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Intersemiotics of multimodality: Advertisement in translation

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Abstract

Modern technically advanced world is formed on the basis of digitization and automatization, which imply the usage of the WWW and a wide range of its resources in everyday life. Advertisers set sight on modern technologies to remain up-to-date with evolving technology and to catch the attention of as many recipients as possible. From the perspective of linguistic studies, advertising is one of the most popular spheres to analyze as its verbal and non-verbal components and their interaction pose a challenge for researchers. The studying of advertisements prior components allows defining the factors that influence the achievement of certain pragmatic effect. One of the most effective approaches to the studying of advertisements is the usage of multimodal discourse analysis, with the help of which one can analyze semiotics of particular ads. Multimodality deals with interaction of various modes of intercultural communication that work together for achieving certain communicative goals. The main approach to the analysis of the modes of advertising text is MMDA (multimodal discourse analysis) which covers the study of the language of the advertisement in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound. In general, it is essential to note that multimodal discourse analysis of advertising is aimed at a detailed consideration of the visual / audio and linguistic features, which create a semiotic whole.

Keywords: polycode text; multimodal discourse analysis (MMDA); intersemiotics; verbal and non-verbal means; interpretation.

1. Introduction

In modern world there are volumes of diverse and complex data transmitted by the media: press, radio, television, the Internet, etc. Thus, a person perceives information via various modes, for instance, through texts (written or oral), images, audio means, which people are comfortable with even if these modes work together. The interrelation of various media and modes of communication resulted in actualization of such a notion as multimodality.

Multimodal means ‘having or involving several modes, modalities, or maxima’ (Multimodal, 2021). Within linguistic studies multimodality is widely investigated abroad (Bateman, 2014; Forceville, 2002, 2009; O’Halloran, 2012, 2013; Wildfeuer, 2014) and has been recently introduced into communication studies within domestic linguistics (Andryeyeva, 2016; Bekhta, 2004; Makaruk, 2014). It should be noted that there are a lot of synonyms to the word multimodality. Within East-

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Slavic scientific tradition, multimodal text is substituted for a polycode text (Maksimenko, 2013), implying the interaction of various semiotic means for creation of a certain text. The polycode text replaced the term "creolized". The notion "creolization" was firstly introduced into cultural studies. For instance, J. Sidbury (2007) defined creolization as "the process through which new African American cultures emerged in the New World". Yu. O. Sorokin and Ye. F. Tarasov (1990) enlarged the meaning of "creolization" and considered that a creolized text was characterized by a texture formed of two heterogeneous constituents: verbal and non-verbal means (the latter belong to other semiotic systems, rather than the natural language).

However, the term "creolized text" has proved to be rather ambiguous for characterizing a combined of various modes text, as in general it was implied to mark deformed simplified structures of the language and culture (Maksimenko, 2012). A.A. Bernatska (2000) considers the term a "polycode" or "polysemic" text to be the most suitable for referring to the generic concept of heterogeneous, syncretic messages (texts) formed by a combination of elements of different semiotic systems under the conditions of their mutual synsemantics. To indicate the degree of the usage of the elements from different semiotic systems, the term "creolized" can be employed. In East-Slavic linguistics, there is also a notion of video-verbal text that is used mostly in a narrow meaning, being defined as "a combination of double nature signs (natural and iconic) united within logical context (Poymanova, 1997). One can also encounter such synonyms as visual narrative (M. Bal) and graphic narrative (L. Dong). However, the most widely-used term especially in foreign linguistics that also overruns in domestic studies is a term "multimodality", where "multimodal" typically refers to the multiple modes (e.g., spoken, written, printed and digital media, embodied action, and 3-D material objects and sites) through which social semiosis takes place" (O'Halloran, 2012).

Multimodality as a term was firstly introduced in the works of G. Kress and T. van Leeuwen (1996, 2002). The researchers define multimodal text as "a text that combines different semiotic systems interaction of which allows receiving more detailed information" (Kress, 2013; Nørgaard et al., 2010; Müller, 2021). Moreover, all the semiotic systems refer to formation of an integral structure and cannot be reduced to separate components. Scientists distinguish such theoretical provisions of multimodality as:

1. Multimodality assumes that the representation and content of an utterance is always based on the interaction of modes that is formed by the analysis and description of the full range of means for creating new meanings (visual, conversational, gestural, written, 3D, etc.) used by people in various contexts.

2. Multimodality suggests that there are various extra-linguistic, semiotically heterogeneous resources for achieving a specific goal.

