# Imagined worldviews in John Lennon's "Imagine": a multimodal re-performance

## Visões de mundo imaginadas no "Imagine" de John Lennon: uma re-performance multimodal

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**Abstract:** This paper addresses the issue of multimodal re-performance, a concept developed by us, in view of the fact that the famous song "Imagine", by John Lennon, was published in illustrated book format by Frances Lincoln Children's books under the sponsorship of Amnesty International in 2017 and later in an English-Portuguese bilingual edition in 2018 by Edicare. From our point of view, the concept of multimodal re-performance builds on the "personal authorization" criterion, a prominent feature in the legitimization of discourse and communication (VAN LEEUWEN, 2007), which we address in the light of the Multimodal Metaphor approach (FORCEVILLE, 2009, 2017). In conformity, we advocate that multimodal metaphorical links of different kinds in this re-performed edition of "Imagine" are architectured by a relevantly harmonious set of three communication modes: J. Lennon's original song lyrics in the multimodal mode, the book's preface by Yoko Ono in close connection to the book's epilogue by Amnesty International, also in the written mode, and Jean Jullien's brilliant illustrations in the visual mode. Last but not least, it is highlighted that this appealing re-performed multimodal cultural product "Imagine" is crafted with the purpose of both foregrounding the updated message of Imagine's PEACE quest protagonized by the brown PEACE dove. Furthermore, in the epilogue, the reader is encouraged to visit the webpage https://

imaginepeacebook.com and leave a peace message behind, opening the possibility for extension of the written mode echoing the song's message in the future.

**Resumo:** O presente incide sobre a questão da re-performance multimodal, um conceito desenvolvido por nós, tendo em vistaa publicação da famosa canção "Imagine" de John Lennon, em formato de livro ilustrado pela editora de livros infantis Frances Lincoln, com o patrocínio da Amnistia Internacional e posteriormente dado à estampa pela Edicare numa versão bilingue inglês-português. Na nossa perspetiva, o conceito de re-performance multimodal está ancorado no conceito de "autorização pessoal", um parâmetro proeminente na legitimação do discurso e da comunicação (VAN LEEUWEN, 2007) que desenvolvemos à luz da abordagem da metáfora multimodal (FORCEVILLE, 2009, 2017). Em conformidade com a mesma, advogamos que as conexões metafóricas multimodais de diferentes tipos nesta edição re-performada do "Imagine" são arquitetadas na base da articulação harmoniosa de três modos de comunicação: a canção original da autoria de J. Lennon, já de si um produto multimodal, o prefácio do livro, elaborado por Yoko Ono, em estreita ligação com o epílogo da obra da autoria da Amnistia Internacional, sob a forma de modo escrito, e as brilhantes ilustrações de Jean Jullien, no modo visual. Por último, pretende-se sublinhar que este "Imagine" enquanto produto multimodal re-performado, muito apelativo, destina-se a pôr em destaque a atualidade da mensagem do "Imagine" , na sua versão original, enquanto apelo à PAZ, protagonizada por uma pomba castanha. Além do mais, no epílogo, o leitor **é encorajado a visitar a** página https://imaginepeacebook.com e a deixar escrita uma mensagem de paz, abrindo a possibilidade para uma extensão do modo escrito fazendo eco da mensagem da canção, no futuro**.**

**Palavras-chave:** re-performance multimodal; autorização pessoal; metáfora multimodal e *Imagine* de J. Lennon.

# 1 A phenomenological-cognitive approach to the body in the world

The phenomenological approach to the body frames it conceptually as "visible and mobile", and as such "(it) belongs to the number of things, in fact, it is one of them" (MERLEAU-PONTY, 2000, p. 4) (our translation). This statement is simply meant to signal that bodies can see and be seen and move in space, thus physically interacting

with other bodies and with probably different world environments when they move on in space. Hence, if we seek to understand the body-world interface and the body-body-world interface, we have to depart from the phenomenological concept of the body as a locus of perception and as a "thing" in motion, which interacts along its journey in space with other "things", i.e. other bodies.

In the same line of thought, Johnson (1987, p. XIX) claims that: "Our reality is shaped by the patterns of our bodily movement, the contours of our spatial and temporal orientation, and the forms of our interaction with objects". In fact, without patterns of movement to guide us in our travels in space, our bodies would be adrift and in permanent affliction. Hence, patterns of orientation in space, image-schemata, constitute a sort of GPS system which is incorporated in our minds. What we do with our bodies makes sense to us and must necessarily make sense to others for the sake of avoiding mental restlessness and turmoil.

In fact, in multimodal representation, the figures portrayed in the illustrations in the process of re-performance of Lennon's lyrics are meant to endow "Imagine" with intersubjectively recognizable visual meaning, since it stems from the interface operation of a body making meaning in people's minds. The creation of a multimodal version of "Imagine" in book format is accessible to our minds as readers because "imagination is tied to body processes" (JOHNSON, 1987, p. 13) and hence patterned in people's minds. In fact, "Imagination is our capacity to organize mental representations (especially percepts, images and image schemata) into meaningful coherent units" (JOHNSON, 1987, p. 140).

Notice that our imagination ability can generate "novel order" (JOHNSON, 1987) but always restrained by experience-based conceptual coherence and, as we are going to see in the magnificent illustrations of "Imagine" in book format. This experience-based coherence, in case of acclaimed artworks, as is the case of the musical piece "Imagine", can attain a cross-cultural dimension. In fact, "Human culture is a marketplace of ideas and images, feelings and impressions. Indeed, it is a vast cognitive network in its own right" (DONALD, 2006, p. 14).

