeic English word "cuckoo" is iconic (conventionally though) only when it is phonic, or spoken. Its iconicity disappears when the word is represented through visual medium such as writing.

Indexical relations are when a sign indicates, or indexes, its referents. The example of this could be a clock indicating a point of time, a pointing finger directing attention to a certain referent or words such as "this" or "there" that refer to something/somewhere else. Indexicality does not depend purely on an interpreting mind (as is the case with symbols). Neither is it based on mere resemblance (as is the case with icons). A sign in an indexical relation does not revolve around the resemblance to its referents. Rather, it focuses or startles our attention toward its referents.

2.2.2 The structure of sign

Apart from sign, semiotics attaches great importance to the structure of signs. All signs and sign systems show the existence or traces of structure (Danesi, 2007, p. 52). The word "*yellow*" is a legitimate English word because it contains a known set of phonemes that are sequenced in a permissible way in the sign system of English language. Music is seen as "musically correct" when it follows a certain set of musical structure. It will not be thought of as music when a person who does not know anything about playing a guitar goes on strumming in every which way he/she feels like. New

style of music appears as non-music to listeners already familiarized with an existing musical system. In fashion, a person will be seen as dressing in a "sartorially correct" way, when he/she assembles his/her pieces of sartorial items (clothes) in accordance to certain dress convention where that convention is upheld.

In general, for something to be a sign, it needs to possess at least two qualities in our mind. First, it needs to be differentiable from other signs, or have paradigmatic or differential structure. Secondly, we have the knowledge of how its components fit together, which is of its syntagmatic or combinatorial structure. But such paradigmatic and syntagmatic structures are not all that there is to the matter of structure. In human sign systems of language, for example, another kind of structure seems to be involved in such an expression as "time is money". Time itself is not money. We however say that (time is money) in terms of metaphor, which is based on what Danesi (2007, p. 53) called associative structure.

2.2.2.1 Paradigmatic and syntagmatic structure

Paradigm is a set of related signifiers that belong to a similar defining category. Each of the said signifiers is yet sufficiently different from its paradigm mate for telling one from the other. In certain circumstances, it is possible to replace one signifier with one of the other paradigm mate. The analysis of paradigmatic structure seeks to identify paradigms that underlie the "surface structure" or the manifested content (Chandler, 2002, p. 236). As we have observed earlier, paradigmatic relation between signs is when a sign makes meaning from what they are not. This is the meaning Saussure (1966, p. 115) described as being "fixed by the concurrence of everything that exists outside it".

According to Danesi (2007, p. 54), Saussure was among the first who identified the paradigmatic meaning making and grammatical function of sign in a binary fashion. This is when the difference between *cat* and *rat* is detected through opposing them. The initial sounds [or sight] of /k/ and /r/ are what allow us to know that the two word-signs refer to two different things. Such binary meaning opposition caught on until a

semiotician A.J. Greimas introduced (1987), as cited in Chandler (2002), the meaning differentiation technique called "semiotic square" [also known as Greimas square], which gives a richer signification than the binary system. Such differentiation involves two sets of opposition:
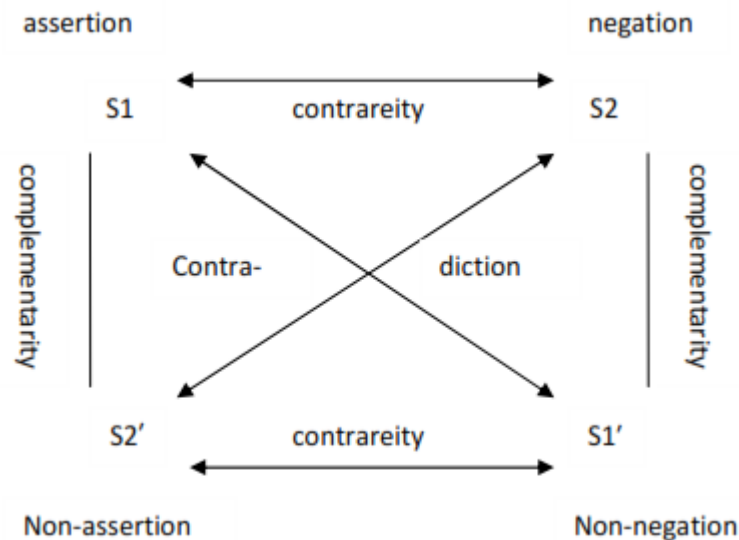
Figure 6 Greimas square

Chandler (2002, p.119)

The four positions (S1, S2, S1′ [not S1], S2′ [not S2]) can be taken up by either concrete or abstract notions (Chandler, 2002, p.119). The types of relationship between the four positions are identified by Greimas as "contrariety" or opposition, "complementarity" or implication and "contradiction".

In the above semiotic square, S1 and S2 are an opposition to each other, as in beautiful and ugly. Not S2 and not S1 (eg. not ugly and not beautiful), themselves forming an opposing relationship, are respectively the unaccounted for of S1 and S2 in binary meaning differentiation. Not beautiful does not only mean ugly. It constitutes the whole array of what is between beautiful and ugly.

Syntagm is an orderly combination of signifiers that makes a meaningful whole, or chain. This is when constituent units in a particular text (e.g. language) may be structurally related to one another. Syntagmatic analysis seeks to explain the "surface

structure" of a text and the relationship between its parts, where rules of combination (grammar of a language) are revealed.

To use the same example of "cat" and "rat" above, the meaning of the two words, or syntagm, do not only depend on the paradigmatic relations between /k/ and /r/ sound, or what formal linguistics call distinctive feature between the two. It also depends on the fact that "cat" and "rat" are formed in the permissible sequence [syntagm] of phonemes in the system of English language. Pfat* is not recognized as a word in English mainly because 'pf' is not a permissible initial cluster/structure/syntagm in English (Danesi, 2007, p. 54).

When we produce a set of signs, say a sentence, it is both the differential and combinatorial properties of words that we refer against. The sentence "the boy loves the pizza" can be represented syntagmatically and paradigmatically in the diagram below.

That	boy	loves	pizza.
	girl		
	man		
	woman		
	person		
	...		
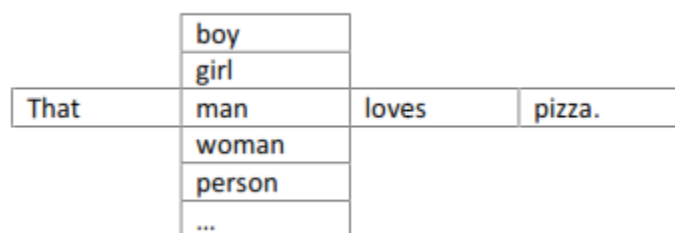
Figure 7 Syntagm and paradigm

Paradigmatically, the noun "boy" could be replaced with any of the nouns that "boy" is not (shown vertically: girl, man, woman, and person) without affecting the structure of a sentence. The chosen noun, be it "boy" or any other noun, controls, syntagmatically that is, the type and form of what follows it. In this case, the type that can come after "boy" is a verb such as "love", or what "love" is not such as "hate", among other possible choices. The form of a chosen verb will also be limited to "loves", and not "loving".

2.2.2.2 Associative structure

What we know as metaphor is a sentence such as "the professor is a snake" (Danesi, 2007, p.57) is the kind of sign that rarely makes a good sense when considered literally, which indicates that there could be another kind of system or structure at work that allows us to make meaning out of these signs in what we describe as figurative sense. This associative structure does not have the same constraint as exists in syntagmatic structure choices of verb.

Associative structure is essentially the link of meaning between some seemingly disparate concepts that is made by drawing on inferred commonality of such concepts (Danesi, 2007, p.57). Even though this kind of structure manifests itself in all meaning domain and sign systems, metaphorical language is, as far as pertinent studies have been done, where the structure is most conspicuously shown.

Lantolf (2006, p. 85) implies that mainstream linguists would be considering metaphors to be mainly for poetic and rhetorical purposes. Lakoff and Johnson (1980) established that metaphor was not an extraordinary kind of language and not on the margins of language. It is actually pervasive in everyday life and is "in thought and action" (p.3). He goes on to say that the reason for that is "so many of the concepts that are important to us are abstract or not clearly delineated in our experiences (emotions, ideas, time, etc.)" and so "we need to get a grasp on them by means of other concepts that we understand in clearer terms (spatial orientations, objects, etc.)" (p.115). This position is well resounded by Lantolf, citing Harris (1980), that metaphor "is at the very heart of everyday mental and linguistic activity" (p.85).

Lakoff and Johnson (1980) used pieces of linguistic evidence to support this, reasoning that since the conceptual system used for thinking and acting is the same one use for language and communication, language can then be counted as a source of evidence to the claims above. The best way perhaps to gain clearer understanding of this is through some of the examples Lakoff and Johnson cites:

2.2.2.2.1 One concept in terms of another (structural metaphor)

ARGUMENT IS WAR

Above is a mental structure that consists of two concepts. The former (argument) is less clear and more difficult to understand than the latter (war) and is thus better understood in terms of the latter. This is shown in the fact that "argument" is expressed in terms of war-related words:

Your claim is *indefensible*.

His criticisms are *right on the target*.

He *shot down* all my argument.

TIME IS MONEY

Time is conceived as valuable as it has been the way to conceptualize the major and important change in modern industrialized human society which is work. Work is customarily paid in terms of hour, week or month. This value of time is then perceived in terms of another human construct that is conceptually the same but with a more concrete property. That particular conceptual construct is "money". This is shown in many instances through language. Time is often expressed in money-related terms:

I *lost* a lot of time when I got sick.

I've *invested* a lot of time in her.

I don't *have* the time to *give* you.

2.2.2.2.2 Concepts in terms of spatial orientation (Orientational metaphor)

This is when we conceptualize ideas "with respect to" another concept, mainly spatial orientations such as up-down, in-out or front-back. The reason for this, though to a different degree affected by culture, is the physical appearance of our body.

HAPPY IS UP; SAD IS DOWN

Drooping posture of human bodies occurs when ones feels a kind of sadness. Positive emotional states on the other hand bring about a more upright posture. Thus, in our linguistic expression, we have:

I'm feeling *up*.

That *boosted* my spirit.

He's really *low* these days.

CONSCIOUS IS UP; UNCONSCIOUS IS DOWN

Human and most of other mammals lay down when sleeping and stand upright when awake. This common occurrence is reflected through our language:

Get *up*

He *sank* into a coma.

In metaphors like these, abstract concepts that are difficult to grasp are called "target domain" while the concrete ones that assist us in understanding those abstract concept are "source domain". The linkage, formed in an experiential and cultural mold a person is in, between these two domains is termed "mental image schemas". These schemas are what shape the way we experience and understand the world. A certain abstract concept is then associated with a number of concrete concepts, forming many image schemas. The schemas form a "cultural groupthink" that Lakoff and Johnson called an "idealized cognitive model" (ICM).
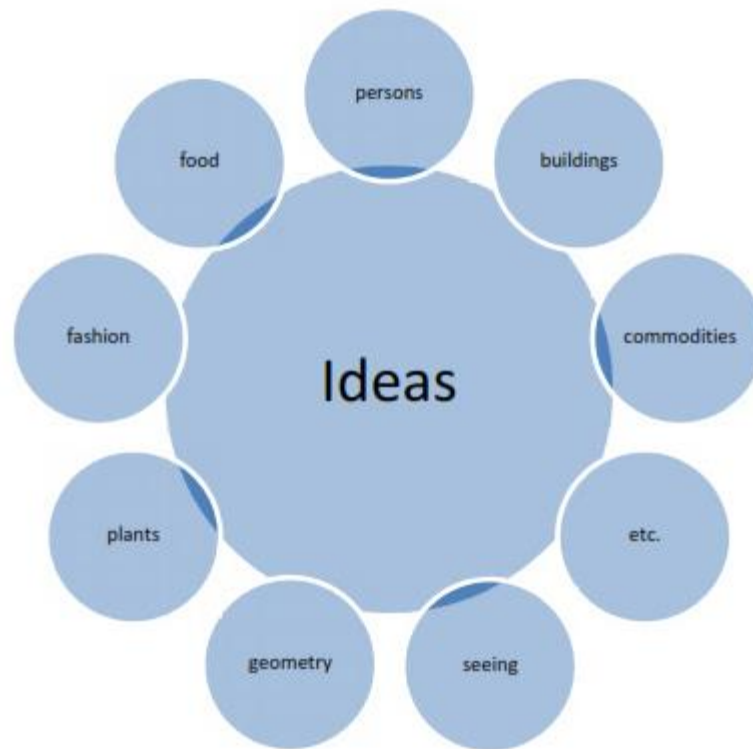
Figure 8 Idealized cognitive model

This target domain (ideas) surrounded by source domains (small circles) form a cognitive cluster. When a conceptual idea arises, the producer (i.e. we) goes through all the (experientially and culturally formed) associated concrete ideas. Which concrete ideas help create understanding depends on the situation or need. The sentence "I can't see why your ideas aren't catching on, given that they have deep roots and lie on solid ground" depends on the above source domain of seeing, plant and buildings.

2.2.3 Code

Codes are "organizational systems or grids" onto which every meaning making element, signs, behaviors or spectacles, etc., that human makes arrange itself (Danesi, 2002, p. 42). Chandler (2002, p. 147) said the meaning of signs depends on the code on which the signs are based. A sign cannot even be a sign had it not been seen in the light of a certain code. Codes can be a formal and firmly established one such as mathematic,

for adding or subtracting. Flexible ones also exist, as in a code for greeting people or dressing.

Codes are cultural and social in that it offers organizing principles which makes signs (the correlations between *signifier* and *signified*) meaningful that works within that particular culture or society. Understanding of codes and contexts within which they operate makes a person part of a particular culture. As cited in Danesi (2002, p. 42), Carl Jung, a renowned Swiss psychologist, described his journey to a remote island where there was no exposure to illustrated magazines among the natives. Jung discovered that the island natives who are intelligible and have good eye sight did not recognize that photographs in the magazines are of human beings. Rather, they perceived those pictures as smudges on a surface.

Fiske (1990, p. 64) outlined five basic features that can be found in codes that are "signifying codes" or "systems of signs", as opposed to "codes of behavior" such as legal codes or codes of manner.

1. They have a number of units (or sometimes one unit) from which a selection is made. This is the paradigmatic dimension. These units (on all except the simplest on-off single-unit codes) may be combined by rules or conventions. This is the systagmatic dimension.

2. All codes convey meaning: their units are signs which refer, by various means, to something other than themselves.

3. All codes depend upon an agreement amongst their users and upon a shared cultural background. Codes and culture interrelate dynamically.

4. All codes perform an identifiable social or communicative function

5. All codes are transmittable by their appropriate media

and/or channels of communication.

(Fiske, 1990, p. 64 – 65)

Chandler (2002, p. 148) mentioned that different semioticians/theorists/taxonomists preferred different ways of dividing codes into different types. Some of the code types he mentioned include social, textual and interactive code.

Social codes include linguistic and bodily code. Linguistic ones could be exemplified by Sapir-Whorf hypothesis. Edward Sapir wrote "human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of particular language which has become the medium of expression for their society" (1970, p. 69).

2.3 Social semiotics and multimodality

2.3.1 Social semiotics

Multimodality is social semiotics. Social semiotics has its early development based on the 1978 work of Halliday, *Language as a Social Semiotic* and the work of Hodge and Kress in 1988, *Social Semiotics*.

The emphasis of this social semiotics rests on its focus on people's role in meaning making. In a dominant form of semiotics, such as linguistics, people are faced with systems of meaning making, made ready by social convention, or "social power in another guise", waiting only for them to learn. Such systems of arbitrary signifieds and signifiers connection are both produced and sustained by social power. People only use them, but not change them (Jewitt & Kress, 2008, pp. 9-10).

In social semiotics, people make meaning by relying on the resources that are available to them at the specific socio-cultural environment they happen to be in at the

moment of meaning making. In this light, signs are constantly newly made according to the most "apt" signifier available to sign makers at a specific moment. This way, each use of signs, through the availability of semiotic resources, affects them.

While in traditional semiotics, "signs", as a union of signifiers and signifieds, were central concept. Social semiotics prefers the term "resources" because it avoids the sense that what signs stand for is pre-determined and is not affected by their use. Semiotic resources include semiotic action and artifact we use to represent and communicate. They can be produced physiologically (through vocal apparatus or muscles for facial expression) or technologically (pen, ink, paper, computer screen). "Resources" is then the pivotal term for social semiotics (Van Leeuwen, 2005, p. 3).

Van Leeuwen drew the idea of "grammar" from Halliday's 1978 work which stated that language, rather than a set of rule, is a resource for making meaning, (p. 192). The idea of grammar in social semiotics was extended to other semiotic modes than language, such as music or image. These semiotic modes are compared and contrasted and investigated how they work together to create multimodal artifacts and events.

2.3.2 Multimodality

Multimodality, rather than a solidly established set of theory, is a "field of application" that considers representation, communication and interaction as more than the matter of language (Jewitt, 2009, pp. 1-2). Kress and Van Leeuwen (2001) defined multimodality as the use of many semiotic modes of communication to produce semiotic products or events, which also include the ways in which these modes are combined, be they complementary or hierarchically ordered.

Underlying multimodality are four interconnected assumptions (Jewitt, 2009). First is that language is a part of multimodal/communicational "ensemble". Contrary to the mainstream view that language is the most significant mode of communication, multimodally, representation and communication draw meaning equally from all modes [of communication]. This way, meaning is made, distributed, interpreted and remade via many representational and communicational modes – of which language is a part. Even

in the mode of writing where language (words, clauses, syntax, etc.) is viewed to be reigning, graphic means such as bolding, size, and spacing will also create semiotic effects, or meaning (Kress, 2010, pp. 79-80). After all, "no mode of communication operates in a monomodal fashion" (Scollon & Scollon, 2009, p. 170).

Secondly, different modes in a multimodal ensemble are considered to be taking different communicative roles in any communicative effort. For any mode of communication including language, to have social functions, they must have been shaped through historical, cultural and social uses they have been put through. Their roles are not fixed but are specific to the context and moment they happen to be in.

Thirdly, people create meaning through their selection and configuration of modes, which means the interaction between modes is vital to meaning making.

Fourthly, signs made from multimodal resources are social. They are shaped on the one hand by the norms and rules at the time of their inception and, on the other, by motivation and interests of the sign makers at the time of making.

As with semiotics, multimodality seeks to study multimodal meaning making. Meaning is made in many different ways through different modes and media, which together make a "communicational ensemble". This communicational ensemble revolves around two things: the semiotic resources of communication, which constitute modes and media used; and the communicative practices in which the resources are used. The said practices are multi-layered and include discourse, design, production and interpretation and distribution, each of which contributes to the shape of meaning (Kress & Van Leeuwen, 2001, p. 111).

2.4 Integrative Multisemiotic Model (IMM)

Lim (2002, 2004) proposed the Integrative Multisemiotic Model (IMM) as a tool/concept to investigate how meaning could have been made through the semiotic resources of language, visual images and their combination (intersemiosis).
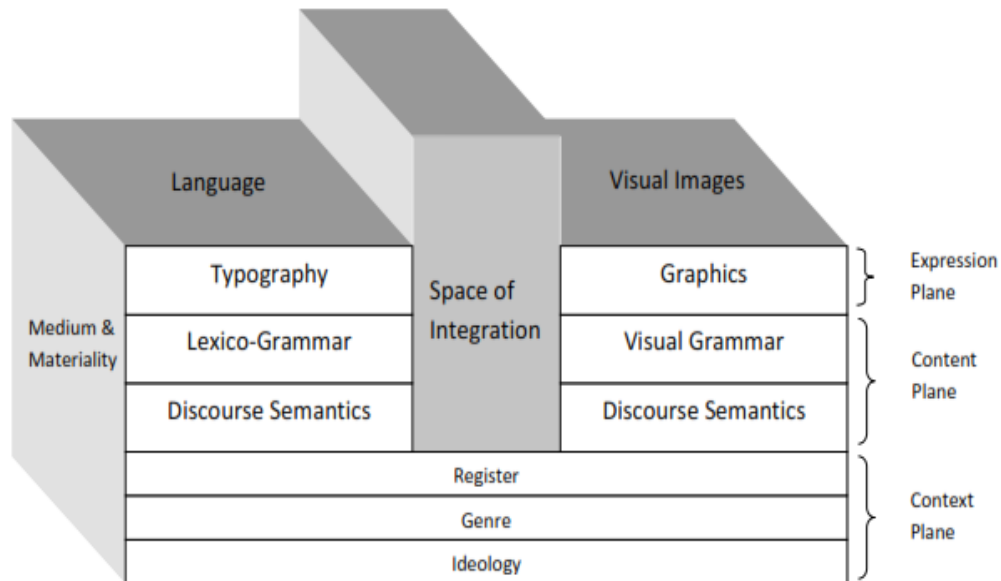
Figure 9 IMM

As seen above, IMM shows three planes on which meaning is made. These are:

1) Expression plane, or the display stratum

2) Content plane, which consists of grammar and discourse semantics strata

3) Context plane, which consists of register, genre and ideology

The context plane, where the three types, or levels, of context can be found, acts as a "mold" that controls elements on content and expression plane (discourse semantics, discourse semantics, lexico-grammar, visual grammar, typography and graphics). A fashion magazine cover, for example, would be more likely to contain a picture or two of a fashion figure than a protest leader (visual grammar), words and structures describing upcoming winter fashion than those explaining how to fix roof leakage (lexico-grammar). Word and image relations would be more among "haute couture", "celebrities" and "Maldives" than "Glock 19", "prepping" and "food supply" (discourse semantics). More play with font types, spacing, coloring (typography and graphics) can be seen on the said fashion cover than a dissertation cover.

On the left side of the model is the modality of language and its layers of meaning making, namely, typography, lexico-grammar and discourse semantics. On the right, layers of meaning making of visual image modality are stacked, including graphics, visual grammar and discourse semantics. The top view of the expression plane of both language and visual modality is shown, by using depth, because it is the part that interfaces with its readers.

The middle block with higher elevated top is Space of Integration (SoI). This is where the new meaning is created out of the fusion of the meaning between the modality of language and the modality of image through the mechanism of "homospatiality" and "semiotic metaphor".

The meaning made in expression and content plane is in terms of metafunctions. Even though metafunctions are the concept conceived by M.A.K Halliday to account for the semiotic system of language, Scollon & Scollon (2009), among others, said that language is an important source of idea and model for studying other semiotic modes.

The term "system metafunction fidelity" (Lim, 2002) is employed to describe the nature of metafunctions on the grammar stratum and expression plane. This refers to the degree of dedication a system on visual image or language modality, such as rhythm or color, has toward a specific metafunction. On the grammar stratum, the visual grammar does not possess as rigid fidelity toward a specific metafunction as the lexico-grammar system. The systems on the expression plane on the other hand are not dedicated primarily to a single metafunction. For example, the system of color can be representing the metafunction of ideational, interpersonal and textual at the same time.

2.4.1 Expression plane

Expression plane is the layer of meaning making of a text that directly interfaces with the reader in terms of typography (for language modality) and graphics (for image modality). Both modalities serve different yet complementary role. In this sense, they are equally important in making meaning through their different roles.

As mentioned above, on the expression plane where the display stratum resides, the system metafunction fidelity is low. It is not clear-cut which and how a metafunction is taking place. So another important concept termed "critical impetus" is required. This critical impetus is the driving forces or necessary condition needed in the display stratum for each of the metafunction to take shape.

For interpersonal metafunction, the critical impetus is *salience*. Salience is similar to Halliday's notion of *markedness,* which means atypical or unusual. When a marked choice [of Theme] is made, the speaker/writer signals that not all things in a text is equal (Eggins, 1994, p. 296). Halliday and Matthiessen (2004, p. 73) explained that the choice of theme in an everyday conversation declarative clause, the typical or unmarked choice of theme would constitute pronoun or nouns – or subjects. When, however, other elements other than subjects, be they an adverbial group (e.g. *suddenly, somewhat distractedly*) or a prepositional phrase (*at night*), theme is considered unusual, or marked. Markedness has been adapted for the display level of printed language where meaning is made by typographic features (format, case, typeface size, color, spacing and justification) and retermed 'salience'. So the markedness or salience is made also by the untypical choice of certain typographic features. The example of this could be on a page where the majority of printed clauses are of, say, 14 points Times New Roman, one clause is printed in 20 points Times New Roman. This clause in 20 points Times New Roman is salient. Moreover, English that appears among a predominantly Thai text is marked and thus salient

Ideational function is realized through denotative (literal meaning) and connotative value (ideas and abstraction evoked from literal images) of elements on the expression plane. Textual function is shown through unity and cohesiveness of a text.

These three elements of metafunctions including denotative/connotative value, salience and unity, operate on the system network, or meaning resources, of typography (for language) and graphics (for images).
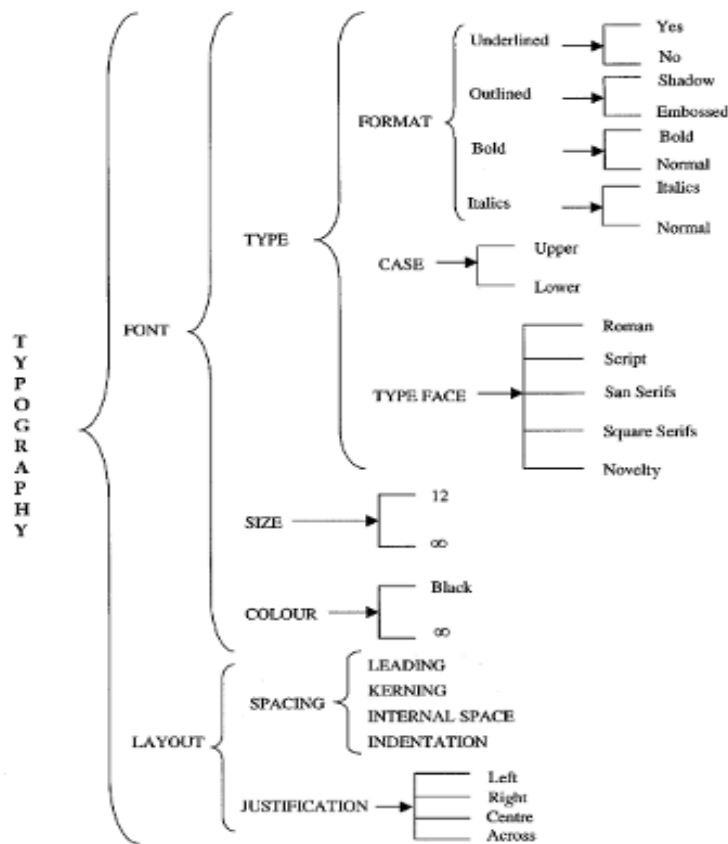
Figure 10 Typography

As for typeface which is a certain arrangement/collection of all typographic characteristics in a particular typeset, Crum and Turner (2008, pp. 62-68) mentioned that even though there are thousands of them currently in use, four major categories have been identified – Serif, San Serif, decorative and script. Serif is those letters that has little feet or finishing touches at their ends such as in "The quick brown fox jumped over a lazy dog". Sans serif includes those letters that have no feet or finishing touches or embellishment such as in "The quick brown fox jumped over a lazy dog". Decorative refers to fancy letter that can be used to emphasize one word in say a paragraph to gain attention. This type of typeface when made into a sentence is more difficult to read such as in "The quick brown fox jumped over a lazy dog". Script typefaces are similar to or reminds ones of a handwritten text such as in "The quick brown fox jumped over a lazy dog".
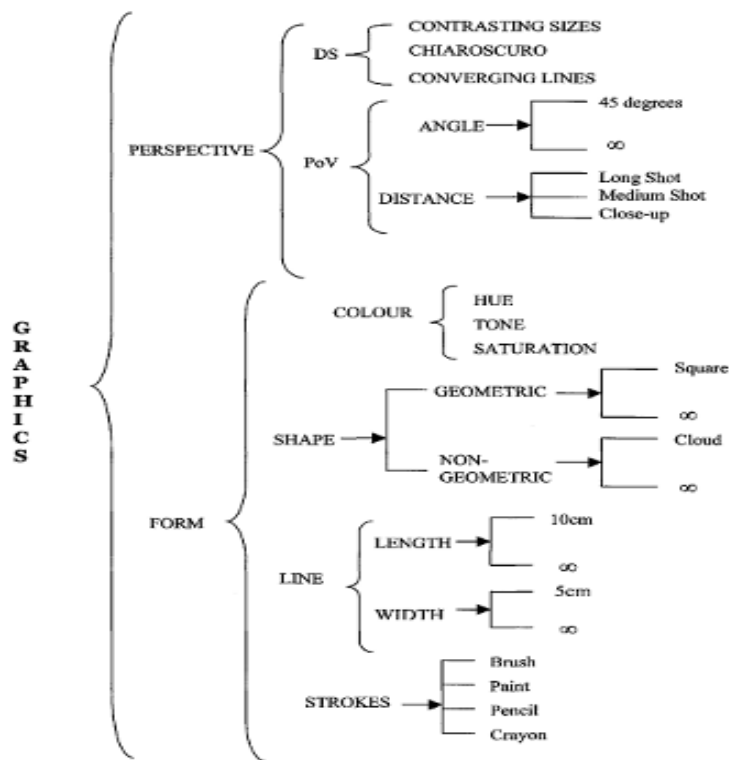
Figure 11 Graphics

2.4.2 Content plane

On the grammar stratum, clause size meaning of a text is analyzed to find its metafunctional affiliation. Following works on Systemic Functional Linguistics tradition such as J.R. Martin's *English Text* (1992), lexico-grammar of language is explained through its systems (choices) of transitivity, mood and theme.
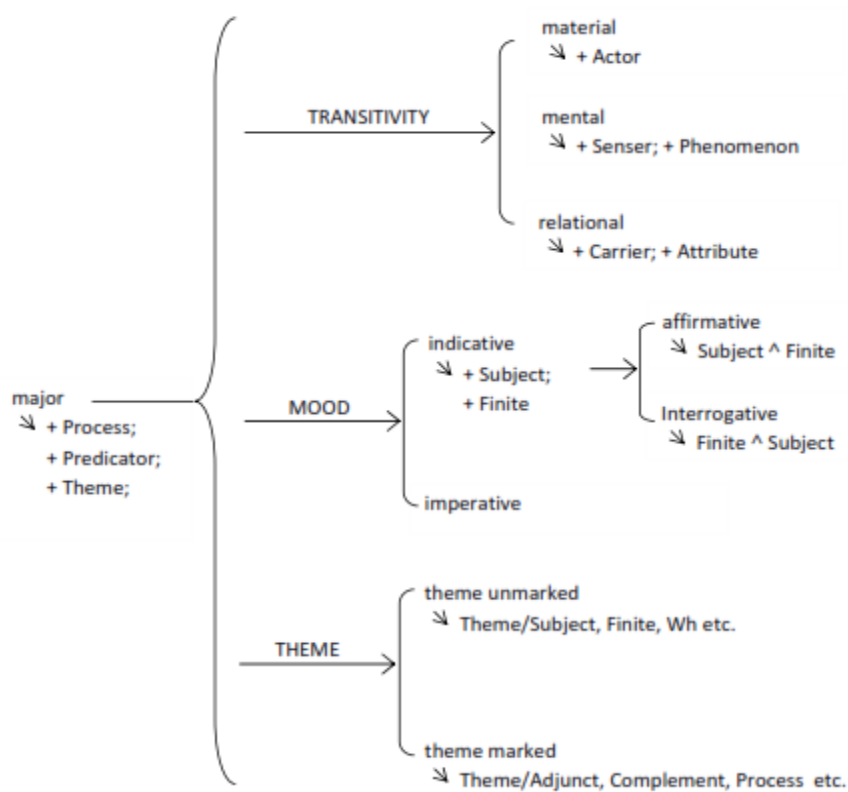
Language system of choices (Martin, 1992)

Figure 12 System of choices

As with visual grammar, Lim (2002), drawing from O'Toole (1999), the element of work, episode, figure, member are to be investigated for the images' metafunctional orientation.

VISUAL GRAMMAR	Representational	Engagement	Compositional
WORK	Scene Action Portrayal	Framing Light Gaze	Geometry Parallelism Texture
EPISODE	Local setting Specific Action Portrayal	Scale to Whole Relative Prominence Rhythm	Alignment Local Frames Verticals & Horizontals

	Stance Gesture Character	Gesture Characterisation Contrast	Parallelism Separateness Centrality in Episode
FIGURE			
MEMBER	Parts of Body Objects Natural Forms	Prominence Stylisation Irony	Shape repetition Rhythm Contrast in texture

Table 1 Visual grammar

(Lim, 2002)

On a discourse Semantics stratum, text size meaning is made through connection of elements in the text. The elements to look at for each metafunction for language and image are shown in discourse stratum and visual system column respectively below.

Metafunction	**Discourse Systems**	**Visual Systems**
Logical	**CONJUNCTION:** Paratactic Hypotactic logic semantic relations	**VISUAL TAXIS:** Transition Relations
Ideational	**IDEATION:** Taxonomic Relations: Superordination and Composition Nuclear and Activity Relations	**VISUAL TAXONOMY:** Associating Elements
Interpersonal	**NEGOTIATION:** Discourse functions Mood Tracking	**VISUAL CONFIGURATION:** Flow
Textual	**IDENTIFICATION:** Phoricity Reference chains	**VISUAL REFERENCE:** Visual Linking Devices

Table 2 Discourse and visual systems

(Lim, 2002)

2.4.3 Space of Integration (SoI)

This is the theoretical area where meanings made in the language and image mode of communication create a new set of meaning through the notion of *homospatiality* and *semiotic metaphor*. The new meaning made in this SoI is conceptualized to be *co*-contextualizing or *re*-contextualizing of the meanings made from each mode.

Co-contextualizing refers to the situation in which the meaning from one mode of communication "reflects" the one from the other. Re-contextualization refers to another situation when meaning made in one mode is unrelated to the one made in the other. This creates meaning expansion commonly found in the co-deployment of language and image.

Homospatiality occurs in the display stratum. Drawing on Caroll (1994), Lim (2002) explained homospatiality as conceptualization of "disparate elements in one spatially bonded homogenous entity". The picture "snaaap" below is the example of homospatiality, where the denotation of the word "snaaap" (ideational function on the display stratum) was co-contextualized/reinforced by the graphics that show that the word was broken in half.

Figure 13 Homospatiality

Lim (2002)

The phenomenon of semiotic metaphor takes place when meaning elements made out of two semiotic resources (modes) are deployed together and undergo their functional change that does not equate with what it was in the original semiotic. Such "semiotic reconstrual" then builds some new intersemiosis that does not previously exist.

Figure 14 Semiotic metaphor

Lim (2002)

The picture above shows the implication that diamond is the expression (or metaphor) of love. In the same vein, love can be expressed by diamond and in a way act as a metaphor for diamond. World knowledge aside (world knowledge itself coming from this type of semiotic co-deployment), the picture of diamond alone would not have anything to do with love. The word love alone would not conjure up the picture of diamond. With the juxtaposition of the two products of two semiotic resources, new combined meaning, or intersemiosis is made.

