

Aoife Beville, Fabio Ciambella, Jonathan Culpeper

Introduction. How to Do Things with(out) Words: Intersections between Pragmatics and Multimodality

(doi: 10.7370/120106)

Textus (ISSN 1824-3967)

Fascicolo 1, gennaio-aprile 2026

Ente di afferenza:

()

Copyright © by Società editrice il Mulino, Bologna. Tutti i diritti sono riservati.
Per altre informazioni si veda <https://www.rivisteweb.it>

Licenza d'uso

Questo articolo è reso disponibile con licenza CC BY NC ND. Per altre informazioni si veda <https://www.rivisteweb.it/>

Introduction.

How to Do Things with(out) Words:

Intersections between Pragmatics and Multimodality

*Aoife Beville, Fabio Ciambella, Jonathan Culpeper**

1. What Is Multimodal Pragmatics?

One can hardly begin to understand what multimodal pragmatics is without first considering what multimodal itself means. Kress (2010: 79) suggests what seems to be a useful definition:

Mode is a socially shaped and culturally given semiotic resource for making meaning. *Image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects* are examples of modes used in representation and communication. (Kress 2010: 79, original emphasis)

The first sentence, defining a mode, does not help us capture the differences between one mode and another. For example, each word in this introduction fits that definition and there are different words in this text, but we would not typically say that it is multimodal. The examples in the second sentence are more helpful. We see different physical channels of communication – the visual, the oral/aural, and we might add that tactile – being used to distinguish modes. But these are not enough to differentiate all modes. Image and writing, for instance, are both visual. Culpeper *et al.*'s (forthcoming) approach is to think in terms of a set of parameters that might distinguish the modes. They suggest: *senses*, visual, oral/aural and tactile, distinguishing amongst gesture, speech and braille; *dimensional space*, notably 2D versus 3D, the latter being exemplified by a hologram; *iconicity*, a mode with high-level

* Although the three editors jointly conceived this introductory chapter, section 1 was written by Jonathan Culpeper, section 2 by Aoife Beville, and section 3 by Fabio Ciambella.

iconicity being, for instance, emoticons; *convention*, writing being a highly conventionalised system, whilst images are less so; and *dynamism*, a photo is static, whilst a film is not. A complete and fixed list of modes is not possible, largely because of the fact that they are social and cultural artefacts, and this will result in variation across cultures. To take an obvious example, not all cultures include the writing mode. However, these parameters can help capture the prototypical characteristics of modes and thereby show their differences. Regarding multimodality, that obviously means communication involving multiple modes. Everyday face-to-face conversations are prototypically visual and oral (sometimes tactile); at their centre are the conventions of spoken language, and they involve iconic gestures; they are dynamic and represented in 3D. In contrast, printed books or documents are largely monomodal, the mode being writing. Note that face-to-face spoken conversation came first in the history of human communication and is the most common form of communication. Consequently, multimodal communication is primary, both in the sense of being earliest and of being most important.

Let us now turn briefly to the other word of the expression “multimodal pragmatics”, namely, pragmatics. To define pragmatics is not at all easy. Levinson (1983), a famous book of that name, expends 30 pages defining pragmatics and largely fails. Numerous statements by scholars that it is the branch of linguistics that, in addition to syntax and semantics, factors in “users”, “context” and/or “speaker meaning” might provide a starting point, but ultimately fails on at least two counts. One is that not everybody would agree with the view that pragmatics is a component in a theory of linguistics or even a branch of linguistics – a view that is associated with the Anglo-view of pragmatics (e.g., Morris 1938; Grice 1975; Searle 1969). The so-called European view takes a broader view of pragmatics whereby it is a “general cognitive, social, and cultural perspective on linguistic phenomena in relation to their usage in forms of behaviour” (Verschueren 1999: 7). Here, pragmatics is a superordinate category under which the discipline of linguistics would be but one sub-category, along with psychology, sociology, and so on. Arguably, such a broad view lacks definition simply because it is so broad. The other count is that factoring in “users” fails to distinguish pragmatics from some other areas, such

as sociolinguistics or even usage-based grammar, and the same might be said of “context”. Even the feature of speaker-meaning is problematic, as it can lead to a speaker-centric view of how meaning comes about. This is clear in David Crystal’s popular definition of pragmatics:

the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication. (Crystal 1985: 240)