As it happens, the dissemination of an artwork involves "The immersion in a cognitive collectivity" (DONALD, 2006), which means that it has attained the status of a collective cultural frame and this has been happening for decades. The impact of the launching of "Imagine" in the musical scene back in time has not been lost. Hence, due to the fact

that has been repeatedly replayed in the musical scene across decades, it has been consecrated as an iconic work of art worldwide.

## 2 "Personal Authorization" and multimodal re-performance

We must address the complex issue of re-performance in the culture and communication field by identifying the the necessary conditions for an artwork to be elegible for a re-performance in general.

The multimodal version of "Imagine" can be accounted for as a re-performance, since it is meant to enhance the impacting message of the original multimodal product in illustrated book format. So, the message multimodally conveyed is foreseeably going to have a strong impact on the public, even today.

This, however, means that "Imagine" deserves to be transported into another time dimension, the 21st century, another medium, the multimodal book format and the website extension for future communicative interaction, and has another confessed purpose, to get Lennon's peace message through to children. Moreover, in the case of the bilingual edition under analysis, it targets Portuguese or Portuguese-English speaking children.

Taking into account Mc Luhan's claim that "The medium is the message", in the sense that the medium format is decisive in the meaning-making of the message, we shall address the issue of the multimodal re-performance of "Imagine" as the making of a new cultural product departing from an old matrix. It results from the interplay of three different modes, the performed song lyrics, the complex written/musical mode, the illustrations of the song lyrics, the visual mode, the co-text modes of the preface by Yoko Ono and epilogue, also belonging to the written mode, elaborated by Amnesty International.

Moreover, by opening the possibility of gaining access to the website, the reader can gain access to the future online interaction , that is to the digital world, which means that the re-performance can be extended almost indefinitely in time. So, in Mchluhan's terms, "Imagine" has been "replaced", i.e., inscribed in another timeline, the 21st century, and furthermore potentially "re-replaced" in the digital world. So, there is no doubt that it has become a work of art since, according to MacLuhan "a medium becomes art and/or content when it is replaced" (LEVINSON, 1999, p. 146).

Furthermore, from our point of view, the multimodal re-perfomance of John Lennon's "Imagine" rests on the "personal authorization" criterion (VAN LEEUWEN, 2007), which claims that personal authority in all sorts of communicative settings is related to personal status or role in a particular institution. In fact, it is this sub-concept of expert authority of Imagine's author in the music scene that enables "Imagine" to be multimodally re-performened in text book format.

First, of course the personal authorization criterium relies upon John Lennon's undeniable status as a successful artist in the international musical scene for a long time now. Second, it also stems from the fact that the preface author, Yoko Ono, has performed prominent enactments in the American artistic scene for decades. Third, the fact that this re-performance in book format is sponsored by Amnesty International, whose invaluable credentials in maintaining world peace are acknowledged worldwide, is also of extreme importance to the creative multimodal reprise of "Imagine".

Moreover, it cannot be denied that Imagine's powerful lyrics play a decisive role in the multimodal re-performance itself. So, let us uncover the conceptual flows that have enabled Lennon's lyrics to be harmoniously translated into Jullien's illustrations under the lens of the multimodal metaphor approach. According to Forceville (2009, 2012, 2017) and Forceville e Jeulink (2011), multimodal metaphors are anchored in conceptual metaphors (including primary metaphors), whose source-target mappings come to life in conceptual mappings involving different modes, namely, the verbal mode, the visual mode, the gesture mode and the musical mode.

By targeting different objects of multimodal analysis from animation films (FORCEVILLE; JEULINK, 2011; FORCEVILLE, 2017) to billboards (FORCEVILLE, 2012), these multimodal analyses from a cognitive perspective constitute ground-breaking approaches that have paved the way for addressing the following multimodal meaning-making issues in several human cultural productions. In some cases, multimodal metaphorical mappings are sustained by the fact that source and target are present both in the verbal and in the visual modes and, in other cases, the source is indexed in the visual mode, and the target in the verbal mode or vice-versa. Moreover, Forceville's multimodal analysis methodology approach constitutes a comprehensive approach to meaning and cognition by addressing the panoply of meaning-making conceptual tools, with

special reference to metonymic processes and image-schema-oriented conceptualization forms.

Following Forceville's methodgical approach for multimodal metaphor, several works were crafted targeting verbo-visual multimodal analyses of Portuguese sports newspapers covers (ALMEIDA; SOUSA, 2015; ALMEIDA, 2016). Our multimodal research agenda has also targeted Portuguese, and Portuguese versus German Rap video-clips by unveiling metaphorical mappings within verbo-visual-gestural modes (ALMEIDA; SOUSA, 2016; ALMEIDA; SOUSA, 2019-in print).

More recently, two developments in the domain of cognitive-oriented multimodal analysis of political artworks resorting to Forceville's multimodal metaphor approach have been published, namely, a cognitive-oriented visual-verbal multimodal analysis of some of Bansky's graffiti (ARANTES; ALMEIDA, 2019), and a verbal-visual cognitive-oriented multimodal approach to North Korean painted political panels, both in the written Portuguese media and in the international online media, (ALMEIDA, 2019 – in print).

Though it is not possible to discuss the conclusions on multimodal mappings arrived at in these previous analyses of two very different multimodal *corpora* , for space reasons, we claim that in the re-performed "Imagine" mappings between the written and the visual modes are of utmost interest to multimodal research, fundamentally in view of the fact that the visual mode was not there in the first place and, as such it, comes to life in illustrations as an interpretation of textual inferences in Lennon's lyrics.