2.5 Systemic Functional Linguistics

Systemic Functional Linguistics postulated that language [and other semiotic resources for that matter] is functionally motivated to express three types of meaning: experiential, textual and interpersonal. Meaning of language is based on three types of contexts: ideology, genre and register. Such meaning occurred in three layers or stratum including the stratum of discourse semantics, the stratum of grammar, which together are labeled content plane, and the display stratum which is on an expression plane.

2.5.1 Context

    2.5.1.1 Genre

    Genre is a type of context that gives purpose and meaning to the use of language (or the production of text) in a certain culture (Eggins, 1994, p. 30). It is more abstract than register but is also realized ultimately through language.

    There are two major ways a genre of communication is realized through language: genre potential and schematic structure. Genre potential refers to the potential of a particular genre to contain certain arrangements of register variables that together are recognized as meaningful in a certain culture. The register configurations below are acceptable in most cultures:

        Field: cars

        Tenor: salesperson/customer

        Mode: face to face

But not these:

        Field: babies

        Tenor: salesperson/customer

        Mode: face to face

    Schematic structure, or generic stages, involves a set of steps or stages that is needed in order to achieve a particular communicative goal in a particular culture. Describing the schematic structure of a genre is based on two important notions, constituency and functional labeling. Constituency is a part/unit that is the summation of smaller units and itself is a part of a bigger unit. A text of a genre is composed of parts, or constituent stages, that are related to the whole (text) or to each other in creating such whole. These relations can be described by the use of functional labeling.

    As a matter of fact, there are two types of labeling. Formal labeling divides a text into parts/stages using the criterion of form such as the division of a book into chapters, which is then divided into sections and so on. Formal labeling however does

not contribute to identifying how different stages in a genre contribute to achieving the purpose of a text. Such is a functional aspect of language that forms the fundamental interests of Systemic Functional Linguistics.

Functional labeling, on the other hand, puts a text into different stages according to the different functions those stages take. This way, it can be seen how each stage performs its function relative to the whole (text). So something is called a stage only if a functional label can be and is assigned to it.

Among the functionally labeled stages, some are defining or obligatory. Others are optional. The former is the one without which a text of a genre cannot be made. The latter is the one that can be left out without jeopardizing the goal of communication. Eggins (1994) used the transactional genre of buying stamps to illustrate this point.

With the ^ symbol separating one stage from another and ordering them in a linear fashion, the transactional genre (stamp buying) can be shown as:

Sales initiation^Sales request^Sales compliance^Purchase^Price^ Payment^Thanks^Change^Purchase closure

Adapted from Eggins (1994, p.40)

But all these stages are not obligatory. There are stages that are optional and can be left out from this transaction, with the transaction still being successful/intact. Such stages include sales initiation, price, thanks and change. The transaction can be initiated by the customer (leaving out sales initiation). The price can already be shown (leaving out price). It may not be nice, but there is no real need to thank the seller (leaving out thank). The customer might not wait for the change (leaving out change).

The stages that are left are obligatory and, thus, ones that define the genre:

Sales request^Sales compliance^Purchase^Payment^Purchase closure

It is lexico-grammatical criteria that genres are based. The lexico-grammatical structures of the language used are different across both genres and schematic stages. Functional-labeling of stages as done above is given based on the lexico-grammatical structures of the language used in those stages.

The recipe text below can be divided into different schematic stages according to their lexico-grammatical structure as follows:

Title^Enticement^Ingredients^Method^Serving quantity

Note that different stages contain different lexico-grammar structures. In the same vein, the structures are similar in the same stage. Title is realized by a noun-noun nominal group, enticement by a complete declarative sentence with a choice of positive attitudinal words such as traditional or substantial. Ingredients stage is identified by a nominal group of numbers/measuring words and a head noun which is a type of food. Method contains imperative mood and serving quantity elliptical declarative.

One might even separate the last line of method stage (serve with Greek salad and crusty wholemeal bread) into the stage of, say, serving suggestion. After all, this line is even in a separate paragraph. However, using the lexico-grammatical criteria, this is still counted as belonging to the same stage.

Title ⟶ Spinach Risotto

Enticement { This traditional dish of Greek Cypriot origin offers an economical but substantial vegetarian meal

Ingredients {
3 tablespoons olive oil
2 onions, chopped
1-2 bunches of silverbeet or English spinach
1 375 gr. Tin peeled tomatoes
2 tablespoons tomatoe paste
1 cup water
1 cup risotto rice
White wine (optional)
Salt and pepper

Method {
Slice the dead ends off the spinach. Slice stalks of the leaves. Wash stalks and leaves. Slice stalks finely and shred leaves.

In a large saucepan, heat the oil. Fry the onion till soft. Add the stalks and fry till soft. Add the shredded leaves and cook for several minutes. Then add the tomatoes and tomato paste. Turn low and cook for abour 10 mins. Add water, wine, salt and pepper, and the rice. Cook until the rice has absorbed the liquid (10-15 mins).

Serve with Greek salad and crusty wholemeal bread.

Serving ⟶ Serve 4.
Quantity

Adapted from Eggins (1994, p. 43)

Figure 15 Functional stages

2.5.1.2 Register

Register constitutes another layer of context, or the context of situation, that is more immediate than the context of genre discussed earlier. This layer of context contains three variables that yield linguistic consequences: mode, tenor and field.

2.5.1.2.1 Mode is the role language is playing in an interaction. Such role can be described by two types of distance. Those are spatial/interpersonal distance and experiential distance. Spatial/interpersonal distance is the one between the interactants which regulates the degree of immediate feedback that is possible. Such distance can be illustrated by the continuum below, which on the one end face to face chat allows immediate feedback and on the other writing a novel allows delayed feedback (writing to the writer) or none.

casual conversation	telephone	e-mail	fax	radio	Novel
+visual contact +aural +immediate feedback	-visual +aural +immediate feedback	-visual- -aural +rapid feedback	-visual -aural +immediate feedback	-visual one-way aural delayed feedback	-visual -aural -feedback
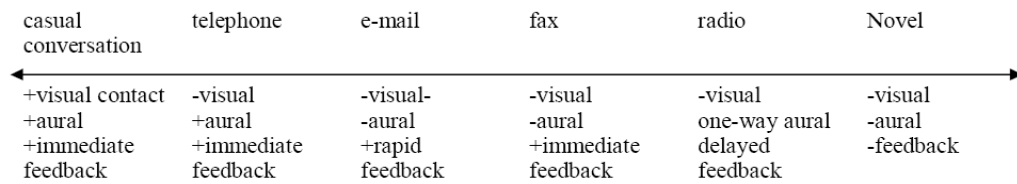
Eggins, 1994, p. 54

Figure 16 Spatial distance

Experiential distance is described to be the one between language and a social process it causes. On the one hand, language is used to achieve action, as opposed to reflection [even though reflection could be deemed an action]. Such use of language could be found in situations such as game playing [or asking someone to pass a bottle of salt]. On the other, language is used to reflect on experience, as opposed to enacting it. The example of this is when language is used to write a non-fiction.

playing a game e.g. bridge	commentating e.g. calling a match	recounting Experience e.g. report in the newspaper	Constructing Experience e.g. (non-)fiction

Language Accompanying Social process Language as ACTION			Language constituting social process Language as REFLECTION
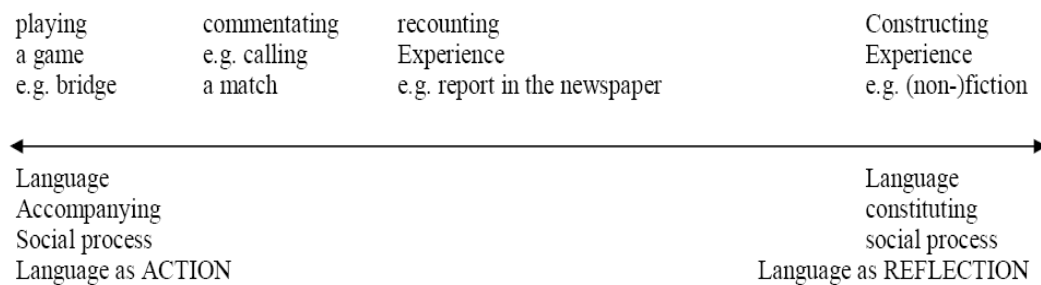
Eggins, 1994, p. 54

Figure 17 Experiential distance

Such differences between the two types of distances are reflected in spoken and written language. Written discourse, on the other hand, is more likely to be non-interactive, non face to face, non action oriented, reflective, non-spontaneous and non casual. Another characteristic of written language is that it is lexically dense. To understand lexical density, it is important to first discuss the notion of nominalization.

Nominalization is to make a syntactic category (part of speech) that is not a noun, such as verb or adjective, into a noun. A noun is technically a nominal group that includes a part of a clause containing nouns and the words that accompany those nouns. The first function of nominalization is to allow more lexical content (main verb, adverb, adjective, and a noun itself) to be packed into a sentence. Consider the noun "spider" in I, and verb "spin" in II below.

> I) The smallest of the three shiny redback *spiders* spinning their
> webs in the corner
> II) will have been *spinning*

<div align="right">adapted from Eggins, 1994, p. 60</div>

The noun "spider" can be appended with content words that counts, specifies, describes, classifies and quantifies it as seen in I while in II, the verb "spin" can only be attached to non-content words that specify tense, number, aspect or voice.

Secondly, with nominalization, a text producer can avoid the dynamics of real world sequencing of actions normally pinned with human actors and instead produce and organize the text in terms of ideas, reasons and causes.

Lexical density is calculated by finding the proportion of content words to all the lexical item of a text/sentence. In terms of percentage, written language generally carries more content words than spoken language and is thus more lexically dense.

Spoken discourse is more on the side of being interactive, face to face, language as action, spontaneous and casual. Apart from this, spoken language is grammatically complex, and, in relation to nominalization discussed above, lexically sparse. Grammatical complexity is related to the number of clauses in a sentence. The higher the number of clauses in a sentence, the more grammatically complex the sentence becomes. Such complexity is needed in a spoken text where we are pressured by the dynamically unfolding situation that does not allow much planning beyond the clause being spoken. This results in many clauses being chained together before a sentence ending can be found.

2.5.1.2.2 Tenor refers to "social role relationship played by interactants" (Eggins, 1994, p. 63). Such relationship can be divided into three continuum-based (gradient) components or dimension: power, affective involvement and contact.

Power continuum is related to whether the interactants are equal in power or not. Affective involvement continuum accounts for whether the relationship between interactants is affective in terms of high and low. Contact continuum addresses the frequency of contact between the interactants as seen in the diagram below.
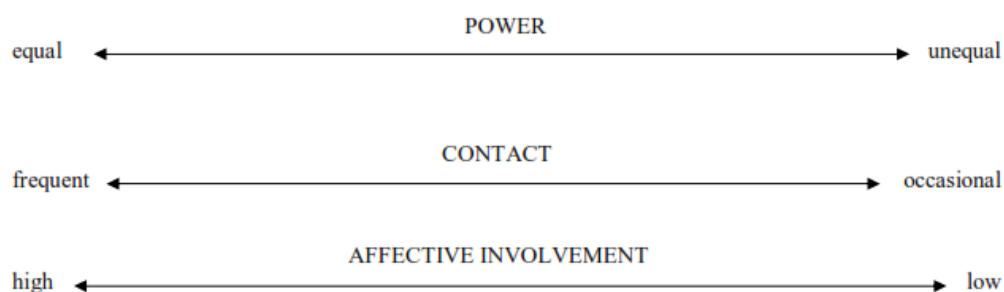
Eggins, 1994, p. 64

Figure 18 Tenor

The three components illustrated above result in the language that is formal or informal or in between. The language that is formal is the reflection of unequal power, infrequent/one-off contact and low affective involvement. Word choices would involve objective words such as *unfortunate* or *surprising*, and a more standard version (chocolate rather than chockies). Vocative term involves formal given names (Peter or Suzanne) many times, with title such as *Mr* or *Dr*. The Mood structure (clause structure) in getting someone to do something is that of an interrogative (would you mind…?) than imperative.

On the other hand, informal language is based on the relationship that is equal in power, involving frequent contact and a high level of affective involvement. Here, choices of language use can involve attitude-expressing words such as *fantastic* or *shitty*

or other "purr and snarl" words[1] and less standard version (chockies rather than chocolate). Pertinent vocatives include the use of nicknames, diminutive form (Georgie) or endearment term. The Mood structure in telling someone to do something is expressed more with imperative (get off your butt and...).

    2.5.1.2.3 Field is what Martin (1992, p. 536) explained to be an answer to the question of "what do you do?". Eggins (1994, p. 67) further elaborated field as the focus of activities or topic of situation in which we are engaged (Eggins, 1994).

    We are able to identify the field of the text mainly through content words, including collocations, found in it. Such words can be at certain points in the continuum of technicality.

Eggins, 1994, p. 71

Figure 19 Field

    In this light, field puts language into the one that is technical and the one that is commonsense. In technical language/text, there is a significantly high degree of assumed knowledge (that is not explained or talked about) among interactants. Words and acronyms that only insiders understand can be found.

    In commonsense everyday language, the only assumed knowledge is the common one that is shared among humanity [e.g. sun giving out light]. Where technical terms or acronyms exist, definition and explanation will be given.

---

[1] According to Hayakawa (1978, p. 38-40), snarling and purring constituted our reactions to unpleasant or pleasant stimuli. When we are met with unpleasant conditions, as a human, we do not literally snarl or growl. Likewise, when we receive pleasure, we do not actually purr (like a feline) or wag the tail. We have human equivalents or snarling and purring, which are language such as "She is the sweetest girl in the world". Such linguistic statement is not necessarily about the girl per se, but also a purr.

2.5.2 Content

2.5.2.1 Discourse semantics

In this stratum of meaning making, textual, experiential, and interpersonal meaning is made in a "text-wide" level by making the consistent transitivity, mood and theme choices/pattern respectively throughout a text. Transitivity structure includes the choice of processes, participants and circumstances. Mood structure has to do with clause structure (declarative, imperative and interrogative), modality, modalization and modulation. Theme pattern is based on what goes in to the first part of a clause. (All of which will be discussed below.)

It however is not only the consistent choice of these patterns that makes a text-wide meaning. Such text-wide meaning making requires all the elements smaller than a text (clauses and words in this case) to be having "texture". Clauses that form a texture will need to first have the same generic structure (belonging to the same genre), second, have situational coherence (belonging to the same register) and have cohesion.

The said cohesion is the internal semantic tie between an item (clause or lexical) at one point in a text and another point in it. Such semantic tie is based on a discourse of reference that serves to create textual meaning, a discourse of lexical relations that serves to create experiential meaning and a discourse of conjunctive relations that serves to create both textual and experiential meaning.

2.5.2.1.1 Reference revolves around the notion of "presented", which is the first-time introduced in a text, and "presumed", the encoded of which the identity must be retrieved from somewhere. Such retrieval can be done homophorically, exophorically and endophorically.

Homophoric reference is the reference drawn from the "context of culture" (Eggins, 1994, p. 96) that is shared among members of culture. The example of this could be *there snow on <u>the ground</u> and everything* or *how hot <u>the sun</u> is today* (Eggins, 1994).

As a member of this world (itself a type of culture), one can tell which "ground" and which "sun" is being referred to.

Exophoric reference is also drawn from a context, but a more immediate one such as the immediate environment of a text producer. A text receiver would be able to understand "it" and "her" in *put it down next to her*, if s/he happens to be in the same place or immediate environment as the text producer.

Endophoric reference is on the other hand drawn from within the text itself. This can be divided further into three types: anaphoric, cataphoric, and esphoric reference.

Anaphoric reference is when the referent (the entity being referred to) is at earlier point in a text, as in *...cause she was getting sort of premature jaundice.* The referent of "she" can be retrieved from an earlier point (than the word "she") in the text.

Cataphoric reference is when the presumed is provided before the referent which will be given subsequently. The following serves as an example of this type of reference: *the point of my story is this: we should donate blood.* The referent of "this" is the clause that comes after it.

Esphoric reference is similar to cataphoric one except for the fact that the referent came immediately after the presumed. For instance, *I had to deliver it to the clinic where she was.* The text receiver (reader) is able to tell which clinic "the clinic" is by reading the nominal group "where she was" that comes after it.

Other types of reference are also identified [though with a degree of overlapping with anaphoric, cataphoric and esphoric reference.] These are comparative, bridging and whole-text reference.

Comparative reference is understood not because its referent has been mentioned or will soon be mentioned. Rather, such referent is retrieved from another item/entity with which it has been compared. Some of the examples are *her other problem included...*, *such problems can lead to...*,

Bridging reference describes a referencing situation in which the presumed can be inferentially derived from an early item in a text. Take the following as an example. *And then I stayed up all night and watched this um operation taking place.* "this" is bridged with "blood transfusion" mentioned earlier in the text.

Whole text reference is referring to the text "up to this point" or a sequence of actions or events previously mentioned. In *it was very exciting*, the word "it" referred to the whole text before it.

2.5.2.1.2 Lexical relations allow text producers to use lexical items including nouns, verbs, adjectives and adverbs to relate the text to its area of focus. These lexical relations also relate lexical items together in a text. Two types of lexical relations have been identified – taxonomy and expectancy.

Words used in a text can be *taxonomically related* in terms of class-subclass or whole-part. This means taxonomy can be divided further into classification and meronymy.

Classification, which is the relationship between superordinate class and its members, includes:

Co-hyponymy describes the situation in which words are related in the sense that they are members of the same superordinate group. "Jaundice" and "pneumonia" are members of the same superordinate class of illnesses.

Class/sub-class or *hyponymy* is when words are related through being a superordinate (class) and a member (sub-class) of that superordinate. "Illnesses" and "pneumonia" have this type of relation.

Contrast is when lexical items are having contrast or antonymy relationship (wet and dry)

Similarity is the type of relations in which words are having similar meaning. This subtype can be divided even further down into *synonymy* and *repetition*.

Synonymy is when words restate each other such as "clinic" and "hospital". In repetition, a lexical item is repeated, i.e. "blood transfusion".

Meronymy is the type of lexical relations that are described as whole-part, such as between a flower and a petal.

Meronymy is when lexical items are related in the sense that one is the whole of which the other is the part e.g. body (whole) and arteries (part).

Co-meronymy is the relation between parts of the same whole e.g. arteries and veins.

There might seem to be some similarities between meronymy and hyponymy including co-meronymy and co-hyponymy. An example of flower could serve to explain. Flower has the hyponymy relations with rose, tulip and lilly. The three types of flower are then having co-hyponymy relations. Flower on the other hand is related to petal, pollen and ovary "meronymically". Petal, pollen and ovary are related through co-meronymy as parts of the same thing/whole.

Expectancy is the predictable relation between a process or verbal elements and its doer or the one affected by it or nominal elements such as between 'mouse' and 'squeak' or 'nibble' and 'cheese'.

2.5.2.1.3 Conjunctive relations refer to how a text producer creates logical relationship between different parts of a text. There are three types of this kind of relations – elaboration, extension and enhancement.

Elaboration is a restatement or re-saying of previous statements. The conjunctions commonly found for this type of conjunctive relations include *in other words, that is to say, I mean (to say), for example, for instance, thus, to illustrate, to be more precise, actually, as a matter of fact, in fact*. This is as in the examples below:

> *Di's daughter was very sick. In fact, she needed a blood transfusion.*
> *My daughter had jaundice. I mean she was as yellow as butter.*

Extension constitutes addition of meaning whereby one sentence adds to the meaning made in another and variation in which one sentence changes the meaning of another.

Conjunctions commonly found for this type include *and, also, moreover, in addition, nor, but, yet, on the other hand, however, on the contrary, instead, apart from that, except for that* and *alternatively.* Examples of possible occurrence below.

I have a daughter. And I've got 3 sons.

We could give blood tomorrow. Or maybe the day after would be better.

Enhancement is when one sentence can extend the meaning made in other sentence in terms of "dimension" such as time, comparison, cause, condition and concession.

Temporal conjunctions commonly found are *then, next, afterward, just then, at the same time, before that, soon, after a while, meanwhile, all the time, until then* and *up to that point.*

Diana donated blood. Whereupon her daughter recovered rapidly.

Diana spent a month in Geneva. Then she left Europe for Africa.

Comparative conjunctions: *likewise, similarly, in a different way*

Diana had her blood tested. Likewise, the Swiss donors had to be checked too.

Causal conjunctions: *so; then, therefore, consequently, hence, because of that, for, in consequence, as a result, on account of this, for that reason, for that purpose, with this in view.*

Diana gave blood. As a result, her daughter recovered.

The Swiss men gave their blood. And so Diana's daughter was saved.

Conditional conjunctions: *in that case; otherwise; under the circumstances; if not.*

Diana gave blood. Otherwise her daughter wouldn't have recovered.

Concessive conjunctions: *yet, still, though, despite this, however, even so, all the same, nevertheless.*

Diana doesn't like giving blood. But she does it all the same.

The three types of conjunctive relations mentioned above can be either explicit or implicit and internal or external. The explicit relations come with a conjunction as listed above. The implicit ones are created merely by juxtaposing two sentences as in the example below.

Diana donated blood. She wanted to help her daughter.

The external conjunctive relations function to relate real world logical relation. The internal ones, on the other hand, work rhetorically to organize events in a text. This can be illustrated using the examples below.

i) Diana kept very busy. <u>First</u> she had to donate blood. <u>Next</u> she caught the plane for Geneva. <u>Finally</u> she attended the conference.

ii) Diana is a generous person. <u>First</u>, she donates blood regularly. <u>Next</u>, she's involved in charity work. <u>Finally</u>, she keeps an open house.

The underlined conjunctions in i) represent the unfolding events in real world, a temporal sequencing of what happened in real world. In ii), the underlined conjunctions are not representing the temporal sequencing of what was happening in real world. Rather they serve as the writer/text producer's rhetorical tool for organizing the text.

In this light, "external" conjunctive relations serve to create <u>experiential meaning</u>, while "internal" conjunctive relations specify <u>textual meaning</u>.

2.5.2.2 Lexico grammar

2.5.2.2.1 Interpersonal meaning

Speech has been identified to have four major functions: giving information (statement), demanding information (question), giving goods and services (offer) and demanding goods and services (commanding).

These functions are normally realized in certain moods. Commands are given in imperatives, statement in declarative and questions in interrogative, for example.

It is also possible, however, to realize them in different moods. The choice of matching between speech function and mood structure reveals the relationships, and thus mediate interpersonal meaning, between the text producer and text receiver.

Each type of mood structure is comprised of two major parts: mood (subject and finite) and residue (predicator, complement and adjunct).

Mood

This is the element that is "bandied" back and forth in an argument. This can be tested by adding a tag to a clause. Mood is the element that is picked up in a tag. It can be divided into two categories: subject and finite.

Subject is an entity in respect of which an assertion is claimed to have validity. In a tag subject is the pronoun part.

> ***Henry James*** *wrote the Bostonians (didn't **he**?)*

> ***There*** *was just no way (was **there**?)*

Finite is the element that makes something arguable by giving it a point of reference of time (temporal operator) and reference of judgment (modal operator). Finite can be identified by the verbal part in a tag.

> *There **was** just no way (**was** there?)*

As a reference to time, finite can be expressed in a lexical item,

He	*wasn't*	*a physicist*
Subject	Finite	(discussed later)

or without a lexical item.

I	*learnt*		*the English language*	*from this guy*
Subject	Finite	(discussed later)	(discussed later)	(discussed later)

As a reference of judgment, finite supplies the information about the speaker's perception of likeliness.

Henry James	could	write
Subject	Finite	(discussed later)

Residue

The part of a clause that is not in mood is called residue, which consists of predicator, complement and adjunct.

Predicator is the lexical or content part of the verb group. It tells us what process is going on by specifying the actual event or process being discussed.

I	'm	reading	the Bostonians
Subject	Finite	Predicator	(discussed later)
Mood		Residue	

In a clause that contains only a single verbal element, as in the simple present and past tense verbs, predicator is fused with finite.

He	knew		nothing about Physics
Subject	Finite	Predicator	(discussed later)
Mood		Residue	

In simple past and simple present tense, verb *be* and *have* (only in the sense of 'possess' and only in some dialects) are identified as not having a predicator. The two verbs consist of only finite. This can be seen/tested by attaching a tag to the sentence containing the two verbs. The tags for 'is' and 'was' are 'isn't' and 'wasn't', and not 'doesn't be' or 'didn't be'. The tags for 'has' and 'had' are 'hasn't' and 'hadn't (Halliday and Matthiessen, 2004, p. 122).

Complement is a non-essential participant in a clause that has a potential to be a subject but is not. Such qualification means a complement acts as a subject in a passive construction.

Henry James	wrote		"the Bostonians"
Subject	Finite	Predicator	Complement
Mood		Residue	

"The Bostonians"	was	written	by Henry James
Subject	Finite	Predicator	(discussed later)
Mood		Residue	

Two complements in a clause are also possible.

Simon	gave		George	a book
Subject	Finite	Predicator	Complement	Complement
Mood		Residue		

Complements that are realized by an adjectival element are called *attributive complement*.

He	isn't	contemporary
Subject	Finite	Complement (attributive)
Mood		Residue

Adjunct is an adverbial or prepositional clause that gives extra information to the clause. Three types of adjunct have been identified according to the experiential, interpersonal or textual meaning it supplies to a clause. These are circumstantial adjunct (experiential), modal adjunct (interpersonal) and textual adjunct (textual).

Circumstantial adjunct

This type of adjunct adds experiential content about time, place, cause, matter (about what), accompaniment (with whom), beneficiary (to whom) and agent by whom.

Henry James	*writes*		*about women*
Subject	Finite	Predicator	Circumstantial adjunct (matter)
Mood		Residue	

You	*read*		*books*	*for fun*
Subject	Finite	Predicator	Complement	Circumstantial adjunct (cause)
Mood		Residue		

Modal adjunct can be further divided into four types including mood, polarity, comment and vocative.

Mood, normally expressed in the form of an adverb, serves to express judgment of probability and likelihood.

Camels	Probably/usually/ Sometimes/always	walk		Like that
Subject	Adjunct (mood)	Finite	Predicator	Adjunct (circumstantial)
Mood			Residue	

The modal adjunct of mood can come in the form of ellipsis usually when used as a response as in the example below.

He was a great writer.

Maybe/Obviously.

ʿMaybeʾ and ʿObviouslyʾ above is considered Adjunct (mood) under the mood part of a clause.

Polarity refers to the ʿyesʾ or ʿnoʾ to a yes-no question answer. These ʿyesʾ and ʿnoʾ are often expressed in an ellipsed form of a clause.

Henry James was a guy who could write.

Yes
Adjunct (polarity)
Mood

Comment is an adverb in the clause initial position or directly after a subject that gives information, or comments about the entire clause.

Frankly,	*I*	*Canʾt*	*stand*	*Henry James*
Adjunct (comment)	Subject	finite	predictor	Complement
	Mood		Residue	

Even though the adjunct of comment adds an expression of attitude or evaluation making it interpersonal elements of a clause, it is the evaluation of the whole clause, not just the Finite element. This results in it not being part of Mood/Residue structure (Halliday & Matthiessen, 2004 and Eggins, 1994).

Vocative designates the next speaker, or indicates that the communication is transmitted in written texts. It is realized by the name of a person which can occur at both clause initial or clause final position. Because the function of

vocative adjunct is to designate the whole clause, it is thus not part of Mood/Residue structure.

Did	You	do	physics	George?
Finite	Subject	Predicator	Complement	Adjunct (vocative)
Mood		Residue		

Textual adjunct

Textual adjuncts supply the meaning that has to do with the organization of a text itself. They provide linking relations between one and other clauses. Textual adjunct can be further divided into conjunctive and continuity.

Conjunctive gives logical relations of elaboration, extension and enhancement (elaborated above in the discussion of discourse semantics) between the clauses.

Because	He	didn't	know	Anything about physics
Adjunct (conjunctive)	Subject	Finite	Predicator	Complement
	Mood		Finite	

Continuity signals that a response to prior talk is about to be provided. This type of adjunct is commonly expressed by *oh, well, yea, na*, after which the speaker will say more (as response).

Yea,	I	know	
Adjunct (continuity)	Subject	Finite	Predicator
	Mood		Residue

2.5.2.2.2 Experiential meaning

In creating experiential meaning or giving information about something (Eggins, 1994) clauses are seen as representation. Such is again done through the system. The said system for experiential meaning is the system of Transitivity, or Process type, that is at work. In analyzing transitivity or process types, three main elements are considered.

These include:

1) Process, which is part of a clause that is realized by verb group and is the main element of transitivity on which the participants and circumstance hinge

2) Participant, which is part of a clause that is realized by nominal groups

3) Circumstance, which is part of a clause realized by adverbial or prepositional phrases

Six types of process have been identified:

1. Material process

This is the process (verb) that tells that an entity does real tangible physical actions. It can have one participant, which renders the clause "effective" or "intransitive" or two or more participants rendering the clause "effective" or "transitive". See examples below.

> *Dina has donated blood 36 times.*
> *Diana stayed up all night.*
> *The Swiss men left their dinner.*

There are five kinds of **participants** for this process type (verb type). Those are actor, goal, range, agent and beneficiary.

Actor is the doer of the deed, the one who performs an action.

Diana	*went*	*To Geneva*
Actor	Process: material	Circumstance

Goal is the participant the process is directed at and is the subject of a sentence in a passive construction as seen below:

They	tested	my blood	Against the donors'
Actor	Process: material	Goal	Circumstance

My blood	was tested	against the donors'	(by them)
Goal	Process: material	Circumstance	Actor

Range is the participant that can be said to be that at which the process is directed. It is more dependent on the process (than goal) and is thus the continuation and part of the meaning of the process.

They	ran	the race
They	shot	a gun
He	smiled	a broad smile
Actor	Process	range

The meaning of the ranges as shown in the examples above is dependent on the process. It is another name for the process itself and thus can be collapsed into the process alone. The meaning of the clauses above will remain the same even if they are expressed as "They ran", "They shot a gun" or "He smiled."

Agent is the participant that causes an actor to perform an action (process). This agent is normally found in a causative structure (N+make+N+Verb).

He	made	his girlfriend	carry	the bomb	onto the plane
Agent	Process	Actor	Process	Goal	Circumstance

Beneficiary is the participant that benefits from the process. This can be further divided into:

Recipient – the one something is given to

But	*in Switzerland*	*they*	*give*	*You*	*a cognac*
	Circumstance	Actor	Process	Recipient	Goal

Or

But	*in Switzerland*	*they*	*give*	*a cognac*	*to you*
	Circumstance	Actor	Process	Goal	Recipient

Or

My daughter	*was*	*Given*	*blood*
Recipient		Process	Range

Client – the one something is done for

I	*ʹll heat*	*you*	*Up*	*some soup*
Actor	Process	Client	Process	Goal

Or

I	*ʹll heat*	*some soup*	*for you*
Actor	Process	Goal	Client

Or

They	*were*	*all*	*cooked*	*dinner*	*for*	*by Marg*
Client		Client	Process	Goal		Actor

Seven types of circumstances can be added to a clause to give it some extra information. Those are *extent, location, manner, cause, accompaniment, matter* and *role* as seen in the system diagram below.
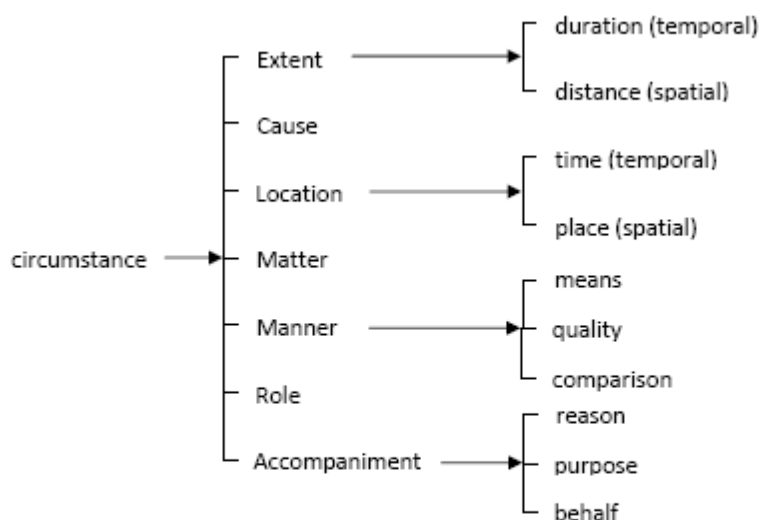
Eggins, 1994, p. 237

Figure 20 Circumstance

2. Mental process

      This type of process (verb) encodes the meaning about what we think or feel. Its unmarked, or normal, form in present tense is the simple present tense and always contains two participants.

              I hate injections.

              I don't know her name.

      Because mental process has to do with thinking and feeling, it can be appended by a *projecting clause* which is a second clause in the form of either quoting or reporting idea. While the projecting clause is of mental process, projected clause can be of any process.

So	*I*	*Thought*		*I'd*	*Give*	*blood*
	Senser	Process: mental	*	Actor	Process: material	Range

So	I	Thought	*	"Oh bugger"	I	'll give	blood"
	Senser	Process: mental			Actor	Process: material	Range

* The shaded area being a clause border

Participants for this process include senser and phenomenon

Senser refers to those who perceive phenomenon, those that are thought, felt or perceived. Phenomenon consists of:

Act is a non-finite clause acting as a noun in front of which "that" cannot be inserted.

Fact is a finite clause usually introduced by "that".

I	*saw*	*the operation taking place*
Senser	Process: mental	Act

She	*didn't realize*	*that it was a bomb*
Senser	Process: mental	Fact

3. Behavioral process

This normally includes verbs that show a physiological/psychological process. It is said to be between material and mental process such as watch, taste, stare, smile, dream, pout, etc.

There is normally one participant for this process, which is termed behaver. A second participant might appear including behavior and phenomenon. Behavior is the continuation of a behavioral process similar to range in material process. If the second participant is not the restatement of the process, it is phenomenon.

He	*smiled*	*a broad smile*
Behaver	Process: behavioral	Behavior

George	sniffed	the soup
Behaver	Process: behavioral	Phenomenon

4. Verbal process

       This is the process of verbal action, which can project a second clause as quoting and reporting idea.

       The participants in this process include sayer who does the verbal process, receiver at whom the verbal process is directed, and verbiage that is [a noun expressing] the verbal behavior.

So	I	asked	Him	a question
	Sayer	Process: verbal	Receiver	Verbiage

5. Existential process

       This process is normally expressed by the "there be" clause. It can also be realized by the verb *exist, arise* and *occur.* One participant is identified for this process – existent.

There	were	these two wonderful Swiss men
	Process: existential	existent

6. Relational process

       This process functions to create relationship between two terms. It can be either Attributive or Identifying. The verb of this process is however labeled *intensive.*

       Attributive links carrier to attribute (attributes, epithet, and qualification) in the way that "x is a member of the class a" or "x carries attribute a".

Diana	is	a talkative dinner guest
Carrier	Process: intensive	attribute

It is worth noting that participants in attributive process are non-reversible. It would be ungrammatical or at least not sensible to say *A talkative dinner guest is Diana*.