3. It is assumed that norms and rules for creating new meanings are basic for choosing modes used to create such meanings (Kress & van Leeuwen, 2002).

2. Materials and Methods

The methodological basis of multimodal studies includes the provisions of social semiotics and systemic-functional theory. The first one is connected with "the way people use semiotic "resources" both to produce communicative artefacts and events and to interpret them in the context of specific social situations and practices" (Sorokin & Tarasov, 1990). The above-mentioned approach relies upon Halliday's systemic-functional theory that provides frameworks for conceptualizing a range of semiotic resources which used to create meaning (e.g., language, paralinguistic means, sound, visual objects, three dimensional objects, etc.) and ways for analyzing the meaning coming from the integrated use of those resources in communicative events. The word "semiotic resource" is

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substituted by the term "mode". According to G. Kress (2010), mode is determined as "socially shaped and culturally given semiotic resource for making images". Both G. Kress and T. van Leeuwen believe that a mode is an abstract resource for semiosis, not a physical or material one. This definition is posited in contrast to that of 'media', which is defined by Kress and van Leeuwen (2002) as '[the] material resources used in the production of meaningful products or communicative events. 'Media' can be both materials and tools (e.g., airwaves and radio)'.

The multimodal texts are formed at least by four types of semiotic resources: rhythm, composition, coherence of information, dialogue (Sorokin & Tarasov, 1990). Rhythm provides coherence and logical structure of the events. It plays a crucial role in everyday communication as well as in such media as films, television, dance, music, etc. Rhythm is a biological category as all the human actions are encoded by it. Composition is important for space organization of the text and event. It is based on balance. On one hand, it is intuitive process (to put something somewhere). From the other hand, this balance is semiotic, as "the function of balance can be observed through the meaning which helps to make it visible" (Arnheim, 1974). Composition includes three elements: informational value, framing and salience. Coherence of information is considered as cognitive interconnections between elements of information organized both in certain space and time. The category of dialogue informs how the structure of communication can be used for studying the relations between semiotic resources used in multimodal texts and communicative events.

Within the framework of studying multimodality, it should be noted that most scholars take a discursive approach to the analysis of multimodal texts, "adapting a broad interpretation of discourse as a socially determined cognitive structure that is materially embodied in representative texts" (Vdoyina, 2012). O.S. Issers (2012) emphasizes the relevance of studying various discursive phenomena that use several semiotic codes of different modalities.

Within multimodal discourse analysis stylistic techniques of more than one semiotic mode of expression are used. It means that verbal interrelates with non-verbal means creating a new meaning in metaphoric and metonymic representations that in their turn, characterize both action and thought (Naciscione, 2010; Kovalevska et al., 2021). Thus, it can be concluded that such stylistic devices as metaphor and metonymy take an active part in encoding a multimodal text.

A multimodal discourse analysis (MMDA) is used to study multimodal texts. MMDA has been developed as an interdisciplinary theoretical and methodological approach based on social semiotics. In general, MMDA expands the scope of discourse analysis and even goes beyond it. Among these issues G. Kress and T. van Leeuwen single out the partiality of language, the logics and affordances of modes, with their effects on ontology and epistemology and in terms of rhetoric, selection and design, implicit meanings and the matter of recognition: recognition of semiotic work, both in terms of who does such work – the question of agency – and in terms of the means by which such work is done – the issue of modes (Kress, 2013).

According to G. Kress, the textual 'threads' of the text that is woven into the discourse are many and they are materially diverse: gesture, speech, image (still or moving), writing, music (on a website or in a film). These, as well as three-dimensional entities, can be drawn into one textual/semiotic whole. Text, in MMDA, is a multimodal semiotic entity in two, three or four dimensions. Texts, of whatever kind, are the result of the semiotic work of design, and of processes of composition and production. They result in ensemble composed of different modes, resting on the agentive semiotic work of the maker of such texts. A text is coherent through the use of semiotic resources that establish cohesion both internally, among the elements of the text, and externally, with elements of the environment in which texts occur (Kress, 2013).