In the case of "Imagine", the multimodal analysis in question focuses on metaphorical mappings between the verbal mode, i.e. the song lyrics, and the visual mode, Jean Jullien's illustrations of the song lyrics. It should be highlighted that despite the fact that the song is already a multimodal metaphorical performance piece by encompassing mappings between music and lyrics, the musical mode has proven to be pretty irrelevant to our multimodal analysis of the multimodal "Imagine" in this printed version. This is due to the fact that "Language is accomplished through symbolic units (…) within a shared referential frame. In the case of music, the basic formal unit is what I call a sonic analog, which represents through patterned sound the central features of some dynamic process" (ZBIBOWSKI, 2009, p. 363).

Last but not least, it must be taken into consideration that "Imagine" is dialogically structured. The imperative "Imagine" aims

at opening people's minds to metaphoric mental architecturings of alternative social-political frames. It is addressed to a "you", who is invited to pursue a mental journey through these metaphorically constructed scenarios in the text mode. When these "imagined" scenarios of Imagine are re-performed in multimodal scenarios in book format, the meaning-making agent is embodied by a brown dove. It goes at he beginning of the Quest on a lonely journey with the purpose of turning it into collective purposeful trajectory involving others, whose purpose/ destination is the achievement of a new world order for PEACE.

## 3   The source-path-goal metaphor in the multimodal re-performance of "Imagine"

In what regards the dynamic meaning-experience interface, two postulates must be taken into account. The first one is that "meaning emerges in our motor and sensory-motor and affective experiences" (JOHNSON, 2017, p. 99) that are selectively uploaded in our brain in image schemas. As it happens, according to the same author (JOHNSON, 2017, p. 99), "this body-based meaning is extended, via imaginative processes like conceptual metaphor, to structure our abstract concepts".

As also argued by Johnson (2007, p. 10), meaning is relational since "it is about how one thing relates or connects to other things" and this is precisely what we aim at in the dissecting of re-performanced "Imagine". Different meanings arise from different interactions of human creatures with animal creatures and, above all, among animals themselves in changing physical environments, as clearly illustrated in the visual mode. So, it is the multimodal re-performance in the visual mode that increases our awareness of the revolutionary social and political changes proposed in Lennon's song lyrics.

In fact, as claimed by Johnson (2017, p. 99) changes in the physical environment are never "just physical- not just earth, air bodily, fire and water- but are always social, economic, moral, political, and spiritual". Hence, he advocates that: "Experience is therefore never just bodily or just mental, but rather both at once." (JOHNSON, 2017, p. 99).

Moreover, it should be emphasized that meaning-making in this re-performed piece is not prone to misunderstandings of any sort since it is anchored in our body-world interactions. As an intentionally re-performed multimodal artwork, the visual mode must be precisely matched with the

original song lyrics to archtecture not just a coherent multimodal artwork but also a rigorously constructed one, as in Dewey's view (JOHNSON, 2017, p. 47), "thinking in art is just as rigorous as thinking in any other discipline, such as science, mathematics or philosophy".

Bearing in mind that art attacks our minds "(…) more commonly through its senses, passions and anxieties" (DONALD, 2006, p. 13), one cannot stray away from the fact that cognition just like pragmatics is principle-governed but, of course, in a different way, in view of the fact that the former is experience-governed. The search for intentional meaning in cognition is facilitated by image-schema factor, which in our opinion deeply favours a cross-cultural understanding of any cultural product, which encompasses this "re-performed" multimodal artwork.

Like so many other written or audiovisual narratives, it is no wonder that the original "Imagine" but, above all, the re-performed multimodal "Imagine" feed on a Quest narrative anchored upon journey metaphors based upon the source-path-goal image schema (thereafter S-P-G) (cf. FORCEVILLE; JEULINK, 2011). The main feature of these narratives is the fact that they unfold in a sequential timeline, i.e. as a process (CIENKI, 1997, p. 7). So, the sequential travelling of physical entities through different physical environments are conceptualized as a PATH (CIENKI, 1997) in order to reach a purposeful destination/goal. As pinpointed by Johnson (1987, p. 28-29), Lakoff and Johnson (1999, p. 32-34) and also by Johnson (2017, p. 153), "it includes at least the following features:

> a starting point (source)
>
> an endpoint (destination or goal)
>
> an object that moves (the trajector)
>
> a path connecting the starting point to the destination
>
> the speed with which the object moves
>
> possible obstacles or hindrances to motion
>
> the location of the moving object at a given time
>
> the manner of motion of the object (e.g., smooth, jerky, bouncy)."

According to Cienki (1998), we do not just experience rectilinear motion but also draw inferences from it. So, it is our purpose to unveil what inferences do we draw from the rectilinear motion of the main

protagonist, the brown PEACE dove, in the re-performed multimodal version of "Imagine" here under study.

It should be noticed that the printed multimodal version is structured in a particular way by means of text-image framings in narrative format. Each of the stanza framings formulated in simple sentences, or sub-framings of the lyrics as parts of complex sentences, is translated, i.e. mapped metaphorically onto a specific illustration. In view of the S-P-G structure, the text-image framings unfold before the reader's eyes as time-space-bound sequences of events portraying a Quest. Hence, this S-P-G text-image narrative flow of "Imagine" is pretty similar to narrative ways involved in the conceptualization of film animation products (cf. FORCEVILLE; JEULINK, 2011).

However, differently from Forceville and Jeulink (2011), the Quest enacted in "Imagine" is intended as a political statement for "imagining" a peaceful way of life, which is rendered both timeless and easier to understand by the re-performed book edition (intended as a multimodal illustrated cultural product for children).