This ignores the role of hearers in meaning-making—in understanding what has been said or done in context. Two definitions that are sufficiently precise yet are rounded, and moreover capture what pragmatics scholars do, especially in more recent decades, are the following:

the study of speaker and hearer meaning created in their joint actions that include both linguistic and non-linguistic signals in the context of socioculturally organized activities. (LoCastro 2003: 15)

In a nutshell, the focus of pragmatics research is meanings that arise from the use of communicative resources in context, and in particular the meanings implied by speakers, inferred by hearers and negotiated between them in interaction. (Culpeper, Mackey, Taguchi 2018: 3)

Interestingly, both definitions accommodate multimodality: “linguistic and non-linguistic signals”, “communicative resources”. And both allude to action: “actions”, “activities”, “interaction”. Action – a focal point for pragmatics (cf. Austin 1962) – is agnostic with regard to what mode is involved.

So, is pragmatics inherently multimodal? There is certainly nothing in definitions of pragmatics that precludes multimodality, and, as we will illustrate below, the founding scholarly texts at least included non-linguistic examples. Moreover, much pragmatic research investigates or postulates about spoken interaction, and, as we noted above, spoken interaction is typically highly multimodal. Therefore, one would expect multimodality to be central to pragmatics. The reality, however, is that practice has fallen somewhat short of such expectations. Some evidence of this can be seen in Figure 1, which give a sense of the rise of publications studying both

pragmatics and multimodality. SCOPUS is a huge database of peer-reviewed literature from around the world. Our search query in this database asked for any document that included “pragmatics” and “multimodal(ity)” in the title, abstract or keywords, when searching in the subjects Social Sciences, Arts and Humanities. 275 documents (publications) were returned, spanning 1994 to 2025.

FIGURE 1

Pragmatics and multimodality scholarship from 1994 to 2025

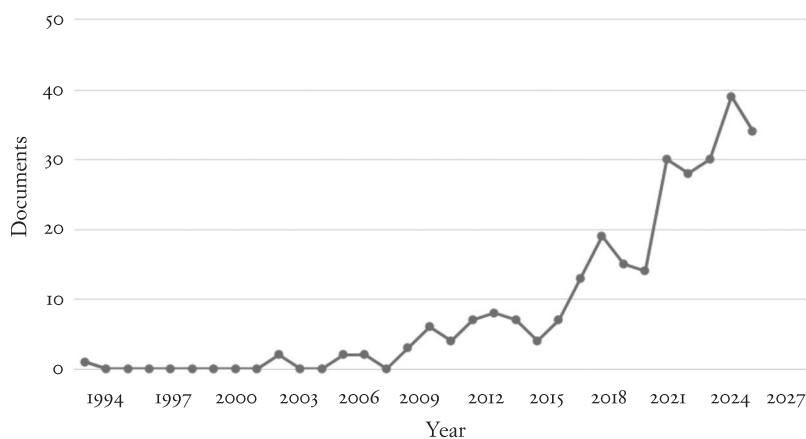


Figure 1 suggests that there was very little scholarship involving both pragmatics and multimodality before 2009, with a sharp rise after 2016 through to now.

The deficit in multimodal pragmatics is, unfortunately, not restricted to matters of frequency of publication. What also matters here is how multimodality is treated. Perhaps the longest line of research in pragmatics focusing on multimodality has investigated interactions amongst the multiple modes in a composite signal. In other words, in spoken conversation, one might examine the interaction between the conventional meanings of the words that are spoken and the prosody with which they are spoken. But that interaction is seen as a matter of calibration, especially emotional calibration, of the meanings arising from the words. For instance, Wharton (2003: 464) provides this description: “his frown and

