# THE PRINCIPLE OF COMPLEMENTARITY BETWEEN VERBAL AND VISUAL LANGUAGES IN MEDIA IMAGES: A SYSTEMIC-FUNCTIONAL APPROACH

# O PRINCÍPIO DA COMPLEMENTARIDADE ENTRE LINGUAGEM VERBAL E VISUAL EM IMAGENS MIDIÁTICAS: UMA ABORDAGEM SISTÊMICO-FUNCIONAL

Leonardo Antonio Soares[1]

**Abstract:** Several studies have sought to understand how and at which levels the complementarity between written text and images occurs, especially in media advertising. The main purpose of this article is to understand how written messages and images interact and complement each other in forming a coherent whole in order to persuade readers to acquire certain products or services. Through this perspective, the analysis starts from the micro elements until it reaches the macro aspects, where the linguistic forms and image acts work in tandem to transmit ideological and hegemonic messages. The analysis draws on the theories of Halliday (1978, 1994), Kress and van Leeuwen (1996, 2002, 2006) and Royce (2007). As advertisements are the subject matter, Fairclough's (1995) studies on media trends are also relevant to this article. The results indicate that the ideational, interpersonal, and compositional aspects of media advertisements complement each other in the formation of a coherent whole capable of persuading readers to acquire a given products or influence their behavior.
**Keywords:** complementarity; adverts; publicity; multimodality; media; systemic functional linguistics.

**Resumo:** Vários estudos têm buscado entender como e em qual nível se dá a complementaridade entre texto escrito e imagens, principalmente, em anúncios midiáticos. O objetivo principal é entender como as mensagens escritas e as imagens interagem e se complementam na formação de um todo coerente na busca de persuadir os leitores à adesão de certos produtos ou serviços anunciados. Neste sentido as análises irão partir dos microelementos até atingir os macroaspectos, onde as formas linguísticas e os atos de imagem agem em conjunto para transmissão de aspectos ideológicos e hegemônicos. Além disso, as análises contam com as teorias de Halliday (1978; 1994), Kress e van Leeuwen (1996; 2002; 2006), Royce (2007). Pelo fato de as análises recaírem sobre anúncios publicitários, os estudos de Fairclough (1995) sobre as tendências da mídia atual também se mostram relevantes para este artigo. Os resultados apontam que os aspectos ideacionais, interpessoais e composicionais de anúncios midiáticos se complementam na formação de um todo coerente capaz de persuadir o leitor a adquirir um determinado produto ou influenciar comportamentos.
**Palavras-chave:** complementaridade; anúncios; publicidade; multimodalidade; mídia; linguística sistêmico-funcional.

[1] Professor adjunto na Universidade Federal de Minas Gerais (UFMG), Belo Horizonte, Minas Gerais, Brasil. E-mail: leons@rocketmail.com
Orcid: https://orcid.org/0000-0003-3104-7090

## 1. INTRODUCTION

Several studies seek to understand the interrelationship between visual and verbal elements in ads and other media genres. Among them are Matthiessen (2007), Soares (2017) and Bateman et al. (2007).

Matthiessen (2007) analyzes printed pages of newspapers and magazines and identifies that a printed page, for example, has different semiotic systems, including (a) written language, which can be read aloud; (b) visual paralanguage, which includes style and layout; (c) visual (pictorial) language, which includes and defines images of various types, ranging from drawings to photographs, maps, graphs and pictures. The author points out that written texts and images have coexisted in various types of records since the emergence of writing, being an integral part of many sculptured objects and architectural artifacts in ancient Egypt and points to the existence of rhetorical relationships used intrasemiotically to link passages or parts of one text to another and connect one image to another. Such relationships are also used intersemiotically to link the written text to an image. So, a text can project or expand an image; in contrast, an image can also project and expand a text.

Soares (2017) analyzed two front pages of a Brazilian popular newspaper to identify the relationship between language and image choices and the ideologies, hegemonies and persuasion strategies used by the newspaper's producers in search of interaction and acceptance of the products by the target audience. The analysis started from linguistic aspects, going through the images until reaching the explicit and implicit ideologies contained in the discourse of the front pages of the newspaper. The results indicated that, through strategies such as discursive democratization and technologization, the newspaper sought to persuade the readers and sell the products. On the other hand, the images used indicated the maintenance of practices and ideologies related to gender issues, preservation of hegemonic aspects and maintenance of traditional stereotypes.

On the other hand, according to Bateman et al. (2007), the term genre has been used in multimodal texts for many years, but the phenomenon of multimodality requires an extension of the term. The authors emphasize textual genres through Halliday's functional perspective (1978, 1985, 1994), which, as stated by them, provides the theoretical framework needed for many discourse analysts. From this perspective, the belonging of a text to a specific genre is related not only to linguistic details or the combination of linguistic characteristics, but also to its role as a meaningfully social "activity", which provides a link between the social context and the language. Multimodal genres are considered systems capable of encompassing three main elements: language, layout and images. The discussion leads us to consider emerging genres and their mixtures, which is crucial in the age of multimodal texts, in which new genres are being formed extremely fast and old genres change under new influences.