Attributive circumstantial

Circumstantials are considered neither participant nor process in other kinds of process mentioned above. In relational process, however, circumstantial, can be expressed as both a participant, normally with *be* (conflating with the participant of attribute):

The bomb	*was*	*in her luggage*
Carrier	Process: intensive	Attribute (circumstantial)

Or a process itself (through verbs that have the meaning of "is+circumstantial):

The operation	*lasted* (be+for one hour)	*one hour*
Di's narrative	*concerns* (be+about)	*her daughter's operation*
Carrier	Process: circumstantial	Attribute

Attributive possessive

This serves to encode the meaning of ownership. As with the attributive circumstantial above, attributive possessive can be expressed/conflated with the participant (attribute) or the process.

This	*is*	*yours*
Carrier	Process: intensive	Attribute (possessor)

Attributive possessive's conflation with the verb normally comes in the form of *to have* or *to belong to*.

I *You*	*Had* *'ve got*	*a daughter* *less blood than me*
Carrier	Process: possession	Attribute

The bomb	*belonged to*	*the boyfriend*
Carrier	Process: possession	Attribute

Identifying links token to value in the way that "x serves to identify the identity of y". One participant (token) is the holder or occupant of an identity (value).

You	*'re*	*the skinniest one here*
Token	Process: intensive	Value

The feature that identifies identifying process from its attributive counterpart is the reversibility of participants which allows *The skinniest one here is you*.

Identifying circumstantial

As with its attributive equivalent, identifying circumstantial is conflatable with participants (normally when the verb is *be*):

Yesterday	Was	The last time Di gave blood
Token (circumstantial)	Process: intensive	Value (circumstantial)

And with process (normally with the verbs *take up, follow, cross, resemble,* and *accompany*):

The operation *The terrorist* *A milk bottle*	*took* *accompanied* *holds*	*one hour* *a young woman* *one litre of liquid*
Token	Process: circumstantial	Value

<u>Identifying Possessive</u>

Serving to encode the meaning of ownership, identifying possessive can be expressed/conflated with the participant (value) or the process (normally with the verb *own*).

The bomb	*was*	*Her boyfriend's*
Token (possessed)	Process: intensive	Value: (possessor)

Her boyfriend	*owned*	*The bomb*
Token	Process: possession	Value

2.5.2.2.3 Textual Meaning

Textual meaning is created through theme-rheme structure or system. Theme is usually in the beginning of a clause to carry familiar or old information, which is followed by unfamiliar or new information contained in rheme.

The identification of theme-rheme structure is done by analyzing theme. What is not theme is then considered rheme. Theme has been categorized according to the three types of meaning, namely experiential (topical theme), interpersonal (interpersonal theme) and textual meaning (textual theme).

<u>Topical theme</u>

This type of theme conflates the first element of the clause that belongs to the system of transitivity (the system that creates experiential meaning), be they participants or circumstance. In other words, either the first participant, material or circumstance is a topical theme. There can only be one topical theme in a clause. What comes after a topical theme is part of rheme.

In Greece	*they*	*give*	*you*	*nothing*
Circumstance (location)	Actor	Process (material)	Beneficiary	Goal
Topical				
Theme				

However,	*Cries*	*are*	*discomforting*
	carrier	Process (intensive)	Attribute
	topical		
Theme		Rheme	

Interpersonal theme

The interpersonal theme is the elements of mood system that occurs at the beginning of a sentence before the topical theme. Such elements include Finite and Modal adjunct (mood, vocative, polarity and comment).

Finite as interpersonal theme:

Do	*You*	*give*	*Blood?*
Finite	Subject	Predicator	Complement
Mood		Residue	
	Actor	Process (material)	Goal
Interpersonal	Topical		
Theme		Rheme	

Mood adjunct as interpersonal theme:

Maybe	*Stephen*	*could*	*help*
Adjunct (mood)	Subject	Finite	Predicator
Mood			Residue
Interpersonal	Topical		
Theme		Rheme	

Vocative adjunct as interpersonal theme:

Stephen,	Do	you	want	more soup
Adjunct (vocative)	Finite	Subject	Predicator	Complement
Mood			Residue	
Interpersonal	Interpersonal	Topical		
Theme			Rheme	

Polarity adjunct as interpersonal theme:

Yes
Adjunct (polarity)
Mood
Interpersonal
Theme

Comment adjunct as interpersonal theme:

Fortunately,	the bomb	didn't	explode
Adjunct (comment)	Subject	Finite	Predicator
	Mood		Residue
Interpersonal	Topical		
Theme		Rheme	

Textual theme

Textual theme serves to relate a clause to its context through continuity adjunct and conjunctive adjunct

Continuity adjunct as theme:

Oh	they	give		you	a cup of tea
Adjunct (continuity)	Subject	Finite	Predicator	Complement	Complement

	Mood		Residue
Textual	Topical		
Theme			Rheme

Conjunctive adjunct as theme:

So	*they*	*could*	*actually*	*do*	*it*	*through the umbilical artery or whatever*
Adjunct (conjunctive)	Subject	Finite	Adjunct (mood)	Predicator	Complement	Adjunct (circumstance)
	Mood			Residue		
Textual	Topical					
Theme			Rheme			

In conclusion, Systemic Functional Linguistics views language through its actual use that is shaped by the context of ideology, genre and register. Within these layers of context, language makes interpersonal, experiential and textual meaning at a text level (discourse-semantics level) through lexical relations, reference and conjunctive relations. These three types of meaning are also made in the clause level (lexico-grammar level) via the system of mood, transitivity and theme.

2.6 English/foreign language use in the environment of other languages

This section discusses the purposes or meaning of inserting foreign language elements, be they words or sentences, into the environments with different native languages. In the context of Japan and Thailand, the foreign language is English. In the context of England, the language of native environment was English, while the foreign

languages that appeared in product advertisements were those of the countries perceived to be producing those products in a high quality manner, e.g. perfume and France, thus French.

2.6.1 Japan

Japan's first major encounter with English speaking foreigners, not including its brief encounter with the English in the 17th century, was in the 19th century when it opened diplomatic relations with the US. This coupled with the governmental change into the "Meiji" era, put forth a Charter Oath, an important document that laid a foundation of Japanese foreign relations policy that "knowledge shall be sought throughout the world so as to strengthen the foundation of imperial rule" (Kay, 1995).

Based on such foundation, Japan formulated modernization-related policies that aimed at learning as much as possible from Western countries and increasingly replaced isolationist policies. Opening up to the West first started with science and technology, which were later joined by Western custom and culture. Language and terminologies inevitably followed (Kay, 1995).

Such adoption/adaption of Western knowledge and culture/language was manifested in many layers of Japanese linguistic repertoire/landscape. This includes orthography, phonological realization (pronunciation), morphology, semantics and syntax. English is pervasive enough in Japanese society that it was beginning to transform the Japanese traditional discourse *nihonjiron* (marked by being indirect, inductive, emotional, etc.) into the more westernized discourse of *kokusaika* (marked by being logical, analytical, direct, etc.) (Kubota, 1998).

Kay (1995) listed the functions of the said appearance of English in a Japanese context/landscape as follows.

The function of English loanwords in the Japanese language

a) Many English loanwords name imported things or ideas which did not exist in Japan or Japanese culture previously, such as

terminology for Western sports or fashion. The adoption of Western ideas has also been accompanied by loanwords, such as *puraibashi* (privacy), which does not have an equivalent term in Japanese.

b) Loanwords are often associated with a sophisticated, Western lifestyle, and may be used in place of Japanese words of equivalent meaning because of their foreign appeal. Their modern image often makes them preferable to domestic equivalents, where these exist.

c) The existence of many loanwords which have Japanese equivalents provides an alternative tone of discourse. The use of English loanwords is not only a reflection of modem Japanese culture, but also helps serve it by creating a modem atmosphere. They are especially prevalent in advertising, product names and youth culture.

d) Loanwords are sometimes used for special effect, especially in writing, where the angular kata-kana script catches the eye, and the 'foreign' words catch the attention.

e) In commerce they can be of practical use, not only in advertising and marketing, but also to aid exports; for example, the creation of the name 'Walkman' has, in addition to giving the product a modem image for Japanese people, perhaps also helped with advertising the product overseas.

f) With rapid international information exchange such as news reports, and competition and cooperation in technology, the availability of a common vocabulary is helpful.

g) English loans do not have as deep undertones of meaning as native words, and can be used more easily to express sentiments or describe situations which may be difficult to talk about in Japanese. Loanwords can have euphemistic value, such as in phrases

containing the word *shi-ruba* to denote old-age, in expressions such

as *shirubi shim* (silver seat), a seat for elderly people by the door on

public transport.

Kay (1995, p. 74)

2.6.2 Thailand

Huebner (2006) conducted a study on the linguistic landscape of 15 Bangkok neighborhoods. Of all the 613 signs studied, 158 were solely in Thai script and 106 solely in Roman script (English). Among the multiple script signs, Thai/Roman signs had the highest frequency of 203 signs.

The pattern of language use on these signs varied according to whether it was governmental or nongovernmental and to the neighborhood they happened to be in predominantly Thai monolingual sign neighborhood, dominantly Thai-Chinese multilingual sign neighborhood, dominantly Thai-English bilingual sign neighborhood, and non-Thai sign dominant neighborhood.

He asserted that these signs that contained English were meant for both foreigners and Thais. The English part was meant for both foreigners and Thais who are educated. The Thai part was meant mainly for Thais. The ones that had English script, lexicon and syntax interjected into a Thai message were not aimed at foreign readers, rather at a class of educated Thais who could understand both English and Thai.

Apart from communicative purposes, the function of English (lexicon/syntax) that was used in Thai signs gives "a cosmopolitan flair to the message that was not available in a sign using only Thai script, lexicon and syntax" (Huebner, 2006) and addressed the "role of Thailand as a member of the international community" (Huebner, 2003).

Building on the above study by Huebner, Troyer (2012) expanded the study of English in public signage to cover the domain of online advertisements found at websites of Thai online newspaper. Troyer divided the 82 studied ads into three main categories.

The first group involved the ads for sponsored promotion for non-governmental or charitable organizations and notices of events such as car shows. Ads involved in this category showed preference for Thai language. English was limited to proper names.

The second category had a prominent use of English. It constituted the ads of traditional face-to-face services such as travel, finance, education, employment service – of which the buyers would later on get on a plane, talk to a tour guide, enter a bank or learn from a teacher. This is where English is used to "index" internationalization and Thai to "symbolize" local affiliation.

The third category was comprised of ads for goods and products including other media services. This was where English was used most. English that appears along with goods, products and housing shows the affiliation with quality, modernity, wealth and cosmopolitanism (Troyer, 2012).

Intachakra (2004), in talking about issues of cross cultural pragmatics in the teaching of English, revealed that English word and phrases do not have one hundred percent equivalence when rendered into Thai. Consequently, English is needed for the sense that is not attached to or found in its Thai equivalent.

The example of these could be the word 'good morning' in Thai which is "arunsawas". It was perfectly normal to say 'good morning' in English, while saying 'arunsawas' generally made the speaker sound pompous. 'Goodbye', another perfectly normal expression in English, has its rather dramatic equivalent in Thai – 'lagorn'.

2.6.3 Other context

Kelly-Holmes (2000) offered another interesting explanation of the use of foreign language along with native language advertisements in Europe that foreign languages were not used for their communicative function (utility value). Rather, they were for symbolic function. It was not even important if the ads readers understood the foreign elements such as lexicons inserted into the ads. This, as long as the foreign language in question invoked cultural stereotype, was associated with the country of

the foreign languages. The text in Chanel lipstick advertisement below could serve as an example of the foreign language insertion mentioned above.

Figure 21 CHANEL

Kelly-Holmes (2000)

Such phenomenon was explained by the notion of fetishism as proposed by Karl Marx. This was the process whereby social relations involved the production of commodities, which created costs, were mystified. These commodities became independent things [from its real costs that are based on those social relations]. They were then [made to be] part of "the natural order, with seemingly naturally ordained value and existence" and could exist independently and undetected (Kelly-Holmes, 2000, p. 70).

The above situation created "form without function" where the utility of the commodities became second to their symbolic value. In other words, the utility of a commodity lay in its ability to create symbolic value – the value greater than what it contained.

Fetishism could serve as an analogy to explain the use of foreign language in advertisements in that the utility of language was its communicative value. When the language was not mystified, the purpose of its use was to communicate its content. In inter-cultural advertising in Europe, the foreign language used served primarily a symbolic function. The communicative value of the foreign language was mystified/obscured or fetishized to the point of irrelevance. Local language [ironically, in Kelly-Holmes' study, turned out to be English] was used for its utility of

communicating the content, where the use of foreign language did not guarantee accurate communication.

From the reviewed works above, it could be synthesized that a foreign language is used in a particular linguistic landscape for the following reasons.

1) To fill in when the equivalents did not exist in the local language

2) To display association with the idea or symbol of western-ness, modernity, cosmopolitanism, quality and wealth

3) In combination with typography, to grab attention of the text reader

4) To sell/export products and services

5) To avoid or neutralize the undertones of the native language and help in talking about situations that are difficult to talk about in a native language

6) To assume the communicative role not fully completed by the local language equivalents

2.7 Related studies

Martínez Lirola (2006) investigated covers of two free British magazines distributed to underground train commuters in London, with the aim of describing how the two magazine covers attracted people's attention and readership. The two free magazines, *Gat* and *Ms London*, communicated or attract commuters' attention multimodally – including both written text and pictures.

The texts (magazine covers) were designed and constructed in the way that would attract people's attention. This was because they were competing to get picked up by commuters in a busy morning London underground scene. The attention grabbing on both magazines was realized by the use of pictures and language (English).

The visual elements (pictures) used to attract attention were the contrasting colors of the pale/light background colors and bright/dark foreground color appearing on the clothing of the models on the covers. Language called for attention by the use of

interrogative and imperative structure (mood) to engage readers, words with strong connotation such as 'bitches' and salient typographic features such as larger font size among smaller font size words.

The pictures and language also worked together to create meaning in two major ways. Firstly, language, served to anchor meanings that are conveyed via pictures. Secondly, based on the way that a text in British culture is normally read, which is from left to right, positioning the picture of the model to the right of the page intensified its ability to call for attention. This is because pictures, being naturally more iconic than language, was highlighted being in the position where readers would expect "New" (as in given and new) information.

Glass (2009) investigated the reasons Thais wrote to other Thais in English using a questionnaire completed by 104 respondents. Approximately 57 and 62 percent of the respondents wrote English on a regular basis in their personal lives and on job, respectively. In the ensuing interviews with 14 informants, the reasons of writing in English to other Thais were technological (the software used not supporting Thai language), typing aptitude (slow in typing in Thai), target audience (non-Thai included among email recipients), language-related (English getting points across better, to keep English skill sharp). Some who preferred using Thai as a medium of writing associated it with effectiveness and ease in communication and the "closer" feeling to other Thai people writing in Thai too.

Chuenangkool (2009) studied the internalization of a Thai edition of home decoration magazines. It was found that the Thai edition of home decoration magazines embraced mainly three approaches toward internationalness. These included blending Thai articles and pictures with the international elements, inclusion of international traits that were practical to Thai society and the introduction of international style to Thai society. Pictures that had an international tint (the ones taken from the international edition of the magazine) were used to create the said internationalness.

Janhom (2011) studied the use of English, or code-mixing as she termed in her work, on seven Thai health magazines from the front cover to the back cover, excluding advertisements. She employed two systems for categorization of the appearance of English. One system included letters of the alphabet (the use of a letter or letters of the English alphabet instead of a word), short forms, proper nouns, lexical words, phrases, incomplete sentences and complete sentences. The other divided foreign language use into truncation (shortening of an English word, normally by deleting a syllable of the word), hybridization (the use of both Thai and English to render a morphologically extended English word or in a phrase such as *footballer* or *football player* into a code-mixed word such as *Nak football*), conversion (of part of speech), semantic shift, reduplication (the use of an English word twice consecutively to emphasize meaning) and word order shift.

For the first framework, proper name use had the highest percentage, with the two lowest being incomplete sentences and complete sentences. The second framework showed a high percentage (84.78) of hybridization and low reduplication (0.93).

Prajakthip (2011) studied English-Thai code mixing on seven covers of the Thai edition of *Marie Claire* over the period of seven years (2004 – 2010) through the application of 10x10 squares across each cover and interviews with editorial staff. It was found that English texts on the covers had been increasing over time. In 2004, Thai was used approximately 62.7 percent of all the text area on the cover. English only occupied approximately 37.2 percent. The ratio became 50 – 50 in 2005 and in 2010 reversed the 2004 percentage with Thai only accounting for 35 percent and English 64.

The reasons for such changes include, first, the final decision of the editor-in-chief. It happened to be that the editor-in-chief at the time of the study preferred English cover lines to Thai. Such preference was encouraged by positive feedback from the readers. Secondly, English was "a more effective way to communicate with readers" in that it was what a magazine cover needed to be to attract attention of potential buyers –

short, precise and contradictory. Thai was too lengthy to use for communicating on a magazine cover. Thirdly [even though Prajakthip counted this as part of the second reason], English gave *Marie Claire* the international look that will attract educated Thais. Fourthly, English looked cleaner and smoother and allowed more artistic options than Thai, which has 'vannayuk', a tonal marker that appeared above a letter.

Barthes and Heath (1978) discussed the use of image and language on the advertisement of a brand of pasta to create the "feel" of "Italianicity". Language was found to have redundancy with image in two ways: *anchorage* and *relay*. Anchorage was the role of language where it pinpointed which meaning among a myriad of meanings an image could possibly have was the meaning intended. Relay was when language works with the image to convey/create intended meaning.

The literature reviewed in Chapter II forms the basis of this study where Systemic Functional Linguistics accounted for language analysis on three layers, language mixing discussed the reason and describes pattern of mixing, and multimodal analysis provided insight for how language have worked with images (through semiotic metaphor, and homospatiality). The review also showed that there were areas that could still be further studied, which this study has covered. Such includes the linguistic analysis on the display level of printed mixed-language text that identified some new typographic features and their heirachy, the pattern of language mixing on three layers of meaning making and the discovery of another type of multimodal meaning making – lexico-image cross referencing.

All in all, this chapter reviews literature on meaning, social semiotics and multimodality, Integrated Multi-semiotic Model, Systemic Functional Linguistics, English/foreign language use in native environment and other significantly related studies. Chapter III discusses the methodology employed in completing this study.

CHAPTER III
Research methodology

3.1 Overview

This chapter provides details of how this research was done. These include population and samples, research instruments, data collection, data sources, theoretical frameworks and data analysis.

3.2 Populations and samples

3.2.1 Magazine editorial team member(s) of Praew and, for data triangulation, one other magazine (L'Officiel)

3.2.2 Twenty four covers of Praew magazine from August 2012 to August 2013. (See Appendix A.)

Praew magazine was chosen through three criteria. That the origin of the magazine is Thai is the first criterion. Foreign-branded magazines can contain English (or any other languages) because the company management issued policies for that to happen. Such is beyond the reason of using English (or other languages) to mean what it can mean. This left out the Thai edition of foreign-branded magazines such as *Elle* or *Cosmopolitan*.

The Thai-branded magazines that do not contain English or little English were then filtered out by the second criterion that they must be magazines that employ English on the covers. This way, Thai magazines such as *Kullastree*, *Sudsapda* or *Ploy Kam Petch* were filtered out.

The two criteria above left Thai magazines that employ English on their covers such as *Dichan* or *Preiw* (note that it is not *Praew*). These, even though containing more English than the magazines ruled out by the second criterion (i.e. *Kullastree*) still display

less English than *Praew*. The third criterion, which is the pervasiveness of English, completely set *Praew* apart. English words or phrases on *Praew* covers appeared in both Roman script and Thai script along with Thai.

3.3 Research Instruments

3.3.1 Semi-structured interviews

Interviews were conducted with members of an editorial team of Praew magazine and, as a means to triangulate data, with one other magazine, L'Officiel. (See Appendix B for interview questions.)

3.3.2 Conceptual Framework: The adapted IMM

The IMM used by Lim (2002) was created for a study in a Singaporean environment on a different sample/subject and with different purposes. The differences between Lim's and this study, and how they result in the adaptation of the model/Lim's model used in this study are discussed as follows.

The differences between the two studies

Lim (2002) proposed and used IMM to study meaning making in the picture book *Dominic Duck Goes to School* (DDGS). He later on summarized and re-proposed the model as a chapter of a book (Lim, 2004).

DDGS was used as a supplementary reader for elementary school children in Singapore. It contains language and pictures as seen below.

Reproduced from Lim (2004)

Figure 22 Dominic Ducks Goes to School

Lim (2002) analyzed DDGS using IMM (see Figure 23). The context analysis was performed. Language and visual images were analyzed for its meaning making in discourse semantics, grammar and display stratum. Then meaning co-creation was addressed through the concept of homospatiality and semiotic metaphor in the Space of Integration.
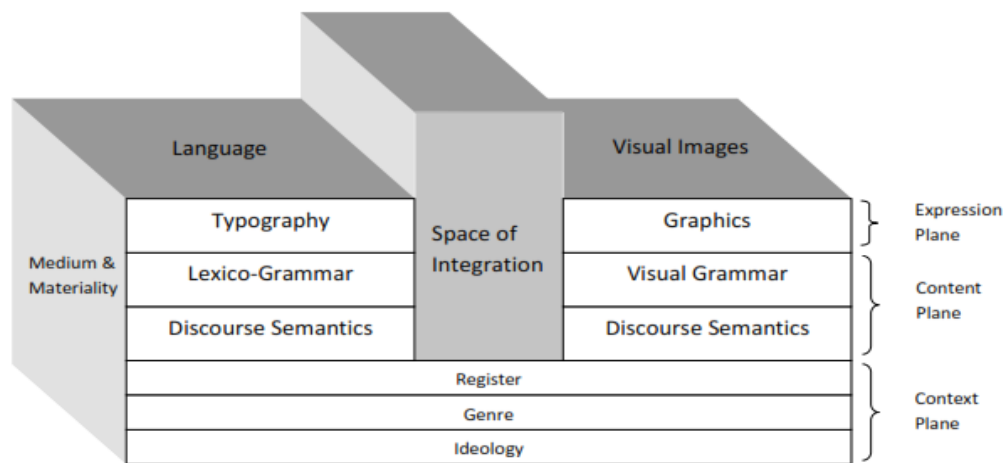
Figure 23 IMM

Lim (2004)

The said study by Lim (2002) was done on the text that is only in English. Moreover, it focused equally on language and images. This is different from this study in two major ways. Firstly, this study does not focus on the grammar (work, episode, etc.) and discourse semantics (visual linking devices, flow, etc.) of images per se. The role of image that is taken into account is the one that works with language in meaning co-creation. Secondly, this study involves the use of two languages, or language mixing, which is not present in Lim's English only text. Such differences are the foundation for adaptation of the model.

Adaptation of the model

The model was adapted in three ways: the removal of visual image analysis elements, the language mixing and lexico-image cross referencing.

1. The removal of visual image analysis elements

Firstly, the elements for image analysis such as graphics, work, episode, and associating elements are removed from the model in response to the focus of this study, which is not on the analysis of visual images as in O'Toole (1994) or Azam Behshad (2015), but on language, language mixing and language-image co creation of meaning.

2. Language mixing

Integrated into the IMM was the intended meaning of using foreign language in a native environment, i.e. the use of English in Thai environment. The function of integrating a foreign language into local language texts (Chuenangkool, 2009; Huebner, 2006; Intachakra, 2004; Janhom, 2011; Kay, 1995; Kelly-Holmes, 2000; Prajakthip, 2011, Troyer 2012) can be grouped into:

1) Having denotative value (the equivalents not existing in the local language)

2) Having connotative value (association with western-ness, modernity, cosmopolitanism, quality and wealth, avoiding or neutralizing the undertones of the native language, assuming the communicative role not fully completed by the Thai equivalents)

3) Having salient value (grabbing attention of the text reader)

The English that falls into these groups of value (denotative, connotative and salient) can be placed within the IMM display stratum in terms of salience (indicating interpersonal meaning) and denotation and connotation (indicating experiential meaning), as marked by * in the adapted IMM diagram below.

3. Lexico-image cross referencing

The IMM as originally proposed contained an intersemiosis between language and image to be happening on the Space of Integration on the display stratum (labeled

homospatiality) and the grammar stratum (labeled semiotic metaphor).

It has been observed, however, that members of the sample group (the magazine covers) contain a particular pattern that cannot be accounted for by either homospatiality or semiotic metaphor. Homospatiality, itself creating meaning by placing two semiotic modes in the same place, clearly would not account for meaning making in the discourse semantics stratum where meaning is made by making discourse/texture/connection from different semiotic elements that are not at the same place. Semiotic metaphor creates new meaning by means of associative structure, connecting two different elements together and injecting the meaning of one into the other.

The sampled magazine covers regularly showed the pattern of connection between language and image that can be said to be referring to the same thing, which is different from the connection made between different things in semiotic metaphor. As seen in one of the Praew 799 covers, seven women who are famous in Thai society appeared on a cover with a text that repeated that there are seven of them and that they are prominent (women of the year). In this light, it is believed that there is a need for a way to account for such

Figure 24 Praew 799

phenomenon and hereby "lexico-image cross-referencing" is proposed.

Adapted IMM

Display Stratum			
Multifunction	**Language (Typology)**	**SOI**	**Image (Graphics)**
Interpersonal	Salience *	Homospatiality	
Experiential	Denotation, Connotation *		
Textual	Unity		
Grammar Stratum			
Multifunction	**Language**	**SOI**	**Image**
Interpersonal	Mood	Semiotic Metaphor	
Experiential	Transitivity		

Textual	Theme		
Discourse Semantics Stratum			
Multifunction	**Language**	**SOI**	**Image**
Interpersonal	Negotiation (applicable only to spoken texts)	Lexico-image cross-referencing	
Experiential	Lexical relations External conjunctive relations		
Textual	Reference Internal conjunctive relations		

Table 3 Adapted IMM

3.4 Data Collection

Data collection can be divided into two stages: context and content analysis and interviews.

3.4.1 Context and content

This includes the analysis of English, Thai and images used on 24 covers of Praew magazine.

3.4.2 Semi-structured interviews

As mentioned above, the assistant editor of Praew magazine and members of an editorial team at L'Officiel magazine were interviewed. The aim of such interviews was to extract information regarding the reasons English appears on their magazine covers.

3.5 Data sources

Data was derived from three sources that shall reveal the role of English, Thai and images in meaning making to answer the research questions. The first source was the data derived from the interview. It was expected that the interview data will reveal

the reasons intended in the use of English on magazine covers. The data derived could provide insights to the context of language choices on the magazine covers and the display stratum analysis.

The second and the third sources were from the stories inside the magazine and the magazine covers themselves. These were the context and content data.

As for context, genre data (schematic structure) was derived directly from the organization of a magazine cover. The register data of mode was derived from the magazine covers and the magazine itself – that it was printed. The interview supported, for example, that the printed mode allowed for more use of English, since English letter fonts can have more aesthetic realization, or play, than Thai fonts. Tenor data was collected from the letters to the editor section, interviews and the fact that a magazine is a medium of communication, which resulted in infrequent and non-affective relationship between magazine producer and readers.

The content data, including that of discourse-semantics, lexico-grammar and display were from the covers of the magazines. However, lexico-grammar data on the cover page, which is clauses, was largely elliptical. Those ellipsed clauses needed to be reconstructed, which was done based on data derived from stories inside a particular issue of Praew magazine that were represented or advertised by the said ellipsed clauses.

3.6 Theoretical frameworks

The analysis of the magazine covers in this study employed three theories or frameworks: Systemic Functional Linguistics (SFL), language mixing and Multimodal Analysis (MA).

Different parts on a magazine cover were addressed by different theories. As shown in figure 25, the language part of Thai, English or Thai-English clauses of the magazine cover was analyzed by Systemic Functional Linguistics (indicated by ‒ ‒). The Thai-English clauses, and the whole magazine cover text that contains both English and Thai for that matter, was addressed by language mixing (indicated by ▬▬). Then

the parts where there was an interaction, or intersemiosis between language and images, was explained by Multimodal Analysis (indicated by ······). (See Appendix C for elaboration on choosing these theories.)
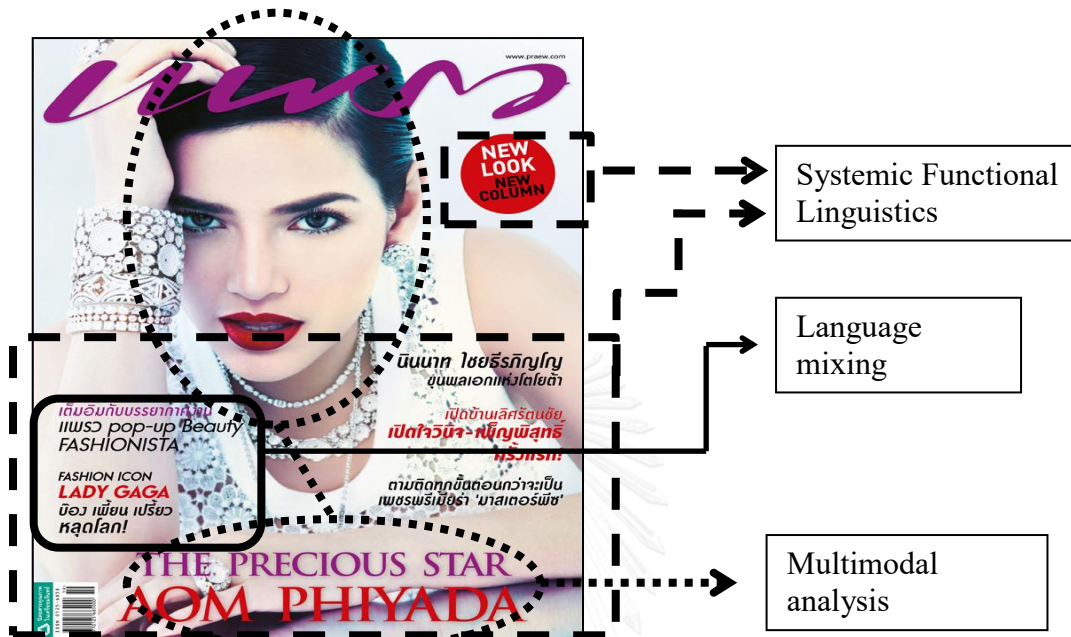
Figure 25 Theories

3.7 Data analysis

The analysis of this research was done in two phases. The first phase is the analysis and summary of each magazine cover, including context and content analysis. Then the interview results, where applicable, were integrated into the analyses in phase one. This can be summarized as follows:

Phase I

1. Context analysis

    1.1 Genre analysis

    1.2 Register analysis

        Mode

        Tenor

        Field

2. Content analysis

2.1 Identification of clauses appearing on a cover

2.2 Discourse semantics and lexico-image cross referencing

2.3 Lexico-grammar and semiotic metaphor

  Mood structure

  Transitivity structure

  Theme structure

2.4 Typography analysis and homospatiality

  Salience

  Denotation and connotation

  Unity

3. The summary of the analyses of 24 covers of Praew magazine.

Phase II

Integration of interview data

Phase I

As noted above, Phase I involves the analysis of each of the 24 Praew magazine covers. For each cover, the analysis includes that of the context plane and that of the content.

Context analysis

This stage involves the analysis of genre and register of Praew magazine, which were done by identifying the schematic structure of the covers of Praew magazine (genre analysis) and field, tenor and mode of those covers (register analysis).

Before the start of the said context analysis, some initial logistical matters were arranged. These were first to graphically identify the schematic stages (both language and non-language stages) on a particular cover using arrows and text boxes. Secondly, direct translations of each linguistic stage were done.

Genre analysis

Each magazine cover will be analyzed as containing certain schematic structure to identify functional schematic steps that are needed in the construction of the text (Praew magazine cover). Each step in the schematic structure is bordered by

the sign ^ , from top to bottom and left to right following the reading culture in Thai (language) such as in the example below.

Magazine identifiers (Logo/title, barcode, URL)^Cover figure^Cover figure explanation headline

Register analysis

This analysis aimed to identify mode, tenor and field of each cover of the magazine.

Mode is where two types of distance in communication are identified.

The spatial distance between the text producer and the text receiver was determined whether it was great or not (even though it is almost definitely great).This resulted in non-existent visual contact and low and slow feedback.

Experiential distance [distance between language and the social process it causes, with causing action such as passing a salt on the one hand and serving as an action such as reflecting or relating a story on the other] was identified. The language used on the cover was examined whether it is used as action or causing an action.

Nominalization, lexical density (normally a characteristic of written language) and grammatical complexity (normally a characteristic of spoken language), which have been identified to be sensitive to mode variation, were also investigated. Apart from this, the types of lexis (words) employed were identified if they are informal or formal. Informal use was manifested by snarl ('Tom cruise – Kathy Holmes, Love snapped because of doctrines', issue 791 and purr ('Tapanee Eid-seechai, strong willed reporter', issue 799) or everyday lexis, language mixing, or elliptical structure. Formal use, which involves the linguistic texts that were not elliptical and did not contain language mixing and snarl and purr, was not found.

Tenor is the description of three types of relations between the text producer and text receivers, including power relations, affective involvement and contact frequency.

Power relations between text producers and receivers were described in terms of who had control over what was said on the cover. Affective involvement and contact between text producers and receivers were identified as either low/infrequent or high/frequent. Then how this affected or did not affect language use was shown.

Field is related to whether the language use is technical or not, which in effect tells what the clause or a text is about.

The language on the magazine covers was determined whether it was technical or non-technical and requiring assumed knowledge or not. What the clauses that appear on each cover were about were mentioned briefly based on the information obtained from relevant stories inside of the magazine.

Content analysis

This stage of analysis is first done on the three layers of meaning making in language (Thai and English) in terms of three types of meaning (experiential, interpersonal and textual). Then, how language works together with image is to be explored.

Identification of clauses

Clauses that appear on a particular Praew cover were listed out. Each of these clauses, itself a text, was labeled 'micro texts' that together made a bigger text labeled 'macro text' that forms a magazine cover.

Discourse semantics

In discourse semantics, meanings are made by consistency structure/choices, belonging to the same genre and structure (coherence) and having an internal semantic tie (cohesion) of reference, lexical and conjunctive relations.

First the structure choices were explored which identified whether different parts of the micro texts belonged to the same genre or not (coherence). Then discourse of referencing, conjunctive relations, lexical relations (cohesion) both in Thai and English made between clauses were explored. After such micro text meaning making, the meanings made in the macro text level (the magazine cover), also through the formation of coherence and cohesion between different micro texts were explored.

After this stage, language in this stratum of meaning making that interacted with image, if any, was analyzed and described in terms of lexico-image cross referencing.

Lexico-grammar

The clauses/micro texts were analyzed for their Mood, Transitivity and Theme structure. The analysis was done in a "box", or analysis table. The first row of this box contained the clause in its translated and reconstructed form, where the reconstructed parts were in a pair of bracket. The second and third contained Mood system information. The fourth was Transitivity system information. The fifth and the sixth give Theme system information. It is possible for some clauses (complex clauses) to require the seventh row for the second level of Theme information. The example of such box can be seen below.