In accordance with the peace frame culturally represented in our minds, in the re-performed multimodal text, the main protagonist is a plain brown dove carrying an olive branch in its beak, the symbol of peace from a Christian perspective. In fact, it can be viewed as a double-featured semiotic re-conceptualization of the peace frame since both the white dove (worldwide) and the olive branch (for Christians) constitute worldwide symbols for peace.

In this illustrated narrative, the peace dove as the agent promotes the PEACE Quest by travelling from an imagined old world order frame to a new world order frame. The imagined journey starts in the first stanza framing with "Imagine there's no heaven" and comes to an end in the last stanza sub-framing "and the world will live as one" by suggesting the integration of all people in a new world order.

On a closer look, the dove's journey is anchored upon an array of primary metaphors CHANGE IS MOVEMENT, ACTION IS SELF-PROPELLED MOTION and GOALS ARE DESTINATIONS (GRADY; JOHNSON, 2002; GRADY; ASCOLI, 2017, p. 37). So, the meaning-making process relies upon these primary metaphors defined as "(…) concepts that are grounded in universal (rather than cultural determined) aspects of human experience" (GRADY; ASCOLI, 2017, p. 29), which is decisive for a full understanding of the meaning of the PEACE Quest both in the original version and in re-performed multimodal version of "Imagine".

## 4  Multimodal Metaphors for HEAVEN, FREEDOM and PEACE (part I)

We have divided our multimodal analysis of the re-performed "Imagine" into two parts since J. Lennon's original lyrics is structured in two conceptual cycles for a thorough portrayal of the quest. The first one begins with "Imagine there's no heaven" and ends with "the world will be as one". The second one begins with "Imagine so possessions" and ends with "the world will live as one". Let us address the multimodal analysis in part I.



The first stanza framing "Image there's no heaven" conveying the conceptual metaphor NO HEAVEN IS A CONTAINER is mapped visually onto a conglomerate of people with gloomy grey faces packed inside a dark subway carriage, therefore evoking the primary metaphor BAD IS DARK (FORCEVILLE; RECKENS, 2013; FORCEVILLE, 2017, p. 252), in this particular case, the visual mode is a metonymical-metaphorical representation of gloomy urban life experiences. Wanting to do with none of that, the brown dove with an olive branch walks away from the subway station, whose floor surface is painted in bright yellow, thus starting its Quest for freedom into the wild, away from a bounded space existence.
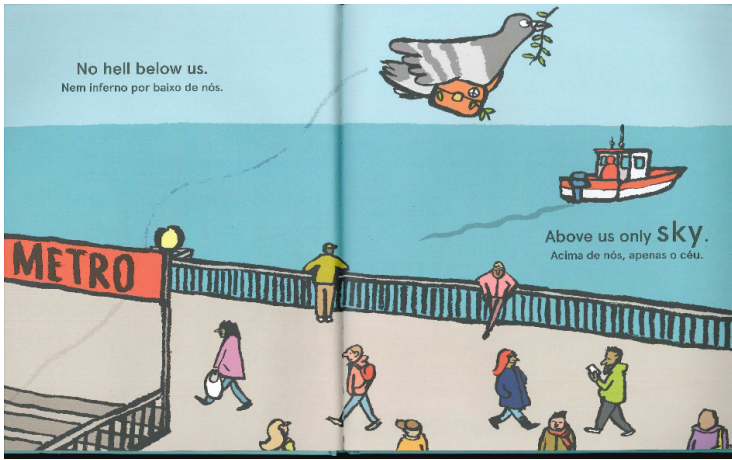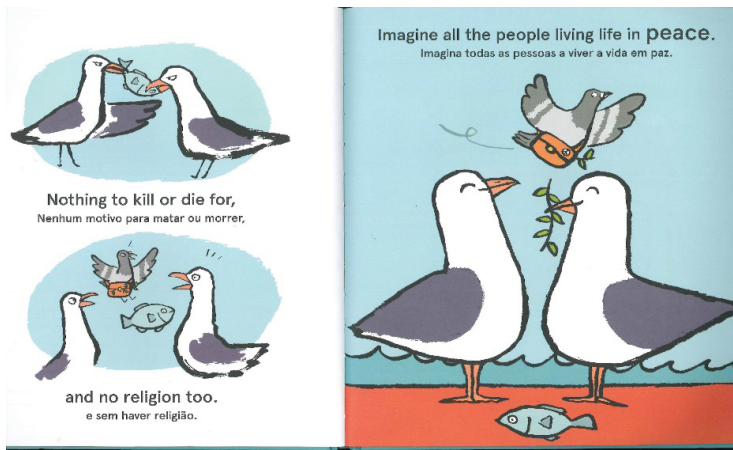
The second stanza framing "Imagine all the people living for today" is illustrated by the brown dove with the olive branch in its beak pursuing its quest-journey in the open air. It is flying along a waterfront scenario where people in a relaxed attitude are enjoying the seaview and, most strikingly, the dove pursuing its quest keeps pace with a boat trajectory sailing into the open sea. So, "living for today" in the verbal mode is mapped onto people enjoying themselves by looking at the open sea in the visual mode. So, this multimodal conceptualization emerges from the metaphor FREEDOM IS THE OPEN SEA.