The aim of this article is to understand how verbal and visual messages interact and complement each other in the formation of a coherent whole in order to persuade readers to purchase to a particular product. In order to achieve this goal, the analyses are based on the systemic-functional perspective and, for this reason, the studies of Halliday (1978; 1985; 1994) were included because they are considered a starting point for the other theories used in this paper. Support is also sought in the analyses of Kress and van Leeuwen (1996; 2006), which will be used to discuss the ideational, interpersonal and compositional aspects in images. The complementarity theory (ROYCE, 2007), which identifies the (a) visual-verbal, (b) visual-visual and (c) intravisual levels, is important to understand the internal organization of the genre under analysis and its persuasive role.

On the other hand, Fairclough's (1995) studies on the language used in today's media also shed light on many ideological, social and contextual aspects involved in the production of media ads.

Thus, the idea is to move from an analysis based on micro aspects to an analysis that aims to unveil the ideological macro aspects present in the ads, seeking to achieve the proposed objectives.


## 2. SYSTEMIC FUNCTIONAL GRAMMAR


Based on the theoretical basis provided by Systemic Functional Linguistics (SFL), which considers language as "social semiotics", Halliday (1978; 1985; 1994) identifies four main features of language. According to him, language is

I. Functional in terms of "what she can do" or "what can be done with her";
II. Semantic because it is used to generate meanings;
III. Contextual because it may be influenced by social and cultural situations;
IV. Semiotic as the process of meaning generation is directly linked to the choice made by the producer from a series of available options.

Such a conception indicates that a text is a multifunctional construct and incorporates three meanings: Ideational, Interpersonal and Textual. In the Ideational perspective, the reader will have to understand the *processes*, the *participants* involved in an action and the *circumstances*, besides understanding the internally established relationships between the processes and the participants of the events described.

Depending on the different processes, the participants will also vary in each situation, as it is summarized in Table 1.

**Table 1: Relationship between processes and participants**

|  | Processes | Examples |
|---|---|---|
| (1) | *Material* | The man **broke** the bottle.<br>(Actor) (Goal) |
| (2) | *Mental* | She **likes** TV series.<br>(Senser) (phenomenon) |
| (3) | *Relational* | The bread **is** soft.<br>(Carrier) (Attribute) |
| (4) | *Verbal* | He **explained** the problem.<br>(Sayer) (Verbiage) |
| (5) | *Behavioral* | Everyone **laughed out** loud.<br>(Behaver) (Circumstance) |
| (6) | *Existential* | There is **another vacant room in the hotel**.<br>(Existent) |

Source: Author.


Second, the reader will have to understand whether the text is being used to make an offer, convey information, ask questions, indicate commands or suggestions, and analyze the attitudes and judgments embodied therein. In the interpersonal metafunction, according to Halliday (1994), the clause is organized as an interactive event involving speaker (or writer) and the audience. There are two fundamental types of clauses used to (i) give and (ii) ask, and the speaker is either giving or asking the listener for something

(information, for example). Therefore, an "act" of speech is something that could more properly be called an "interaction." Along with this basic distinction is another equally fundamental distinction related to the nature of the product being exchanged, which may be (a) goods or services or (b) an information.

**Giving Information - Declarative Mode**

| In the final scene, | the actor | shows | certainty. |
|---|---|---|---|
| Adjunct | Subject | Finite (presente)+ Predicator | Complement |
| RESI- | MOOD BLOCK | | DUE |

**Asking for Information - Interrogative Mode**

| May | I | come in | now? |
|---|---|---|---|
| Finite (Modal) | Subject | Predicator | Adjunct |

Finally, the reader would have to identify the hierarchy of values and the topicalization of messages, that is, their relevance in the set or context in which they occur, which would lead to an understanding of coherence between the parts that make up the whole. The textual metafunction organizes the ideational and interpersonal meanings of a sentence. Halliday and Matthiessen (2004) state that languages have different ways of marking one part as more prominent than the others. This prominent position is called *Theme* and its function is to be the starting point for the message. The rest is called *Rheme*. The Theme is always the ground from which clause takes off, it also serves as a backdrop for the interpretation of the Rheme. Example: *He was an athlete.* "He" represents the Theme; and "was an athlete" represents Rheme, that is, the statement made about the Theme.

These three metafunctions occur together and each choice we make accomplishes the three metafunctions. Therefore, everything we express linguistically contains simultaneously three things: (Ideational) information/content, told to someone (Interpersonal), somehow (Textual).

## 3. THE RELATIONSHIP BETWEEN VERBAL AND VISUAL ELEMENTS IN TEXTS

The same kind of multifunctional reading can be done in the case of the images in which we identify the represented participants, the interactive participants and the structural coherence among the elements. The represented participants are all the elements or entities contained in a visual composition, whether animated or not. Such elements are there arranged to represent a situation or certain worldviews. The interactive participants are those who interact - through looks, gestures, angles, vectors - with each other during the act of reading. These interactive participants include not only the characters, but the readers and producers of the images, indicating some kind of social relation. The compositional characteristics of an image are represented by the way in which the elements are arranged to make sense or have a "sense of structural coherence" (ROYCE, 2007:67). These elements that make up the layout combine and interact, working in a cohesive way to represent a culture, being ideologically dependent on worldviews that their producers wish to convey. The term compositional is used for the analysis of images rather than the term "textual", as proposed by Halliday (1994), because it is capable of, as pointed out by Kress and van Leeuwen (1996), capturing, more broadly,

the interaction between elements of a page, as well as promoting more coherent intersemiotic messages, being also linked to the positioning of a specific image in relation to its whole, be it a book, magazine, website, etc.