angry tone of voice are in a similarly proportional or analogous relationship to the amount of affect he intends to convey". The idea of non-verbal modes calibrating verbal modes is, of course, shared amongst many, not just Wharton. And it is not wrong. Not infrequently, modes such as prosody or gesture are indeed calibrating emotion (as, for example, when wide pitch fluctuations and a wagging finger might mean heightened emotion). But it is limited. Sometimes, for instance, the relationships amongst the modes are contrastive. One way of being disconcertingly coercive is to use coercive words (e.g., "get the fuck out of my face") with non-coercive prosody (e.g., rising pitch), or vice versa (see Arndt and Janney 1987 – a book-length work that deserves to be recognised as a landmark in early multimodal pragmatics – for a comprehensive description of how multiple modes interact). Moreover, there is a further problem. In the calibration view of things, the verbal mode is placed in prime position and other modes in secondary. This can lead to problems. One is the tendency to underplay the role of non-verbal modes, as when the prosody of an apology may matter much more than the words that are said. The other is that it does not accommodate interactions where the non-verbal is obviously primary, as when a gestural thumbs up does the job of saying "yes" to a question. This latter problem is not a small matter, especially when one considers the dramatic rise of digital media, something that might involve various multimodal configurations and interactions of pictures, emoticons, sounds, words, and more. This is one particular reason why this special issue is needed.

2. The Rise of Multimodality in Pragmatics

In outlining the state of the art in multimodal pragmatics, or indeed in pragmatic multimodality, one naturally turns to the foundational texts of the senior discipline. H.P. Grice's *Conversational Maxims* and J.L. Austin's *Speech Act Theory* may ostensibly seem to envisage solely the verbal, linguistic modes in interpersonal communication. However, Grice discusses both non-verbal communication, or "transactions that are not talk-exchanges" (1989: 28), and features of prosody, such as stress and tone, and their impact on meaning (pp. 50-4). Austin, too, acknowledges the role of gesture and prosody –

“I may nod or shake my head”; “intonation, winks, gestures” ([1962] 2018: 87, 97) – in communicative events.

Thus, while traditional pragmatics has primarily focused on the verbal mode, recent scholars have found that its principles and heuristics may be successfully applied to other semiotic modes. Indeed, later developments in pragmatics, such as (im)politeness studies, a key, prolific cluster in pragmatic research over the past 30 years (Blitvich 2010; Dynel 2015; Liu, Liu, Li 2025), have produced a wealth of texts analysing (im)politeness in cinema, television and online mediated discourse, integrating multimodal texts and pragmatic analysis (see, among others Culpeper 2005; Dynel 2016, 2017; McIntyre and Bousfield 2017; Locher and Jucker 2021; Beville and Pasquali forthcoming). However, these are often dialogue-centred, featuring pragmatic analyses of the verbal mode of telecinematic discourse and the written mode of internet-mediated communication. A similar criticism may be levied at studies in audiovisual translation (AVT), which concentrate on multimodal texts as the object of pragmatic analysis rather than approaching interpersonal communication with a model of analysis that draws from both multimodality and pragmatics (notable exceptions include Mubenga 2009; Dicerto 2018). Such studies may risk not fully engaging with the interplay of multiple semiotic modes (verbal, gestural, audio, visual, spatial).

Recent studies which have engaged more fully with the intersection of the verbal and visual modes include Sindoni’s (2021) analysis of visual and verbal deixis in a digital health campaign and Beville’s (2025) analysis of the overlapping visual and verbal implicatures in fast fashion ecological claims. Prosody, in terms of the auditory mode, has been a key area of interest and analysis (Wharton 2009; Hirschberg 2017; Madella and Wharton 2023).

Key theoretical texts have emerged over the past decade which delineate the framework and aims of multimodal pragmatics. O’Halloran, Tan and K.L.E. outline how the goals of pragmatics and multimodality are aligned, namely “both areas of research adopt a context-based approach to the study of language to investigate how linguistic resources are used to achieve particular communicative purposes” and particularly “to investigate how choices from these systems [visual, actional and audio resources] combine with linguistic choices to create meaning in communicative acts and

events” (2014: 243-4). Paryat6 notes the centrality of intersemiotic interplay in human communication, stating that “a pragmatic theory of language must accept a multimodal component because language usage, in both the production and the reception phase, is founded in multimodality” (2017: 293), thus pragmatics shifts its focus from the *speech* act or utterance, to *communicative acts* or *communicative events*, which makes use of overlapping semiotic resources to produce meanings. This pragmatic approach to both visual and gestural semiotic resources is also found in Wilson’s *Pragmatics, Utterance Meaning, and Representational Gesture* (2024), a text which argues for a pragmatic understanding of the interplay between utterance and gesture. Forceville’s *Visual and Multimodal Communication Applying the Relevance Principle* (2020) is, arguably, a text on pragmatic multimodality, rather than on multimodal pragmatics, inasmuch as it applies Relevance Theory to a fully-fledged multimodal, semiotic framework. Ideally, in the future, the theoretical frameworks should afford one another such reciprocal benefits.