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As regards classifications of multimodal texts, one of the most dynamic is offered by O. Ye. Anisimova, who claims that basing on the connection between verbal part of the text and the image that goes with it, creolized texts into (multimodal texts) can be divided are divided into: 1) texts with zero creolization; 2) texts with partial creolization; 3) fully creolization texts (Anisimova, 2003). Text with zero creolization belong to "traditional" texts that are characterized by the usage of verbal means only. Partially creolized texts are formed on the basis of autosemantic relationships between verbal and non-verbal components, i.e., that verbal part is distinguished by autonomous nature, while non-verbal elements perform optional role. In fully creolized texts verbal component is inseparable from non-verbal, and both form synsematic relationships (Anisimova, 2003). Taking into consideration the theoretic background reviewed above, it is essential to note that advertisement as a kind of multimodal text belongs to partially creolized texts, as usually verbal component is semantically supported by non-verbal in it.

Thus, having analyzed the notion of multimodality in connection with semiotic studies, one can conclude that this term deals with interaction of various modes of communication that work together for achieving certain communicative goals. Multimodal discourse analysis presupposes the confluence of discourse and technology and extends the study of the language itself to the study of the language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound. Advertising is considered to be multimodal that is characterized by interrelation of different verbal and non-verbal modes, which will be analyzed further.

3. Results and Discussion

As have been noted in the previous section, advertising is characterized by multimodal nature and refers to the combination of various kinds of modes: written, oral, audio, spatial, visual, etc. Being treated as "an interaction of elements" (Cook, 2002), a single advertisement can be formed on the basis of usage of different communicative modes. There is a tendency to employ non-verbal modes even more than verbal and some outdoor advertisements depend primarily on visual elements rather than on linguistic ones.

As there are various types of advertising, there are different approaches to the analysis of verbal and non-verbal means used in ads. According to I. O. Andryeyeva, the studies of multimodal texts are based on the analysis of the research object, a certain semiotic mode or precisely the interaction between modes. Among such approaches, the researcher singles out: 1) the analysis of interaction of graphic mode with verbal; 2) the analysis of interaction of sound mode with verbal; 3) the analysis of interaction of graphic and sound modes with verbal one (Andryeyeva, 2016).

Among the research work that is performed with the first approach of studying the interaction between graphic and verbal modes, it is essential to point out such trends: 1) the analysis of graphic images in modern media (Kress & van Leeuwen, 2002; Semino, 1997); 2) the analysis of colour code of graphic images (Kress, 1996); 3) the analysis of typographic arrangements and illustrations in the texts of various genres (Gibbons, 2013; Titscher et al., 2000); 4) the analysis of the Internet websites, thematic blogs, online advertisements, etc. (Bateman &Wildfeuer, 2014; Hiippala, 2015); 5) analysis of "multimodal puns" and "multimodal metaphors" (Forcevill, 2009), in which non-verbal means endow verbal means with additional connotations.

The analysis of interaction between sound and verbal modes involves the studying of prosodic models and patterns in oral speech with the account of their functionally discursive nature (Kibrik, 2008). And the analysis of interaction between sound, graphic and verbal modes includes the studying of: 1) arrangement peculiarities and interaction of audio- and video-verbal information in films with the account of their various interpretations within conceptual scope of the film genre (Wildfeuer,

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2014); 2) analysis of music and sound effects in films (Sorokin, & Tarasov, 1990). In general, it should be noted that the message is transferred through all the communicative channels, which means that each mode is "a partial bearer of message's global meaning" (Kress, 2013), and thus, it is inappropriate to talk of the central position of one of the modes and the marginal role of the others.

Apart from the mentioned above approaches to multimodality of advertising discourse, one should specify the studies that deal with particular manifestation of the interaction between various modes of communication. For instance, studying the printed advertisements, L. Pan suggests that the latter are characterized by the usage of a combination of words, illustrations, fonts and colours to send a message, and this mixing and melding of modalities represents multimodality. In communicating the messages and intentions of the advertisers, these varied yet integrated modes act interactively (Pal, 2015). Dealing with printed advertising, the trend towards a multimodal appreciation of meaning making centres around two issues: first, the de-centering of language as favoured meaning making; and second, the revisiting and blurring of traditional boundaries between the roles allocated to language, image, page layout, document design, etc. (Iedema, 2003).

N. Woods describes television advertising as the form of multimodal communication par excellence (i.e. communication through various and multiple semiotic modes and resources). It establishes a double communicative connection: one between the people represented in the advert, called represented participants, and one between the sender, that is the advertisement makers or copywriters, and the receiver (the viewer) of the advertising message (Olowu & Akinkurolere, 2015).