Visual and verbal resources interact intersemiotically and, in ideational terms, this involves identifying the represented participants (what or who is showed in the image), the processes (action that is happening or who is acting on what), the circumstances (what actions mean in a given context) and attributes (quality and characteristics of the participants). All these elements can be called "Visual Message Elements" (ROYCE, 2007:70), carrying semantic properties or meanings, which are conceived through some techniques used by their creators.

On the other hand, the interpretation of visuals, in terms of their semantic relations, can be based on linguistic concepts traditionally used to describe and analyze the cohesive attributes of written or oral texts. Such traditional linguistic concepts are added to Halliday's ideational metafunction (1985, 1994), resulting in the following sense relations:

I. Repetition: serves to reaffirm experiential meanings;
II. Synonymy: has similar experiential meaning;
III. Antonymy: presents opposite experiential meaning;
IV. Meronymy: refers to the whole and its constituent parts;
V. Collocations: words that will occur in some specific areas.

An analysis of the interpersonal characteristics in a multimodal text involves an investigation into the way the image and its readers interact; that is, the way in which the producers and readers of a text are socially placed in relation to each other, as this may affect the topic, the way it is received and interpreted. In socially restricted contexts, the form of complementarity between images and written text can be identified through an intersemiotic focus on MOOD (subject + finite). In the interpersonal metafunction, the clause is always understood as exchange, the place where an interactive event occurs and where the speaker, writer and listener will be directly involved. Halliday (1985) identifies at least four types of basic exchanges made at the interpersonal level: making an offer, conveying information, stating a fact, and asking a question. Such functions can be linked to their respective responses, reinforcing their interactive character: accepting an offer, obeying an order, recognizing a statement and answering a question. That is why the MOOD of a sentence is so important, because it has the function of indicating what kind of interaction is being put into practice.

Visuals use different methods that do not easily match some categories described above. Thus, gestures, facial expressions and different types of looks are responsible for indicating offers, commands and questions. Such resources may be accompanied by written texts or vectors[2], reinforcing the meanings produced. The level of involvement between the reader and the represented participants can be defined by angles: an image may present a front or oblique angle. The front angle is an invitation to include; while the oblique angle denotes less or no involvement with the reader.

The power relations established between the readers and the represented participants in an image are defined through three types of vertical angles: high, low and line of sight. High angles suggest reader superiority; the low angles indicate readers'

---

[2] For Kress and van Leeuwen (1996; 2006) what in language is defined as action verbs, in visual language it is called vector. Thus, a diagonal road in a figure represents a vector and a car that runs along it is the Actor and, in this case, we have the process: driving.

inferiority in relation to the characters, while the line of sight indicates equality between the two sides.

The social distance is measured by the way the represented participants are framed in an image. Therefore, the way in which the human body is showed may include close-ups, medium or long shots. This indicates that if the participants, in a particular image, are showed to the hips, they will have a close proximity to the reader and such framing parallels the distance between people in real social interactions in everyday life.

After analyzing the ideational and interpersonal aspects in the images, we move to the compositional aspects, which focus on the layout of a page, allowing the elements to be coherently organized in the formation of a whole. This organization of the representational and interactive meanings of the image can be grouped into three interrelated systems:

I. Value of information: placement of elements (left, right, top, bottom).
II. Salience: Elements able to attract the audience's attention in different degrees (background, front, size, color contrasts, etc.).
III. Frame: connection of elements in the image.

Regarding the positioning of the elements in the images, Kress and van Leeuwen (1996; 2006) point out that those elements that are placed to the left of the image can be understood as "the Given", that is, elements that the readers already know about; the elements placed to the right of the image represent "the New"; that is, elements that are being presented to the reader.

In a visual composition there are elements placed at the top and others placed at the bottom of the page. The elements placed at the top represent the "Ideal", and the elements placed at the bottom represent the "Real".

The Real presents detailed and practical information close to reality; the Ideal, on the other hand, would be what one desires to achieve or what he/she seeks. If the visual composition makes significant use of the center by placing one element in the center and the others around it or at the margins, the centered element often represents the main information.

The location of the elements is linked to certain purposes, but should always convey an idea of unity, cooperation and consistency in terms of the message as a whole, which Royce (2007) calls *complementarity*.

Another important element in the composition of an image is represented by the colors used by the image producers. For Kress and van Leeuwen (2002), colors represent important means of communication, as their use is multifunctional, being linked to values, cultural and social representations. Considering the use of colors from the perspective of the three metafunctions, it can be stated that the ideational metafunction can be identified by the fact that colors represent people, places and things. The colors of a flag, for example, denote the identity of a nation.

The interpersonal meaning of colors is identified through "acts of color." In this sense, colors can be used to impress, intimidate, relax, alert, etc. Goethe (1970) was one of the first researchers to identify the interpersonal effect of colors and he assesses how certain colors can excite, inspire feelings, disturb, and so on.

On the other hand, the use of colors in a text serves to give coherence to a visual composition. Ads, for example, always use colors to convey the symbolic values of a product or to refer to the colors of a company. Textual cohesion can also be achieved by color coordination and this includes, for example, degrees of brightness and saturation.

Modality variables are related to the degree of "reality" contained in an image based on the degrees of color saturation which include:

I. High sensory mode: naturalistic colors approaching the real world;
II. Medium sensory mode: less saturated colors including, for example, pastel or washed tones;
III. Low sensory mode: includes black and white.


