De-constructing Dahl by Laura Viñas Valle. It is a valuable and detailed resource which examines Dahl in a social, cultural and literary context, but which also sheds some light on the contents of Dahl's hut, what went on in there, and why it delights us so much.

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Multiple Interactions

John A. Bateman. 2014. ***Text and Image: A Critical Introduction to the Visual/Verbal Divide*****.** London: Routledge. 276 pp. ISBN: 978-0-415-84198-6

In today's digital environment, the commonplace practice of combining text with image is transforming and adopting new flexible forms, a process which provokes scholars to develop approaches for understanding these notions and how they work together to create new meanings. However, as different disciplines approach the subject, they also offer different perspectives and the "text-image divide" is still present. In his book *Text and Image: A Critical Introduction to the Visual/Verbal Divide*, John A. Bateman aims to relate these different approaches and establish a common ground for research on this subject. It is an introductory textbook for the interdisciplinary study of multimodality and the text-image relationship which provides a detailed overview of approaches dealing with text, image and their combinations, such as socio-semiotics, visual communication, psycholinguistic approaches to discourse, rhetorical approaches to advertising and visual persuasion, and cognitive metaphor theory. The author highlights the strengths and weaknesses of each approach, outlines questions for further research, and finally proposes a new multimodal framework for the study and interpretation of meanings produced by the text-image interaction/combination.

The book is divided into three parts consisting of five modules, each representing a different aspect of the text-image relation, and fourteen units. The first part of the book, "Relating Text and Image", focuses on the definition of "text" and "image", and the meaning multiplication which occurs when these two distinct modalities of information presentation are used together: "the meanings of one and the meanings of the other resonate so as to produce more than the sum of the parts" (6). Although some text-image combinations are straightforward and easy to interpret, some are more complex and require a more systematic approach. Hence, the author emphasises the need for research on text-image relations and the importance of multimodal literacy in our digital, multimodal climate. In Unit 2, the author presents a historical overview of scholarly investigation of text-image relations, pointing out the contributions of Roland Barthes, whose early work presents a starting point in the study of text-image relationships.

Part 2, "Visual Contexts", consists of two modules and is concerned with contexts, such as picturebooks, comics and advertisements, in which text and image coexist, providing new possibilities of meaning.

In Module 2, "Visual Narratives", the author suggests that the constructs used for exploring and describing narratives can also be employed in investigating visual communication and visual narratives, which he then exemplifies in the analysis of

picturebooks and comics. In Unit 4, Bateman refers to Nikolajeva and Scott's (*How Picturebooks Work*, 2001) definition of picturebooks and their classification according to the type of text-image relationships, and demonstrates how visual narrative is achieved in them. Unit 5 is concerned with the visual narrative in comics and sequential art. The unit provides a definition of comics and their elements, and sets forth Cohn's (*The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images*, 2013) framework for text-image relations in comics, as well as Groensteen's semiotic perspective (*The System of Comics*, 2007). The author suggests that the former offers the most thorough and detailed review of text-image relations in comics.

Consisting of two units, Module 3, "Visual Persuasion", provides an account of the development of traditional rhetoric and how its devices provide a useful tool for investigating the use of visual representations and text-image combinations. As complex examples of multimodal communication whose role is to persuade the audience to do something, advertisements represent perfect material for visual rhetoric study. Thus, Unit 7, "Visual Persuasion and Advertisements", explores how visual rhetoric is deployed in advertisements and in their study. The author suggests that rhetorical accounts of visual and verbo-visual materials can also be applied in other areas, and welcomes the widening of research and the use of new methods, such as eye-tracking.

The last part of the book, "Frameworks", is composed of two modules and addresses the frameworks specifically designed for describing text-image relations that are based on the linguistic system, communicative action, cognitive models and pragmatics, exploring how general and reliable each of them is.