Analyzing the new ways of actualization of multimedia content that is characterized by a fast change of traditional format and genres, and structural organization of media platforms, I. L. Ilicheva and M. N. Karpiyevich offer a new term for the Internet multimodal texts, "net megahybrids" (Kress, 2013). Such a kind of text is distinguished by the following properties: 1) mode character (the usage of verbal as well as non-verbal means of communication); 2) convergence (the interaction of such means, for instance the usage of orthographic, punctuation and lexical means together with avatars, emoticons, memes, various prints); 3) non-linear character (hypertextuality as the main tool of multimodal media text); 4) genre diffusion (the usage of markers of different discourse types); 5) the possibility of instant interaction and feedback (Kress, 2013). Thus, Internet communication is marked by the interaction of the wide range of modes, and a newly coined term, "a net megahybrid" reveals that a multimodal text in the web includes various media structures of verbal, visual, sound modes that suggest the coherence of the text and its overall comprehension.

Analyzing advertising discourse, in particular one of the advertisement's structural elements, logotype, L.L. Makaruk states that among various graphic means, which make the former look unique, are fonts, diacritic signs and the elements of graphic game (quotations, parenthesis, merging, etc.). (Ilyicheva & Karpievich, 2019). The researcher claims that font is not just a technical tool and an integral typographic element, as it also performs the function of paralinguistic means, which is characterized by a wide palette allowing various manipulations with the graphics of the text and satisfying the most creative and demanding communicators. In advertising discourse, diacritics together with punctuation marks often have a meaning that goes beyond their traditional purpose. They are combined with letters and other paralinguistic signs in order to have an influence on the target audience and make the promotional texts vivid and unique. Parentheses is characterized by unusual usage of brackets; quotation is correspondingly deals with unique employment of quotation marks. One more graphic means, hyphenation, is aimed at combining numbers as well as other paralinguistic signs with letters using hyphens. Another kind of graphic game is the construction of the text and its location. There are three ways of constructing the text: vertical, horizontal and diagonal ("crossword puzzle principle") (Ilyasova & Amiri, 2009). One can also add the cross and situational placement, deliberate corrections and strikethroughs, etc. Ambigrams and graphons are also often used to

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emphasize some information in the advertising and attract the attention of the recipient (Makaruk, 2014).

Therefore, taking into account all the above-mentioned information about multimodality in advertising discourse, it is essential to emphasize the relevant research that is used as the background for our investigation. We consider that a taxonomy of relationships between images and text offered by E.E. Marsh and M. Domas White (2003) are meaningful for our research as, according to the words of researchers, it 'can be applicable to all subject areas', including 'advertising, education, journalism, and information studies, etc. The relationships between image and text are based on the functions the former performs in a particular representation of certain subject area. The researchers base their studies on Hancher's semantic analysis of relationship types of dependence, independence, and interdependence as well as David's three-pronged notion of decorative, representative, and organizing functions marked as A, B, C groups. Against this background the researchers single out three groups of image functions: A) functions expressing little relation to the text (A1 – Decorate; A2 – Elicit emotion; A3 – Control); B) functions expressing close relation to the text (B1 – Reiterate; B2 – Organize; B3 – Relate; B4 – Condense; B5 – Explain); C) functions that go beyond the text (C1 – Interpret; C2 – Develop; C3 – Transform) (Marsh, & White, 2003). In general, it should be noted that these functions of image in relation to the text underline the illocutionary power of print advertisements. However, before interpreting the relationships between image and texts in ads, one must provide the background information of the latter. For this purpose, one more research can form the basis of our own investigation.

Mazzali-Lurati and Pollaroli (2014) offer to use Congruity Theory for analyzing print advertisements. They single out the so-called advertising (abstract) connective predicate that 'takes as arguments the speaker (Spk), the hearer (Hr) and the text (T). Thus, the 'Advertising Connective' includes the above-mentioned components as well as LU1 (visual component), LU2 (logo), GLU3 (body copy) and GLU4 (pack shot, which is more peculiar for video ads rather than print ads); the 'Presupposition' covers the information on functions these components have in ad; 'Pragmatic effect' reflects what result is expected to be from the interaction of the components.

Thus, with all this in mind, it is essential to conclude that multimodal discourse analysis of advertising is aimed at a detailed consideration of the visual / audio and linguistic features, which create a semiotic whole (Coomber, 2012). Thus, it is important to analyze verbal means (lexical, grammatical, syntactical and stylistic peculiarities of the text) as well as non-verbal that include colour, images, typography, sound effects, etc. One should also take into consideration extralinguistic information analyzing the company / organization that creates a certain advertisement, the aim of the latter and its target audience.