The third stanza framing "Imagine there's no countries", is depicted by a vast mass of water and a boundless sky surface that open up before a smiling human figure at the boat rudder. It also feeds on the conceptual metaphors FREEDOM IS THE OPEN SEA and FREEDOM IS THE OPEN SKY. Some entailments are clearly activated, namely, countries are bounded entities biased by cultural and political allegiencies, as such, completely different from the open sea and the open sky, which are boundless natural sceneries accessible to everyone.
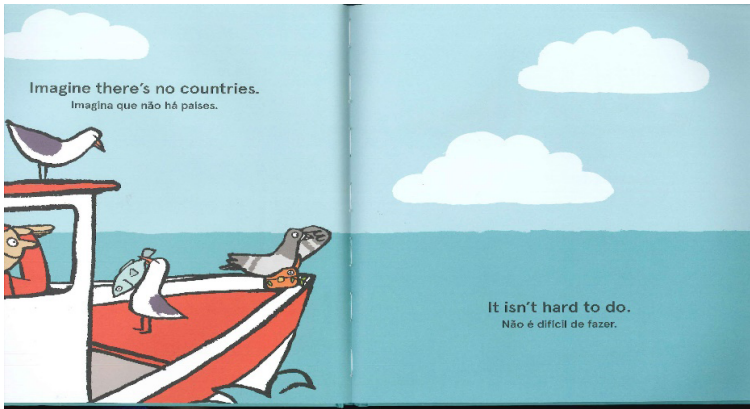


In the fourth stanza framing sub-divided into two sub-framings, the first one "Nothing to kill or die for" is illustrated by two seagulls fighting over a fish as a food resource. In the second one the text mode "no religion too" is mapped onto two seagulls having a verbal duel. So the travelling peace dove has to interrupt the peace Quest to stop the quarrel between the two seagulls. So, the following conceptual metaphors are represented FREEDOM IS NO WAR and FREEDOM IS NO RELIGIOUS THOUGHT, entailing that religion involves argumentative discourse and hende battling over antagonist points of view, as clearly evidenced in the conceptual metaphor ANTAGONIST COMMUNICATION IS PHYSICAL CONFLICT (SEMINO, 2006, 2008, p. 100).

The fifth stanza framing, the text mode "Imagine all the people living life in peace" is mapped onto the visual mode by representing two seagulls enjoying each other's company, one of them with an olive branch in its beak. This peaceful scenery is already a good sign that the peace Quest has already begun and so the brown dove with the olive branch on its beak flies happily by. In fact, the whole multimodal scenery emerges from the conceptual metaphor PEACE IS COOPERATIVE LIVING.
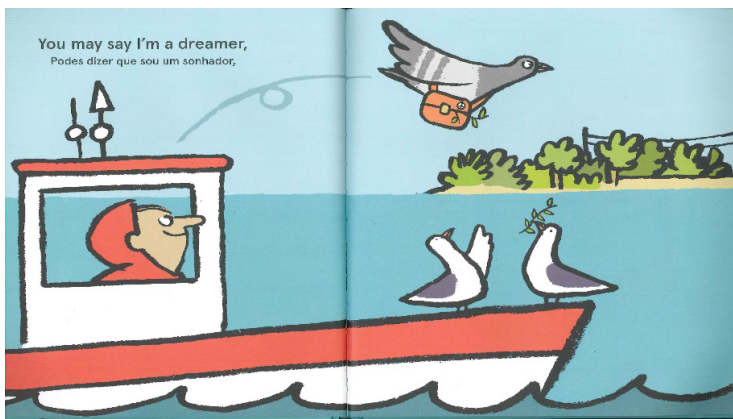


The text mode in the sixth stanza framing "you may say I'm a dreamer but I'm not the only one" is also mapped onto two distinctive visual layouts. In the first visual layout, the human being at the rudder is

sailing across the sea. Two seagulls, one of them carrying an olive branch in its beak, standing on the prow of that boat salute the peace dove flying by. So, we have the conflation of similar conceptual metaphors, namely PEACE IS A JOURNEY protagonized by the dove and PEACE IS A VOYAGE (onto the open sea surface) protagonized by the human figure at the rudder. In the second visual layout, in reference to "…but I'm not the only one" the peace dove with the olive branch in its beak is met by other birds that wish to join it on a perch, signalling a collective peace quest. Hence, this stanza framing draws on the conceptual metaphor PEACE IS A COLLECTIVE JOURNEY.



but I'm not the only one.
mas não sou o único.