In recent years, multimodality has garnered increasing attention in textbooks on pragmatics. For instance, Archer, Aijmer, and Wichmann (2012) included extension readings on prosody, while Senft included a section on gesture in his chapter on deixis (2014: 62-75). Billy Clark’s *Pragmatics: The Basics* (2021) is, to our knowledge, the first manual in pragmatics to include not just a whole chapter on pragmatics and multimodality, but also another on prosody. This represents the positioning of multimodal pragmatics squarely within the field, no longer a peripheral concern.

Overall, the gradual migration of multimodality, from a peripheral to a central concern in pragmatics, reveals the complex interplay of semiotic modes in all instances of human interaction – both in-person and digitally mediated. As Payrat6 states, “no illocutionary values are manifested through exclusively verbal means, and so pragmatic theory must encompass the multimodal ways for creating meaning associated with the use of verbal language” (2017: 295). Thus, this issue aims to present studies in which multimodal theories incorporate pragmatic frameworks, and conversely, pragmatic models adopt principles and theories from multimodal studies.

3. This Issue of *Textus*

From cinematic narratives and television series to the rapidly evolving landscape of digital communication and its pedagogical applications, the collection of articles in this issue of *Textus* demonstrates that language is never an isolated system. Rather, it is a semiotic resource deeply embedded within complex webs of visual, auditory, gestural, and digital cues that collectively shape meaning, context, and social interaction. By bringing together a diverse array of methodological approaches and case studies, this issue argues for an integrated, interdisciplinary approach to communication, one that acknowledges and accounts for the richness and complexity of multimodal meaning-making in the modern world.

The first section of this issue, **AV Creations**, delves into the rich communicative potential of screen-based narratives. The articles in this section analyse how films and TV series deploy a combination of verbal, visual, and auditory modes to construct characters, convey intricate relationships, and create complex layers of meaning.

Esterino Adami's "Sometimes I get the devil in me': Characterisation, (Im)Politeness and Heteroglossia in Mike Leigh's *Career Girls*" provides a detailed analysis of how characterisation and social dynamics are achieved multimodally in cinematic discourse. Adami argues that the film's "verbal, visual, auditory and kinaesthetic modes" (p. 25) cumulatively generate meaning. The study investigates three key aspects: the stylistic portrayal of the two protagonists, Annie and Hannah; the strategies of (im)politeness that define their relationship; and the heteroglossic atmosphere created by modes such as regional accents, dialect, song refrains, and body language. Adami's interdisciplinary approach, which combines pragmatics and multimodality, demonstrates how the film's multiple layers of meaning are intricately interwoven.

Silvia Monti's "'Repeat after me: *Silenzio, Bruno!*' Multimodality as a Cross-Cultural Pragmatic Portal in Multilingual Animated Films" broadens the scope to animated cinema, focusing on how multimodal pragmatics represents and reinforces cultural identity. Monti's empirical, diachronic study of thirty-seven American animated films set in non-English-speaking countries reveals how the verbal code is clarified and reinforced by visual and auditory

elements, such as nationally grounded icons, culturally resonant musical motifs, and ritualised movements. The article highlights how these films function as complex multimodal pragmatic systems that foster intercultural understanding and shape cross-cultural identities.

In a similar vein, Emma Pasquali's "I'm not comfortable with that': Multimodal Impoliteness and Otherness in *Resident Alien* (2021)" focuses on the strategic use of impoliteness in a TV series. Pasquali argues that the protagonist's "pragmatic alienness" (p. 82) cannot be fully understood without a multimodal approach. By analysing the interplay of verbal and nonverbal elements – such as mismatched intonation, gestures, and eye contact – the paper shows how humour is produced and how non-verbal cues can outweigh verbal communication in conveying meaning. This work aligns with Adami's focus on (im)politeness but applies the framework to the construction of a character's otherness, highlighting the creative and narrative functions of pragmatic violations.