It is critical to restate that print ads should be analyzed basing on the relationships between image and text. Therefore, basing on the research of E.E. Marsh and M. Domas White (2003) who single out three groups of image functions: A) functions expressing little relation to the text; B) functions expressing close relation to the text; C) functions that go beyond the text, and studies of Mazzali-Lurati and Pollaroli(2014) who offer to use Congruity Theory for analyzing print advertisements, we provide our research on functions of the images in relations to text taking into account background information about a print advertisement. Thus, this basic scheme of the ad analysis corresponds to the tasks of our research. Next sections will be dedicated to the analysis of three groups of print advertisements with account of functions the image perform in relation to the text.

Control group: print advertisements without textual component. This group of print advertisement includes print advertisements where image performs its own functions without relations to the text, as there is no verbal component in the ad. Singling out this group, we are aimed at emphasizing that

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images can alone fulfil informative and persuasive functions, as well as other functions that make the viewer buy the product or use the services. Here we are going to analyses several examples that correspond to this group.

Some of the Hot Wheels ads (45 print ads from UK…, 2010) depict the ring fences for cars made from different things: shoes, tiles, dogs, abates, carpets etc. (Figure 1).

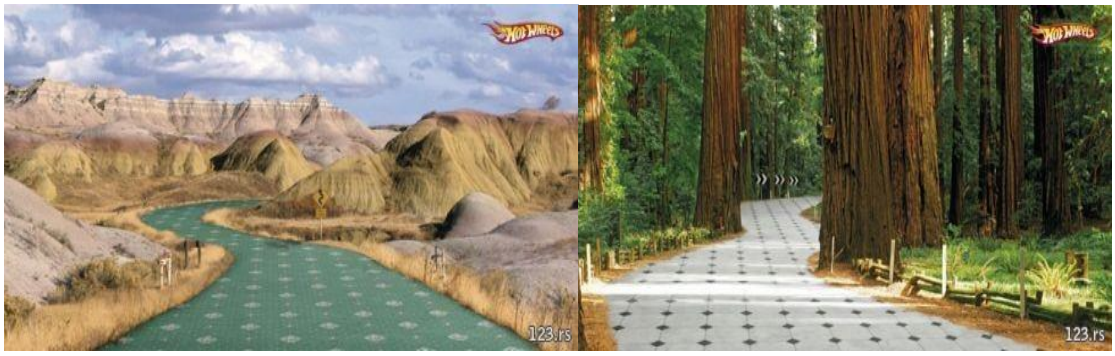

Figure 1. Hot Wheels ad example

Hot Wheels Connective includes Spk, Hr, LU1 and LU2. Presupposition covers the information about the brand and analyzed ads. Hot Wheels is a brand of die-cast toy cars introduced by American toy maker Mattel in 1968. The brand produces the scale models of the real cars that are popular not only with the children and young adults, but collectors. The ads of the analyzed campaign are created by Ogilvy & Mather-London agency in 2009. Spk (Hot Wheels) believes that LU1 (visual part) can make the Hr (recipient) buy the cars and various tracks of the brand. Pragmatic effect presupposes that by depicting unusual scenes as a kind of new car tracks Hot Wheels expresses the point that Hr benefits from buying its products. Thus, the function of image here is to inspire the recipient to try new options offered by the company.

One of the unusual examples of print ads where illustration is the manipulative tool of the company, is an ad of Dabur company (16 ad examples that prove…, 2016). The recipient sees a man with a large tromba inside. This creates an illusion that you see a gastroenteric tract (Figure 2).

Figure 2. Ad of Dabur Company

Dabur Gastrina Ad Connective includes as all the ads of this group Spk, Hr, LU1 and LU2. Presupposition: Dabur is one of the India's largest Ayurvedic medicine and natural consumer products manufacturer. The ad of the analyzed campaign advertises natural dietary supplement. Spk believes that LU1 can make the Hr buy this product for ones' health. Pragmatic effect: Dabur expresses the point that Hr benefits from buying its product as it can improve digestion processes and not to feel as

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if you have ‘a trombone’ inside. The function of image here is the same as in a previous ad – to emphasize the feelings one may have in case of problems with digestion and by LU2 show the solution for gastroenterological problems. Thus, the picture itself represents the idea that ‘the work of your GIT must sound as music’.