## 4. THE PRINCIPLE OF COMPLEMENTARITY

Royce (2007) identifies at least three main types of intersemiosis or complementarity in visual compositions:

a) *Visual to verbal*: words emphasized in the text are confirmed by image analysis or when the written text adjusts itself to include an image;
b) *Visual to visual*: if any element (represented participants) is extracted from any of the images, they lose their degree of cohesion and meaning;
c) *Intravisual*: how the represented participants act and complement each other within the same image.


## 5. CURRENT MEDIA DISCOURSE AND ITS TRENDS

In the socio-cognitive dimensions of textual production and interpretation, there is a relationship between the resources that participants, in a discursive act, have internalized and the process of production and interpretation of texts. This relationship is unconsciously and automatically established, which is an important factor in determining its ideological effectiveness, although many aspects are also consciously brought to the text. Still in terms of textual production, Fairclough (1994) highlights intertextuality, in the sense proposed by Bakhtin (2006), in which a text always establishes relations with previous texts, building communicative chains.

In his analysis of media discourse, Fairclough (1995) identifies what he calls "synthetic personification," a simulation of the private, of face-to-face speech through mass public discourse (newspapers, magazines, radio, television, and the Internet). This tendency is linked to the migration of private discourses to institutional domains, is established through struggles, and has limited stability due to the heterogeneity of its own contradictory elements that lead to further struggles and change.

Fairclough (1995) identifies three changing trends in contemporary media discourse: *democratization, technologization, and commercialization.*

Democratization has been a parameter for discursive changes in recent decades. Fairclough points out key areas in which democratization has been most visible: the relationships between languages and dialects, access to prestigious forms of discourse, the elimination of power markers in certain institutional discourses (greater informality in language use) and changes in language in relation to gender practices. There has been some democratization and openness in terms of gender relations largely related to discursive aspects and, through this perspective, not only feminists, but other groups strive to make language practices less sexist.

Regarding the technologization of discourse, Fairclough (1995) believes that in interviews and advertisements, for example, diverse tools are being employed in quite

different ways, and such tools or technologies are being used by social agents in specific institutions. They hold the power and the discursive technologies designed are used to produce certain effects on certain types of audiences "unaware" of them.

Considering the commercialization, it exists due to the increasing perception of individuals as potential consumers in society and the pressure on producers to entertain, what can be seen as part of a normalization and naturalization of consumerist behavior and culture, involving advertisements and representations of people in various types of media messages. Media also influences private domain discursive practices, providing models of interaction and establishing a complex dialectical relationship between the discourse presented and everyday life.


## 6. THE METHOD OF ANALYSIS

The ads will be analyzed through a systemic-functional (HALIIDAY, 1978; 1994) and multimodal (KRESS AND VAN LEEUWEN, 1996; 2006) perspective, so that the principle of complementarity (ROYCE, 2007) can be understood and identified in each ad.

The analyses of the advertisements will be made considering four interrelated levels: (a) linguistic; (b) images; (c) complementarity between written text and image; and (d) ideological and hegemonic elements considering current media trends.

The textual analysis occupies the first level of the analysis. The notion of levels is introduced by Fairclough (1994; 1995) who believes that there are important aspects of the texts to be considered during an analysis. The textual analysis aims to examine the text in terms of what is present and what could be present and, therefore, each aspect of the textual content is the result of a choice – the choice in how to describe a person, an action or a process; the choice in the way in which a phrase is constructed, rejecting the other available options; the choice to include a particular fact or opinion, etc. In this phase, through the bias of the ideational metafunction, I make an analysis of the sense relations, which include repetition, synonymy, antonymy, meronymy, and collocations.

Then, I will move to the analysis of the images considering the interpersonal aspects, which take into account the way in which the represented participants and producers of the ads interact with the readers/consumers. A focus on the communicative and interactive function of the images is extremely important in today's world where images reach great importance and tend to dominate, in many cases, the written text. Through this perspective, Aumont (2004) emphasizes that the production of an image is never free, as they are produced for certain individual or collective uses. Thus, images have their symbolic value defined pragmatically by the social acceptability of the symbols presented to a given audience in specific sociocultural contexts. In this phase, I will analyze elements such as eye contact, social distance (angles), viewpoint and level of involvement.

Next, I will analyze the compositional aspects, which give coherence to the ads, forming a cohesive whole, appropriate to a given context and target audience. The compositional aspects include the position of the elements and how they are framed.

Finally, the media trends proposed by Fairclough (1995) will be identified and discussed in each ad as a way to make clear the ideological and hegemonic aspects behind their production.

The analyses can be summarized as follows:

**Table 2: steps to analyze the ads**

| The analyses of the ads |
|---|
| **Ideational aspects**: sense relations |
| **Interpersonal aspects**: looks, angles, vectors, distance |
| **Compositional aspects**: coherence and position of the elements |
| **Media trends**: ideological and hegemonic aspects |

## 7. THE ANALYSES

| AD 1 |
|---|



**Figure 1:** Banco Itaú[3]

The analysis of ad 1 leads us to identify the principle of complementarity between the verbal text and the image at different levels, in which words emphasized in the text are confirmed by the analysis of the image. It is also noted that the written text adjusts itself to include the image. In addition, the ideational analysis reveals that there are:

**Table 3: Linguistic Analysis**

| Participants | Processes | Circumstances |
|---|---|---|
| We (elliptical)<br>Itáu | Be aware<br>Think<br>Encourage<br>Promote<br>Act<br>Construct | Day by day<br>Future |

Regarding the main processes used in this ad, it can be stated that they are presented in a movement that goes from the mental (be aware and think) to the material (act, construct) processes, demonstrating the importance of the integration between reflection and action so that the objectives of the ad can be achieved, including the world

---

[3] Available at: https://panoptico.wordpress.com/category/publicidade/page/2/ .Access: 07 July. 2019.

transformation. There are also semantic relations established between the image and the written text which include

I. Repetition: consciousness, future, black, differences, world;
II. Synonyms: value – to value; difference - diversity; equal - egalitarian
III. Meronymy: diversity = cultures, beliefs, races, ideas.