Clause
Mood information (Subject, finite, predicator, complement)
Mood information (Mood and residue)
Transitivity information (Participants, process and circumstances)
Theme information (Topical, interpersonal or textual theme)
Theme information (Theme and rheme)
Theme information (second level) (Theme and rheme on a clause level)

Table 4 Lexico-grammar analysis table

Clauses used on Praew magazine covers were normally elliptical. They then needed to be reconstructed first. The decision of what could be filled in ellipsed parts was based on the generic context or genre and situational context or register. Genre-wise, the fact that all the clauses analyzed had appeared in the headline/sub headline section (i.e. the same section) of Praew magazine covers allowed the lexico-grammatical structures of the language used to be the same, or similar (Eggins, 1994). This made it

presumable that the ellipsed parts, when reassembled back into the visible clauses would be of similar structures. What specifically went into those structures was derived from the information provided by register (what the text or clause is about). Such information was in the stories in the magazine that were covered/captured by the headlines. The ellipsed, or reconstructed, parts were shown in the bracket. The example analysis can be seen below using the clause "[This issue features] IT BAG S/S 2013 [which is] hot bags from 16 hit brands" from issue 803 of Praew magazine.

"[This issue	[features		IT BAG S/S 2013	Clause border	[which	Is]	hot bags from 16 hit brands
Subject	Finite	Predicator	Complement		Subj	finite	Complement
Mood		Residue			Mood	Residue	
Actor	Process: material		Goal		Token	identifying	Value
Topical					Topical		
Theme	Rheme				Theme	Rheme	

Table 5 Example of lexico-grammar analysis

Then, as with the discourse-semantic stratum, when language in this stratum co-created meaning with images, it was discussed and described in terms of semiotic metaphor. An observation was also provided when language made meaning by being positioned in proximity.

Display stratum

Salience, unity and denotation and connotation of language displayed through printing (writing) were examined in the system of typography.

Language was described how it created salience, unity and denotation and connotation, including what the said connotation and denotation were. The description

was done through typographic elements by which language manifests itself including font format (bold, italicized underlined or not), font case (upper or lower), typeface (the four categories), font size, font color, spacing, justification, script and language. The last two elements, originally not in the model of Lim's English language study (2002, 2004), had a role in this study of Thai-English texts.

It is at the denotation and connotation and salience part of display stratum that the role of language mixing was expressed. For *denotation*, each letter was arranged into words, which in turn was arranged into clauses through the typographic elements of font format, font case, typeface, font size, font color, spacing and justification. Each clause was described in terms of what it denoted. Apart from denoting, the use of the above-mentioned typographic elements to realize letters, words or clauses also created connotation such as a bolded part being more important, or the use of English where the Thai equivalent exists symbolizing cosmopolitanism and the sense of quality. Aspects of connotation such as these were discussed.

Homospatiality, which is the way the element of language has been described to co-create meaning with the elements of image (graphic elements), when found to exist, was then examined.

At this stage, English was separately described whether it appeared on the texts (magazine covers) as word, group, or clause and whether they were there to connote or denote anything.

As part of a display stratum, language mixing and the English used were given separate analyses. Language mixing was described as containing only Thai, only English, or two languages. The ones containing two languages were further looked into whether they were English in Thai script, Thai in Roman script, or English in Roman script and Thai in Thai script. English used on each cover was described as occurring in word, group or clause and whether it was there to denote or connote or both.

The results of context (genre and register) analysis and of content (discourse semantics and lexico-image cross referencing, lexico-grammar and semiotic metaphor,

and display and homospatiality) analysis were then summarized in terms of the number of occurrence (i.e. how many times the English/Thai part of clauses was part of theme) and in terms of percentage.

Phase II

Interview data was discussed along with analysis data in this phase.

To ensure the reliability of the analysis, each cover was thoroughly rechecked immediately after the analysis. At the stage of summary of the analyses of all covers to report the results in Chapter IV, the data was again reexamined. At the time of writing Chapter V, randomized analysis was constantly performed to ensure increased reliability.

Figure 26 Praew 794

On the practical side, three things – reconstruction, micro and macro text, and the writing convention of micro texts – needed to be clarified. Firstly, clauses used on Praew magazine covers were normally elliptical. They then needed to be reconstructed before the analysis could be done. The decision of what could be filled in ellipsed parts was based on the story contained inside the magazine. The ellipsed, or reconstructed, parts were shown in the bracket. The example analysis can be seen below using the clause "[This issue features] IT BAG S/S 2013 [which is] hot *bags* from 16 hit brands" from issue 803 of Praew magazine. Secondly, every cover contained different headlines, representing the story contained in the magazine. Each of these headlines was termed "micro text". On the other hand, each of the magazine cover itself was termed "macro text". Thirdly, micro texts on Praew magazine covers normally contained both Thai and English. So, in order to facilitate understanding for those who do not read Thai, the micro texts were presented in English. The parts that are originally in Thai were italicized. To illustrate, micro text 7 of issue 794, "วรนุช ภิรมย์ภักดี QUEEN OF STAR" was presented as '*Woranuch Bhirombhakdi* Queen of Star'. It however was written in the original form "วรนุช ภิรมย์ภักดี QUEEN OF STAR", with the translation of '*Woranuch Bhirombhakdi* Queen of Star',

when the use of Thai script was discussed. This convention was used throughout the study except when the exemplification of Thai script was needed.

In this chapter, population and samples, research instruments, data collection, data sources, theoretical frameworks and data analysis of this research work were presented. The next chapter involves the results of these methodological elements.

CHAPTER IV
Results

4.1 Overview

This chapter reports the results of the analyses of 24 Praew magazine covers. The first part involves general data of the covers, genre (schematic structure) and register (tenor, mode, and field). The second part of the report (the analyses) is organized to have section 4.3 correspond with research questions 2 (What are interpersonal, experiential and textual meanings of Thai-English texts on Thai magazine covers?), 4.4 with 3 (What is the pattern of Thai-English language mixing on Thai magazine covers?) and 4.5 with 4 (How is meaning made through languages and images on Thai magazine covers?) in order to answer the overarching research question 1 (How are English, Thai and images used on Thai magazine covers in meaning making?).

4.2 General data of magazine covers

4.2.1 Genre (schematic stages/structure)

A text requires a certain number of stages to materialize. Each of the analyzed Praew cover, which itself is a text, was shown to involve 2 – 12 stages for itself to be a text. These stages were of two types: linguistic and image.

In terms of frequency, the texts (magazine covers) with five linguistic stages were the most prevalent (five times or 20.83% of all the frequencies). The number of stages with the lowest frequency is four (one time or 4.17%). The image in each of the 24 texts only showed to contain two stages. The two-stage structure occurred 23 times (95.83%) while the one stage structure was manifested merely once (4.17%).

4.2.2 Register

Register, the immediate context of language use, consists of mode, tenor and field. *Mode* is about two types of distance: between the text receiver and producer which is termed spatial distance; and between the language used and the social process it causes. In this light, all the 24 magazine covers showed a greater distance between the cover editors and the readers (as opposed to their face-to-face communication). All the 24 covers contained language as action. Four of the covers, however, also showed language causing action as can be seen in issue 813 which said 'WIN IT, sunsilk super generous, shop-travel free in Japan, P. 320'. 'Win' was there to prompt people/readers to engage in some action.

The fact that the communication through the magazine covers was of a greater distance than face-to-face communication shaped the language used to be lacking real time response.

Language that acts as action was manifested in a written form/discourse. It was non-interactive, non face-to-face, non action-oriented, reflective, and non-spontaneous (in response). Nominalization, which is to be one of the main characteristics of this language as action, was however rarely present. Throughout the 24 covers, nominalization occurred sporadically at the frequency of six times. Lexical density (the proportion of content words to all the lexical items of a text/sentence), which is seen to be the character of written language, was shown to be present in every cover. Grammatical complexity (the higher number of clauses needed before the sentence can end), which is the characteristics of spoken language, was seen in 23 of the 24 covers.

Tenor describes the relationship between a text (magazine covers in this case). This relationship is seen through three parameters: power to influence the text, affective involvement, and (frequency of) contact. As with power to influence the text, it was always the magazine's editorial team members who decide, design and put the final touch to the text. Affective involvement could be said to be low since it was not a face-

to-face communication. The contact that could be seen was only from the letters to editors.

The three components illustrated above result in the language that is formal or informal or in between. The language that appeared on the Praew covers was informal and involved 'snarling and purring'. The example of this could be a micro text from issue 797, '*Super grand*, Hermes and runway dress, *of Kanyarat Akaradechachai*', where *super grand* could be said to be informal. Even issue 800, which featured the King and commanded politeness and respect, could be said to involve snarl and purr language. In the micro text '*humbly offer hearts, from all Thais throughout the land*', *humbly offer hearts* showed absolute respect in a rather snarl and purr way.

Field involves what a text is about. Specifically it involves whether the magazine covers contain some technical words and whether they require some assumed knowledge to understand. Of the 24 Praew covers, technical words, or words used in a particular circle not readily recognized by people outside the circle, were found five times. These included 'Haute couture' and 'Provence style' found in issue 796, 'Hermes runway dress' in 797, ฉาย in issue 798 (the word that means 'take a photo', but is only used for the royal family in Thailand) and 'AF house' in 805.

Assumed knowledge required for understanding can be classified into two types including the knowledge of the story and the knowledge of English language. The examples of the former could be micro text 8 of issue 797 (JEFFREY & *AUSANEE*, *two drivers to success*, super hit donuts 'Krispy Kreme'). To understand and feel this micro text, a reader would have to know that this Krispy Kreme donut was at one point hugely popular and successful in Thailand. Micro text 8 of issue 810 (4 Getsunova *dudes, revealed faces and show-tasted delicious stuff*) also exemplified this. This was because 'Getsunova' is a musical band where three of the four members normally kept their faces covered while performing. The knowledge of English language can be made clearer by micro text 4 of issue 814 (Can't smile without you, James *Jirayu and mom, with amazing story, used to be 'Vanz boy', used up the first sum of money within 3*

weeks), where 'can't smile without you' was written/expressed in English. The readers who could not understand this would not understand the micro text.

4.3 Interpersonal, experiential and textual meanings of Thai-English texts

In response to research question 2 (What are interpersonal, experiential and textual meanings of Thai-English texts on Thai magazine covers?), this section reports on both English and Thai in interpersonal, experiential and textual meaning/function. The data presents the discourse-semantics stratum, lexico-grammar stratum and display stratum, as shown below:

Discourse semantics

English experiential function: micro

English experiential function: macro

English textual function: micro

English textual function: macro

Thai experiential function: micro

Thai experiential function: macro

Thai textual function: micro

Thai textual function: macro

Lexico-grammar

English mood (interpersonal)

Thai mood (interpersonal)

English transitivity (experiential)

Thai transitivity (experiential)

English theme (textual)

Thai theme (textual)

Display

Textual function: micro

Textual function: macro

Interpersonal function: micro

Interpersonal function: macro

Experiential function

4.3.1 Discourse semantics

4.3.1.1 English experiential function: micro

The discourse semantics meanings can be made by connecting different parts of a text to make parts a unified text. For a connection to be made, two points or more must be present. In this light, English was employed in total of 103 times, with two types of role where it serves as both points of a connection and where it serves as one point in a connection (the other point being Thai). In the two-point role, English made connection most by repetition 9 times or 8.74% and least by expectancy (1 time or .97%). Micro text 5 of issue 794, 'New look, new column' shall illustrate the two-point connection. This micro text contained two 'new' in each of the two clauses, which can be considered repetition. Both 'news' were in English that serve as points of connection between the two clauses, making it a two-point role. On the one-point role, English appeared as synonymy most (27 times or 26.21%), while it acted as meronomy and co-meronomy least (1 time or .97% each. The example of this one-point role could be micro text 4 of issue 792, "The passions of 10 ladies, *loved items from 10 girl celebrities*". 'Ladies' is English that formed a synonymic relation with 'girl' ('sao' in Thai). English is then one of the two points in this synonymic relation.

English, experiential, micro		Frequency	Percentage
	Pt of synonymy	27	26.21

	Pt^2 of repetition	20	19.42
	Pt of hyponymy	13	12.62
	Pt of co-hyponymy	10	9.71
	Repetition	9	8.74
	Pt of association	5	4.85
	Pt of expectancy	5	4.85
	Association	5	4.85
	Pt of co-meronymy	1	0.97
	Pt of meronymy	1	0.97
	Expectancy	1	0.97
	Total	103	100.00

Table 6 English experiential function: micro

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2 The researcher labeled one-point role in the table 'part of '…since English is assuming one point in, say, a synonymy. Then that synonymy, which requires a connection to exist, is partly English and partly Thai.
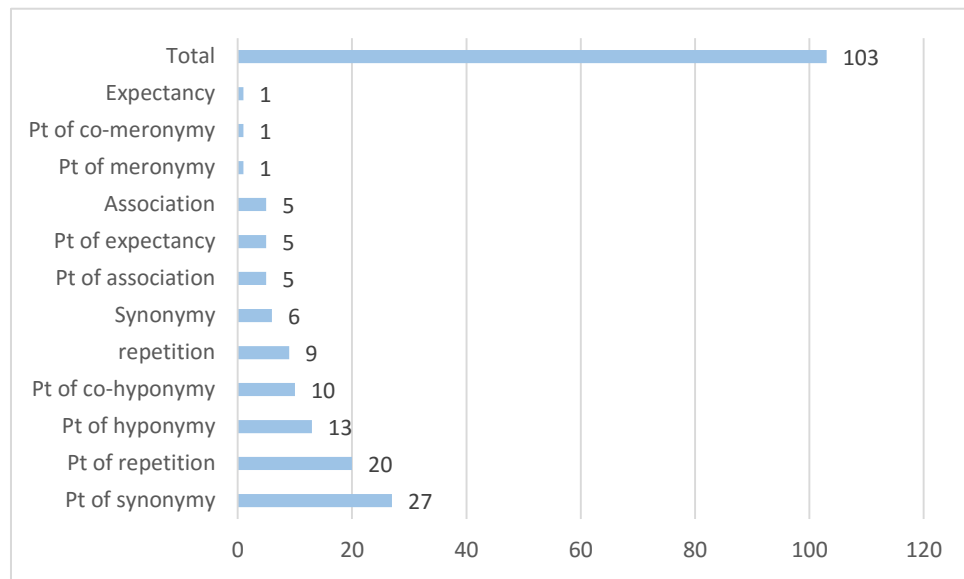
Figure 27 English experiential function: micro

4.3.1.2 English experiential function: macro

On the macro level, English was resorted to 15 times with repetition being the most used discourse making device (4 times or 26.67 %) and synonymy the least (1 time) when it comes to a two-point role. As with one-point role, repetition and hyponymy were each employed 2 times or 13.33% each. Synonymy, co-hyponymy and meronymy however were employed 1 time each, which is equal to 6.67%.

The example of repetition could be micro text 7 of issue 797 'NEW LOOK, new column', where one part contains the same word as the other (new). Co-hyponymy could be found in micro text 4 of issue 804, 'SUMMER SHOT, *revealed* sexy *inside* pictures of 7 celebs, *Narongchai Kunpleum, M.R. Mannarumad Yukon…Pipachara Kaewjinda*', where each of the seven celebrity figures is a member of the superordinate group ('7 celebs') forming a co-member type – or co-hyponymic type – relationship. Micro text 3 of issue 803, 'Variety of LOVE, *Nattawut…Will Pathera*', on the other hand, showed meronymic relationship. Each of the pair of love

was related to ·variety of love· in the way that they were parts that make ·variety·
possible.

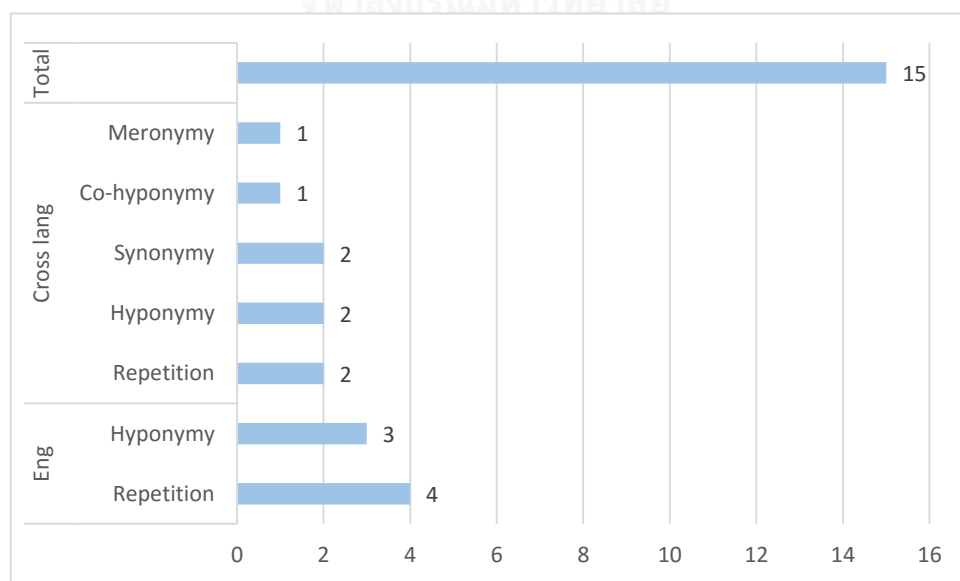| English, experiential, macro		Frequency	Percentage
Eng	Repetition	4	26.67
	Hyponymy	3	20.00
	Synonymy	1	6.67
Cross lang	Repetition	2	13.33
	Hyponymy	2	13.33
	Synonymy	1	6.67
	Co-hyponymy	1	6.67
	Meronymy	1	6.67
	Total	15	100.00

Table 7 English experiential function: macro
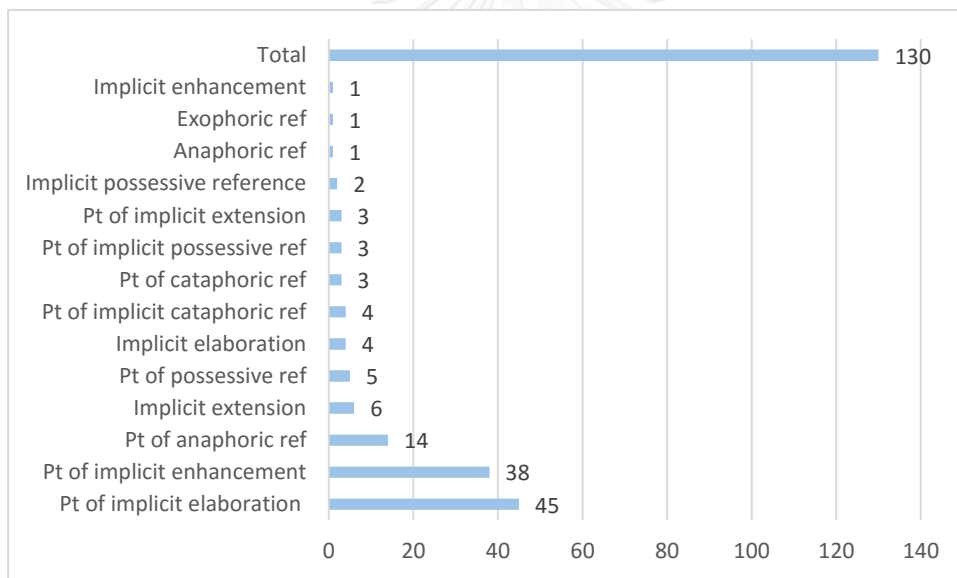

Figure 28 English experiential function: macro

4.3.1.3 English textual function: micro

English was used as a textual meaning making device on a discourse semantics level 129 times. The most used device on two-point role was implicit extension (6 times or 4.65%) while anaphoric reference, exophoric reference and implicit enhancement were used least (1 time or .78 %each). On the one-point role, English appeared in implicit elaboration most (45 times or 34.88 %), followed by implicit enhancement (38 times or 29.46%). Anaphoric reference and implicit extension, on the other hand, were employed once each. The example of elaboration could be micro text 5 of issue 797 '4 duo, *close friends spicy duo*', where 'close friends spicy duo' elaborated or further explained '4 duo'. It is implicit because there was no preposition or adverb between the two parts, such as 'who are'. Extension is similar. The example could be micro text 4 of issue 797 'ANNE HATHAWAY, she is supernova' where 'supernova', rather than elaborated, extended the meaning of 'Anne Hathaway'.

English,textual,micro	Frequency	Percentage
Pt of implicit elaboration	45	34.62
Pt of implicit enhancement	38	29.23
Pt of anaphoric reference	14	10.77
Implicit extension	6	4.62
Pt of possessive reference	5	3.85
Implicit elaboration	4	3.08
Pt of implicit cataphoric reference	4	3.08
Pt of cataphoric reference	3	2.31

Pt of implicit possessive reference	3	2.31
Pt of implicit extension	3	2.31
Implicit possessive reference	2	1.54
Anaphoric reference	1	0.77
Exophoric reference	1	0.77
Implicit enhancement	1	0.77
Total	130	100.00

Table 8 English textual function: micro

Figure 29 English textual function: micro

4.3.1.4 English textual function: macro

Throughout the 24 covers of the magazine, English was not manifested in textual meaning/function on the macro level of the texts.

4.3.1.5 Thai experiential function: micro

One hundred and one (101) is the number of times Thai was used in experiential function/meaning on a micro level of the texts. The most used devices were two-point role synonymy and repetition. The example of synonymy between Thai and Thai (two-point Thai synonymy) can be micro text 8 of issue 812, '*Taste Vietnamese recipe with a sweet-faced actress, Namtan – Pijakana*', where a sweet-faced actress was synonymous with Namtan – Pijakana.

Thai, experiential, micro		Frequency	Percentage
Thai	Pt of synonymy	27	26.73
	Pt of repetition	20	19.80
	Pt of hyponymy	13	12.87
	Pt of co-hyponymy	10	9.90
	Synonymy	8	7.92
	Pt of expectancy	5	4.95
	Pt of association	5	4.95
	Expectancy	3	2.97
	Repetition	2	1.98
	Association	2	1.98
	Co-hyponymy	2	1.98
	Pt of meronymy	1	0.99
	Pt of co-meronymy	1	0.99

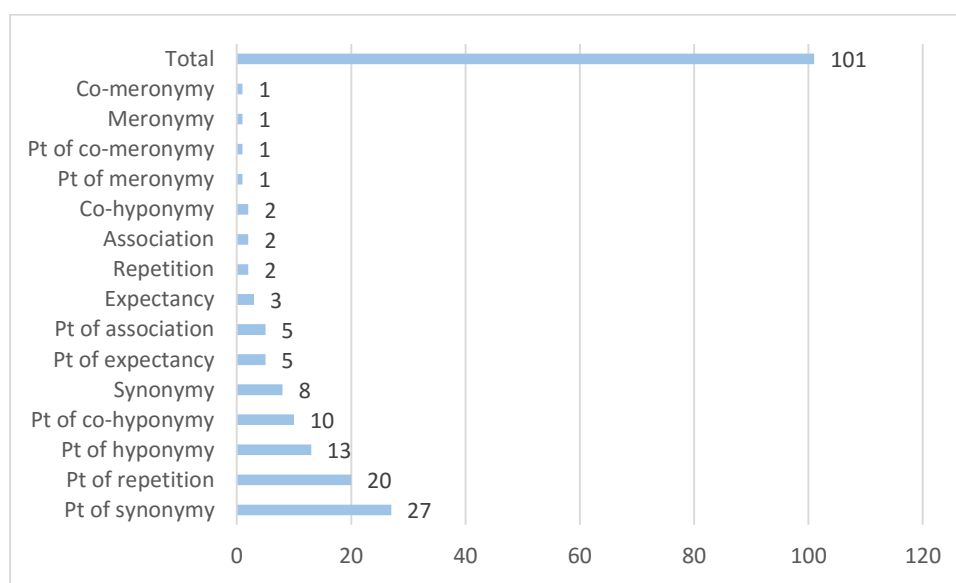|	Meronymy	1	0.99
	Co-meronymy	1	0.99
	Total	101	100.00

Table 9 Thai experiential function: micro

Figure 30 Thai experiential function: micro

4.3.1.6 Thai experiential function: macro

On the macro level, Thai was used to make discourse semantics six times. It did not have any two-point role but had some one-point role which was comprised of 2 repetition (28.57%), 1 synonymy (14.29%), 2 hyponymy (28.57%), 1 co-hyponymy (14.29%) and 1 meronymy (14.29%). The example of hyponymy and co-hyponymy could be micro text 2 of issue 799, '7 MOST INFLUENTIAL, Women of the Year, 2012, *Tapanee Eid-seechai, strong willed reporter*, *Supontip Chuangrasamee*, style icon…', where '7 MOST INFLUENTIAL, Women of the Year 2012', is a group, which each of the seven names of women were members (hyponymic type relationship). Each of the seven names were of a co-hyponymic type relationship.

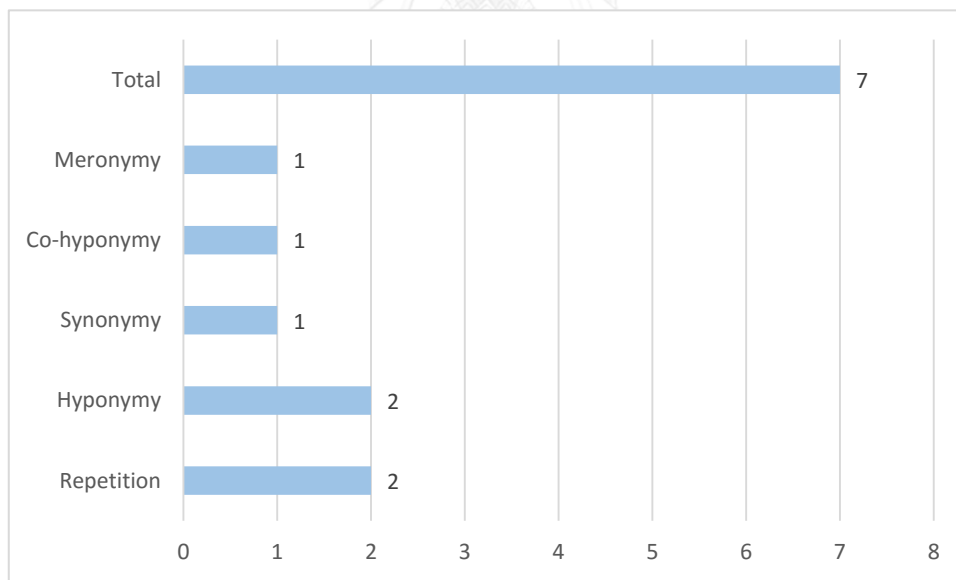| Thai, Experiential, macro			
Cross language (one-point role)	Repetition	2	28.57
	Hyponymy	2	28.57
	Synonymy	1	14.29
	Co-hyponymy	1	14.29
	Meronymy	1	14.29
	Total	7	100.00

Table 10 Thai experiential function: macro

Figure 31 Thai experiential function: macro

4.3.1.7 Thai textual function: micro

Thai was employed in a textual role on a micro level of the texts 140 times in total. The most used two-point role was implicit enhancement (10 times or 7.4 %) with the least being esophoric reference and possessive reference (1 time or .71% each). The

one-point role of Thai that showed up most often was implicit elaboration at 45 times
or 32.14 %. The least was implicit possessive role (2 times or 1.43%).

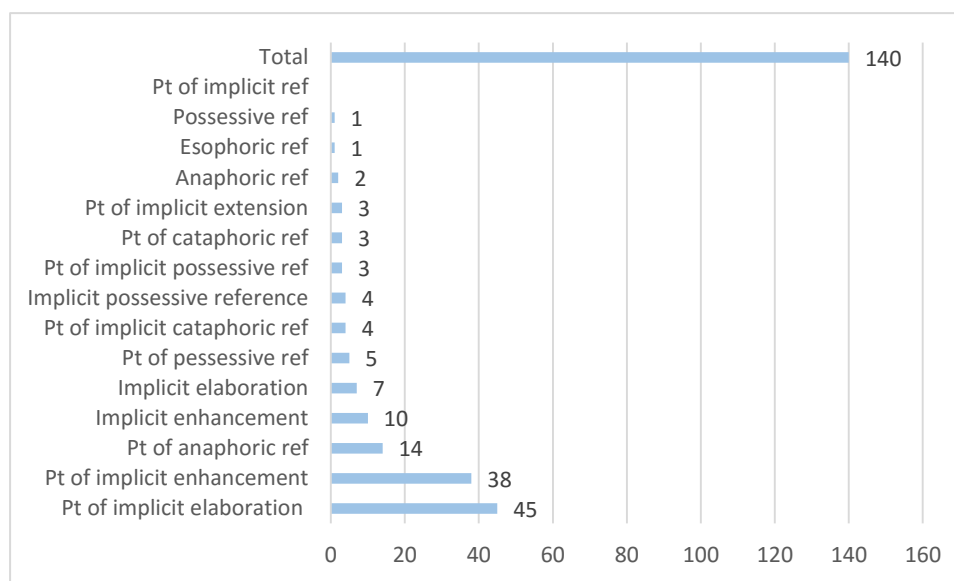| Thai, textual, micro			
	Pt of implicit elaboration	45	32.14
	Pt of implicit enhancement	38	27.14
	Pt of anaphoric reference	14	10.00
	Implicit enhancement	10	7.14
	Implicit elaboration	7	5.00
	Pt of possessive reference	5	3.57
	Pt of implicit cataphoric reference	4	2.86
	Implicit possessive reference	4	2.86
	Pt of implicit possessive reference	3	2.14
	Pt of cataphoric reference	3	2.14
	Pt of implicit extension	3	2.14
	Anaphoric reference	2	1.43
	Esophoric reference	1	0.71
	Possessive reference	1	0.71
	Total	140	100.00

Table 11 Thai textual function: micro

Figure 32 Thai textual function: micro

4.3.1.8 Thai textual function: macro

Thai was not used in terms of textual meaning.

4.3.2 Lexico-Grammar

4.3.2.1 English mood

In terms of mood, English was used 212 times, mostly (79 times or 37.26%) as complement and the least as predicator (8 times or 3.77%). It is worth noting that the second most used element in English mood was part of complement. This means the complement is partly English and partly Thai.

English, mood	Frequency	Percentage
Complement	79	37.09
Pt of complement	56	26.29

Subject	21	9.86
Pt of adjunct	17	7.98
Pt of subject	12	5.63
Adjunct	10	4.69
Finite	10	4.69
Predicator	8	3.76
Total	213	100.00

Table 12 English mood
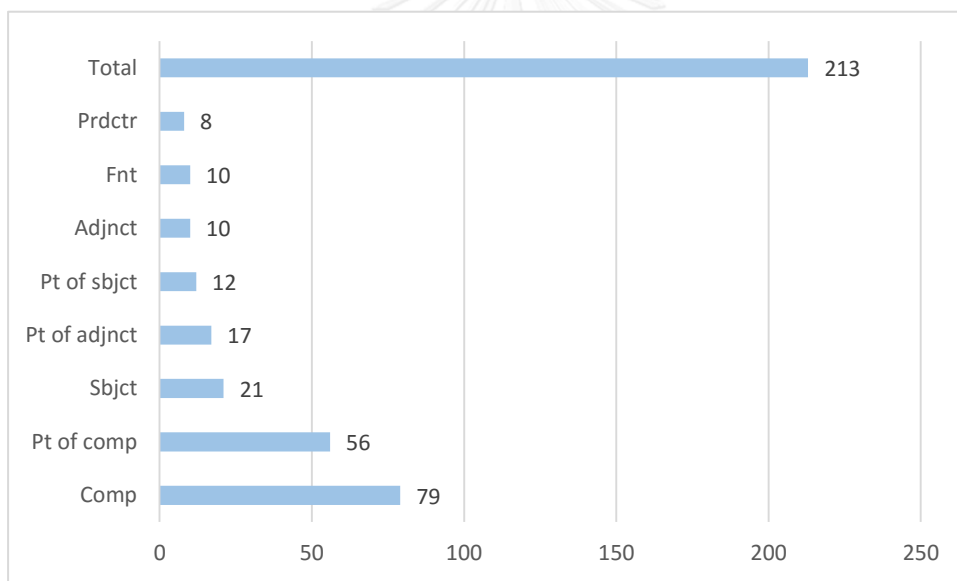
Figure 33 English mood

The sample analysis of micro text 9 of issue 797 below shall exemplify complement, goal and rheme which were used most in their respective structures (complement for mood structure, goal for transitivity structure and rheme for theme structure). Line 1 is the reconstructed clause that has been analyzed for mood structure components (line 2, 3) for transitivity structure component (line 4) and theme structure component (line 5, 6).

Line 1	[This issue	features]	SO DELICIOUS *PATCHRAPA*
Line 2	Subject	Finite	Complement
Line 3	Mood		Residue
Line 4	Actor	Process: material	Goal
Line 5	Topical		
Line 6	Theme	Rheme	

4.3.2.2 Thai mood

Thai, out of 447 times of total use, has been manifested mostly as complement (134 times or 29.98%) with finite and predicator (the two components of what is normally referred to as 'verb') at 82 and 81 times or 18.34 and 18.12 %, respectively. The two least used elements are mood and vocative adjunct, at 1 time or .22% each.

Thai, mood	Frequency	Percentage
Complement	134	29.52
Finite	82	18.06
Predicator	81	17.84
Pt of complement	56	12.33
Adjunct	51	11.23
Subject	19	4.19
Pt of adjunct	17	3.74
Pt of subject	12	2.64
Adjunct: mood	1	0.22

| Adjunct: vocative | 1 | 0.22 |
| Total | 454 | 100.00 |

Table 13 Thai mood

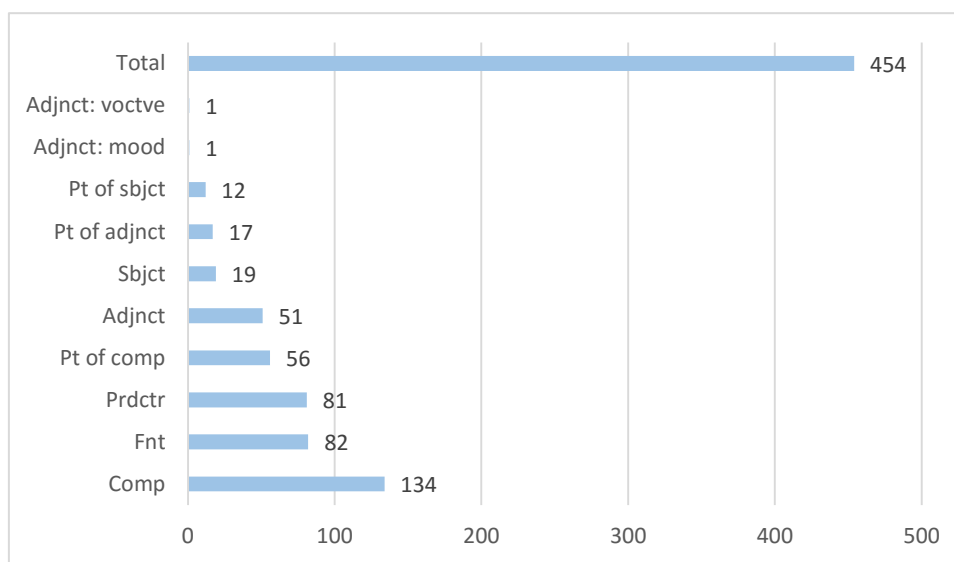*Figure 34 Thai mood*

4.3.2.3 English transitivity

In transitivity, English was used 198 times mostly as goal (60 times or 30.30%). The second most used element is still part of goal (35 times or 17.68%). Among the least used elements (1 time or .51%) are some types of circumstance (accompaniment, cause, manner), behavioral process, part of token and phenomenon.