Module 4, "Frameworks Drawing on the Linguistic System", presents frameworks for describing verbo-visual relations that are based on cohesion, metaphor, grammar and discourse. Unit 8, "Multimodal Cohesion and Text-Image Relations", introduces the notion of cohesion and explores its accounts in text-image relations. Terry D. Royce's model of intermodal complementarity ("Intersemiotic Complementarity: A Framework for Multimodal Discourse", 2007) shows how intermodal cohesive ties, namely repetition, synonymy, antonymy, meronymy, hyponymy and collocation, can be used in text-image discourse between verbal elements of the text and visual message elements (VME) to create intersemiotic cohesion. This model was further developed by Liu and O'Halloran ("Intersemiotic Texture: Analyzing Cohesive Devices between Language and Images", 2009), who considered the levels of abstraction at which intersemiotic connections can be drawn, and added polysemy to Royce's list. However, Bateman points to a methodological issue with Royce's model and suggests a different direction in which the study should be developed. In Unit 9, "Using Metaphor for Text-Image Relations", the author moves from the traditional definition of verbal metaphor to the exploration of metaphor in other research areas, such as cognitive linguistics (conceptual metaphor), visual rhetoric (pictorial metaphor), and semiotics (semiotic metaphor). At the end of the unit, Bateman suggests that efforts should be directed at defining the concept of metaphor more precisely in order to clarify how meaning multiplication is achieved, thus elucidating the construction of interpretations in text-image combinations.

The next unit, "Modelling Text-Image Relations on Grammar", describes grammar-based approaches to image-text relations. Here, the author points out Martinec and

Salway's ("A System for Image–Text Relations in New (and Old) Media" 2005) approach to text-image relations based on systemic-functional grammar and logico-semantic clause-combining principles, which was further developed by Unsworth ("Image/Text Relations and Intersemiosis", 2007) and Kong's ("A Taxonomy of the Discourse Relations between Words and Visuals", 2006) multi-layered descriptive framework, which is more discourse oriented. The author considers these approaches to be beneficial for describing visual depictions, as well as for forming solid criteria for a more reliable description of text-image relations. In the unit "Modelling Text-Image Relations as Discourse", Bateman shows linguistic approaches that study image-text relations from the perspective of discourse. In this respect, two linguistic theories, Martin's conjunctive relations (*English Text: Systems and Structure*, 1992) and Mann and Thompson's *Rhetorical Structure Theory* (RST) (1988) have been influential. The author states that these approaches are valuable for improving multimodal literacy and our understanding of the diversity of relations existing between text and image. However, he also points out that further study is needed in terms of the precise definition and organisation of conjunctive relations.

The final module, "Frameworks Relating to Context of Use", concentrates on text-image relations from the perspectives of text linguistics, pragmatics and action, highlighting the need for the construction of new frameworks for understanding and interpreting the relationship between text and image in conveying meaning. In the unit "Text–Image Relations from the Perspectives of Text Linguistics, Pragmatics and Action", the author sets out Stöckl's (*Textstil und Semiotik englischsprachiger Anzeigenwerbung* 1997) text linguistic approach, which he regards as a serious step in empirically-based theoretical research, and Bucher's ("Multimodales Verstehen oder Rezeption als Interaktion" 2011) pragmatic model, which offers an action-based foundation for exploring text-image relations. Unit 13, "Text-Image Relations and Empirical Methods", outlines some of the empirical methods that have been applied in research of the reception and comprehension process with text-image materials, and emphasises the importance of the use of corpora in general multimodal research, as well as in particular text-image relationship studies. In the final unit of the book, "The Continuing Research Agenda: Topics for Further Work", the author accentuates the demand for building new frameworks on and around existing ones, in order to resolve current and address new issues related to text-image relations. In dealing with these complex multimodal phenomena, the author suggests that a dynamic inter- and transdisciplinary approach is essential for providing a foundation for further research development.

To conclude, this book provides a valuable systematic exploration of text-image relations and suggests directions for further research development. It offers an overview of theoretical approaches that have attempted to interpret text-image relations, emphasising the contributions as well as the shortcomings of each approach and establishing a common, interdisciplinary ground for constructing a framework for future text-image study. Written in a clear and readable style, the book presents an invaluable asset for all those interested in the field of multimodality and text-image relations, scholars and students alike.

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