The image of the black woman reinforces the three types of linguistic relations identified in the written text, which has as the main objective to remind the readers of the "Black Consciousness Day". For the effective transmission of the message, it is identified that the intersemiotic complementarity is part of this advertisement.

The interpersonal analysis of the image reveals that there is no eye contact between the represented participant and the reader, what denotes an act of offering or a kind of invitation to enter the universe suggested by the advertisement. On the other hand, due to the use of the oblique angle technique, it can be stated that the level of involvement between the readers and the represented participant is medium.

According to Kress and van Leeuwen (2006) the low angles empower the images and give the represented participants power and mastery over the readers. In this case, the use of this type of angle may indicate black empowerment. The distance through which the represented participant is shown can be considered very close, bringing her closer to the readers. The interpersonal elements discussed above can be summarized as follows:

**Table 4: interactive elements**

| Adverstiser | Eye contact type | Social distance: angle | Viewpoint | Interpersonal Level of involment |
|---|---|---|---|---|
| Banco Itaú | Indirect look with a smile | Intimacy through low angle that denotes power over the reader. | Oblique | Between low and medium, but the smile denotes empathy. |

In the compositional analysis, which considers the cohesion of the elements in the ad, it is possible to identify the prominent image of a black woman, generating a salience that will attract the readers' attention. The principle of complementarity is present when the reader, starting the reading process from the image, will finally read the written text to anchor the flow of ideas. The fit between text and image denotes interaction and complementarity. On the other hand, if the reader prefers to start reading the written text, the reading paths will indicate the given-new connection, in which the reading occurs from the left to the right margin. In this case, the written text falls within the scope of the "Given" and the image within the scope of the "New".
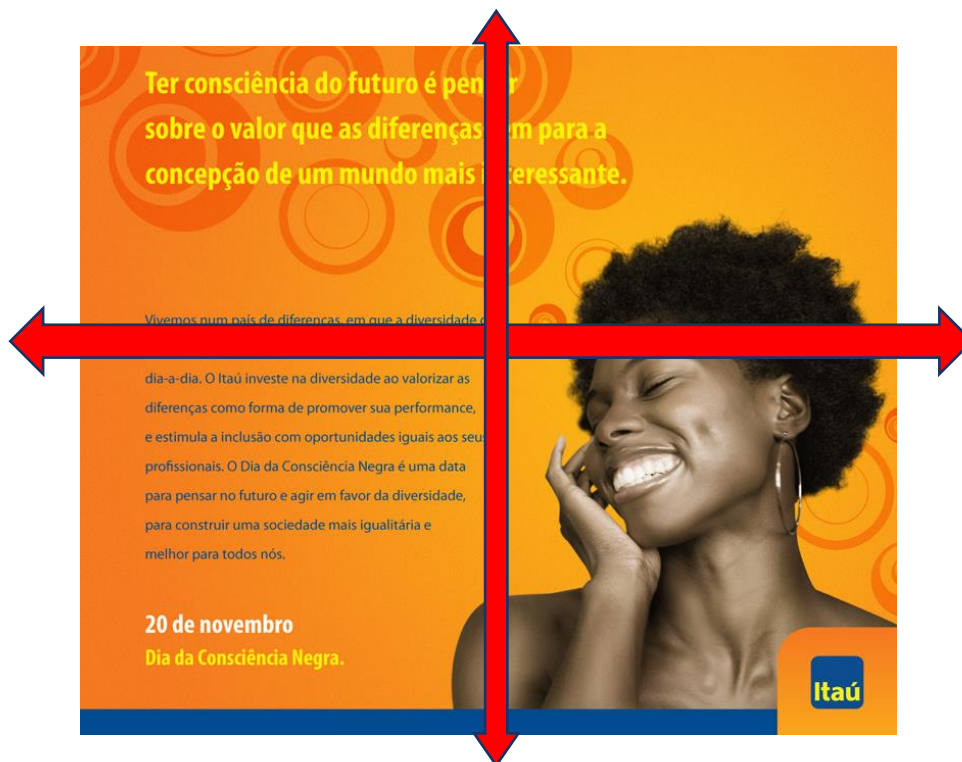
The flow of ideas is anchored by the written text and, above all, by the phrase "November 20th  Black Awareness Day" which will make the reader to understand the main reason behind the production of this ad: remind the audience of the Black Consciousness Day; show that the financial institution is empathetic with the date; and that the clients can count on their services whenever they need.

Regarding the colors used in producing the ad, it can be stated that the colors of the advertisers predominate, what is common in ads. However, there is an enhancement in the skin color of the represented participant, which indicates high sensory modality, making the image present naturalistic colors that approach real life colors. This brings us to the compositional and cohesive aspects of the advertisement in which complementarity occurs so that written text and image strengthen each other in the pursuit of conveying a message, ideological issues, beliefs or values.