English, transitivity	Frequency	Percentage
Goal	60	30.30
Pt of goal	35	17.68
Actor	14	7.07

Pt of value	12	6.06
Pt of circumstance (location)	11	5.56
Pt of actor	9	4.55
Value	8	4.04
Process(material)	7	3.54
Attribute	7	3.54
Carrier	4	2.02
Process (relational)	4	2.02
Pt of circumstance (cause)	4	2.02
Circumstance (location)	3	1.52
Range	3	1.52
Token	3	1.52
Pt of attribute	3	1.52
Pt of carrier	2	1.01
Circumstance (manner)	2	1.01
Phenomenon	1	0.51
Pt of token	1	0.51
Process (behavior)	1	0.51
Circumstance (of)	1	0.51
Pt of circumstance (of)	1	0.51

Pt of circumstance (manner)	1	0.51
Pt of circumstance (accompaniment)	1	0.51
Total	198	100.00

Table 14 English transitivity

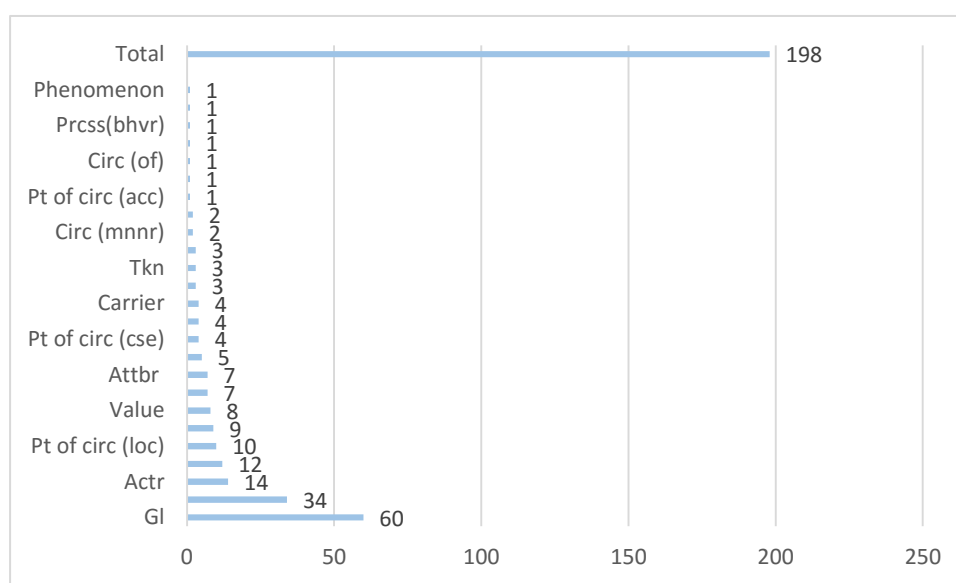*Figure 35 English transitivity*

4.3.2.4 Thai transitivity

Thai appeared 377 times mostly as material process (68 times or 17.99%) and a close second most as goal (66 times or 17.46%). Part of token and carrier, on the other hand, were used least at 1 time or 0.26%.

Thai, transitivity	Frequency	Percentage
Process (material)	68	17.99
Goal	66	17.46
Value	48	12.70
Pt of goal	34	8.99

Attribute	17	4.50
Circumstance (location)	13	3.44
Pt of Circumstance (location)	12	3.17
Token	11	2.91
Pt of value	11	2.91
Actor	10	2.65
Circumstance (manner)	9	2.38
Pt of actor	9	2.38
Circumstance (manner)	7	1.85
Circumstance (cause)	6	1.59
Pt of attribute	5	1.32
Process (behavior)	5	1.32
Range	5	1.32
Pt of Circumstance (cause)	4	1.06
Carrier	4	1.06
Process (mental)	4	1.06
Process (relational)	4	1.06
Circumstance (extent)	3	0.79
Verbiage	3	0.79
Receiver	3	0.79

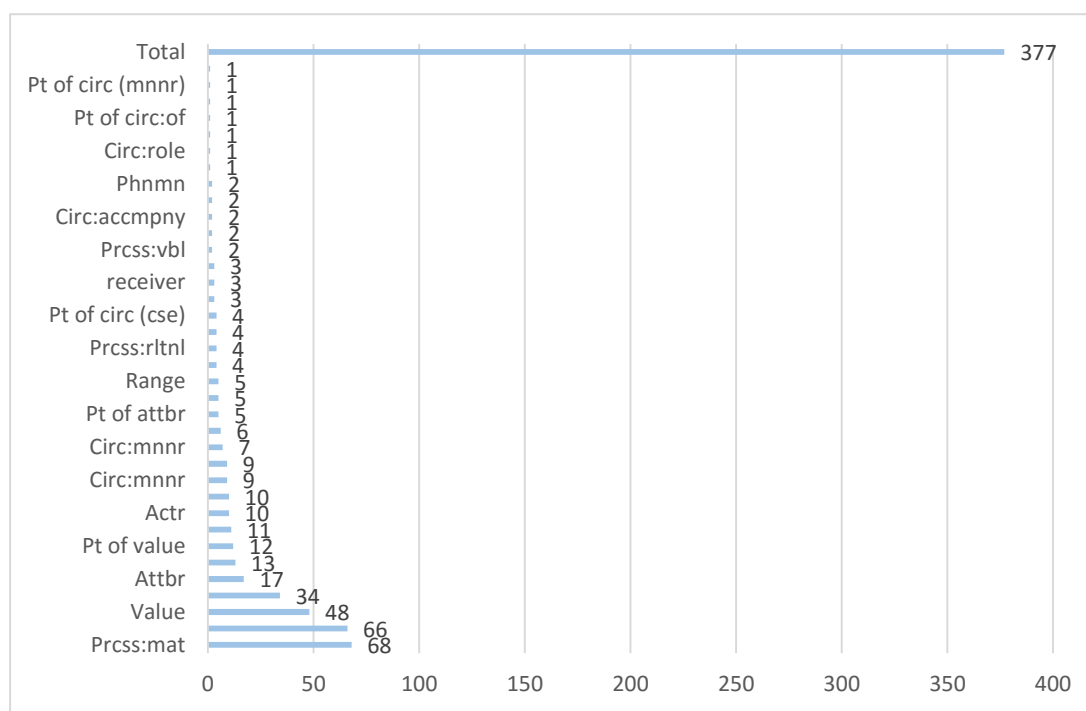| Phenomenon	2	0.53
Sayer	2	0.53
Process (verbal)	2	0.53
Pt of Circumstance (accompaniment)	2	0.53
Circumstance (accompaniment)	2	0.53
Circumstance (role)	1	0.26
Circumstance (of)	1	0.26
Pt of carrier	1	0.26
Pt of Circumstance (of)	1	0.26
Pt of Circumstance (manner)	1	0.26
Phenomenon	1	0.26
Pt of token	1	0.26
Total	377	100.00

Table 15 Thai transitivity

Figure 36 Thai transitivity

4.3.2.5 English theme

English appeared in a theme-rheme structure 172 times, mostly as rheme (73 times or 42.44%) and least as part of rheme (10 times or 5.81%).

The example of rheme is micro text 3 of issue 801, 'HAPPY NEW YEAR', which has been reconstructed to be, '[May you have a] happy new year', resulting in 'happy new year' falling in the rheme position. This is while micro text 5 of issue 798, 'BE A BETTER MAN', showed that 'BE' is the theme of the clause.

English, Theme	Frequency	Percentage
Rheme	73	42.44
Pt of rheme	69	40.12

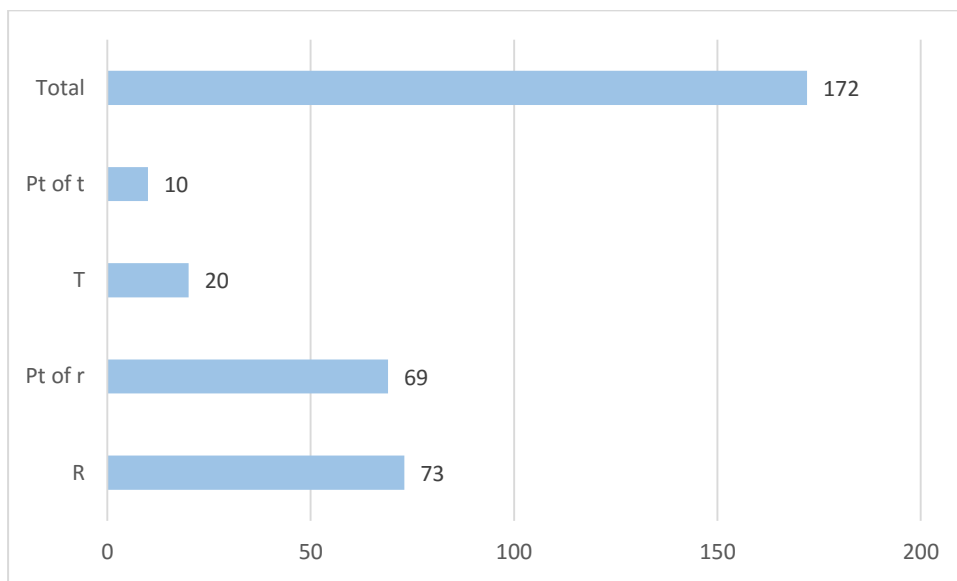|		
Theme	20	11.63
Pt of theme	10	5.81
Total	172	100.00

Table 16 English theme

Figure 37 English theme

4.3.2.6 Thai theme

Thai occurred in this theme-rheme function 263 times mostly as rheme (149 times or 56.65%) and least as part of theme (10 times or 3.8%).

As for examples, rheme is micro text 6 of issue 805, '...*The gathering of people with stuff*', which has been reconstructed to be '[This issue features] *the gathering of people with stuff*', while micro text 4 of issue 809, '*Kangkrajan has blood and tears*', where 'Kangkrajan' served as theme.

Thai, Theme	Frequency	Percentage
Rheme	149	56.65
Pt of rheme	69	26.24
Theme	35	13.31
Pt of theme	10	3.80
Total	263	100.00

Table 17 Thai theme
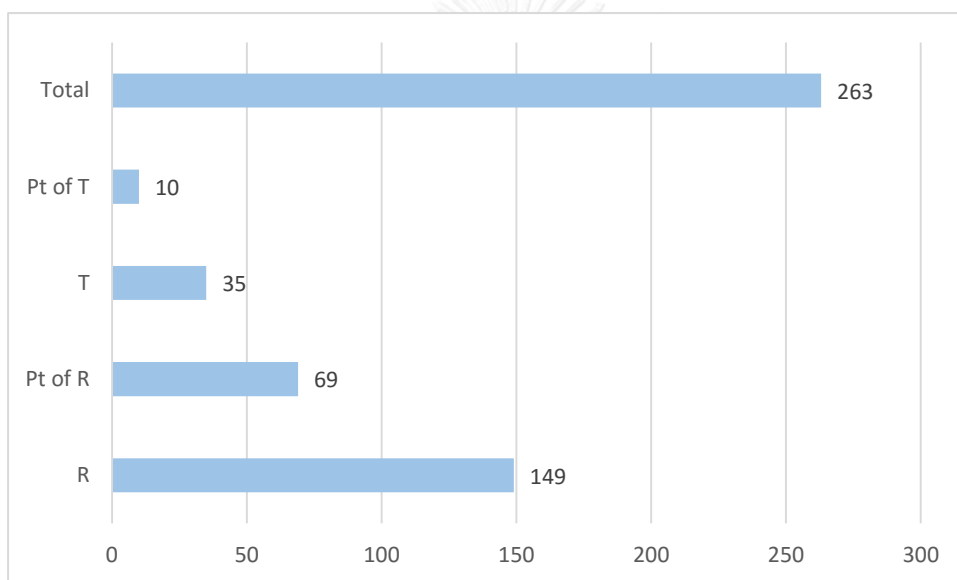
Figure 38 Thai theme

4.3.3 Display

The display stratum of Praew magazine is presented in micro and macro level. In each level the data on unity (textual function), salience (interpersonal function) and denotation and connotation (experiential function) are to be presented for Thai and English. The micro level is unique in that each micro text contained smaller parts requiring different data sets to describe each of those particular parts (labeled 'in each part') and all of them as one micro text (labeled 'between parts').

4.3.3.1 Textual function (unity): micro

Textual function		Total	Percentage	total English	Percentage	total Thai	Percentage
Unity in each part	Typeface	254	13.86	110	13.61	144	14.06
	Color	251	13.70	108	13.37	143	13.96
	Justification	236	12.88	109	13.49	127	12.40
	Spacing	223	12.17	95	11.76	128	12.50
	Size	222	12.12	94	11.63	128	12.50
	Format	220	12.01	94	11.63	126	12.30
	Script	204	11.14	83	10.27	121	11.82
	Language	165	9.01	65	8.04	100	9.77
	Case	57	3.11	50	6.19	7	0.68
	Total	1832	100.00	808	100	1024	100
Unity btw parts	Typeface	205	24.40	98	23.79	107	25.00
	Justification	191	22.74	92	22.33	99	23.13
	Script	113	13.45	51	12.38	62	14.49
	Format	85	10.12	42	10.19	43	10.05
	Color	85	10.12	43	10.44	42	9.81
	Language	73	8.69	36	8.74	37	8.64

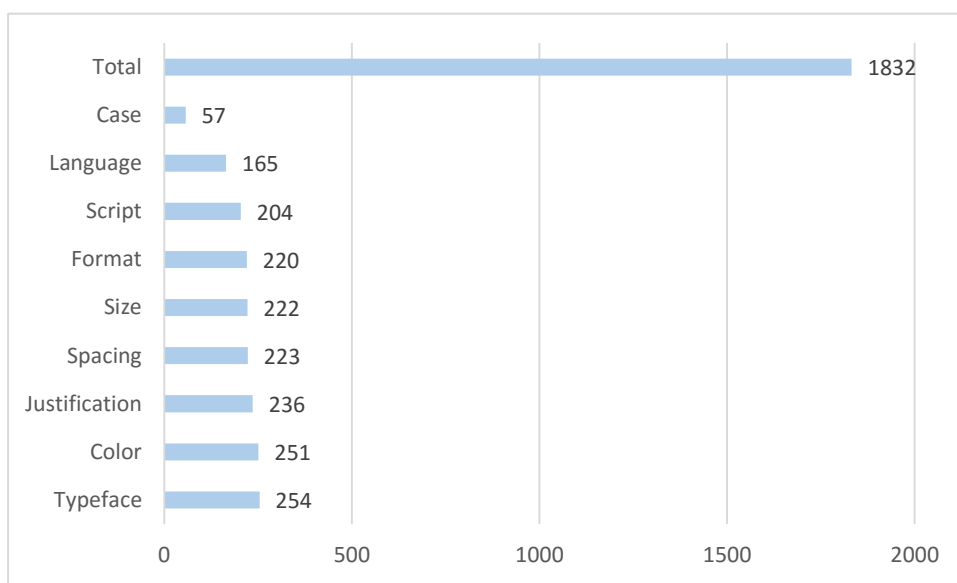|						
	Spacing	38	4.52	20	4.85	18	4.21
	Size	31	3.69	15	3.64	16	3.74
	Case	19	2.26	15	3.64	4	0.93
	Total	840	100.00	412	100.00	428	100.00

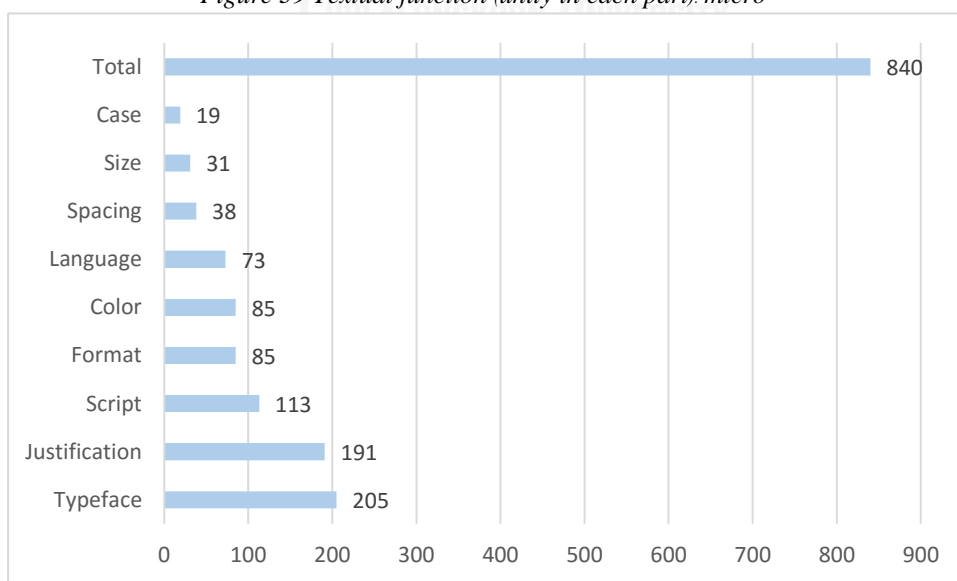*Table 18 Textual function (unity): micro*

Figure 39 Textual function (unity in each part): micro

Figure 40 Textual function (between parts): micro

In each part of a micro text, the display devices were resorted to create unity 1832 times. The one that was used most is typeface, totaling 254 times or 13.86 %. Other devices that were used with similar frequency include color and justification, respectively at 251 and 236 times or 13.7 and 12.88 percent. Case was then the least used device, at 57 times or 3.11 %.

These frequencies were also similar when viewed separately in English and Thai. For English, typeface was used most to create unity in each part or the micro text (110 times or 13.61%). This was closely followed by color (108 times or 13.37%). Case was again used least (50 times or 6.19%) For Thai, typeface was seen most at 144 times or 14.06%. The close second most used device was again color (143 times or 13.96%). The least used was case, at 7 times or 0.68 %. (Thai had case because it was sometimes expressed in Roman script.)

The trend carried on to unity between parts, where display devices were employed 840 times with typeface being the most frequently used (205 times or 24.40%) and justification being the second most used (191 times or 22.74%). Case was the least (19 times or 2.26%).

Typeface device also appeared most for the creation of unity through English language (98 times or 23.79%). Justification came second at 92 times or 22.33%. Case showed up least (15 times or 3.64%). For Thai, typeface again had the highest number of use (107 times or 25%) with justification closely trailing behind (99 times or 23.13%). Case appeared 4 times or 0.93%.

4.3.3.2 Textual function: macro

Textual function; unity with typography	Total	Percentage	Eng	Percentage	Thai	Percentage
Color	233	13.74	102	12.83	131	14.54

Typeface	204	12.03	96	12.08	108	11.99
Format	186	10.97	86	10.82	100	11.10
Language combination	179	10.55	89	11.19	90	9.99
Spacing	178	10.50	82	10.31	96	10.65
Justification	173	10.20	80	10.06	93	10.32
Size	148	8.73	68	8.55	80	8.88
Script combination	124	7.31	62	7.80	62	6.88
Script	123	7.25	46	5.79	77	8.55
Language	77	4.54	26	3.27	51	5.66
Case	71	4.19	58	7.30	13	1.44
Total	1696	100.00	795	100.00	901	100.00

Table 19 Textual function: macro
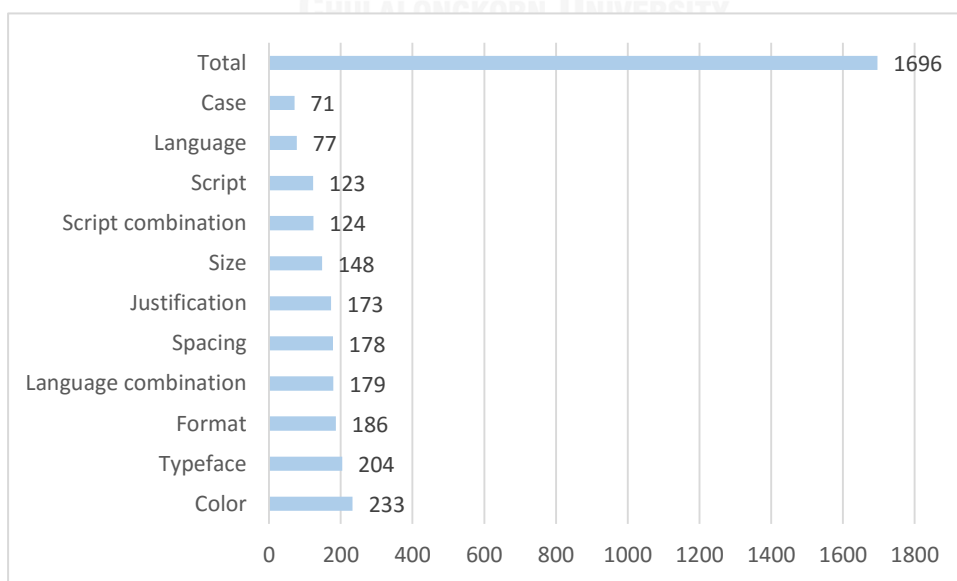
Figure 41 Textual function: macro

The textual function in the macro text level (magazine cover level) concerned how each of the micro texts is connected with other micro texts through display, or typographic, devices. Such connections serve to unify many micro texts into a single macro text, or to make each magazine cover a text.

Overall, the display devices were used 1696 times to create unity in each of the 24 covers of the magazine. The device most resorted to was color (233 times or 13.74%) while case was the least used device (71 times or 4.19%).

The similar patterns were repeated when the data was separated in each language. Both English and Thai used color most (102 and 131 times or 12.83 and 14.54%, respectively). Case appeared least in both languages (58 times or 7.3 % for English and 13 times or 1.44% for Thai).

4.3.3.3 Interpersonal function (salience): micro

Interpersonal function		total	Perce ntage	total eng	Percent age	total thai	Perce ntage
Salience	Size	204	20.42	99	20.08	105	20.75
	Spacing	185	18.52	88	17.85	97	19.17
	Language	163	16.32	81	16.43	82	16.21
	Color	135	13.51	66	13.39	69	13.64
	Format	132	13.21	62	12.58	70	13.83
	Script	112	11.21	57	11.56	55	10.87
	Justification	37	3.70	20	4.06	17	3.36
	Typeface	23	2.30	13	2.64	10	1.98

	Case	8	0.80	7	1.42	1	0.20
	Total	999	100.0	493	100.00	506	100.0

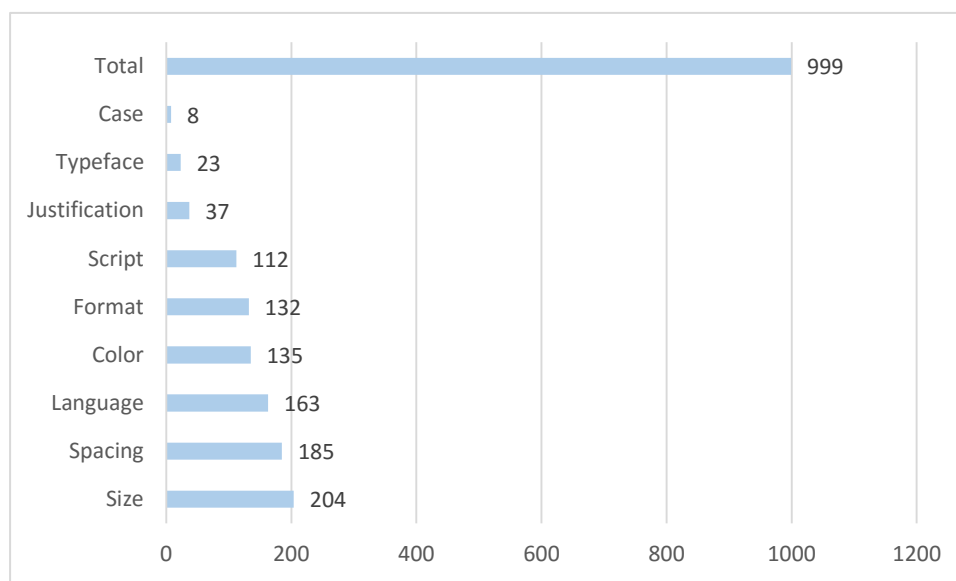*Table 20 Interpersonal function (salience): micro*

Figure 42 Interpersonal function (salience): micro

Interpersonal function in this display stratum is aimed at calling attention of the reader. In that light, all the 9 display linguistic devices were used in total 999 times. Size was resorted to most at 204 times or 20.42 %, while case appeared least at 8 times or .8%.

In English language, size was also the most used device (99 times or 20.08%) with case being the least (7 times or 1.42%). The similar frequency pattern repeated itself in Thai where size came up 105 times or 20.75% and case showed up only once or .20%.

4.3.3.4 Interpersonal function: macro

Interpersonal function: Salience against typography	Total	Percentage	Total Eng	Percentage	Total Thai	Percentage

Size	94	21.03	42	21.65	52	20.55
Justification	88	19.69	38	19.59	50	19.76
Spacing	77	17.23	32	16.49	45	17.79
Format	68	15.21	27	13.92	41	16.21
Typeface	45	10.07	15	7.73	30	11.86
Color	25	5.59	12	6.19	13	5.14
Language	19	4.25	8	4.12	11	4.35
Script	13	2.91	9	4.64	4	1.58
Script combination	8	1.79	4	2.06	4	1.58
Case	6	1.34	5	2.58	1	0.40
Language combination	4	0.89	2	1.03	2	0.79
Total	447	100	194	100.00	253	100.00

Table 21 Interpersonal function: macro
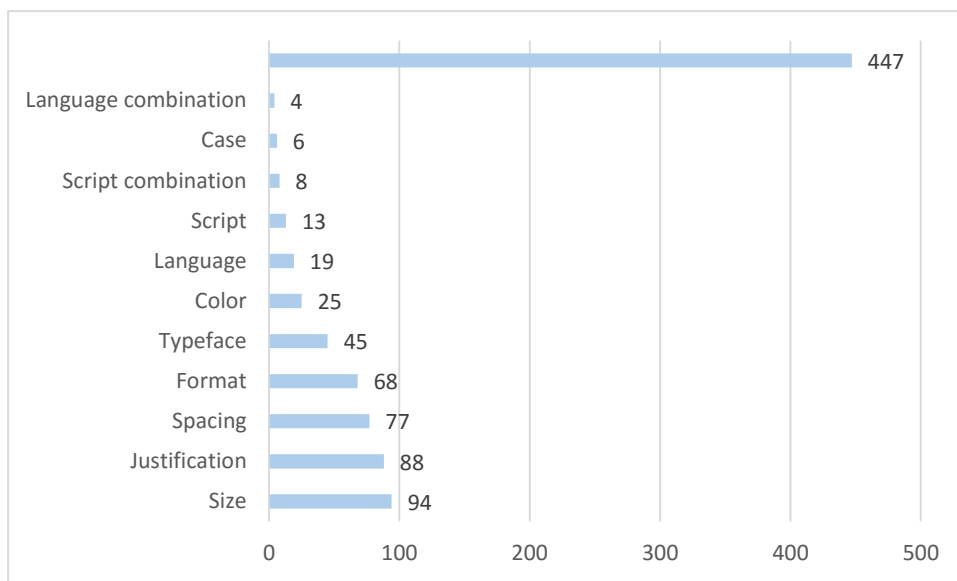
Figure 43 Interpersonal function: macro

The interpersonal meaning on the macro level of a magazine cover display level was about how much each of the micro text 'engaged' or called for attention from the cover readers/seers. Such engagement was again done in a certain micro text through the use of display linguistic devices mainly by employing one or two such devices that are different from other micro texts. This makes the particular micro text salient or distinguished from other micro texts.

In total, display devices were used 447 times to create salience. The two devices that were resorted to most included size and justification (94 and 88 times or 21.03% and 19.69%, respectively), Case and language combination appeared least, at 6 and 4 times or 1.34% and .89%, respectively.

In each language, size and justification were also used most. In English, size was chosen for making salience 42 times or 21.65%. In Thai, it was 52 times or 20.55%. Justification was close, at 38 times or 19.59 for English and 50 times or 19.76% for Thai. On the other hand, language combination, script combination and case are the three devices found least for both English and Thai. Language combination as a salience making device showed up 2 times for English and Thai (1.03% and .79%, respectively).

Script combination was 4 times (2.06%) for English and also 4 times (1.58%) for Thai. Case occurred 5 times or 2.58% for English and 1 time or .4% for Thai.

4.3.3.5 Experiential function

Experiential Function		Total	Percentage	Total Eng	Percentage	Total Thai	Percentage
Denotation	Story	178	65.20	89	66.42	89	64.03
	Advertisement	75	27.47	34	25.37	41	29.50
	Theme setting	20	7.33	11	8.21	9	6.47
	Total	273	100.0	134	100.00	139	100.0
Connotation	Language	131	100	106	80.92	25	19.08

Table 22 Experiential function
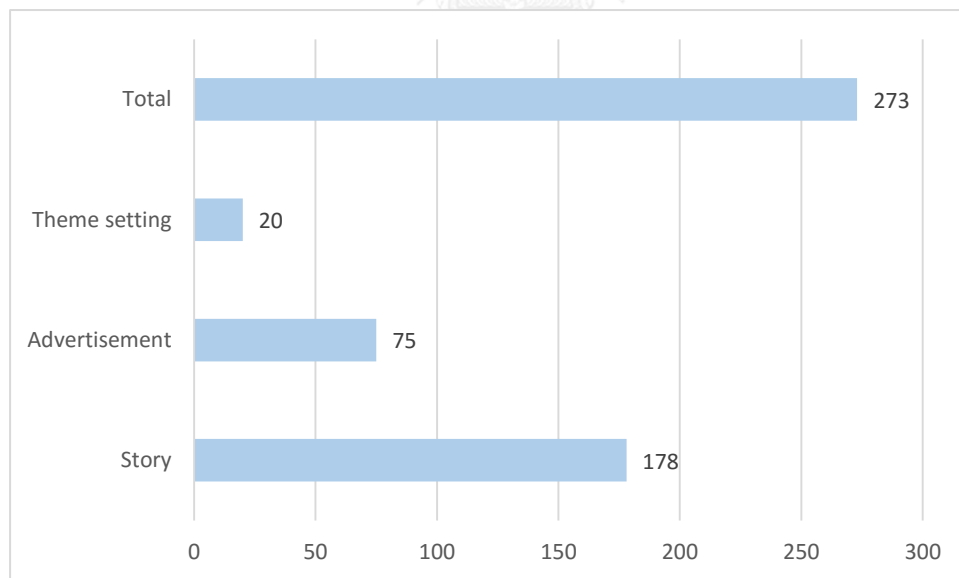
Figure 44 Experiential function (denotation)

Experiential function on this stratum of meaning making is in the form of denotation and connotation. The language that denotes can be further categorized into three types: story, advertisement and theme setting. The micro texts that fall under the

label ‹story› tell of the stories or columns feature in each cover of the magazine. Advertisement refers to the micro texts that advertise certain products be they the magazine itself (NEW LOOK NEW COLUMN) or other products. Theme setting is the type of micro texts that involved or wove together all other micro texts on a particular magazine cover.

Denotation happened 273 times mostly to tell of the stories to appear in the magazine (178 times or 65.20%). Advertisement was in the middle (75 times or 27.47%). Theme setting was the role assumed least (20 times or 7.33%). English was used to denote 134 times in total. Out of this, 89 (66.42%) were for telling of stories, 34 (25.37%) for advertisement and 11 (8.21%) theme setting. Thai was resorted to 139 times. 89 times (64.03%) were telling stories, 41 29.5%) for advertisement and 9 (6.47%) for theme setting.

While Barthes (1957) posited that every sign was both denotative and connotative, the author reported on the micro texts that contained connotation arising from the choice of language, or language fetishism (Kelly-Holmes, 2000), where English connotes internationalism (Huebner, 2006) and Thai connotes the national unity or Thainess according to Smalley (1988) and the interview with the assistant editor at Praew magazine.

In this manner, connotation occurred 131 times in the 24 covers of Praew magazine. 106 times, or 80.91%, were in English. 25 times, or 17.98% were in Thai, which exclusively constituted the magazine titles (Praew), where the cover of issue 800 celebrating the King's birthdays contained one more clause aside the word Praew that connoted Thainess and national unity. ‹*Humbly offer hearts, from all Thais throughout the land*› was all written in Thai, where at least one other clause on other covers would contain English.
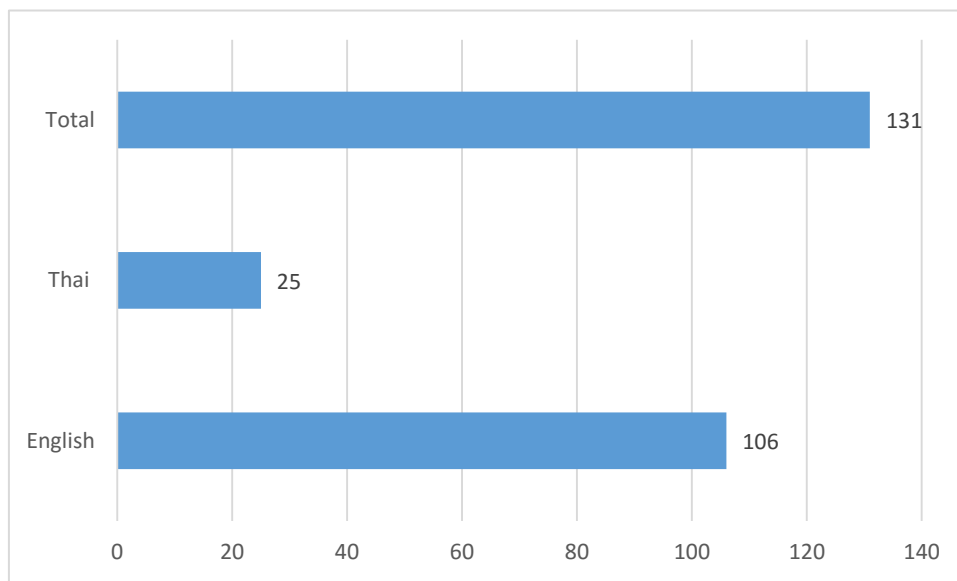
Figure 45 Experiential function (connotation)

4.4 The pattern of Thai-English language mixing on Thai magazine covers

The answer to research question 3 "What is the pattern of Thai-English language mixing on Thai magazine covers?" is derived from three sources from the three strata of meaning making. The first source is in the discourse semantics stratum of meaning making where meaning is made through connections of different parts in a particular text that can be done through various discourse semantics devices. Connection implies the need of more than one part. This is where language mixing occurred, with one part being of Thai language and the other being of English.