I hope some day you'll join us,
Espero que um dia te juntes a nós,
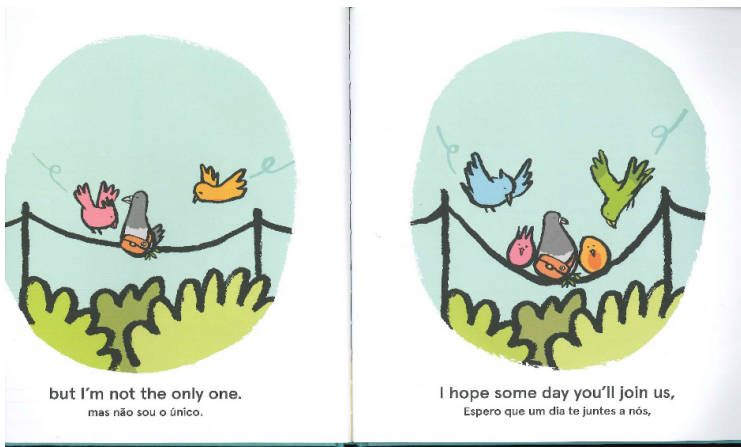
In the seventh stanza framing "I hope some day you'll join us" builds on the conceptual metaphor PEACE IS A (HIGHLY PARTICI-PATED) COLLECTIVE JOURNEY, in that more and more birds join a group of peace loving birds. Then, the final goal of Imagine's quest "and the world will live as one" comes to life as a unity statement, in which the peace dove is warmly embracing a group of birds with varied sizes, morphologies and colours.
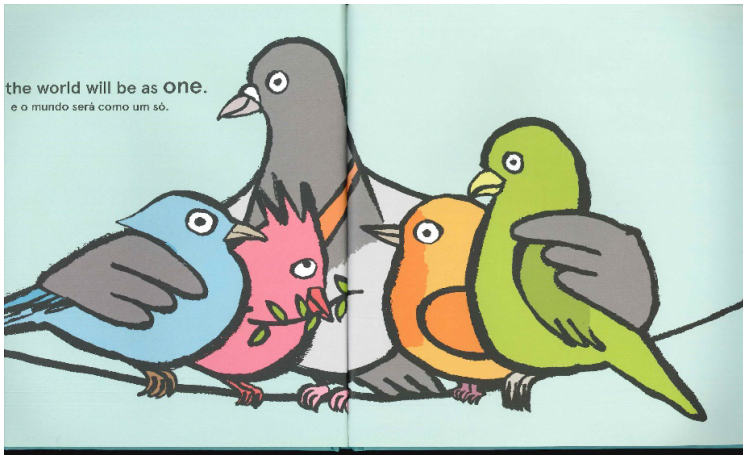
It should be pinpointed that the conceptual mappings between the verbo-visual modes version in this last stanza framing emerge from a conflation of two primary metaphors, namely, "AFFECTION IS WARMTH" and "SIMILARITY IS CLOSENESS" (GRADY; JOHNSON, 2002; GRADY; ASCOLI, 2017, p. 32). In the visual mode, the birds are affectionately packed together and so bound as one in their natural diversity. Although all of them belong to the bird category, this is not the main reason why they associated as one in this text-image construal. It is the fact that by joining the brown dove's peace-and-love quest, they have become parts of the peace movement (PART-WHOLE structure), joined by the common goal of achieving world peace.

It is very interesting to notice that the last stanza sub-framing of the first part of this multimodal re-performance of Imagine, which, as the end point of the quest, operates textually as a sort of motto, is rooted in the above mentioned primary metaphors. This is motivated by the fact that primary metaphors "… are grounded in universal (rather than cultural determined) aspects of human experience (GRADY; ASCOLI, 2017, p. 29). So, the intended message is supposed to reach all living human creatures who can understand English and other multimodal re-performed translations, as is the case of the illustrated bilingual English-Portuguese edition published in 2018 by Edicare.

# 5 Further Multimodal Metaphors for PEACE (part II)
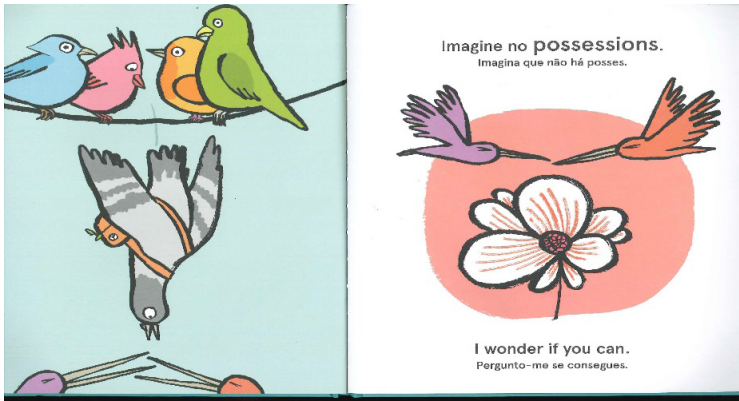


In the second part of the lyrics, multimodal metaphors are narrowed down to representations for PEACE since the PEACE Quest has not come to an end. In the first stanza framing in part II of Imagine, the quest construal rests upon the political statement "Imagine no possessions" mapped onto two flying creatures contemplating a big flower in the visual mode. While the big flower against a orange-rosa coloured background is staged at the center of the image, the smaller flying creatures are symmetrical, depicted to the left and right of the flower. So, taking into account the metaphors IMPORTANT IS BIG and IMPORTANT IS CENTRAL (GOATLY, 2007, p. 40), the most prominent conceptual entity in the visual mode is the flower, in detriment of the two smaller flying creatures. This is meant to convey the message that nature is meant to be shared and appreciated by all living creatures and thus the peace Quest has been partially achieved. So, this illustration draws on the conceptual metaphor LIFE IN PEACE IS SHARING (natural resources).
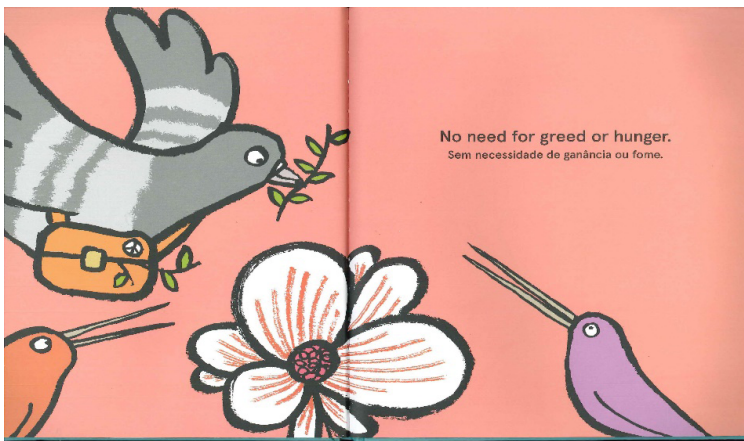
No need for greed or hunger.
Sem necessidade de ganância ou fome.