According to Fairclough (1994), conceptualizing "discourse" is a rather complex task, as there are so many conflicting definitions formulated by different areas. For him, there are codified discourse models highly oriented by institutions that aim to reach specific audiences. In this respect, the author identifies the existence of postmodern models that coexist with traditional aspects in advertising texts. In relation to the current media trends and their presence in the ad being analyzed, it can be stated that all of them (democratization, technologization and commercialization) are represented. However, it is worth highlighting how much democratization is present in this ad, both in linguistic and image elements, which aim, in combination, to convey a positive message regarding diversity and its important role in today's world. In this sense, a reinforcing complementarity between image and written message is identified, making the trends pointed out by Fairclough (1995) acquire greater value and visibility.

| AD 2 |
|---|



**Figure 2**: Bradesco[4].

In the second ad, in addition to the verbal-visual complementarity, it can be also identified the visual-visual complementarity. This indicates that if any element is extracted from one of the represented participants, he/she would lose the degree of cohesion and meaning, spreading a negative effect over the whole ad. Each profession suggested in the ad is being complemented by an item that makes it easier for the reader to identify. Thus, the vet is related to animals (represented by the dog) and the baker to cakes.

In the analysis of linguistic elements, we have:

**Table 5: linguistic interpersonal analysis**

| *You* | *are* | *already* | *a winner* |
|---|---|---|---|
| Carrier | Relational Process | Circumstance | Attribute |
| Suject | Finite+ predicator | Adjunct | Complement |
| MOOD | | | |
| Theme(given) | Rheme (new) | | |

| *Entrepreneur,* | *(you) elliptical* | *count on* | *us to go further.* |
|---|---|---|---|
| Vocative | Actor | Goal | |
| | Suject | Finte + predicator | Complement |
| | Theme | Rheme | |

The presence of the vocative (Entrepreneur) in ad 2 reinforces the call to the reader/intended audience to purchase to the advertised product (credit to the microentrepreneur). Therefore, the verbal-visual complementarity occurs in an attempt to persuade the reader. Firstly, the relations of synonymy and repetition are established between the phrase "You are already a winner" and the represented participants in the image, as they represent people (microentrepreneurs) who have succeeded in their careers and projects, with smiles and facial expressions used to confirm such a connection. In this regard, Feng (2017) believes that there is the metonymy of reaction by emotion, which is

---

[4] Available at:  https://ricardovelloso.com/BRADESCO-PJ . Access: 15 May. 2019.

common in both static and moving images. Through this perspective, nonverbal expressions of emotion can be recognized with a high degree of precision. In visual media, such as movies, advertisements, and comics, behavioral reactions, especially facial expressions, act as the primary resource for meaning making. Another semantic relation identified in the ad is meronymy, since the constituent parts of a whole come together in conveying meanings and trying to make the reader understand that all the professions are important and that they are being contemplated in the ad. So, in this ad the complementarity principle can be identified at the verbal-visual and visual-visual levels.

The anchoring of the flow of ideas occurs by revealing who is the producer of the ad and the true reason behind its existence; that is, the one who could make readers' dreams come true: "*Bradesco Empresas e Negócios*" (Bradesco for companies and business).

In the interpersonal analysis of the participants, it can be detected that there is eye contact, reinforced by the smiles, what can be characterized as an act of demand with seduction. The angle is frontal, which denotes full involvement with the readers from a medium distance, asking for the product acceptance.

Table 6: interaction in the ad

| Adverstisers | Eye contact type | Social distance: angle | Viewpoint | Interpersonal Level of involment |
|---|---|---|---|---|
| Banco Bradesco | Look straight into the readers' eyes with smiles of seduction. | Medium intimacy through an angle that denotes some power over the readers. | Frontal | Between medium and high. |

The compositional analysis highlights the linear organization of the represented participants, indicating their equal importance in the image: all professions are important and all of them can count on the credit offered by the bank. The phrase that aims at the total anchoring of the flow of ideas is place into the Real , being represented, above of all, by the name of the bank and the emphasis on the special credit for companies and business.

Regarding the colors used to produce the ad, the institutional colors of the bank stand out, but the following equation is also detected:

**Real colors + ordinary people = routine situation**

This indicates that advertisers seek to portray ordinary people who seek to become entrepreneurs from the acquisition of the product in question, and it represents a call to ordinary people who aim to become successful professionals. Complementarity is identified in the visual-visual and verbal-visual levels in which the written message reinforces the message given by the image, besides anchoring the flow of ideas. According to Joly (2009) one way to start analyzing images would be to move from verbal to visual, since an image project is primarily verbalized before being visually performed. Through this perspective, one way to analyze an image would be to consider the linguistic message first, and at this point we find support in Barthes's (1967a) analysis, who believes that the text presented in the images has two main functions: anchoring and relay. Anchoring is related to the interruption of the "floating chain of ideas" and it means directing the reading of the image to a certain path. On the other hand, relay is linked to the filling of meaning in certain points in which there are elements that cannot be said without the verbal aspect.

Regarding the current media trends analyzed by Fairclough (1995), democratization is still the most salient trend because it puts ordinary people and professions as protagonists. On the other hand, there is still commercialization, considering at least two levels: internal and external. Internally, each represented participant is an entrepreneur that aims to value and sell their products to customers; externally the ad offers credit to microentrepreneurs who wish to become successful, entering this select group. In terms of technologization, the internal organization shows alignment and interdependence among the elements, considering them as a whole to persuade readers.