The lexico-grammar stratum also showed instances of language mixing. This stratum is where meaning is made in a clause level by three types of structure that represent three types of meaning/function (mood representing interpersonal function, transitivity representing experiential function, and theme structure representing textual function). English and Thai were constantly used together to make these 'tri-structure' clauses. The example could be micro text 3 of issue 812 "Mister *Praew talks rock language with the godfather of right hand rock*", which has mood, transitivity and theme structure. "Mister Praew" is a subject in mood structure, sayer in transitivity structure

and theme in theme structure. Such showed that language mixing occurred in subject, sayer and theme position.

The third source was on the display stratum, where language mixing patterns were revealed. Each micro text had its own linguistic choice pattern ranging from, on the one hand, all Thai in Thai script and, on the other, only English in only Roman script, and different other combinations in between.

4.4.1 Language mixing on discourse-semantics stratum

Discourse semantics: language mixing	Frequency	Percentage
Micro		
Pt of implicit elaboration	45	22.84
Pt of implicit enhancement	38	19.29
Pt of synonymy	27	13.71
Pt of repetition	20	10.15
Pt of anaphoric ref	14	7.11
Pt of hyponymy	13	6.60
Pt of co-hyponymy	10	5.08
Pt of association	5	2.54
Pt of expectancy	5	2.54
Pt of possessive ref	5	2.54
Pt of implicit cataphoric ref	4	2.03
Pt of cataphoric ref	3	1.52
Pt of implicit possessive ref	3	1.52
Pt of implicit extension	3	1.52
Pt of meronymy	1	0.51
Pt of co-meronymy	1	0.51

Total	197	100.00

Table 23 Language mixing on discourse-semantics stratum: micro
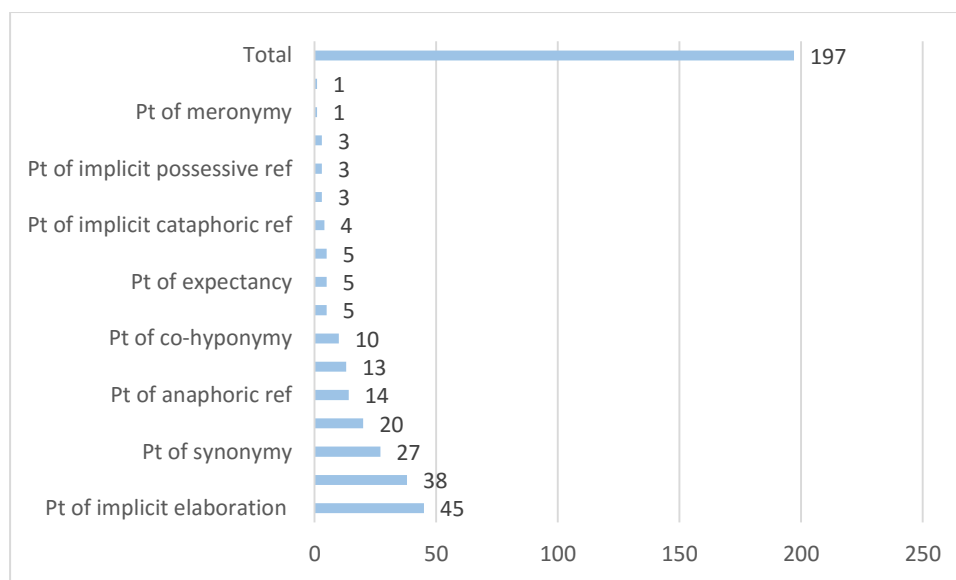
Figure 46 Language mixing on discourse-semantics stratum: micro

The table above shows entries with 'pt of…'. This means 'part of…', where English was one of the two parts of, as an example, synonymy. The other part is then Thai. Such served as language mixing in this discourse semantics stratum.

In the stratum of discourse semantics of meaning making, language mixing occurred 197 times on the micro text level. It was mostly in the form of implicit elaboration (45 times or 22.84 %), or implicit enhancement (38 times or 19.29%). The example of this could be micro text 2 of Praew issue 797, 'WHITE SOLUTION, classically *cool with white color*…'. The italicized part was in Thai, which elaborated the non-italicized part in an implicit way (without any visible conjunction), making it language mixing in the form of implicit elaboration. Micro text 2 in issue 810, '27 *impressive* SHOTS, *the new king of* Netherlands' showed that the Thai part of language (italicized) after the comma enhanced the English part before the comma. This was thus language mixing in the form of enhancement. It however contained no clear conjunction to regulate the two clauses, making it implicit (enhancement). To a lesser degree,

synonymy was also the locus of language mixing, with 27 occurrences or 13.71%. Micro text 3 of issue 807 shall illustrate this point. In 'Bohemian chic and *father of sur*, JOHNY DEPP', father of sur which was in Thai and Johny Depp which was in English were synonymy.

Meronymy and co-meronymy were the forms through which language mixing manifested itself the least, at one time or .51% each. In issue 803, both occurred in micro text 3, 'Variety of LOVE, *Nattawut-Pornthip...Yarinda Boonnak*-Will Pathera'. 'Nattawut-Pornthip', which was in Thai, was pairs of love that made up a 'variety of love', which was in English. The two had a meronymy type relationship. Then, each of the pairs, which was in both Thai and English, formed a co-meronymy type relationship.

Macro	Frequency	Percentage
Repetition	2	28.57
Hyponymy	2	28.57
Synonymy	1	14.29
Co-hyponymy	1	14.29
Meronymy	1	14.29
Total	7	100.00

Table 24 Language mixing on discourse-semantics stratum: macro
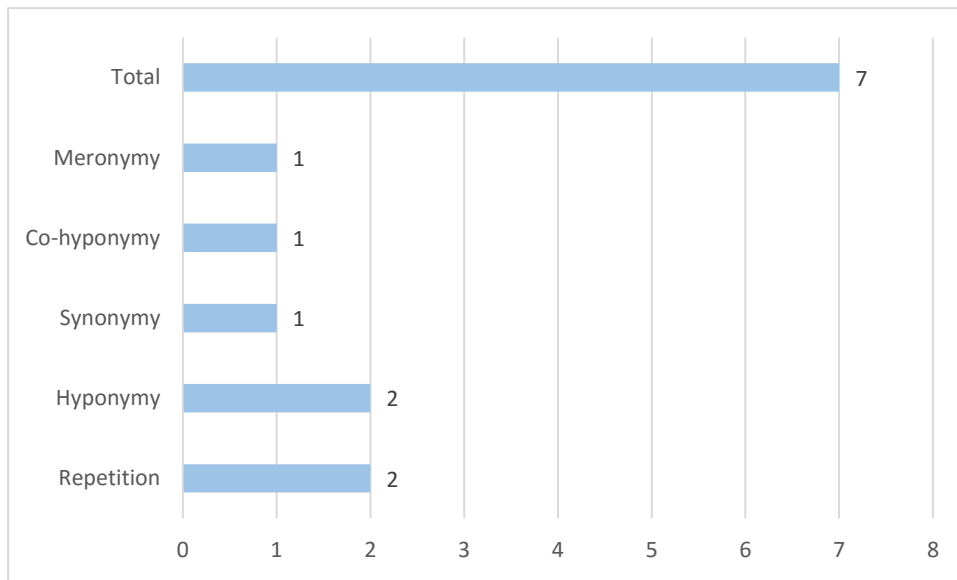
Figure 47 Language mixing on discourse-semantics stratum: macro

As for the macro level, there were only three forms in which language mixing manifested itself in total of 7 times. Those are repetition, co-hyponymy and meronymy.

4.4.2 Language mixing on lexico-grammar stratum

Structure type	Role	Frequency	Percentage
Mood	Pt of complement	56	65.88
	Pt of adjunct	17	20.00
	Pt of subject	12	14.12
	Total	85	100.00
Transitivity	Pt of goal	34	41.98
	Pt of value	12	14.81
	Pt of circumstance (location)	10	12.35

	Pt of actor	9	11.11
	Pt of attribute	5	6.17
	Pt of circumstance (cause)	4	4.94
	Pt of carrier	2	2.47
	Pt of circumstance (accompaniment)	2	2.47
	Pt of circumstance (of)	1	1.23
	Pt of token	1	1.23
	Pt of circumstance (manner)	1	1.23
	Total	81	100.00
Theme	Pt of rheme	69	87.34
	Pt of theme	10	12.66
	Total	79	100.00

Table 25 Language mixing on lexico-grammar stratum

The lexico-grammar makes a clause level meaning through mood, transitivity and theme structure. In the mood structure (interpersonal meaning/function), language mixing showed up most in complement (56 times or 65.88%). This can be exemplified by micro text 10 of issue 796 'EXTRAORDINARY *KOB, Suwanan Poonakan*'. When reconstructed, it was toward the end of a clause/sentence, which took up the role of

complement. In this complement, both English and Thai (italicized) could be found. The location with the least language mixing was subject. Micro text 2 in issue 805, '*Super* supercars (declare power)', is where language mixing could be found in the subject position. The subject of the clause, *super* supercars, was in one part English (non-italicized) and another Thai (italicized).
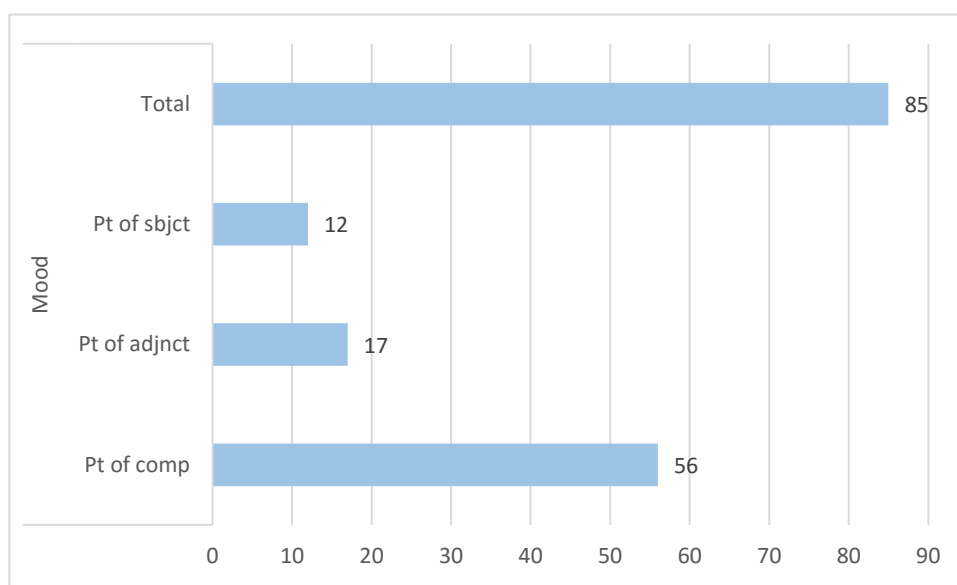
Figure 48 Language mixing on lexico-grammar stratum (mood)

Transitivity structure saw many occurrences of language mixing in goal, at 34 times or 41.98 % in this type of structure. This could be illustrated by micro text 3 of issue 809, which said '[this issue features] *millionaire* lifestyle'. Millionaire lifestyle is goal that was partly Thai and partly English. Among the locus that bore language mixing the least was token (1 time or 1.23%). The example could be found again in micro text 3 of issue 809, '*Khun* Champ Farm [is] *hundred million baht stingray* [business]', where khun Champ farm was the token. Khun was Thai. The researcher labeled farm and champ as English, even though 'Champ' is a name and farm is an English word that is more popular than its Thai version.
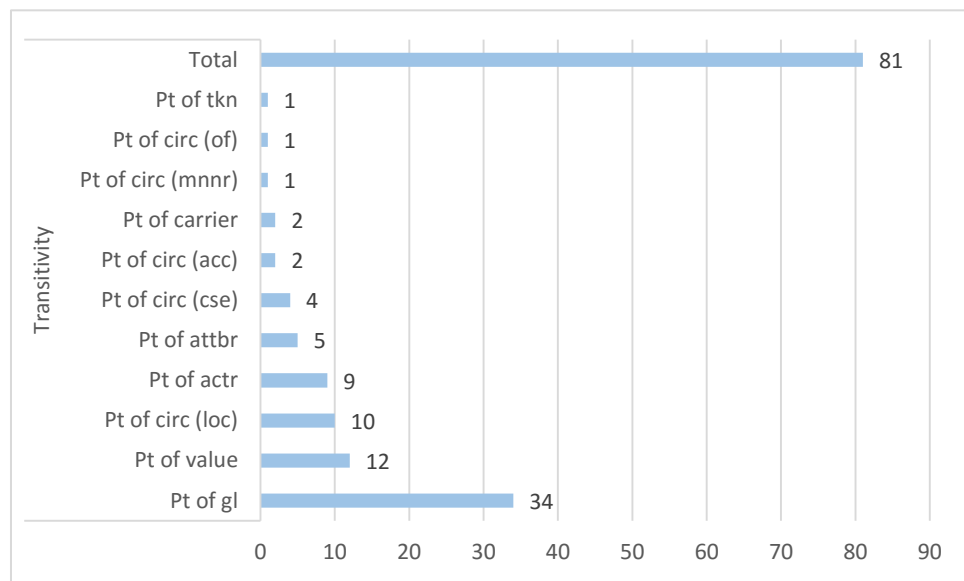
Figure 49 Language mixing on lexico-grammar stratum (transitivity)

In the theme structure, there were two possible locations for language mixing to occur: theme and rheme. The latter was where it mostly showed up (69 times or 87.34%). The former housed 10 language mixing incidents (10 times or 12.66%). The two parts of micro text 6 of issue 794 could serve as an example for both. 'Doctor Prasert Prasarttong-Osoth, *led* an unseen *5-day 7*-flight trip' is where 'led…trip' was rheme that consisted of both English and Thai. '*This* match *was only one time*' is where 'this match' was theme, consisting of both English (match) and Thai (this).
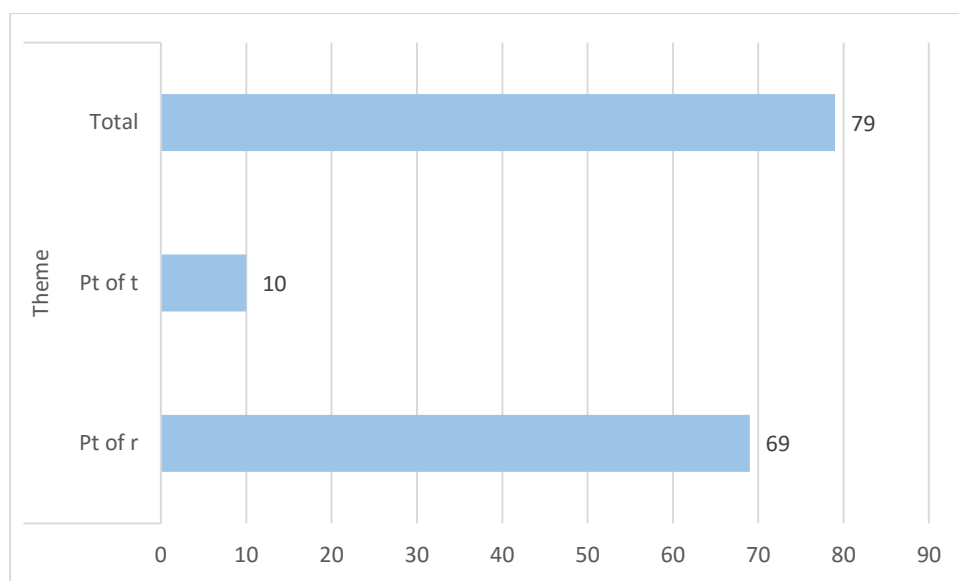
Figure 50 Language mixing on lexico-grammar stratum (theme)

4.4.3 Language mixing on display stratum

	Language mixing patterns						
issue	ER,ET,TT	ET, TT	ER, TT	ER, TR	ER,ET,TR,TT	ER,TR,TT	
791	1		2				
792	1	3					
793	1		1			1	
794	1	2	1				
795		1	2				
796	3	1	3				
797	3	1	1	1			
798						1	
799		5					
800							

801		1			1		
802		2			1		
803	2				1		
804	2	1	1		1		
805	3	1	1		1		
806		1	2	1	1		
807	1	1			1		
808	3	2			1		
809	2		1		1		
810	3	1	2		1		
811	1	1			1		
812	2	2			1		
813	1	2		1	1		
814	1	1	2		1		
total	31	29	19	3	14	2	98
%	31.63	29.59	19.39	3.06	14.29	2.04	100

Table 26 Language mixing on display stratum
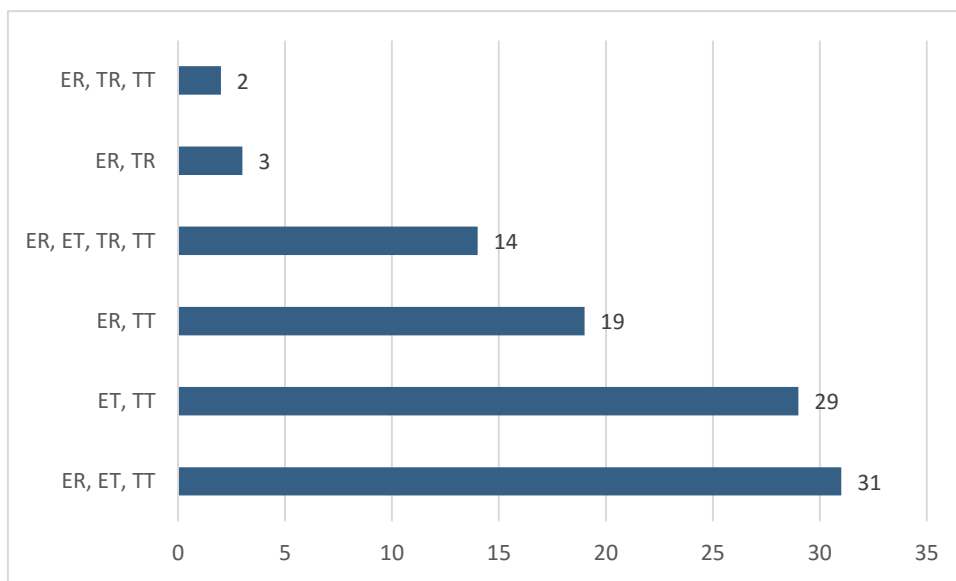
Figure 51 Language mixing on display stratum

On the display stratum, each micro text that contained language mixing was analyzed for the pattern of mixing including the languages and the script each of the language appeared in. The coding adopted was of a two-letter type, where the first letter indicates language and the second the script. So ER would mean English in Roman script and TR Thai in Roman script.

Throughout the micro texts that appeared in the 24 covers of the magazine, there were 98 that contained language mixing. Six mixing patterns appeared. These were, from most frequently occurring to the least frequently occurring, as follows:

1) ER, ET, TT pattern occurred 31 times or 31.63%. The example of this could be micro text 3 of issue 796 'KATE MOSS สาวสวยแซบเก๋ กับสไตล์เท่ห์แสนเก๋า'. The direct translation would be 'Kate Moss, beautiful, spicy and chic girl with super cool style'. 'Kate Moss' is English written in Roman script (ER). The underlined part 'style' is also English written in Thai script (ET). The rest is then Thai written in Thai script (TT).

2) ET, TT pattern showed up 29 times or 29.59%. Micro text 2 of issue 813 shall illustrate this. 'เริ่มแล้ว มหกรรมชอปปิ้งมหากุศล แพรวแชริตี้' which can be directly translated as 'Starts now, charity shopping fair, Praew charity' The underlined is English written in Thai script. The rest then is Thai written in Thai script.

3) ER, TT pattern was seen 19 times or 19.39%. Micro text 7 of issue 804 could represent this. 'TREND REPORT สวย เป๊ะ แซ่บเวอร์ กับแว่นกันแดดรับร้อน HOT SHADES 2013' (TREND REPORT beautiful posh spicy with sunglasses for the summer HOT SHADES 2013) contained English in Roman script and Thai in Thai script.

4. ER, ET,TR,TT pattern appeared 14 times or 14.29%. This type pf pattern could be found in, among others, micro text 4 of issue 813, 'AMARIN activ TV ทีวีสร้างสุข พบกับเราในระบบ C-Band ได้ที่', which can be directly translated as 'Amarin active TV, TV creates happiness, meet us in C-Band at…'. 'activ', 'TV' and 'C-Band' are English that were written in Roman script (ER). ทีวี (TV) is English that was written in Thai script (ET). 'AMARIN' then is Thai written in Roman script (TR). Lastly, 'สร้างสุข' (create happiness) is Thai written in Thai script.

5. ER, TR pattern manifested itself 3 times or 3.06%. Micro text 6 of issue 806 'AOM-JUI, ALL MY DESIRE, ACCORD', could represent this. 'AOM-JUI', the nicknames of the two cover figures, are Thai written in Roman script (TR). 'ALL MY DESIRE, ACCORD', which was the slogan and the series of a Honda car, are English that were written in Roman script (ER).

6) ER, TR, TT pattern was resorted to two times or 2.04%. The example can be seen in micro text 2 of the issue 798 'MEN'S ISSUE, Ken vs Tik, 100 MEN, หนุ่ม โสด น่าค้นหา', directly translated as 'MEN'S ISSUE, Ken vs Tik, 100 MEN, young bachelor alluring' .Such micro text contained 'MEN'S ISSUE' (ER), 'Tik' (TR) and หนุ่ม โสด น่าค้นหา (TT).

The interview with the magazine editorial team revealed that it was preferable for English to appear on most of the magazine covers, where the columnist responsible for the story encapsulated by the headline would be the one who came up with the English in it (the headline). The reasons English appeared on the covers were either because it denoted things that did not or still did not exist in Thai, connoted internationalism and offered more freedom in playing with the font properties than Thai that included a fair amount of underscripts and overscripts making it difficult for aesthetic enhancement. Nevertheless, at the same time, the interviewees expressed their belief that not all the readers would understand everything in English.

English words or clauses have been expressed both in Thai and Roman script. The ones in Thai script were also considered English. They however were considered more 'familiar' to Thai readers than the ones in Roman script. People with English sounding names were generally considered to add more Western flavor to the magazines.

The use of Thai though could affect the look of the magazine and the brands of products, such as a Honda car or brand-name clothing worn by the cover figures, that appeared on the covers mainly in a negative way. With that being said, Thai had its own use, which was mainly to connote Thainess of the magazine, to pay respect to the King of Thailand and to satisfy readers who believe Thai should still be on the magazine covers.

4.5 The meaning made through languages and images on Thai magazine covers

This section is in response to research question 4 (What is the pattern of Thai-English language mixing on Thai magazine covers?), where the source of data on the collaboration between language and image could be found again in the three layers of meaning making: discourse semantics, lexico-grammar and display. This language-image co-creation of meaning was labeled lexico-image cross reference in discourse semantics, semiotic metaphor in lexico-grammar, and homospatiality in display.

4.5.1 Lexico-image cross reference

Lexico-image cross reference		Frequency	Percentage
Between	Cover figure- main cfe∗ sub headline	8	32.00
	Cover figure-pt∗∗ main cfe sub headline	6	24.00
	Cover figure-pt main cfe headline	4	16.00
	Cover figure- main cfe headline	2	8.00

	Background-pt main cfe headline	2	8.00
	Exophoric-ellipsed main cfe headline	1	4.00
	Exophoric-pt main cfe sub headline	1	4.00
	Cover fig-pt secondary cfe headline	1	4.00
	Total	25	100.00

Table 27 Lexico-image cross reference

*cover figure explanation   ** part of
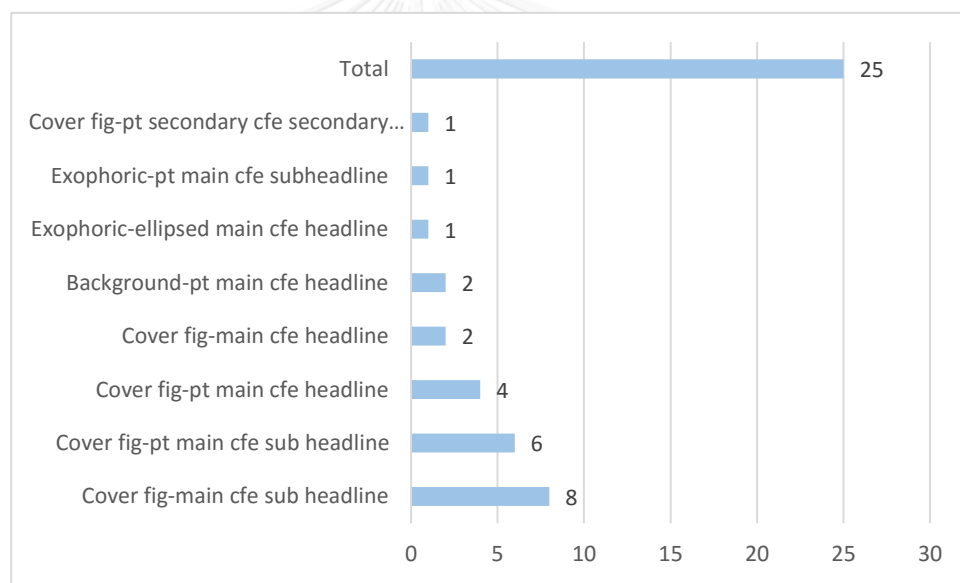
Figure 52 Lexico-image cross reference

Lexico-image cross reference is when two parts of meaning making, language and image in this case, work together to create meaning. This type of meaning co-creation was consistent between language and image that meant or referred to the same thing, so that the communicative effort is bolstered.

The sources of semiosis on both image and language were varied. Image-based semiosis consisted of cover figure and background. Cover figure(s) constitutes

individual(s) who appeared in image on the foreground of the magazine cover, as opposed to background, which could be places, construction or other individuals. Language-based semiosis was comprised of headline and sub-headline that explained or talked about the cover figure. The said headlines can either be main or secondary. The main one was the most distinguished micro text normally in the middle at the bottom of the page, with distinguished size or color. The secondary one was justified to the right or left of the page with typographic features that were more unified with other micro texts.
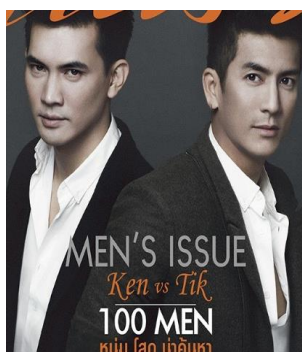
Figure 53 Praew 798

Across 24 covers, lexico-image cross reference was detected 25 times. Out of this, most (8 times or 32%) were between the cover figure and sub cover figure explanation headline. Issue 798 should illustrate this. The two cover figures shown in image on this issue are known as Ken and Tik, which were spelled out in language. As 'Ken vs Tik' is a sub headline (headline being 'MEN'S ISSUE'), this language-image collaboration is then between the cover figures and the sub cover figure explanation headline.

Figure 54 Praew 814

The three least frequent patterns of language mixing are 1) exophoric-pt main cfe subheadline 2) exophoric-ellipsed main cfe headline and 3) cover fig-pt cfe secondary headline. Each of these occurred one time or 4%. The mixing between an exophoric (drawn from the immediate environment) referent and a part of cover figure explanation headline was in issue 814, where 'you' referred to either one of the two cover figures. 'you' was the exophoric referent that was part of a cover figure explanation headline. One of the two cover figures was the exophoric presumed. Both were referring to or bolstering the meaning of the same thing.

The intersemiosis between the exophoric referent and ellipsed cover figure explanation main headline could be exemplified through issue 800, where the Thai could be roughly translated as ꞌHumbly offer hearts, from all Thais throughout the landꞌ. Offering hearts has to be to or for somebody, which was ellipsed out. Retrieving from the immediate context, that somebody was the cover figure (the King of Thailand). So the cover figure co-communicate with the ellipsed part of the cover figure explanation headline.

Figure 55 Praew 800

The cover figure and part of secondary cover figure explanation headline intersemiosis could be illustrated by issue 810, where the relevant micro text underlined at bottom right corner could be directly translated as ꞌNathalie Jiarawanon try to 70ꞌsꞌ. This language ꞌNathalie Jiarawanonꞌ is also what the cover figure was known for (her name). The communicative effort of cover figure image was then bolstered by the language that was part of a secondary headline.

Figure 56 Praew 810

4.5.2 Semiotic metaphor

Semiotic Metaphor		
Between	Frequency	Percentage
Cover figure-pt∗∗ main cfe∗ headline	10	34.48
Cover-figure- main cfe headline	7	24.14
Background-pt main cfe headline	5	17.24

Cover figure-main cfe sub headline	3	10.34
Cover figure-ncfe headline	3	10.34
Background-main cfe headline	1	3.45
Total	29	100.00

Table 28 Semiotic metaphor

*cover figure explanation   **part of
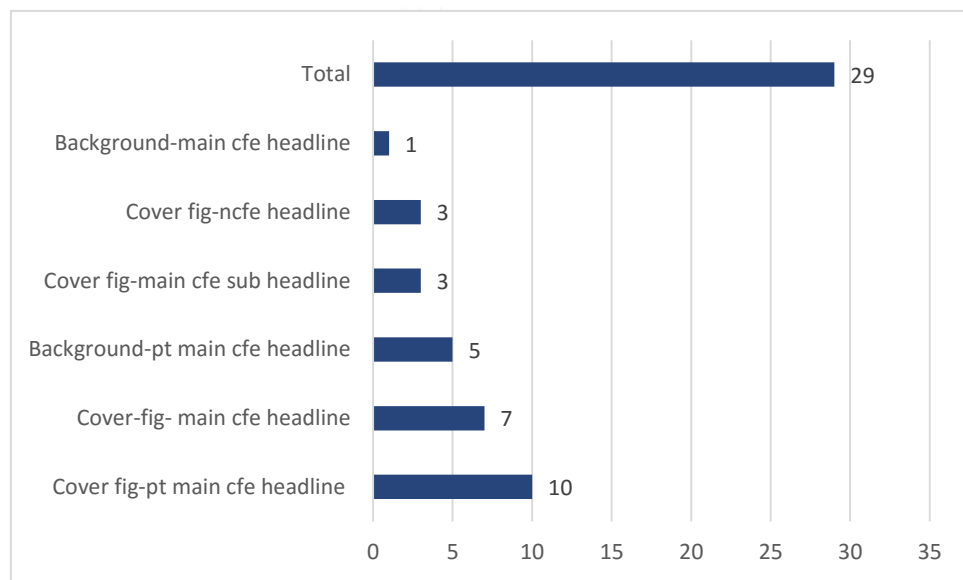
Figure 57 Semiotic metaphor

Semiotic metaphor describes when two types of semiosis, language and image in this case, work together as if to create a clause language normally does in its lexico-grammar stratum. This is to 'recontextualize' or create new meaning. Either of the semiosis would originally be meaning or referring to different things. When they are approximated, the meaning of one seeps into the other.

The sources of semiosis are similar to those of lexico-image cross reference in that for image, the semiosis included cover figure and background while linguistic semiosis constituted cover figure headlines and subheadlines, which could be either main or secondary.

The phenomenon of semiotic metaphor manifested itself 26 times throughout the 24 covers that have been analyzed. The pattern with highest frequency of occurrence was between cover figure and part of main cover figure explanation headline (8 times or 30.77%). Issue 794 here could serve as an example. The micro text at bottom right said 'Woranuch Bhirombhakdi, QUEEN OF STAR'. While the name of a person (Woranuch) formed lexico image cross reference

Figure 58 Praew 794

relation with the cover figure, 'queen of star' had a semiotic metaphor relation with it. The cover figure image referred to one thing, which is an actress known as Woranuch, the language 'queen of star' meant another. Separately, they hardly have any connection. Once put together, 'Woranuch-ness' was absorbed into 'queen-ship of star', and vice versa. So when the image of Woranuch, the actress, shows up, it carries the sense of her being the queen among the stars. Likewise, when the queen of star is mentioned, the image of this Woranuch is to be conjured up.

The least frequent pattern was the recontextualization between background image and a main cover figure explanation headline, at 1 time or 3.85 %. This can be seen on the cover of issue 806, 'AOM-JUI, ALL MY DESIRE'. While the Aom-Jui (the names of the cover figures) form lexico image cross reference relation with the image of the cover figures, the all my desire part had a semiotic relation with nearby images, with both the cover figures and the Honda car behind. This semantic osmosis was categorized to be between

Figure 59 Praew 806

background image and language for the fact that 'all my desire' was a slogan for Honda

cars. This slogan was there to infuse with the semiosis of the car, to make the car all the desire people have and to make people's desire this particular model.

4.5.3 Homospatiality

Homospatiality		
between	Graphics-main cfe headline	2
	Graphics-pt of main cfe headline	1
	encsmnt-ads	1

Table 29 Homospatiality

Homospatiality is when the graphical resources of image and the typographic resources of language work together to bolster meaning. Such is done through the placement of language and image at the same or very close location.

The sources of semiosis for homospatiality constituted headlines and advertisements for language. As for image, it was not the cover figure or background anymore. Rather, it was what image is on the display stratum, also known as graphics (color, shape, line, stroke, etc.)

This type of intersemiosis occurred three times between graphics and part of headline, graphics and headlines, and encasement (graphics) and advertisement. The main cover figure explanation headline of issue 809 'BIRD IN OKINAWA' had the kind of lines and strokes that made it look Japanese, or Okinawan for that matter. While issue 803 with the main cover figure explanation headline of 'variety of love' was showing variety in graphics (color, shape, line, stroke), which was corresponding with the meaning of the word variety.

Figure 60 Praew 809

Figure 61 Praew 803

This chapter constitutes 1) the findings of the Systemic Functional Linguistics analysis of Thai and English used on the 24 covers of Praew magazines on three levels of meaning making (discourse semantics, lexico-grammar, and display), 2) the pattern of language mixing on Praew magazine covers, and 3) the patterns of language-image meaning making. The next chapter presents a short summary of this study, discussions, conclusion and recommendation for further research.

CHAPTER V

Summary, discussion, conclusions and recommendations

This chapter presents a summary of the study, a summary of the findings, discussions of the results and recommendations for further research.

5.1 Summary of the study

This study titled "A Multimodal analysis of the use of English, Thai and Images in Meaning Making on Thai Magazine Covers" aims to study the use of English, Thai and images on Thai magazine covers in meaning making by 1) investigating interpersonal, experiential and textual meanings of Thai-English texts on Thai magazine covers, 2) exploring the pattern of Thai-English language mixing on Thai magazine covers, and 3) examining meaning making through languages and images on Thai magazine covers.

The study was conducted on 24 covers of Praew magazine, the issue of August 2012 to July 2013 as a documentation research based on three major theoretical frameworks. Firstly, Systemic Functional Linguistics answered how Thai-English was resorted to in making meanings on the magazine covers. Secondly, language mixing provided a solid ground for the search of mixing patterns. Then multimodal analysis depicted how language worked with image to create new meaning. The editorial team at Praew magazine was also interviewed for insights to the matters the analysis of the words and images on the cover could not provide.

5.2 Summary of the findings

The main objective of this research is to study the use of English, Thai and images on Thai magazine covers in meaning making. To accomplish the objective is essentially to list out the findings of objective 2, 3 and 4.

5.2.1 Objective 1, the use of English, Thai and images on Thai magazine covers in meaning making

The meaning made on Praew magazine covers through the use of English and Thai as language, English and Thai as language mixing and English-Thai-image as multimodal meaning making occurred on three layers of meaning making including discourse semantics, lexico-grammar and display.