Roberto Esposito's "Modes within Worlds. Multimodal Pragmastylistics and Political Power. A Case from *The Sandman*" continues the exploration of TV narratives, analysing a powerful confrontation between two characters to demonstrate how a series of semiotic resources – including religious symbols, animal associations, and landscapes – add layers of sub-contexts to the plot. Esposito uses a multimodal stylistics approach to show how the characters' verbal assaults are rooted in specific semantic and semiotic categories. The study makes a compelling case for how a multimodal pragmatic lens can illuminate real-world interactions, such as political confrontations, which are increasingly characterised by visual communication.

Finally, the section concludes with Marco Bagli's "Verbalisation Patterns of Punctuation Marks in English: A Multimodal Perspective", which bridges the gap between written and spoken language. Using a corpus-based analysis of a TV corpus, Bagli investigates the "lexicalisation" of punctuation marks in oral forms of English. The paper notes that as communication becomes more digitally and hybrid-media shaped, the boundaries between writing and speech are blurring, leading to written signs like the colon or slash migrating into spoken language as pragmatic tools for meaning-making.

The second section, **Multimodal Netspeak**, addresses the dynamic and often-unconventional world of Netspeak, where digital technologies create new forms of communication that blend text, visuals, and other symbols.

C. Serena Santonocito's "Does Google Images Produce Multimodally Coherent and Relevant Results? A Case-Study on Searches in English" examines Google Search as a "semiotic technology" (p. 152), arguing that it is not a neutral tool but an active participant in meaning-making. Using a multimodal social semiotic framework, the research analyses how Google's algorithms organise verbal and visual results in response to potentially discriminatory queries, demonstrating how the platform's processes shape discourse and ideology. This study highlights the need for integrating algorithmic and multimodal awareness into contemporary pragmatic frameworks to better understand digital communication.

Dora Renna's "The penguins are feeling it': A Multimodal Pragmatic Analysis of Delegitimisation in Anti-Trade War Memes" shifts the focus to a specific digital artefact: the Internet meme. Renna's paper investigates how anti-Trump memes employ multimodal strategies to challenge political authority through impoliteness and the disruption of Gricean maxims. The analysis shows how memes use irony, sarcasm, and visual-textual incongruity to create humorous critiques and articulate a "playful but subversive" (p. 175) form of strategic impoliteness. This article powerfully illustrates how digital platforms provide new avenues for political and social critique.

Rounding out this section, Gloria Cappelli's "Procedural Meaning in Multimodal Pragmatics: How Emojis Modulate Epistemic Interpretation" provides a granular look at the pragmatic functions of a single multimodal element. Cappelli investigates how emojis can act as operators that reshape an utterance's illocutionary force and affect judgments of truth or certainty. The study systematically explores whether emojis can modulate epistemic modality markers and even independently affect the perceived certainty of a statement in non-modalised sentences. This work underscores the importance of even seemingly minor elements in digital communication, demonstrating their profound impact on pragmatic interpretation.

The third section of this issue, **English Language Teaching and English as a Lingua Franca**, broadens the scope of multimodal pragmatics to the fields of language teaching and intercultural communication.

Linda Barone's "*ShorTelling: From Fiction to Screen. Intersemiotic Translation and Multimodal Pragmatics in English Language Teaching*" proposes a pedagogical approach that uses intersemiotic translation (e.g., adapting a literary text into a film) to teach English. Barone argues that this method helps students develop multimodal awareness by comparing different versions of a story across various media, allowing them to better understand how meaning is constructed and transformed through different modes. The article positions multimodal pragmatics as a crucial framework for modern language education, offering a dynamic alternative to traditional text-based approaches.

Finally, Pietro Iaia's "Multimodal Uses of English as a Lingua Franca and Transmodal Strategies of Reformulation in Asynchronous Intercultural Mediation" examines how individuals use English as a Lingua Franca (ELF) to deal with intercultural communication in digital spaces. Iaia focuses on asynchronous, mediating communication, showing how transmedial strategies of reformulation (the re-shaping of a message across different media) are employed to ensure successful interaction. This article expands the field's reach by applying multimodal pragmatics to a global context, highlighting how communicators strategically adapt their messages across modes to overcome linguistic and cultural barriers.