**AD 3**



**Figure 3:** O Boticário[5].

---

[5]     Available     at     :https://www.hojeemdia.com.br/horizontes/campanha-do-dia-dos-pais-do-botic%C3%A1rio-gera-cr%C3%ADticas-racistas-1.643947  . Access: 28 July. 2019.

In ad 3 there is predominance of the images over the written language. There is interaction and internal relationships among the represented participants in order to present a family moment, inviting the reader to enter this universe and this is a factor able to indicate the presence of the intravisual complementarity: the notion of family can be transmitted only if we have complementarity among the elements that constitute the whole in the ad. This complementarity is responsible for conveying of the notion of an action among the family members.

The only verbal element in this ad is represented by the name of the advertiser (O Boticário), which is adjusted to fit the images in an attempt not to "interfere" with the action presented: the father is receiving a present on Father's Day. Brand symbols are generally identified and analyzed as semiotic tools because they can be interpreted through different perspectives. Thus, the logos are represented by graphic designs used by the companies, with or without their respective names on them, to identify each company and the products. Due to the fact that they are considered symbols or semiotic tools, their analyses become important in the construction of multimodal texts and in understanding the strategies that make up commercial discourse.

According to Magiapane (2015), from the semiotic point of view, the iconic aspects of brands, such as their logos and other visual elements that compose them, cannot be considered as isolated signs, but as coherently interconnected textual elements. Brands can be considered as multimodal entities that communicate visually (logos and other codes), spatially (architectural and local styles), verbally (linguistic style), audiovisual (musical themes) and all combinations depending on the vehicle through which they are transmitted, such as TV, magazines or the Internet.

In the interpersonal analysis it can be stated that from an act of offering (there is no eye contact with readers) readers are allowed to enter the universe of the family. The following table summarizes the interactional aspects presented in this image:

**Table 7: how the participants interact**

| Adverstiser | Eye contact type | Social distance: angle | Viewpoint | Interpersonal Level of involvement |
|---|---|---|---|---|
| O Boticário | Indirect looks with smiles of seduction. | Medium intimacy through an angle that denotes some power over the readers. | Oblique | Between medium and low. |

The compositional analysis reveals the family as the center of composition and this indicates that the exclusion of some element or family member would modify the interaction, altering the meanings and sensations to be transmitted. This factor reaffirms the principle of intravisual complementarity, in which the relationships among the represented participants, within the same image, represent the focus.
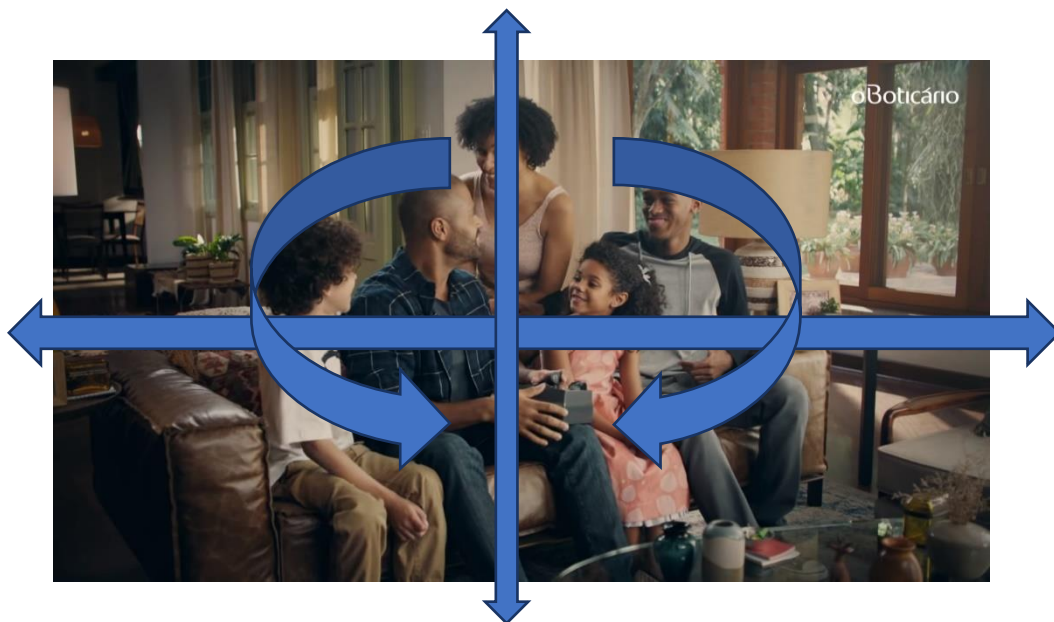
For Kress and van Leeuwen (1996; 2006), by placing one element in the center and the others around it or on the margins, the centered element, in most cases, represents the core information.

The use of colors, if considered through the compositional perspective, gives coherence to a visual composition or text. In ads, colors are always used to convey symbolic values of a product, so textual cohesion can also be achieved by color coordination and this includes, for example, degrees of brightness and saturation. In ad 3, the use of medium sensory modality is detected: less saturated colors that include, for example, pastels or washed tones. This indicates that the ad is between the colors of real life and the low sensory modality used in dreams or surreal images. Most of the times, the type of sensory modality used in the images is directly related to the effects of the advertised products over the represented participants, in this case, a perfume.

In this ad, if considered the tendencies pointed out by Fairclough (1995), democratization stands out, which in this case aims at the inclusion of black consumers in society. The black family assumes the leading role and represents the ideal model of Brazilian family. It can be stated that the image has an inclusive character, without resorting to written text. The transference of voice, power and the empowerment of black people in society occurs by the old saying that a picture is worth a thousand words.