The magazine covers made meaning in three layers, discourse semantics, lexico grammar and display. In doing so, each layer saw the use of Thai and English as language, Thai and English as language mixing and language and image as multimodal meaning making.

On the discourse semantics level where meaning is made by connecting different semiosis that are not the same thing together, language made connection mostly through repetition and synonymy for experiential meaning. As for textual meaning, extension and elaboration are among the highest. Language mixing also occurred among the language devices mentioned above. It occurred most in the form of synonymy and repetition for experiential meaning and elaboration for textual meaning. The image-language meaning making on this level was mainly between the cover figure and the subheadline of the headline that explained the cover figure.

On lexico-grammar level where meaning is made in a sentence/clause, which is comprised of participants and a process, or verb (O'Halloran, 1999), language appeared most in complement (mood), goal (transitivity) and rheme (theme structure). Those were also where the language mixing occurred. Language-image meaning

making was mostly between the cover figure and part of main cover-figure-explanation headline.

The display level where meaning is made through different typographic features and connotation and denotation, language made unity majorly through the use of typeface, color and justification. Salience on the other hand was conveyed mostly through the use of font size. Denotation was for telling story, advertising and setting a theme. In terms of language mixing, six pattern of mixing were identified. Language and image worked together through homospatiality 4 times.

5.2.2 Objective 2, interpersonal, experiential and textual meanings of Thai-English texts on Thai magazine covers

General data (genre and register)

The magazine covers investigated were shown to employ 2 – 12 stages to materialize. There were two types of stage: image and linguistic. The number of linguistic stages with the highest frequency of appearance is 5, while 23 of 24 covers are of two image stages.

The *mode* of communication was as expected written, which created a spatial distance between text producers and text receivers, but less of an experiential distance. All covers contained language as action (closer experiential distance). Only four of the covers contained language as a cause of action (wider experiential distance.) Nominalization was rarely found. Lexical density, however, was shown in every cover. Grammatical complexity was found in 23 out of 24 covers.

In terms of *tenor,* the power to influence the texts (covers) rested with the magazine editorial team

In terms of *field*, throughout all the analyzed covers, five technical words were identified, including 'Haute Couture' and 'Provence style' on issue 796 cover, 'Hermes, runway dress' on issue 797 cover, ฉาย on issue 798 cover (the word that means 'take a photo', but is only used for the royal family in Thailand) and 'AF house' in 805 cover.

Assumed knowledge, on the other hand, required in understanding the texts could be further divided into two types: knowledge of background to the story and the knowledge of English language.

Discourse semantics

Micro level

In expressing experiential meaning, English was employed in total of 103 times where in a two-point role, it made connections mostly by repetition and least by expectancy. In a one-point role, synonymy appeared most and meronymy and co-meronymy appeared least. Thai was resorted to 101 times, mostly as synonymy and least as meronymy and co-meronymy in two-point role. In a one-point role, it was also synonymy that was used most and meronymy and co-meronymy least.

The textual meaning was then created by English 129 times. The most used two-point role was implicit extension, the least being anaphoric reference, exophoric reference and implicit enhancement. In terms of one-point role, elaboration was seen most, while anaphoric reference and implicit extension was seen least. Thai was resorted to 140 times with the most frequent two-point role was implicit enhancement and the least being esophoric reference and possessive reference. In one-point role, implicit elaboration appeared most. Implicit possessive reference, on the other hand, showed up least.

Macro level

The experiential meaning in this level was created by English in total of 15 times with repetition being the most used in a two-point role and synonymy the least. The one-point role again saw repetition and hyponymy the most, and a bit lesser synonymy, co-hyponymy and meronymy. Thai did not have any two-point role. It had the one-point role with repetition, synonymy, hyponymy, co-hyponymy and meronymy.

Neither English nor Thai were used to express textual meaning in this macro level.

<u>Lexico-grammar</u>

Mood was shown through English 213 times, mostly as complement and part of complement and least as predicator. Thai occurred more, at 454 times. The three most commonly appearing are complement, finite and predicator. The least frequent included vocative adjunct and mood adjunct.

As with transitivity, English was manifested 198 times mostly as goal and part of goal and least as some types of circumstance (accompaniment, cause and manner), behavioral process, part of token and phenomenon. Thai was also employed more in transitivity, at 377 times. Material process and goal were what Thai was manifested with the highest frequency. Token and carrier, on the other hand, had the lowest frequency.

Theme structure saw English 172 times acting as rheme most and part of theme least. Thai showed up 263 times mostly again as rheme and least as part of theme.

<u>Display</u>

Micro level

In each part of the micro text, display devices were used to create unity (textual meaning) 1832 times with typeface being used most and color and justification closely trailing behind. Case was the least used device. Among these, unity was created through English mainly also through typeface and color and least by case. The pattern for Thai is similar with typeface and color being seen most and case least.

As for unity between parts, the device with overall highest frequency of use was still typeface with justification trailing not far behind. The least used was also case. This pattern carried on into both English and Thai.

Salience (interpersonal meaning) was made through display devices 999 times. Of these, 493 times were through English, while the other 506 times Thai. Most used in either English, Thai and overall was size. The least was case.

The experiential function is made on the display through denotation and connotation. The denotation occurred 273 times. It was further divided into three categories, according to what it denoted: story, advertisement and theme setting. 178 micro texts denoted story. 75 denoted advertisement and 20 set theme. English and Thai did not exhibit any major difference, with each assuming the duty of denoting about the same number of times (134 times for English and 139 times for Thai).

Connotation occurred 131 times, 106 times, or 80.92%, were in English. 25 times, or 19.08% were in Thai, which exclusively constituted the magazine titles (Praew), where the cover of issue 800 celebrating the King's birthdays contained one more clause aside the word Praew that connoted Thainess and national unity. 'Humbly offer hearts, from all Thais throughout the land' was all written in Thai, where at least one other clause on other covers would contain English.

Macro level

The micro texts on each of the magazine cover created unity on a particular cover 1696 times, of which 901 times were Thai and 795 English. This textual function was mostly through color and least by case. When separated into English and Thai, this pattern carried on, with color being used most (102 for English and 131 times for Thai) and case least (58 times for English and 13 times for Thai).

In each cover, a certain micro text was used to create salience to engage the readers' attention by using some display devices to make itself salient from other micro texts. The said display devices were used to make salience (interpersonal meaning) 447 times (194 times for English and 253 times for Thai). The most used devices were size and justification while the least was case.

5.2.3 Objective 3, the pattern of Thai-English language mixing on Thai magazine covers

Language mixing occurred on three strata of meaning making: discourse semantics, lexico grammar and display. On the discourse semantic level, the two

languages made meaning together 197 times mostly though synonymy and repetition and least through meronymy for experiential function. In textual function, implicit elaboration is where language mixing occurred most while cataphoric reference, among others came in least.

The macro level did not see a lot of language mixing. Only experiential meaning was manifested in total of 7 times through repetition, meronymy and co hyponymy.

In the lexico grammar level, complement was where the mix occurred most in mood structure. This was while goal was the locus of language mixing in transitivity structure and rheme for theme-rheme structure.

The display level established its own distinct system of mixing where language and script of a particular micro text came into play. A two-letter coding system was employed (e.g. ER) where the first letter represented the language and the second the script. In this light, six patterns of mixing were detected. These include : 1) ER, ET, TT 2) ET, TT 3) ER TT 4) ER, TT, TR, TT 5) ER, TR 6) ER, TR, TT. The type that appeared most in the micro texts was the first type (ER, ET, TT) while the sixth (ER, TR, TT) was the least.

5.2.4 Objective 4, meaning making through languages and images on Thai magazine covers

The investigated magazine covers showed that language also worked with image, again in three levels: discourse semantics (termed lexico-image cross reference) lexico-grammar (termed semiotic metaphor) and display (homospatiality). The display level, however, had one extra source of language-image meaning making, which was the interplay between typography and graphics.

On the discourse-semantics level, lexico-image cross reference occurred 25 times in total mostly between the main cover figure and the main cover-figure-explanation sub headline, and least between the exophoric referent and part of main cover figure sub headline. The example is issue 794 where one micro text said

'*Woranuch Bhirombhakdi*, QUEEN OF STAR', with the picture of a celebrity figure known as Woranuch Bhirombhakdi nearby.

The lexico grammar saw semiotic metaphor in total of 26 times, most of which were between the cover figure and part of main cover-figure-explanation headline. The pattern that occurred least frequently was between background and main cover figure headline. The example of this is the same micro text from issue 794 '*Woranuch Bhirombhakdi*, QUEEN OF STAR' where the picture of Woranuch Bhirombhakdi worked with 'QUEEN OF STAR' to create a new meaning. Homospatiality occurred on the display level in total of 4 times between graphics and part of main cover-figure-explanation headline, graphics and main cover-figure-explanation headline and graphics (encasement) and advertisements. The main headline of issue 809 'BIRD IN OKINAWA' serves as an example where the word Okinawa that denotes a place in Japan was written in the lines (graphics) that resemble Japanese structures.

5.3 Discussions

5.3.1 Thai-English texts on Thai magazine covers

5.3.1.1 The system of choice on display level

Systemic Functional Linguistics was employed to analyze language used on the magazine covers. By itself, the theory accounts for discourse semantics and lexico-grammar. Its focus on the display of language is largely in spoken language. As a communication ensemble, the magazine covers however display themselves through printing. This required theorization from Multimodal Analysis, which proposed the system of typography as a form of printed linguistic manifestation.

The said system should qualify as a theory that describes language since it seems to show the system of choice (Eggins, 1994) among its elements.

The system of choice is used for describing language in Systemic Functional Linguistics. This is where a system of meaning making, which language is, operates on the basis of syntagmatic and paradigmatic choices. Syntagm is an orderly combination of signifiers, or typographic features in this case, that makes a meaningful whole, while paradigm is a set of related signifiers that belong to a similar defining category, where only one signifier can be chosen, leaving other possibilities out (Chandler 2002; Danesi, 2002).

Typography constitutes features that printed language can possess, including format, case, typeface, size, color, spacing, justification, script and language. These features exhibit the system of choice among themselves in the fashion shown in figure 62.
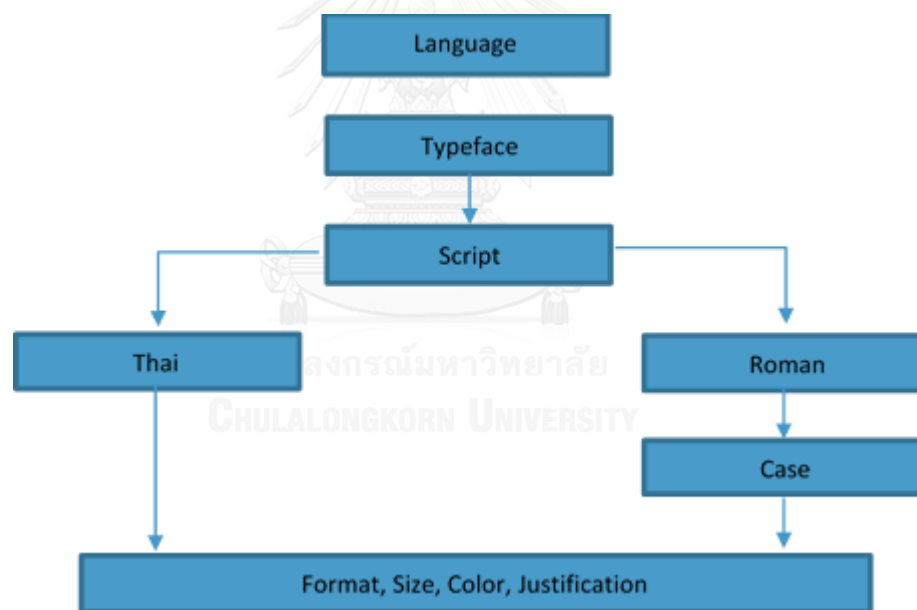
Figure 62 The system of choice on display level

This is the process involved in a typographic manifestation of language. Words or clauses in a particular language are formed in the mind of a communicator/typography designer who will give a general structure called typeface (Serif, Sans Serif, Script and Decorative) to the language. Based on the said structure, the script choice would have to be made either in Thai or Roman.

The choice of Thai script would lead to the attributes that are decided on last, including size, color, format, justification. The choice of Roman script, however, leads to an intermediate choice of upper and lower case, after which format, size, color and justification would have to be chosen.

These attributes cannot be haphazardly jumbled into a printed word. Specific features need to be present before others can. Language, typeface, script and so on are in syntagmatic relation in that language allows typeface to materialize, which in turn allows script to materialize. Then, if it is Roman script, case exists. These enabled the existence of size, color, format and justification. Along this syntagmatic line/order, paradigmatic choices are made. A communicator/typographic designer would need to decide first the language of the printed language. It is either Thai or English, where when one is chosen, the other is not. As an example, ·QUEEN OF STAR· (micro text 7, issue 794) is English (leaving out Thai), in Sans Serif typeface (leaving out Serif, Script and Decorative), in upper case Roman script (leaving out Thai script and lower case). Its larger size, orange color, normal format and centered justification supersede smaller sizing, other colors, italics, bold or underlined and left and right justification.

5.3.1.2 The newly discovered typographic features

As discussed above, Systemic Functional Linguistics integrated the theorization of Multimodal Analysis to address printed language display. That theorization is the system of typography, which consists of size, color, spacing, justification, format and case as shown in figure 63.
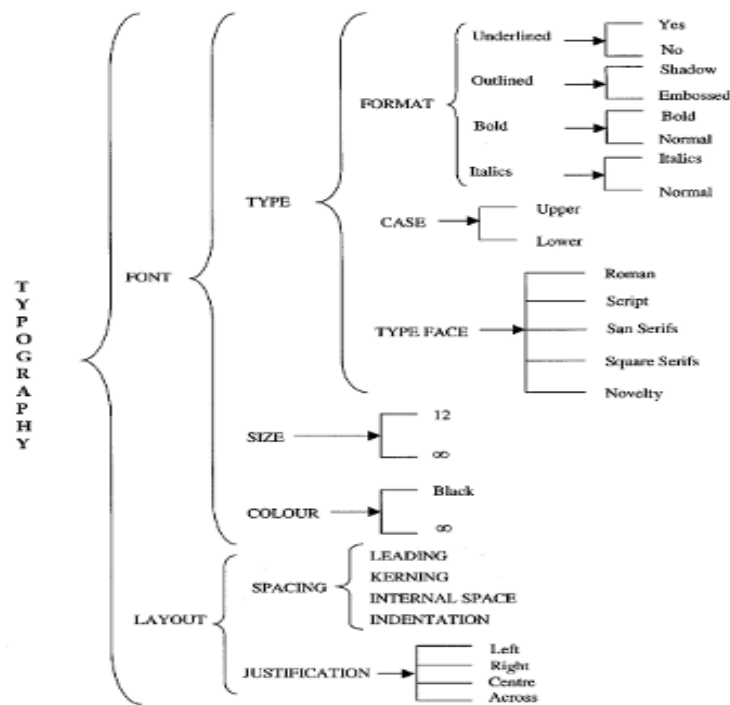
Figure 63 Typography

(Lim, 2002)

This theorization was however modeled on an English language textbook used in Singaporean schools (Lim, 2002). Once employed for the Thai language magazine used for this research, it was found that three more typographic features were also involved. These included language, script and language mixing.

The text producers of Praew magazine covers would have to make choices whether to use Thai or English or both in each micro text. Rather than being a paradigm choice of other system, such as font type, language, script and language mixing can be said to be the features of signification or meaning making system in themselves. This is because each has shown to contain paradigm choices that make meaning by the underlying existence of other choices, whereby the meaning of a particular signifier is made by contrasting with other signifiers that can take its place (Saussure, 1966, p. 130). It is what "others are not" (Saussure, 1966, p.117).

Three micro texts from issue 810 can illustrate the said point on paradigm choices of language and language mixing. Micro text 4, "*Banjong Pisanthanakun billion [Baht] director of Prakanong Canal*" was all expressed in Thai. It, however, could perfectly be expressed in English. Likewise, micro text 10, "*HOT STORIES*", would also be understood in Thai. Micro text 3 of issue 813, "*Starts now, charity shopping fair, Praew* charity" was an instance of language mixing, where other possibilities include all Thai and all English expression. On top of this, the choice of script made different script-language combination, which, in turn, fine-tune the level of Englishness and Thainess for each micro text (refer to 5.3.2.2 Thainess and Englishness cline).

The availability of paradigm choices allows each paradigm to have its own special meaning not possessed by any other paradigm. English, for instance, would not connote internationalism, had there been no Thai, which connotes the sense of national pride. The hypothetical absence of Thai would inevitably burden all the meaning/connotational potential [human can think of] with English.

5.3.2 Language mixing

5.3.2.1 The choice of language as a tool to show identity

It may be argued that the languages chosen to appear on the covers of the magazine were for connotational and functional reasons. Connotationally, English seemed to be used to show the sense of internationalism and cosmopolitanism (Huebner, 2006), which boils down to the sense of quality while Thai was there to show respect and maintain customers' satisfaction.

Many times, the English found among the covers was approximated (preceded or followed) with some type of explanation or description in Thai that helped understanding. This occurred mostly in the discourse semantics level. Such

understanding could be exemplified by, among others, implicit elaboration, implicit enhancement and repetition.

In issue 792, a Thai-English micro text ‘Duchess Kate, *the trend leading princess*’ had one part in English, the other in Thai. The Thai part seemed to be explaining, or roughly translating for that matter, the English part. Issue 793 saw a micro text that went ‘Hot Hit *Duo*, *Yaya and Nadech*’ where ‘hot-hit’ was in English. Again, *duo* and *Yaya and Nadech* (two of the most sought after actor and actress at the time) served to make it clearer what ‘hot-hit’ really meant. Implicit enhancement in a micro text in issue 808, ‘FASHION SPOTLIGHT, 7 *prominent* trends, *must click* like’, showed ‘prominent’ to be triggering a sort of understanding among the surrounding English. Repetition was also another way to create understanding where the equivalent or translation to Thai was simply given, as in issue 803 with the micro text ‘IT BAG S/S 2013, hot *bags* 16 hit brands’. The word bag in English was simply translated into or repeated in Thai.

This trend was in line with what the assistant editor at Praew magazine revealed during the interview. He shared that even though some English was used to denote ideas that cannot properly be denoted in Thai, it was used aesthetically and mainly to create, or connote, a sense of cosmopolitanism and internationalism. This stemmed from the ideology the Bangkok middle class, the main readers of the magazine, had in general about sense of quality. Such coincided with what Huebner (2006) stated in his study of signs containing English in the Bangkok area that those signs with English infused in them were not meant for foreigners, but rather for ‘educated’ Thais. It (English) connoted two things not found in Thai: cosmopolitan flair and Thailand’s membership of an international community. The mechanism of how English, or any other language for that matter, came to its connotative qualities might be seen in the light of the concept of ‘fetishism’ or rather ‘commodity fetishism’, which was conceptualized by Karl Marx. Marx described ‘commodity’ as initially being valued based on its ‘use-value’ or utility. Once money was used as the product value

instead, the original utility-based relations between the product and its value were masked off and transcended (Felluga, 2011). Kelly-Holmes (2000) extended this concept to cover language, thus language fetishism. This was when the utility value, or function of language, faded off to the background, leaving only its symbolic value to be seen (even though it can be argued that symbolic function is also of some utility). So a foreign language is less used to tell of the content but more to convey connotation attached to it.

On the functional side, Roman script in particular was reported by editors at both magazines to be more aesthetically pleasing than Thai, which contains underscripts and overscripts considered difficult to adapt or 'play with' aesthetically.

Thai also connoted certain things on the covers. Throughout the 24-studied covers, Thai always appeared as the magazine title, both in language and script. (Refer to the discussion of Thainess and Englishness cline below.) Such coincided with what the assistant editor opined about the magazine title being written in Thai script – that it represented Thainess, which the magazine is.

Smalley (1988) explained the way languages work together in Thailand that there were many types of language spoken by the peoples of Thailand. These included standard Thai, regional languages (Thai Klang, Lao, Paktay and Kham Muang), marginal regional languages, displaced languages, languages of town and cities, marginal languages, enclave languages and external languages. These languages could co-exist without any major bloodletting because of the linguistic "hierarchy" ingrained in Thai psyche that does not "eliminate inequality" but "institutionalize it". This was so that Thais accept the role each of the languages played in different settings without trying to claim more than what was bestowed in the language. A man speaking Kuy (a marginal language in Northeast Thailand), for example, would use Kuy to communicate in Kuy villages. When he needs to communicate with someone within the same region (Northeast of Thailand in this case), Lao (regional language) or Northern Khmer (marginal regional language)

would be chosen. Then when he goes for work in Central Thailand, the language of choice would then be Thai Klang or Standard Thai, which is a national language of Thailand.

Being the language of political, cultural and social unit, a national language is a symbol of national unity, functioning to identify the nation and unite the peoples (Holmes, 2008, p. 100). It functions to create emotional values, serving as the national symbol (Spolsky, 2004, p. 26). In the case of Thailand, the speakers of standard Thai were the educated middle class and upper middle class – the group that created popular norms for the language, and the group that constituted the main readership (educated middle class working mainly, but not exclusively, in Bangkok), and the editorial team for that matter, of the Praew magazine.

Smalley (1994) did not see English as part of the hierarchy because there was no real internal community of Thai people who spoke English. This however was back in 1994. As of the time of writing (2016), it might be said that English is extensively used in an intermingled fashion with Thai. The interview with the assistant editor and editorial team of the two magazines reflected that English meant (connoted) quality and internationalism – the meaning (connotation) that Thai did not convey. This indicates that English had functions and was already in the linguistic hierarchy of Thailand.

Therefore, English has a place for such meaning with the middle class, especially in Bangkok – who, as mentioned above, create norms for languages. They then use Thai as a national symbol and identity of Thainess and English as a symbol of internationalism and quality.

5.3.2.2 Thainess and Englishness cline

The assistant editor of Praew said that 'newly-adopted' English words [for Thai readers and the magazine editorial team] such as 'so delicious...' in issue 797 were more 'okay' to appear in Roman script than Thai script. Similarly, English words considered 'regular' such as 'style' in issue 796 could be written or seen in

Thai script without much eyebrow raising. This indicated that the choice of script had some bearing on, say, an English word being more English (written in Roman script) or less English (written in Thai script).

In this light, the four possible language-script combinations including TT (Thai language written in Thai script), TR (Thai language written in Roman script), ET (English written in Thai script) and ER (English written in Roman script) contained different levels of Englishness and Thainess. If we put each of the combination in a cline, obviously TT and ER are respectively the most Thai and the most English. The question remains, however, as to where TR and ET are located, whether TR is closer to TT and ET to ER as shown in the diagram below.

TT   TR   ET   ER

Figure 64 Possible cline 1

or whether it is the other way around.

TT   ET   TR   ER

Figure 65 Possible cline 2

It may be argued that ET is more Thai than TR. Language could be said to be of a symbolic type of sign-referent relations (Chandler, 2002), where the written words or clauses (sign) can be understood to mean something (referent) through discourse-semantics, lexico-grammar and the display level of language, which are not visual. Script (sign), however, is related to language (referent) through association (Lakoff & Johnson, 1980) or being approximated (English being normally seen in, thus associated with, Roman script). This is of an indexical type of sign-referent relations (Chandler, 2002) and is largely visual.

Visual communication is more resonant to human perception [than the abstract system of language]. Our brain is a pattern seeking device that has always been helping us with survival. It had to do with being able to produce quick responses to surrounding occurrences. As opposed to perceiving meaning through levels of abstract meaning making, the ability to make an immediate fight or flight decision response upon perceiving a shadowy movement, a movement of a tree or a flash of animal shapes, was what saved us and kept us alive. Such 'petternicity' (Shermer, 2011) of human mind perception allowed us (human) to make the quickest or most immediate meaning out of only the outside contour or color of the environment. The ability survived along with those who had it and was endowed in humans.

Lankow, Ritchie, and Crooks (2012), in arguing that pattern recognition is much faster than analytical meaning making, showed two pictures of the same 136 numbers (in 8x17 rows and columns) where the numbers in the first set/picture were all the same in black color and asked the readers to identify the number 7s, a task that took quite some time. The number 7s in the second set/picture were, however, in blue color among other numbers that were black, which allowed recognition of the number 7s with a glance. They concluded that the immediate cognition outran any conscious attempt to see into any specific area. It was automatic, involuntary and would "proceed wherever our eyes are pointed".

Since script is visual, it is viable to say that TR (Thai language written in Roman script) is perceived as more English than ET (English language written in Thai script). Thus, the cline could be finalized as:

| TT | ET | TR | ER |

Figure 66 Finalized cline

The six patterns of language mixing found on the 24 magazine covers, when broken down into each of the four possible language-script combinations, exhibited that the combination used most was TT (95 times), followed by ET (74 times), ER (69 times) and TR (19 times).

What these numbers might say was, firstly, Thai (TT) and what appeared Thai (ET) still reigned supreme on the language hierarchy. English (ER) and what appeared English (TR) saw some significant acceptance into the hierarchy. Secondly, when it came to the two language-script combinations in the middle of the cline, ET was significantly more popular than TR.

5.3.3 Meaning making through languages and images

5.3.3.1 Patterns in semiotic metaphor and meaning saturation

While semiotic metaphor is when two different semioses are situated in proximity, allowing the meaning of one to seep into the other, there seemed to be different 'routes' through which the seeping is done. The semiotic metaphors that occurred 29 times on the 24 Praew magazine covers were of three major patterns. Those included:

1) Relational

To borrow the term from Systemic Functional Linguistics 'relational process', relationals are when image and language are related as if one represents the other or there is a 'be' verb, or relational process, in between them.

23 of the 29 semiotic metaphors had this type of structure. The example of this could be issue 793, where the micro text 'Hot hit *duo*...' meant the two cover figures. So this is saying/thinking 'Hot hit *duo*' is [Yaya and Nadech: names of the two cover figures]
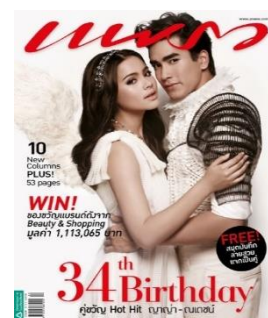
Figure 67 Praew 793

2) Meronemic

Some semiotic metaphors seemed to show meronymic relation between pictures and language, where the picture is part of what language signified. The example of this could be issue 803, where the cover figure couple, among other couples listed out in language, made up a variety of love.

Figure 68 Praew 803

3) Integrative

Figure 69 Praew 814

The other identified type of semiotic metaphor is what the author terms integrative. This is because the image and language ·integrate· into a clause in the way that the image acts as the subject, or ·behaver· according to Systemic Functional Linguistics – as can be seen on issue 814 where two interpretations could be made. Firstly, either one of the two cover figures cannot smile without the other. Secondly both the cover figures and Praew cannot smile without the readers.

5.3.3.2 Meaning multiplication

Lexico-image cross referencing, which is when both image and language referring to the same thing are approximated, seemed to be the basis of semiotic metaphor, which is when both image and language referring to different things are approximated.

This is based on the concepts of denotation, connotation, and sign (signified and signifier). A signifier is the expressed signs, be they sounds made by a vocal cord or other objects or visual objects in forms of orthography, images, or landscaping [e.g. of a city]. A signified is a mental concept that the said sounds or mental objects

represent (Saussure, 1966). The relation between signifier and signified was described to be either ·denotation· or ·connotation· (Danesi, 2007). Barthes (1957) posited that this relation, however, was not static. It was always in the state of ·multiplicity·, constantly producing layers, or orders, of signification, which can be described by the diagram below.

1. signifier	2. signified
3. denotative sign	
4. CONNOTATIVE SIGNIFIER	5. CONNOTATIVE SIGNIFIED
6. CONNOTATIVE SIGN	
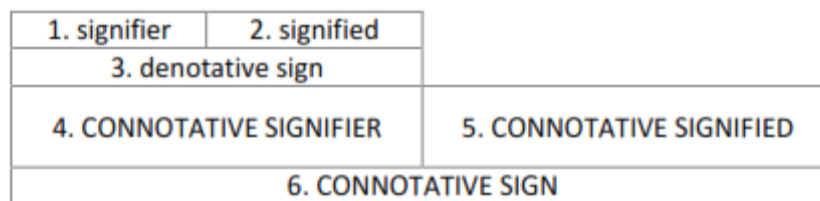
Figure 70 Sign, denotation and connotation

The first order consisting of signifier (1) and signified (2) together produced a denotative sign (3). In the second order, the denotative sign denotes, which itself is a connotative signifier (4) very quickly attaches itself to additional signified (5). A connotative sign (6) is then derived (Chandler, 2002, p. 142; Cobley and Jansz, 2007, p. 50 -51).

The multiplication pattern above seemed to be the case with lexico-image cross-referencing and semiotic metaphor that occurred in this study 25 and 29 times respectively. Lexico-image cross-referencing worked in strengthening or denoting or ·co-contextualizing· the referent of the image and the language, both of which are further signified or connoted or ·re-contextualized· through the mechanism of semiotic metaphor.

The cover of issue 808 shall illustrate this. The referents of the image and the Thai language, "Pancake & *Inspector Mhee*" were the same thing – the two people in the picture. Through the work of lexico-image cross-referencing, the denotative relations between the signifiers (the image and

Figure 71 Praew 808

the Thai language) and the signified (the idea these images and Thai language represent) have become a strengthened denotative sign. This denotative sign is in itself a connotative sign. By itself, connotative meaning can emanate in one way or another. With some guidance of the English language 'LOVE IS HERE', the earlier denotation is then infused with the idea of love, and vice versa. Such infusion is the work of semiotic metaphor, which is when an element is injected into the functional part of another element (O' Halloran, 1999).

5.3.4 Making sense of all the results

The results of this study pointed toward five main strategies of a magazine cover communication: strategic communication and space saving, maximizing understanding, looking cosmopolitan, retaining Thainess and being playful and informal (McLoughlin, 2000; interview with Praew assistant editor), as shown in the diagram below.
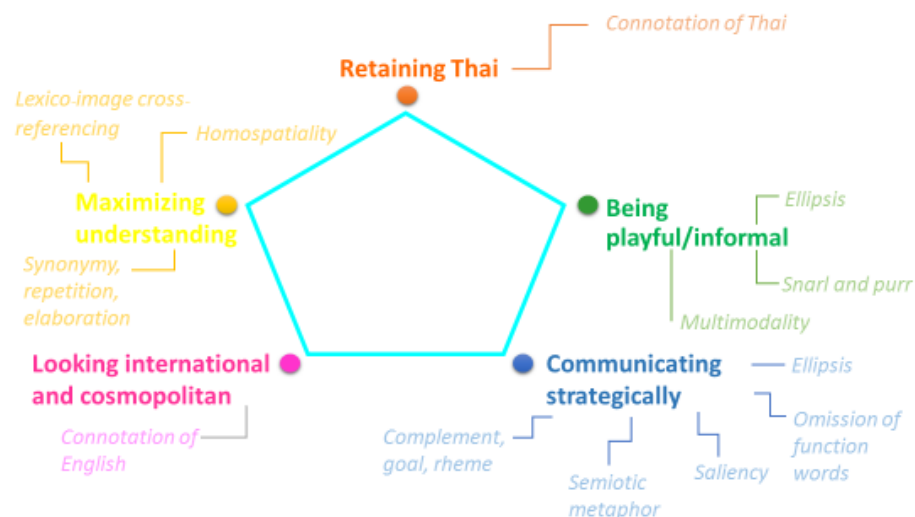
Figure 72 Magazine cover strategic communication

The magazine producers need to 'cram' as much information into a small space of a magazine cover. In order to pack in a lot of information, Praew used language to

highlight the story inside, advertise and set a theme. The language that was used showed up in the form of complement, goal and rheme. Semiotic metaphor was there to create new meanings between language and images without having to explain their relations in a space consuming manner (i.e. in sentences). The said semiotic metaphor was mostly between the cover figures and the main headlines that gained saliency in the display level through the use of font sizes larger than those of the non-main headlines, telling the readers that the cover figures and the biggest headline are where their attention should be. Even though the packing of content was rarely present in the form of nominalization, content was still tightly packed into every cover through the omission of function words.

The language used also acted as a way to save space through ellipsis. The front part of sentences/clauses was ellipsed out in every cover investigated, leaving the latter part for readers to see. This front part happened to be where theme is, while the latter is the locus of rheme. While theme is for priming readers to the incoming new information or rheme, it was already known with the exophoric reference (reference found in the immediate environment) to represent the physical magazine itself, which features the headline stories listed out on the covers. So there is no need to repeat 'this magazine features…'. Praew only needed to give the rheme, which constitutes the headlines that appeared on the covers. The said rheme was also where the complements and goals fell.

Then, because of the space saving, there needed to be ways to ensure that readers understand. Such was done by bolstering or maximizing the communication of similar things in different modes – through the mechanism of lexico-image cross-referencing, homospatiality, and discourse semantics.

Lexico-image cross referencing, which occurred mostly between the cover figures and main subheadlines, ensured that readers know who the cover figures are and that the main headlines talked about the cover figures. (There were instances when

the main headlines were not related to the cover figure[3] also to save space and pack

more information.) Homospatiality was also used to co-create the meaning between the

denotation of a word and the graphics used to make the word. This intensified the

meaning, which made it salient and allow the readers to clearly perceive it. Discourse

semantics that was used in the covers were mostly synonymy, repetition, elaboration

and extension. Synonymy and repetition were there to say the same thing again to both

keep the text unified and, at the same time, to maximize understanding. Elaboration

was both maximizing understanding and packing information while saving space. As

the name suggests, it is when one part of a micro text elaborates the other. When

something is elaborated, it receives more understanding. The part of a micro text that

elaborated the other was itself information packed in the magazine covers implicitly,

or without using extra words like 'so' or 'including'.

To add the sense of quality, the magazine needs to look international through

adding international sounding elements, of which the most obvious is English. Adding

English to Thai magazine covers created language mixing that permeated three layers

of meaning making of 23 out of 24 covers.

Thai, especially the word Praew itself and the Thai used on the cover

celebrating the king's birthday, on the other hand, was there to show Thainess and

respect – as the assistant editor of Praew recounted how an older lady called and

complained about the decrease of Thai and increase of English and how respect and

meticulousness were required, mainly through the use of Thai, with the King's cover.

While looking international and respectful was the goal, both rested on

playfulness or informality. Such informality, as postulated by Eggins (1994, p. 57),

was shown through ellipsis common in the lexico-grammar level, the connotation on

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[3] This happened in two major ways. Firstly, it was when the cover figure well-loved among Praew readers
was matched with the main headline of 'major event' for the magazine, as when Ann Thongprasom (792)
appeared with the headline on Praew's anniversary). The second type involved the cover figure not of
keen interest among readers but was needed there based on the magazine sponsor's request (issue 810).

display that saw instances snarl and purr in the majority of micro texts, multimodality and multilingualism

5.4 Conclusion

This research work studied the use of English, Thai and images on Thai magazine covers in meaning making by analyzing language use in Systemic Functional Linguistics, examining the pattern of language mixing and tracing how image and language worked together to make meaning. The results shows that Praew magazine covers aimed at communicating while saving space, maximizing understanding, looking cosmopolitan, retaining Thainess and being informal. These five aims were supported by meanings made through three layers: discourse semantics, lexico-grammar and display. Each of these layers saw the use of three meaning making resources: language, language mixing and language-image cocreation of meaning.