Finally, the fourth section, **Translation and Artificial Intelligence**, shifts the focus to the intersection of multimodality and translation, revealing how the transfer of meaning across languages is a far more complex process than a simple word-for-word conversion.

Chiara Polli's "Translating Satirical Comics: Multimodal Aesthetic Provocation and Pragmatic Recontextualisation" explores the challenges of translating impoliteness in a multimodal context. The article, which examines a corpus of translated satirical comics, argues that a translator's choices regarding a comic's verbal, visual, and paratextual modes are crucial for preserving the intended communicative effects, such as humour, sarcasm, or mockery. The study highlights that the translator must navigate the interplay of modes to ensure that the target text's impoliteness is pragmatically

equivalent to the original, which can be particularly challenging given cross-cultural differences in politeness norms.

In a different but equally vital area of translation, Fabrizio Gallai's "Not Just a Bunch of Words: The Relevance of Prosody in (Machine) Interpreting" investigates the role of prosody in the process of machine interpretation. Gallai contends that as machine interpreting systems become more integrated into society, a better understanding of how non-verbal communicative features like prosody can be analysed is critical for improving the technology. The paper outlines a new model for mapping acoustic signals to linguistic units, arguing that this approach is essential for enhancing the semantic and pragmatic accuracy of machine interpretations. This article brings a technological perspective to the issue, emphasising that multimodal awareness is necessary for both human and artificial intelligence-driven communication systems.

In conclusion, this issue presents a compelling case for the necessity of a multimodal pragmatic approach to understanding contemporary communication. The twelve articles collectively demonstrate that meaning is a distributed phenomenon, arising from the complex interplay of various semiotic resources, whether in the scripted dialogues of a film, the coded signals of a digital meme, or the nuanced interactions of global communication. The research presented here not only offers new insights into established fields like media and language studies but also charts a path forward for a more holistic, interdisciplinary understanding of how we make and share meaning in an increasingly mediated and multimodal world.

References

- ARNDT, HORST, JANNEY, RICHARD W., 1987, *Intergrammar: Toward an Integrative Model of Verbal, Prosodic and Kinesic Choices in Speech*, Mouton de Gruyter, Berlin.
- AUSTIN, JOHN L. [1962] 2018, *How to Do Things with Words*, Martino Fine Books, Eastford (CT).
- BEVILLE, AOIFE, 2025, "Green Lies: Multimodal Pragmastylistic Analysis of Greenwashing", in E. Adami and A. Beville (eds), *Eco-Speak: Language and Style in Ecological Discourse*, UniorPress, Naples, pp. 211-36.
- BEVILLE, AOIFE, PASQUALI, EMMA, forthcoming, *(Im)politeness on the Big Screen*, UniorPress, Naples.