    In the second stanza framing of part II, the text mode "No need for greed and hunger" is mapped onto the peace dove carrying an olive branch in its beak, in the visual mode. It must be stressed that the peace dove reappears in the visual mode as a "gate-keeper" of the ongoing peace quest, since two flying creatures are still in the candid act of contemplation of the big flower without trying to take possession of it. It is very striking that they are portrayed with their beaks open, as if discussing the non-possession issue with the peace dove. So, the quest LIFE IN PEACE IS SHARING (natural resources) finally prevails in the multimodal staged scenario.
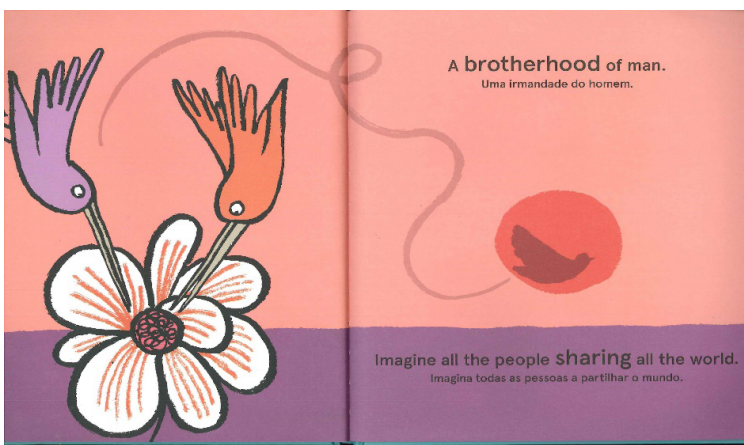


A brotherhood of man.
Uma irmandade do homem.

Imagine all the people sharing all the world.
Imagina todas as pessoas a partilhar o mundo.

The third and fourth stanza framings of part II, namely, "a brotherhood of man" and "imagine all the people sharing all the world", are grouped together in the same page. The former at the top of the page and the latter at the bottom of the page. So, in a coherent way, they are also mapped onto the very same image in the visual mode, as follows: the peace dove, having completed its mission to convey the peace message to these flying creatures, and having left the olive branch behind, flies quickly away, and leaves them in the company of the olive branch in serene contemplation of the flower in brotherly harmony. Thus, the metaphor LIFE IN PEACE IS SHARING (natural resources) turns out to be a socially accepted rule for this community of flying creatures.
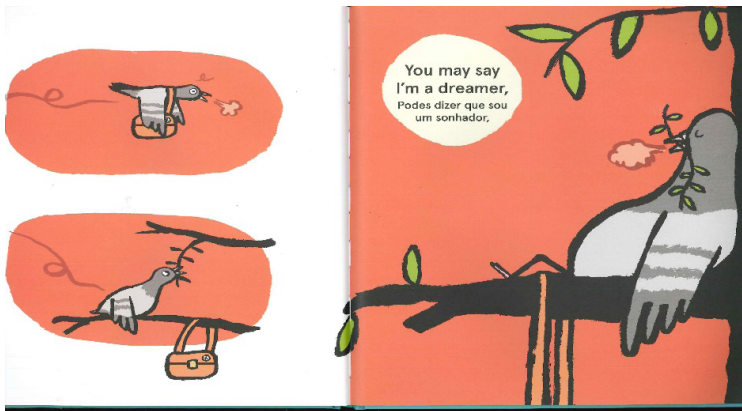


The fifth stanza framing "you may say I'm a dreamer" is mapped onto a dream frame in the visual mode. It is visually depicted as a sequence of events taking place in different settings. As the brown dove travels further away, it stops to collect another olive branch and then falls asleep on a tree branch with the olive branch in its beak. In the next page, the sixth stanza framing "but I'm not the only one" refers to collective peaceful behaviour since the brown dove's action of collecting an olive branch and of flying away to pursue the PEACE quest is imitated by an array of birds of all shapes and colours, which have decided to join the Quest for PEACE. Thus, the Quest for PEACE turns into a joint action, as evidenced in the next page, where all flying creatures are portrayed as flying within the boundaries of a yellow circle. This visual representation builds on the primary metaphor STATES ARE LOCATIONS (LAKOFF; JOHNSON, 1999, p. 52).

but I'm not the only one.
mas não sou o único.

The sixth and seventh stanzas are meant as a mini-narrative of the Quest. In the former, "I hope some days you'll join us" in the written mode is mapped onto the brown dove waking up from her dream in the visual mode. The PEACE quest is finally accomplished by the textual formulation "and the world will live as one" mapped onto a group of birds of different colours and shapes joined in a warm embrace, perched on an olive tree branch. Once more, the primary metaphor SIMILARITY IS CLOSENESS comes to life in the last multimodal metaphorical depiction.



I hope some day
you'll join us,
Espero que um dia
te juntes a nós.
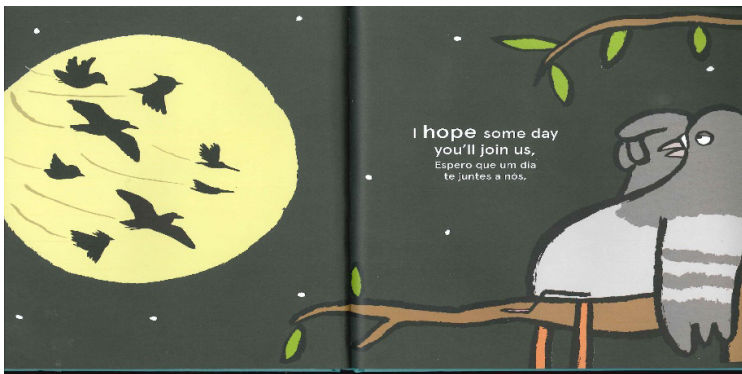
However, more importantly, the visual representation of the birds with their upright bodies perched on a very same branch builds on the primary metaphor PERSISTANCE IS REMAINING ERECT (GRADY, 1997; GIBBS, 2017, p. 323). As so clearly put into words by Gibbs:

"(…) the existence of things in the world that persist is correlated to a significant, positive degree to the things that are capable of remaining upright". Thus, this joint bird upright posture is a clear reflexion of how the birds' bodies reflect the viability of the revolutionary proposal of peaceful coexistence in the world.