5.5 Implications and contributions

5.5.1 Theoretical implications

Theoretically, it can be said that this study contributes to three areas.

Firstly, it identified lexico-image cross-referencing, which is when image and language work together to bolster meaning on the discourse semantic level of meaning making. The said bolstering was between the image and language that are referring to the same thing, at the very least in the case of magazine covers, to save space and maximize understanding. This lexico-image cross-referencing is different from semiotic metaphor on the lexico-grammar level in that the latter creates new meaning, or "re-contextualize", from image and language that do not originally refer to the same thing. It is also different from homospatiality in that homospatiality resides in the display level.

Secondly, typographic features of language on the display level such as font typeface, font colors or spacing between each of the font letters were further confirmed to be another means of linguistic expression, just as the sounds that we make are. With the study of such a multilingual text that the magazine covers are, two new typographic features – script and language – were discovered, in addition to the seven features (format, case, typeface, size, color, spacing, justification) already identified (Lim, 2002, 2004). Moreover, these two newly discovered features showed that typographic features contain the system of choice, which is one of the characteristics of human language (Eggins, 1994).

Thirdly, language mixing was found to permeate all three levels of meaning making. On discourse semantics and lexico-grammar, the mixing rests within the structure of language itself (e.g. in elaboration or complement). On the display level, thanks to the discovery of script and language as typographic features, the mixing pattern was found to be different combinations of script and language.

5.5.2 Pedagogical implications

Baylis and Smith (2001) postulated that the international environment has changed from a state-centric Cold War era toward a more liberal market-driven one where governments are no longer the sole player in international affairs and economy. Multinational companies and individuals rival states in terms of economy. Such also change what, how and why we communicate from a largely monomodal and monolingual state-to-state communication to a multimodal and multilingual mixes and remixes of images, writing, layout, sound, gesture, speech and 3D objects (Kress, 2010).

This brings in the idea of translanguaging (Garcia, 2011), which essentially is "the language practice of bilingual people" whereby more than one language is used in the process of communication. Such use of languages is also multimodal, such as when hand gestures are a part of spoken language ("Translanguaging and repertoires across signed and spoken languages: Insights from linguistic ethnographies in

(super)diverse contexts," 2016). The translanguaging of multilingual and multimodal nature of communication above could have some pedagogical implications.

Before discussing how translanguaging helps with language learning, however, how a person learns language, or anything else for that matter, should be established. Language learning includes input, processing and output. Input here is linguistic raw material either in terms of speech we receive through listening or written form received through reading (Krashen, 1985; Lightbown & Spada, 1999). Processing involves how a particular learner tackles the received input. It matters and make a difference for a learner to compare the received input and their existing knowledge, confirm the existing knowledge, change or be prompted to further study the subject – in terms of either pronunciation, grammaticality, or appropriacy (Sungroong, 2008). Processing can also be viewed in the light of interactional modification, which constitutes a conversation constructed by more advanced and less advanced interlocutors. The less advanced speaker, or learners will receive "intake", which is defined as the part of the inputs that actually make it into the mind of language learners (Ellis, 1985, 2008). Output serves as the indicator of the learner's understanding both for the more advanced interlocutor and the learner him/herself, thereby as a way to better English (Swain, 2000).

In this light, translanguaging can be adapted to the teaching of English in the way the basis is laid down above concerning language learning. Translanguaging accepts the use of more than one language as a norm (Garcia, 2011). This way, it is acceptable, or even encouraging, for the students to use their home language or language they have more command over (Thai in this case) to carry forward their discourse or what they are trying to say. When they say more, interactional modification comes into play where the more advanced speaker, or teacher, carries on the conversation and 'recast' the more correct version of language back to the students. This could directly change the language use of the students or encourage them to think about or process the language, or observing their output.

The input and output themselves can be both multilingual and multimodal as seen in the figure 73 and 74 which constitute the material the author actually used in teaching English to Communication Arts students at Silpakorn University, Thailand.

Figure 73 Multimodal text

The students were asked to identify the subject and verb of ‘horrifying’ and ‘more horrifying’ in figure 73. They were also asked to discuss why the same thing was repeated in different languages as in ‘salted’ and ‘โรยเกลือ’ (figure 74). They finally agreed that the language mix was for maximizing understanding and looking international as suggested in this study.

Figure 74 Multimodal and multilingual text

The typographic features of the printed letters were also among the topics of discussion which went along the direction that they were not merely the “conduit” of content, but also the meanings in themselves (Serafini & Clausen, 2012).

Translanguaging also encourages students to have more confidence in their language use since it does not regard or treat "native"-like English as superior to the English practiced in the translanguaging way (Garcia, 2011). Such would relax the students and allow more natural and genuine use of language (both English and Thai) to carry on the conversation, which would in turn take the input-interaction-process-output loop above repeatedly, creating the situation when the students get to communicate their ideas more than a forced-monolingual class and get more modification, which should lead to a better command of language overall.

5.5.3 Uncovering of hidden power and interests

Machin and Mayr (2012, p. 5) discussed the departure from the goal of describing and detailing language phenomenon found in linguistics and discourse semantics into an attempt to see why and how a particular text is made and what type of interest or ideology the text serves. The said attempt is termed Critical Discourse Analysis (CDA), where the 'critical' means exposing or denaturalising some seemingly normal communicative attempts that are possibly hiding some certain ideology or purposes.

This study, though descriptive in nature, contains bits and pieces that can be used to uncover ideology hidden behind a text. Section 5.3.4 was one attempt to do so, where saving space, looking international, showing the sense of nationalism and respect and being friendly were embraced so that finally the magazine would sell.

The case that could serve as an example of Critical Discourse Analysis involves the author's conversation with students of Communication Arts about the idea of six pack and whey protein. The author made the case that six pack was not real

Figure 75Whey advertisement

and a mere creation of communication process. That was done majorly through the use of semiotic metaphor and typographic and graphic salience as in the whey protein print advertisement. The explicit message (as in a clearly spelled out sentence or clause) that whey protein of the advertised brand can make the consumers look like the man appearing in the ads cannot be found anywhere. Yet the message 'GET TOTALLY RIPPED' is cross-referencing with the picture of a muscular man and making a semiotic metaphor with the picture of a whey protein tub. The choices of font sizes directed the readers' attention to 'RIPPED' and to the bolded 'BUILD', 'INCREASE', 'IMPROVE' and 'REINVENT'.

The message conveyed to the readers through these mechanisms would communicate along the way of "you would get ripped [having big and clearly defined muscles] like that man consuming this whey protein". It, however, is known in a bodybuilding and fitness community that growing muscles depends on exercising, nutrition and resting (e.g. in McGuff & Little, 2009), not nutrition alone. Even with the right exercise, nutrition and rest, it is still very difficult to have clearly defined muscles. The man in the picture above, judging from his pose and the tanning coloration applied on his skin, is very likely in a bodybuilding competition. In such competition, bodybuilders are in a lean phase of bodybuilding when fat and carbohydrate are minimized. Specially in days before a competition, soduim, food and

water are extremely limited to retain the muscle definition. This practice is for the very limited purpose of winning a competition, of which one of the scoring criteria is an athlete's ability to show his/her muscle definition. Such rigidity that brings about clearly defined muscles normally results in pre-competition moodiness, lack of energy (Hanly, 2015), lightheadedness and passing out (Ryan, 2007) among bodybuilders in the way that would be undesirable and unhealthy for a normal human being. The well-defined muscles would only last a few days. After the competition season, bodybuilders would stop lowering their fat and carbohydrate, which, in effect, would decrease the muscle definition – and the mythical six pack. So having six pack is in reality not real. It is made so through the choices of communication that possibly serve the interests of certain whey protein companies.

The conversation also went on to uncover the myth of six pack based on the two more layers of reality making that are not part of this study. They constitute the layer of production and distribution (Kress & Van Leeuwen, 2001). As with production, a photograph of a person with high definition muscles must first be taken only at certain times. Those are when there is little or no food in the stomach of the model, which is mainly before meal times. Had the photograph been taken after a meal, it would have shown the model with a protruding belly. Lighting is also important, a spotlight pointing directly at the person's front side would blind off the definition. The light source from the side or above the person, however, creates shadowed and lighted areas resembling a six pack. This is not to mention the amount of software editing involved. Then this piece of reality (the print ad) thus far created by the discourse semantics, lexico-grammar, display and production is at the studio that created it, making it a very limited reality , i.e. at that very particular studio. It is only until the ad is distributed out through different channels that it can become a local reality (on posters in a local area), national reality (on native-language website, national broadcasting or nationally distributed magazines) or international reality (on an English speaking website or a globally distributed magazine).

After all, a piece of communication rests upon the communicator's desire for certain power or interests, ranging from selling some products to getting elected (Machin and Mayr, 2012, p.5). Looking at any piece of communication with such assumption shall reveal what could actually be going on behind.

5.6 Recommendations

In terms of language, and Systemic Functional Linguistics, the interpersonal meaning on the discourse semantics level for printed media could be explored further. Such was because the description of interpersonal meaning on this level was based on the turn taking of a spoken language as in a conversation (Eggins, 1994). Printed materials could be showing interpersonal meaning through the order in which each of the semioses, be they micro texts or image, is arranged. Then, language in actual communication, whether it is spoken or written, does not normally come in complete sentences/clauses (having both participants and process), which requires reconstruction in order to be able to analyze them. Ways to reconstruct sentences or clauses might be explored.

As for multimodal meaning making, it would be interesting to look into lexico-image cross referencing, semiotic metaphor and homospatiality to see whether they can also have three types of function/meaning or not. Identification of the ways lexico-image cross referencing, semiotic metaphor and homospatiality are formed between language and images. These could involve which part of the image is cross-referencing with language, the description of relationship between image and language in semiotic metaphor as the author of this paper attempted in the discussion above, and the aspect of image that is employed in the formation of homospatiality. The example of this could be the homospatiality in the word 'smoke' (see chapter 2) where the curvy shape aspect, not the color or cloudy aspect, was used to infused with the word 'smoke'. Apart from these, one could study a different multimodal communication emsemble other than a magazine cover such as a film in three-layer manner this study is, and, if one prefers, with two extra layers suggested by Kress and van Leeuwen (2001). As many magazines are now online only (Norapoompipat, 2016), it is interesting to examine their webpage presentation of what used to be physical magazines.

Further research could also fine-tune the language mixing study to identify which groups (nominal, verb, etc.) are dominated by English or Thai or English-Thai in what type of language-script combination. The media through which language mixing occurs can also be considered. Mixing in print ads, different types of conversations, motion pictures or different genres of books might be investigated through the three layers of meaning making employed in this paper or in one of the more fine-tuned ways suggested above. The mixes between English and languages with different scripts such as Russian or Japanese are also worth examining since they may reveal additional typographic features the way Thai-English mix did.

Furthermore, Kress and van Leeuwen (2001) discussed two extra layers of meaning making not included in this study – production and distribution [of the language/ communication ensemble]. A study how these two layers affect language mixing on different types of media could provide further insight into how and why English is infused with Thai in the communication aimed mainly at Thai audience.

Finally, what this research has been trying to do is to encapsulate human communication in the ways that go beyond government-centric monolanguage-based texts of the Cold War era (Kress, 2010) to include what we see in a now ubiquitous communication ensemble loaded with different languages and a plethora of images. Such a multimodal text is now the norm of communication that, to infer from Robinson and Aronica (2016), we were born with immense natural talents to understand, but through monomodal education, we lost touch with it. This is an attempt to revive such loss.

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APPENDICES

Appendix A: Praew covers

Issue 791

Issue 792

Issue 793

Issue 794

Issue 795

Issue 796

Issue 797

Issue 798

Issue 799

Issue 800

Issue 801

Issue 802

Issue 803

Issue 804

Issue 805

Issue 806

Issue 807

Issue 808

เปลี่ยน LOOK
ด้วย WIG
หลาก IDEA
ที่คุณ CAN DO

หทัยเทพ ธีระธาดา
อัชฌา เจริญรัศมีเกียรติ
ปณิธี สนิทวงศ์ ณ อยุธยา
โบว์-อัฐมา ชีวนิชพันธ์

FASHION
SPOTLIGHT
7 เทรนด์เด่น
ต้องกดโลค์

นภัสนันท์
สมบูรณ์ทรัพย์
กับพาเหรด
กระเป๋าไฮแบรนด์
ไม่รวย ไม่เริ่ด
ทำไม่ได้

AMARIN
activ TV
ทีวีสร้างสุข
ทั่วประเทศ

ปิยตาแตร์
บ้านพักหรูใจกลางปารีส
ของ นันทินี แทนเนอร์
หญิงเก่งแห่งเบอร์เบอร์รี่

LOVE
IS HERE
แพนเค้ก & สารวัตรหมี

Issue 809

Issue 810

Issue 811

Issue 812

Issue 813

Issue 814

Appendix B: Interview Questions

คำถาม 26 ข้อด้านล่างนี้มีจุดประสงค์เพื่อเป็นข้อมูลเสริม/ยืนยัน/ให้
แนวคิดใหม่แก่การศึกษาหลักเพื่อดุษฎีนิพนธ์ เรื่องการสร้างความหมายโดย
ใช้ภาษาไทย ภาษาอังกฤษ และรูปภาพบนปกนิตยสารภาษาไทย

General

1. What is the general policy in designing a magazine cover?

คุณมีนโยบายโดยทั่วๆ ไปในการออกแบบปกนิตยสารอย่างไร

2. Who might be the main target audience of the magazine? (Demographic data: gender, profession, age, region (Bangkok or provinces)

ผู้อ่านที่เป็นกลุ่มเป้าหมายหลักของนิตยสารคือใคร เช่น เพศชายหรือหญิง อาชีพ
การงาน ช่วงอายุ เน้นในกรุงเทพหรือต่างจังหวัด

3. What is the circulation of the magazine? Is it mainly subscription (paid) or newsstand? In increase or decline in the past years?

จำนวนนิตยสารที่จำหน่ายได้ในแต่ละรอบเป็นเท่าไหร่ ส่วนใหญ่เป็นยอดจำหน่ายจาก
การสมัครสมาชิกหรือเป็นยอดที่ได้จากแผงหนังสือทั่วไป และยอดจำหน่ายเป็นอย่างไร
เมื่อพิจารณา 5 ปีที่ผ่านมา เพิ่มขึ้นหรือลดลงหรือโดยเฉลี่ยแล้วคงที่ และคิดว่าปัจจัยที่
ส่งผลต่อการเปลี่ยนแปลงยอดขายคืออะไรบ้าง

4. If we talk about percentage, how much do the readers/subscribers influence what appears on the magazine cover and how it appears there?

ผู้อ่านหรือสมาชิกนิตยสารมีอิทธิพลต่อการออกแบบปกนิตยสารอย่างไรบ้าง

5. Apart from letters to editor, does the magazine/editorial team get in touch with readers/subscribers in some way (like through the use of questionnaire of survey)? How close would you describe your relationship with the magazine readers/subscribers to be?

นอกเหนือจากจดหมายถึงบก.แล้ว ทีมที่จัดทำนิตยสารได้เข้าถึงผู้อ่านหรือสมาชิกโดย
ทางใดบ้าง เช่น แบบสอบถามหรือแบบสำรวจ ช่วยอธิบายความสัมพันธ์ระหว่างผู้จัดทำ
นิตยสารกับผู้อ่านหรือสมาชิกว่าใกล้ชิดกันมากแค่ไหน

6. Judging from some technical words, assumed knowledge and the English used on the magazine covers, you must have a limited group of audience in mind, which are those people in question 2. Do you agree with this?

เมื่อพิจารณาจากคำศัพท์เทคนิคที่ใช้ (เช่น "ฉายฯด้วยใจ" ปี 34 ฉบับ 798, "...บ้าน AF" ปี 34 ฉบับ 805 เป็นต้น) , ความรู้พื้นหลังที่ต้องมี (เช่นในฉบับที่ 810 มีข้อความว่า "4 หนุ่ม Getsunova เปิดหน้าพาชิมของอร่อย" การที่จะเข้าใจข้อความนี้ได้ต้องอาศัย ความรู้/ข้อมูลพื้นหลังว่า getsunova เป็นวงดนตรีผู้ชายสี่คนที่คาดผ้าปิดหน้า/ครึ่งหน้า เวลาเล่น), และภาษาอังกฤษที่ใช้บนปกนิตยสาร คุณต้องจำกัดกลุ่มผู้อ่านเป็นบางกลุ่มไว้ ในใจอยู่แล้ว ซึ่งก็คือกลุ่มที่ถามไปในข้อ 2 ใช่หรือไม่

7. What is the most essential thing on Praew covers that every cover needs to have?

สิ่งที่สำคัญที่สุดบนปกแพรว ที่ปกนิตยสารทุกปกจำเป็นต้องมีคืออะไร (เช่น บาร์โค๊ด หรือ URL)

8. Do you have any preference for what advertisement can go on the cover? Who design the advertisement?

คุณมีเกณฑ์อะไรเป็นพิเศษหรือไม่ ที่จะเอาโฆษณาชิ้นใดชิ้นหนึ่งขึ้นปกนิตยสาร และ ใครเป็นผู้ออกแบบโฆษณาชิ้นนั้น

Discourse semantics

9. Do you have any conscious attempt to connect different texts of the magazine cover together by, say, using similar words?

คุณมีความพยายามที่จะเชื่อมโยงข้อความหรือเฮดไลน์ต่างๆ บนปกนิตยสารเข้าด้วยกัน หรือไม่ เช่น การใช้คำศัพท์ที่คล้ายหรือเกี่ยวข้องกันทางใดทางหนึ่ง ในปกเดียวกัน (ปี 34 ฉบับ 812 มีคำว่า ASEAN, อาเซียน, AEC บนปกเดียวกันเป็นต้น)

Lexico grammar

10. Why does language that appear on the covers tend to be on the latter part of the sentence? These are the groups of words that seemed to miss a subject and sometimes a verb.

- Issue 795 [Subj.] Open the Letrattanachai house, Open the hearts of Winit-Penpisoot the first time → no subject

เพราะเหตุใดภาษาที่ปรากฏบนปกแพรวดูเหมือนส่วนใหญ่จะเป็นส่วนหลังของประโยค (ประโยค=ประธาน+กริยา+ส่วนขยาย) โดยส่วนที่ปรากฏมักจะเป็นส่วนขยายหรือกริยาและส่วนขยาย เช่นใน ฉบับ 795 "เปิดบ้านเลิศรัตนชัย เปิดใจ..." ไม่ปรากฏประธาน

English use/language mixing

11. Praew is a Thai brand. Do you think this makes any difference (as in frequency or percentage of presence each language has in a language combination) when it comes to English use compared with a foreign brand magazines such as L'Officiel, Elle, Figaro,etc.?

การที่แพรวเป็นแบรนด์/หัวไทยมีผลทำให้มีภาษาอังกฤษปรากฏในปกน้อยกว่าหรือมากกว่าต่างกับนิตยสารที่เป็นแบรนด์/หัวนอกอย่างไรหรือไม่

12. Is it a must that English appears on every Praew cover?

จำเป็นต้องมีภาษาอังกฤษปรากฏบนปกแพรวทุกปกหรือให้มากปกที่สุดหรือไม่

13. In a cover production process, who is the first person who comes up with the English that finally appears on the cover? Who came up with the topics and highlights on the cover…whether English or Thai? Is it a general brainstorm for the phrases or sentences in general first?

ในกระบวนการจัดทำปกนิตยสารใครเป็นคนแรกที่คิดภาษาอังกฤษที่จะปรากฏบนปก ใครคิดประโยค/กลุ่มคำที่จะปรากฏบนปกไม่ว่าสิ่งนั้นจะเป็นภาษาไทยหรือภาษาอังกฤษ มีการระดมสมองเพื่อที่จะได้มาซึ่งวลีเหล่านี้หรือไม่หรือประโยคเหล่านี้ก่อนหรือไม่

14. Is the English wording revised many times as it goes from the first person who crafted it to the final decision maker?

คำ/ประโยคภาษาอังกฤษถูกแก้ไขหลายครั้งหรือไม่นับจากคนแรกที่คิดจนถึงคนตัดสินใจคนสุดท้าย

15. If the English used on the cover is changed/edited, what are the reasons behind this?

เหตุผลที่ภาษาอังกฤษที่ใช้บนปกจะถูกเปลี่ยนหรือแก้ไขคืออะไร หากมีการเปลี่ยน

16. What kind of meaning/effect does English on a magazine cover make?

- To communicate things that don,t exist in Thai

- To hint the sense of quality or international-ness?

- Any other meaning/function/effect

ภาษาอังกฤษบนปกมีความหมายหรือส่งผลอะไร เช่น

- เพื่อสื่อสารสิ่งที่ภาษาไทยไม่สามารถสื่อสารได้

- เพื่อบ่งบอกหรือให้ความรู้สึกถึงความมีคุณภาพหรือความเป็นสากล

- ความหมาย หน้าที่ หรือส่งผลด้านอื่นๆ

17. What kind of effect do you think will be felt if Thai is used instead?

คุณคิดว่าจะเกิดผลยังไงถ้าใช้ภาษาไทยแทน

18. Did you ever put an English clause or a sentence (anything longer than words or phrases) on a magazine cover? Why? Why not?

คุณเคยใช้ประโยคย่อยหรือประโยค (อะไรก็ได้ที่ยาวกว่าคำหรือวลี) บนปกหรือไม่ เพราะอะไรจึงใช้ และเพราะอะไรจึงไม่ใช้

19. Why is the magazine title in Thai?

ทำไมชื่อนิตยสารถึงเขียนด้วยภาษาไทย

20. Do you believe all the readers of the magazines that have English on their cover understand English and the meaning it is supposed to convey?

คุณเชื่อว่าผู้อ่านทุกคนเข้าใจภาษาอังกฤษบนปกและความหมายที่ต้องการจะถ่ายทอด หรือไม่

21. Do you consider English words written in Thai script (e.g. ทริป, บิวตี้, สไตล์) to be English?

คุณคิดว่าคำภาษาอังกฤษที่เขียนโดยใช้ตัวอักษรภาษาไทย ก็เป็นภาษาอังกฤษหรือไม่ (เช่น ทริป, บิวตี้, สไตล์)

22. Many times, people with English (sounding) names appeared in some of the magazine headlines. Does that make the cover look more international?

บ่อยครั้งที่มีชื่อคนเป็นภาษาอังกฤษปรากฏอยู่บนหัวเรื่องของนิตยสาร คุณคิดว่าทำให้
ปกดูเป็นสากลมากขึ้นหรือไม่ เช่น แอน [ทองประสม] หรือ นาตาลี

Picture-language communication

23. I have seen a recurrent use pattern of picture-language communication. That is the
image (cover figure) and the name of the cover figure(s) in the main cover figure
explanation headline. The picture already said who the person(s) is.

สังเกตเห็นได้ว่ามีการใช้รูปภาพและภาษาซึ่งหมายถึงสิ่งเดียวกันบ่อยครั้งบนปกแพรว
ซึ่งก็คือรูปคนบนปกกับชื่อคนนั้นๆ มีจุดประสงค์อื่นใดนอกจากจะบอกชื่อคนบนปก
หรือไม่ (ซึ่งชื่อบุคคลดังกล่าว "น่าจะ" เป็นที่รู้จักในบรรดาผู้อ่านอยู่แล้ว)

24. Why did the word แพรว sometimes appear in front of and sometimes behind the
cover figure?

เหตุใดในบางครั้งคำว่าแพรวจึงปรากฏอยู่ข้างหน้า (คาดอยู่บนหัว) ของบุคคลในรูปปก
บางครั้งอยู่ข้างหลัง

Issue specific

25. Why was the page arrangement different on the cover with the King? ('Praew'
being moved to the bottom of the page, no other headline)

ทำไมการจัดหน้าบนปกที่มีในหลวงจึงแตกต่างจากหน้าปกทั่วไป เช่นการที่คำว่าแพรว
ถูกย้ายลงไปด้านล่าง และไม่มีข้อความเฮดไลน์อื่นใดเลย

26. Why do you put the name(s) of the cover figure in some covers and not others?
Issue 792

ในฉบับที่ 792 ดูเหมือนว่าแอน ทองประสม จะไม่เกี่ยวข้องกับข้อความใดๆบนปก รูป
ของแอนมีความหมายใดเป็นพิเศษหรือไม่

Appendix C: The chosen theories

Systemic Functional Linguistics

SFL was chosen because it accounts for meanings of the use of language which is aligned with this study (the meaning making). SFL postulated that language [and other semiotic resources for that matter] is functionally motivated by three types of contexts to simultaneously express three types of meanings (experiential, textual and interpersonal) on three layers, or planes, of meaning making.

Context plane

The context plane, where the three types, or levels, of context can be found, acts as a "mold" that controls or influences which [linguistic] elements appear on content and expression plane (discourse semantics, discourse semantics, lexico-grammar and typography.) As Genre and Register have been discussed in detail under the Systemic Functional Linguistics in the literature review, ideology is briefly discussed hereunder.

Ideology is the value biases and perspectives we have that influences language through genre (bias that the genre of Praew magazine covers contain a language text, and a picture for that matter, of a famous figure, that such text is placed toward the bottom of the page, that the language used is mostly elliptical and so on) and register (bias that the tone of language needs to be friendly or that English has to almost always be appearing along with Thai, etc.) However, ideology is not incorporated into the analysis of Praew magazine cover mainly because there was still no clear way of identifying ideology that shapes texts to be the way that they are.

Content plane

This plane is where lexico-grammar and discourse semantics strata reside. On the grammar stratum, clause size meaning of a text is analyzed for three strands of meaning that every clause holds. According to Martin (1992), as will be seen below, lexico-grammar of language is explained through its systems of transitivity (addressing experiential meaning), mood (addressing interpersonal meaning) and theme (addressing

textual meaning). On a discourse semantics stratum, three types of text size meaning are made though connection of elements (clauses or words) in the text.

<u>Lexico-grammar</u>

The meaning made in this stratum is achieved by the arrangement of words into structures. These structural arrangements allow us to mean more than one thing at a time. With one clause, three types of meaning (interpersonal, experiential and textual) can simultaneously be made. Experiential meaning is made through Transitivity system, interpersonal meaning by Mood system and textual meaning Theme system.

Experiential meaning: In analyzing *Transitivity system*, three main elements were considered. These included 1) process, which is part of a clause that was realized by verb group and was the main element of transitivity on which the participants and circumstance hinge; 2) participant, which is part of a clause that was realized by nominal groups; and 3) circumstance, which is part of a clause realized by adverbial or prepositional phrases.

For the purpose of demonstrating the point that SF describes three types of meaning at the same time, one of the clauses from a two-clause text below (*SUMMER SHOT*) is analyzed for its Mood, Transitivity, and Theme structure. The clauses, taken from the cover of Praew issue 804, however requires reconstruction, which is shown in the bracket. (As for how reconstruction is done, refer to the lexico-grammar analysis section in 3.7)

SUMMER SHOT = [*This issue features*] *summer shot*

เปิดภาพเซ็กซี่อินไซด์ของ 7 เซเล็บ... = "[*The summer shot*] เปิดภาพเซ็กซี่อินไซด์ของ 7 เซเล็บ [*including*] ..."

The first clause can be analyzed for Transitivity as:

[*This issue*	*features*]	*summer shot*
Actor	Process: material	Goal

This same clause can also be analyzed for its Mood and Theme structure.

Interpersonal meaning: Speech has been identified to have four major functions: giving information (statement), demanding information (question), giving goods and services (offer) and demanding goods and services (commanding).

These functions are normally realized in certain moods. Commands are given in imperatives, statements in declaratives and questions in interrogatives, for example.

It is also possible, however, to realize them in different moods. The choice of matching between speech function and mood structure reveals the relationships, and thus mediate interpersonal meaning, between the text producer and text receiver.

Each type of *Mood structure* is comprised of two major parts: mood (subject and finite) and residue (predicator, complement and adjunct).

[*This issue*	*features*]		*summer shot*
Subject	Finite	Predicator	Complement
Mood	Residue		

Textual meaning: This type of meaning is created through theme-rheme structure or system. Theme is usually in the beginning of a clause to carry familiar or old information, which is followed by unfamiliar or new information contained in rheme. The duty of theme is to ground, prime or prepare the receiver of the text for the information focus that is to come as rheme.

The identification of theme-rheme structure is done by analyzing theme. What is not theme is then considered rheme. Theme has been categorized according to the three types of meaning, namely experiential (topical theme), interpersonal (interpersonal theme) and textual meaning (textual theme).

[*This issue*	*features*]	*summer shot*
Topical		
Theme	Rheme	

This clause, once analyzed for three types of structures together, is as follows:

[*This issue*	*features*]		*summer shot*
Subject	Finite	Predicator	Complement
Mood	Residue		
Actor	Process: material		Goal
Topical			
Theme	Rheme		

Discourse semantics

In this stratum of meaning making, three types of meanings are made in a "text-wide" level by making the consistent transitivity, mood and theme choices respectively throughout a text.

It however is not only the consistent choice of these patterns that make a text-wide meaning. Such text-wide meaning making requires all the elements smaller than a text (clauses and words in this case) to be having "texture". Clauses that form a texture will need to first have the same generic structure (belonging to the same genre), and second, have situational coherence (belonging to the same register) and have cohesion.

The said cohesion is the internal semantic tie between an item (clause or lexical) at one and another point in the text. Such semantic tie is based on a discourse of reference that serves to create textual meaning, a discourse of lexical relations that serves to create experiential meaning and a discourse of conjunctive relations that serves to create both textual and experiential meaning. Interpersonal meaning is also created on the discourse semantics level. It however is made through 'conversational structure', which describes exchanges of language like in a conversation. It is thus not included in this study, which is based on the text (magazine covers) that is largely unilateral communication. [Such interpersonal meaning might exist in the way each clause is laid down one after another, which requires further explorations and theorization.]

Discourse of reference (textual meaning) is created around homophoric, exophoric or endophoric reference. Discourse of lexical relations (experiential meaning) is based on expectancy (words that can be expected together) and taxonomy (hyponomy, meronymy, etc.). Discourse of conjunctive relations (experiential and textual meaning) works on elaboration, extension and enhancement type conjunctive relations.

SUMMER SHOT = [*This issue features*] *summer shot*

เปิดภาพเซ็กซี่อินไซด์ของ *7* เซเล็บ... = "[*The summer shot*] เปิดภาพเซ็กซี่อินไซด์ของ *7* เซเล็บ [*including*] ..."

For experiential meaning, the word 'shot' in the first clause has the lexical relations of *similarity* to the word 'ภาพ' (pictures) in the second clause. To a lesser degree though, when the nominal group 'summer shot' appears, it is possible to expect 'เซ็กซี่' (sexy).

The textual meaning is not clearly displayed due to the heavily ellipsed nature of this genre of text. The reconstructed clauses, however, show that 'summer shot' could take the subject position of the second clause in the form of endophoric reference (anaphoric type).

Expression plane

SF did provide description of the making of three types of meaning on the display stratum of expression plane (i.e. Halliday & Matthiessen, 2004). Such description is however based on spoken language and thus in terms of sound patterns. Meaning making on the expression plane through writing system was mentioned but was never elaborated in SFL. Multimodal analysis, though in its initial stage, attempted to account for the three types of meaning in the expression of language through writing, or printing for that matter.

Multimodal Analysis (MA)

MA operates on the theory of social semiotics based on the 1978 work of Halliday, *Language as a Social Semiotic,* and the work of Hodge and Kress in 1988, *Social Semiotics.*

MA, rather than a solidly established set of theory, is a "field of application" that considers representation, communication and interaction as more than the matter of language (Jewitt, 2009, pp 1, 2). Kress and van Leeuwen (2001) defined multimodality as the use of many semiotic modes of communication to produce semiotic products or events. Van Leeuwen (2005, p.3) drew the idea of "grammar" from Halliday's 1978 work which stated that language, rather than a set of rule, is a resource for making meaning (p. 192). The idea of grammar in social semiotics was extended to semiotic modes other than language, such as music or image. O' Toole (1994, p.1), drawing on the concept of three types of meanings from SF, postulated that image, as another type of semiotic resources has its own grammar and discourse semantic stratum where three types of meanings are made simultaneously. The said three meanings are labeled 'representational' (following experiential), modal (following interpersonal) and compositional (following textual). The analysis of image per se, is not the focus of this research work and is thus not included.

Based on SF and its extension by O'Toole above, Lim (2002, 2004), proposed the Integrative Multisemiotic Model (IMM) as a concept to investigate how meaning could have been made through the semiotic resources of language, visual images and their combination (intersemiosis). This IMM has contribution to this research work.

Firstly, it proposed that the three types of meanings are also simultaneously made on the expression plane of written/printed texts [and also of printed images, which as said earlier, is not the focus of this research] through the system of typography. Interpersonal meaning is made through *Salience* in the typography system ('SUMMER FEVER' on Praew issue 804 being in bigger font size than the rest of the text). Textual meaning is made by unity and cohesiveness in the system of typography ('SUMMER'

and 'FEVER' having font sizes closer to each other compared with other written text in the side area of the cover signaling the existence of textual meaning. Experiential meaning is made by denotative value (letters arranged together to enable the recognition of a word) and connotative value (the way the word 'SUMMER' is typographically represented on the cover suggests/connotes fun and relaxation.)

Secondly, IMM proposed how language and image together work to create meanings on the grammar and display level. On the grammar level, meanings are co-created by a mechanism called semiotic metaphor. The mechanism is termed homospatiality on the display stratum. Both mechanisms of meaning co-creation can be co-contextualizing (meaning of language reflecting meaning of image, or vice versa) or re-contextualizing (meaning of language unrelated/retarding meaning of image, or vice versa).

These two areas of contributions, MA, particularly IMM, has for this research is still in the initial stage of theorization. The three types of meaning on the display stratum (the first area) still need further clarification. Meaning co-creation (the second area) is still not described in the manner that shows three types of meanings being simultaneously made.

Language Mixing

Language mixing is another area that is involved in this study. It is not specifically accounted for in either SFL or MA. In SFL, language, English or Thai, is considered in its functions, be they subject, finite, goal, process, theme or rheme. MA would likely treat English and Thai as a mode of language with no specific mentioning of language mixing.

Language mixing was able to fit into the display stratum discussed above. The experiential meaning could be displayed through denotative and connotative value of the script used. Interpersonal meaning also had its place in the creation of salience or grabbing of attention. This is because the mixing of two languages has the purposes of:

1) Being the equivalents not existing in the local language (Kay, 1995)

2) To display association with the idea or symbol of western-ness, modernity, cosmopolitanism, quality and wealth (Huebner, 2006 and Troyer, 2012)

3) In combination with typography, to grab attention of the text reader (Kay, 1995)

4) To avoid or neutralize the undertones of the native language and help in talking about situations that are difficult to talk about in a native language (Kay, 1995 and Intachakra, 2004)

1 represents denotation. 2 and 4 can be said to be conveying connotative value. 3 is where salience is made.

VITA

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