- BLITVICH, PILAR GARCÉS-CONEJOS, 2010, "Introduction: The Status-Quo and Quo Vadis of Impoliteness Research", *Intercultural Pragmatics* 7(4), pp. 535-59.
- CLARK, BILLY, 2021, *Pragmatics: The Basics*, Routledge, London.
- CULPEPER, JONATHAN, 2005, "Impoliteness and Entertainment in the Television Quiz Show: The Weakest Link", *Journal of Politeness Research: Language, Behaviour, Culture* 1(1), pp. 35-72.
- CULPEPER, JONATHAN, MACKEY, ALISON, TAGUCHI, NAOKO, 2018, *Second Language Pragmatics: From Theory to Research*, Routledge, New York.
- CULPEPER, JONATHAN, HAUGH, MICHEAL, TERKOURAFI, MARINA, (forthcoming), *Researching Pragmatics*, C.U.P., Cambridge.
- DICERTO, SARA, 2018, *Multimodal Pragmatics and Translation: A New Model for Source Text Analysis*, Palgrave Macmillan, Cham.
- DYNEL, MARTA, 2015, "The Landscape of Impoliteness Research", *Journal of Politeness Research: Language, Behaviour, Culture* 11(2), pp. 329-54.
- DYNEL, MARTA, 2016, "Conceptualizing Conversational Humour as (Im) politeness: The Case of Film Talk", *Journal of Politeness Research: Language, Behaviour, Culture* 12(1), pp. 117-47.
- DYNEL, MARTA, 2017, "(Im)politeness and Telecinematic Discourse", in M.A. Locher and A.H. Jucker (eds), *Pragmatics of Fiction*, Mouton de Gruyter, Berlin-Boston, pp. 455-88.
- FORCEVILLE, CHARLES, 2020, *Visual and Multimodal Communication: Applying the Relevance Principle*, O.U.P., Oxford-New York.
- GRICE, H. PAUL, 1975, "Logic and Conversation", in P. Cole and J. Morgan (eds), *Syntax and Semantics, Volume 3. Speech Acts*, Academic Press, New York, pp. 41-58.
- GRICE, H. PAUL, 1989, *Studies in the Way of Words*, Harvard U.P., Cambridge (MA).
- HIRSCHBERG, JULIA, 2017, "Pragmatics and Prosody", in Y. Huang (ed), *The Oxford Handbook of Pragmatics*. O.U.P., Oxford, pp. 532-49.
- KRESS, GUNTHER, 2010, *Multimodality: A Social Semiotic Approach to Contemporary Communication*, Routledge, Oxon-New York.
- LEVINSON, STEPHEN C., 1983, *Pragmatics*, C.U.P., Cambridge.
- LIU, QINGRONG, LIU, JING, LI, JINHUA, 2025, "Mapping the Knowledge Structure of Pragmatics (1977-2022): A Bibliometric Analysis", *Southern African Linguistics and Applied Language Studies* 43(2), pp. 151-67.
- LOCASTRO, VIRGINIA, 2003, *An Introduction to Pragmatics: Social Action for Language Teachers*, University of Michigan Press, Ann Arbor.
- LOCHER, MIRIAM A., JUCKER, ANDREAS H., 2021, *The Pragmatics of Fiction: Literature, Stage and Screen Discourse*, Edinburgh U.P., Edinburgh.
- MADELLA, PAULINE, WHARTON, TIM, 2023, "Nonverbal Communication and Context: Multimodality in Interaction", in J. Romero-Trillo (ed), *The*

- Cambridge Handbook of Language in Context*, C.U.P., Cambridge, pp. 419-35.
- MCINTYRE, DAN, BOUSFIELD, DEREK, 2017, "(Im)politeness in Fictional Texts", in J. Culpeper, M. Haugh, D.Z. Kádár (eds), *The Palgrave Handbook of Linguistic (Im)politeness*, Palgrave Macmillan, London, pp. 759-83.
- MORRIS, CHARLES W., 1938, "Foundations of the Theory of Signs", in O. Neurath (ed), *International Encyclopedia of Unified Science* 1(2), pp. 1-59.
- MUBENGA, KAJINGULU SOMWE, 2009, "Towards a Multimodal Pragmatic Analysis of Film Discourse in Audiovisual Translation", *Meta* 54(3), pp. 466-84.
- PAYRATÓ, LLUÍS, 2017, "Pragmatics and Multimodality. A Reflection on Multimodal Pragmastylistics", in R. Giora and M. Haugh (eds), *Doing Pragmatics Interculturally: Cognitive, Philosophical, and Sociopragmatic Perspectives*, Mouton de Gruyter, Berlin-Boston, pp. 293-312.
- SEARLE, JOHN R., 1969, *Speech Acts: An Essay in the Philosophy of Language*, C.U.P., Cambridge.
- SENFT, GUNTER, 2014, *Understanding Pragmatics*, Routledge, London-New York.
- SINDONI, MARIA GRAZIA, 2021, "'The Time Is Now': A Multimodal Pragmatic Analysis of How Identity and Distance Are Indexed in HIV Risk Communication Digital Campaigns in US", *Journal of Pragmatics* 177, pp. 82-96.
- VERSCHUEREN, JEF, 1999, *Understanding Pragmatics*, Hodder Arnold, London.
- WILSON, JACK. 2024. *Pragmatics, Utterance Meaning, and Representational Gesture*, C.U.P., Cambridge.
- WHARTON, TIM, 2003, "Natural Pragmatics and Natural Codes", *Mind & Language* 18(5), pp. 447-77.
- WHARTON, TIM, 2009, *Pragmatics and Non-Verbal Communication, Pragmatics and Non-Verbal Communication*, C.U.P., Cambridge.

AV Creations