Moreover, our shared human minds can only interpret the birds' upright body posture as a sign of morally virtuous behavior since GOOD IS UP and VIRTUE IS UP as well. Resting on the SOCIETY IS A PERSON metaphor, Lakoff and Johnson (1980, p. 17) claim that: "VIRTUE IS UP because virtuous actions correlate with social well-being from the society/person's point of view. Since socially based metaphors are part of culture, it's the society/person's point of view that counts".

In our opinion, the meaning of the birds' upright persisting body posture is beyond virtuous since they have turned into morally irrepreensible creatures acting together in consonance. Thus, the upright body posture can be accounted for as a collective control position. In view of the metaphor CONTROL IS UP (LAKOFF; JOHNSON, 1980), they are meant to perform the role of gatekeepers of this new world order.

In fact, we cannot help viewing these birds as human entities, of course as enlightened human entities. So, BIRDS ARE ENLIGHTENED HUMAN ENTITIES which have gained moral control of the world order. As it happens, "CONTROL IS UP thus provides a basis for MAN IS UP and therefore RATIONAL IS UP (LAKOFF; JOHNSON, 1980). These

up-oriented metaphors build a cohesive metaphorical cluster, which is impossible to separate.

Hence, image-schemas as principles of cognition and culture lead us to believe that "Imagine" is not an utopian view of a new world order but a rational desideratum, governed by the principles of moral imagination deriving from our physical and also from our social and cultural experiences in the world.

## 6 Beyond the multimodal re-performance "imagine" in book format

Arguing that "multimodal re-performance" , a concept deriving from an ulterior performance of a cultural artwork, coined by us, is anchored upon "the personal authorization" criterion (VAN LEEUWEN, 2007), which legitimizes it, we have pursued a multimodal analysis of "Imagine" in illustrated book format in the light of Forceville's multimodal metaphor approach (FORCEVILLE, 2009, 2012, 2017; FORCEVILLE; JEULINK, 2011). It must be highlighted that "Imagine"'s multimodal re-performance in book format aims at challenging traditional worldviews by staging new interactional patterns in intercorporeal relationships conceptualized within an imagined bird's community dynamics. In the visual mode, the imagined peace dove's active quests for a new world order start in the precise moment that human beings and their traditional social interactions vanish from the illustrations in the book. Hence, at the end-point of the quest bird protagonists staging peaceful physical-social interactions give rise to metaphors for "imagined" future peace-loving man-to-man and man-environment interfaces.

Since "There is no mind without a body", as pinpointed by Johnson (2017, p. 100), bird bodies are best suited to pursue with this PEACE quest. Free from spatial constraints and moving fast in the air, they make use of their highly mobile flying bodies to get together fast to co-inhabit common territories by brotherly sharing a panoply of natural resources. However, by persisting upright in the tree branch, they impersonate human creatures with moral values as pillars of rational persistence in a changing world.

The flow of multimodal metaphors follows a sequence of creative metaphors for the creation of a new world order. From the idiosyncratic or creative metaphor NO HEAVEN IS A CONTAINER, through the idiosyncratic or creative metaphors FREEDOM IS THE OPEN SEA,

coupled with FREEDOM IS THE OPEN SKY, followed by the conceptual metaphor PEACE IS A JOURNEY, up to the idiosyncratic or creative metaphor PEACE IS (A HIGHLY PARTICIPATED) COLLECTIVE JOURNEY. But what lies at the end of the "Imagine" journey for peace is the primary metaphor SIMILARITY IS CLOSENESS intertwined with the conceptual metaphors GOOD IS UP and VIRTUE IS UP as crosscultural moral metaphorical conceptualizations of an ideal peaceful world.

Notice that the awakening of a new conscious awareness to alternative social and political worldviews is entirely crafted by these emotional-based metaphorical mappings, thus introducing the adressees (us all) to these newly crafted social-political worldviews. According to the journey metaphor of the peace dove in this imagined world multimodally architectured in "Imagine" in illustrated book format, the peace bird in its interaction with other birds opens up our minds to the possibility both of a new world view and a new world order of living a (lasting) peaceful existence within an imagined community of similarly ranked creatures.

The natural environment as a stage of latent conflict episodes was transformed by the birds' new way of life by harmoniously sharing the world's resources in peaceful co-existence, shown by their mimetic peaceful bodily expressions and gaze, however, assuming an upright posture acknowledged as a fundamentally human body posture.

In fact, these "imagined" metaphorical bird/human engagements with the world are meant as a strong incentive to further communication but taking part of a network of people that think alike and breathe the same air. After all, in digital-governed societies we are network connected individuals and have to "write ourselves into being" online, as argued by Boyd (2008, p. 119), to be acknowledged as alive thinking creatures.

Hence, sequencing the book reading, future online written interactions to be made by the readers at the site www.imaginepeacebook.com are encouraged, as mentioned in the last page of multimodal edition of "Imagine" , published by Edicare Editora Lda.. By being invited to leave a peace message behind in the aforementioned site, the readers of the re-performed "Imagine" can actively engage in the PEACE Quest in the future. Hence, the re-performed "Imagine" is not the end-point of the PEACE Quest but the starting point of other journeys for PEACE worlwide.

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