## 8. CONCLUDING REMARKS

According to Royce (2007), given the changing in modes and affordances of communication systems in today's world, it is impossible to make sense of texts, even their linguistic parts alone, without having a clear idea of what the other features might contribute to the meaning of the text as a whole. So, she believes that to focus on one mode without interpreting the other, could mean that the full meaning is not being received.

Following Royce's perspective, this article proposed that the visual and verbal resources that appear together in multimodal texts complement each other in the production of a single text, and this relationship is called *intersemiotic complementarity*. In order to achieve the aims, the analyses of the advertisements were made considering four interrelated levels: (a) linguistic; (b) images; (c) complementarity between written

text and image; and (d) ideological and hegemonic elements considering current media trends.

The results indicated that the ideational, interpersonal and compositional aspects of a text complement each other in the formation of a coherent whole capable of persuading the reader to acquire some products and influence behaviors.

From the ideational bias, such complementarity is achieved through sense relations, which include repetition, synonymy, antonymy, hyponymy and meronymy. On the other hand, the interpersonal meanings in the visual and verbal modes are realized through intersemiotic relations promoted through looks, gestures, angles, colors, etc. The compositional meanings contemplate value relations of the presented information, including salience, frame, centralization and indication of possible reading paths through the relations between new and old information and the use of vectors.

On the other hand, in all the ads analyzed in this article the principles of commercialization and democratization could be identified in the relation between the images and the written text and it means that the producer tried to establish more inclusive commercial relations with the consumers and it also means that they are trying to reach different audiences.

_____

**REFERENCES**

AUMONT, J. *As teorias dos cineastas*. Ed. Papirus. Campinas. 2004.

BAKHTIN, M. *Marxismo e a Filosofia da Linguagem*. Ed. Hucitec. São Paulo. 2006.

BATEMAN, J; DELIN, J; HENSCHEL, R. Mapping the Multimodal Genres of Traditional and Electronic Newspapers. In. *New Directions in the Analysis of Multimodal Discourse*. Ed. Lawrence Erlbaum Associates. New Jersey. 2007. p. 147-172.

BARTHES, R. *Elements of Semiology*, London, Cape. 1967a.

FAIRCLOUGH, N. *Discourse and Social Change*. Cambridge: Polity, 1994.

FAIRCLOUGH, N. *Media Discourse*. Ed. Hodder Arnold. London. 1995.

FAIRCLOUGH, N. *Media Discourse*. Ed. Bloomsbury Publication. London. 2009.

FAIRCLOUGH, N. *Discurso e Mudança Social*. Brasília: Editora da UnB, 2001.

FENG, W. D. Metonymy and visual representation: towards a social semiotic framework of visual metonymy. In. *Visual Communication*. Vol 16(4) 441-466. SAGE. 2017.

GOETHE, J.W. *Theory of Colours*. Ed. Cambridge, MIT Press. 1970.

GOETHE, J.W. *Theory of Colours*. Ed. Dover Publications. New York. 2006.

HALLIDAY, M. A. K. *Language and a Social Semiotic: The social interpretation of language and meaning*. Edward Arnold. London. 1978.

HALLIDAY, M. A. K. *An Introduction to Functional Grammar*. Edward Arnold. London. 1994. HALLIDAY, M. A. K.; MATTHIESSEN, C. M. I. M. *An Introduction to Functional Grammar*. 3. ed. Ed. Arnold. London. 2004.

HALLIDAY, M. A. K.; MATTHIESSEN, C. M. I. M. *An Introduction to Functional Grammar*. 4. ed. Ed. Routledge. New York. 2013.

JOLY, M. *Introdução à análise da imagem*. Campinas: Ed Papirus, 2009.

KRESS, G.; van LEEUWEN, T. *Reading images: The grammar of visual design*. Routledge. London. 1996.

KRESS, G.; van LEEUWEN, T. *Colour as a semiotic mode: notes for a grammar of colour*. Sage Publications. London. 2002.

KRESS, G.; van LEEUWEN, T. *Reading images: The grammar of visual design*. 2. ed. Routledge. London. 2006.

MAGIAPANE, F. Yo Logo(s): On the iconic-plastic configuration of brand symbols. In. *Handbook of Brand Semiotics*. Georg Rossolatos (Org.). Kassel University Press. Germany. 2015.

MATTHIESSEN, C.M.I. The Multimodal Page: A systemic Functional Exploration. In. *New Directions in the Analysis of Multimodal Discourse*. Ed. Lawrence Erlbaum Associates. New Jersey. 2007. p.01-62.

ROYCE, T.D. Intersemiotic Complementary: A Framework for Multimodal Discourse Analysis. In. *New Directions in the Analysis of Multimodal Discourse*. Ed. Lawrence Erlbaum Associates. New Jersey. 2007. p.63-110.

SOARES, L.A. Análise do jornal popular super notícia sob enfoque crítico e multimodal. In. *Revista Alfa*. v.61, n.3, p.575-597, 2017. Acesso: https://periodicos.fclar.unesp.br/alfa/issue/view/659/showToc 04-09-2019.

THOMPSON, G. *Introducing Functional Grammar*. Hodder Arnold. London. 2004.

THOMPSON, G. *Introducing Functional Grammar*. Ed. Routledge. London. 2013.