The Weight Watchers Company manipulates by the size of the doors depicted on one of their ads (33 Powerful and Creative Print…, 2013). The ad shows two doors, one of which is broad with ‘Entrance’ sign, while another is narrow with ‘Exit’ sign (Figure 3).

Figure 3. The Weight Watchers company ad

Weight Watchers’ Ad Connective includes Spk, Hr, LU1 and LU2. Presupposition: Weight Watchers is a losing weight program that helps people to control one’s weight. The ad of the analyzed campaign advertises the services the program offers. Spk considers that LU1 can make the Hr choose the program to benefit one’s body. Pragmatic effect: Weight Watchers expresses the idea that there are always ways in and ways out, especially dealing with weight problems and this program can help you to find your way out. The function of image is to contrast two things that present opposing sides of the problem.

Colgate, advertising its floss, uses the power of illustration. For that the company has chosen fruits with seeds (33 Powerful and Creative Print…, 2013). For instance, Colgate shows kiwi or strawberry with their seeds lying beside the fruit (Figure 4).

Figure 4. Example of Colgate ad

Colgate Ad Connective includes Spk, Hr, LU1 and LU2. Presupposition: Colgate-Palmolive Company is an American multinational consumer that specializes in the production, distribution and

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provision of household, health care, personal care and veterinary products. The ads of the analyzed campaign were created by Y&R Agency network in 2011. Spk considers that LU1 can make the Hr the company's products to protect one's teeth. Pragmatic effect: Colgate-Palmolive Company expresses the idea that its floss is able to clean even hard-to-get spots. The function of image is to emphasize the effect the product may have when properly used.

FedEx also uses creative idea to advertise its service (33 Powerful and Creative Print…, 2013). Here below in the picture the viewer sees two people, one of whom hands a package to another (Figure 5).

Figure 5. Example of FedEx creative ad

FedEx Ad Connective includes Spk, Hr, LU1 and LU2. Presupposition: FedEx Corporation is an American multinational delivery services company. The ad was created by DDB Brazil agency and comprises three pictures that are the same as the one illustrated above. Spk considers that LU1 can make the Hr choose the service for one's own convenience. Pragmatic effect: FedEx expresses the point that Hr may benefit from using its services due to its vast network and the ability to deliver anything across the globe. The function of image is to point out the possibilities of the delivery company to send and receive packages from abroad, uniting continents and ensuring global connection.

Performing the analysis of print ads where images perform their sole functions in print ads without text, it should be emphasized that most of the companies who advertise their goods try to influence the recipient by using one or several of their distinguishing features. For instance, such companies as Fanta or Curtis, headlining their products, try to make an emphasis on taste (50 genius print ads with…, 2015) (Figure 6).

Figure 6. Example of an ads with an emphasis on the taste of the product

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Ads Connectives of both ads include the same components for this group – Spk, Hr, LU1 and LU2. Presupposition: Fanta is a brand of fruit-flavoured carbonated drinks created by Coca-Cola. Curtis is a manufacturer of iced tea and equipment for brewing tea and coffee. Pragmatic effect: Both brands consider that Hr may benefit from their new products as they have a specific taste. As to the functions of the images here one can state that the latter are aimed at concretizing visually the exact taste of the products. Sony ad appeals to the abilities of its technological products (50 genius print ads with…, 2015) (Figure 7).

Figure 7. Sony ad example

Sony Ad Connective includes Spk, Hr, LU1 and LU2. Presupposition: Sony Corporation is a Japanese multinational conglomerate that specializes on consumer and professional electronics, gaming, entertainment and financial services. The ad was created by the company in 2005. Spk considers that LU1 can make the Hr use the services of the brand due to its modern technologists. Pragmatic effect: Sony expresses the idea that Hr may benefit from using Sony flash cards due to their ability to store large volumes of data and this can save place at home. The function of image is to model cognitive process as the recipient has to imagine the transformation of CDs into small flash card. However, one can assume that function of contrast can also be performed by this ad, as the receptor is shown the contrast between past and present.

Therefore, having performed the analysis of print ads where the key role for attracting the attention of the recipient is played by image, it can be concluded that such ads are aimed at the imagination and cognition of the consumer, making the latter interpret their sense only be visual representation. Thus, the main functions of the images in this group of print ads are to emphasize and contrast.

However, the information that can be rendered by the image only is limited and not all the print advertisements can clearly diver their message with images only. One among the powerful tools that can make the ad more meaningful and at the same time expressive is the text. When the recipient perceives the image and text together, there is a higher chance to get the desired pragmatic effect. The next section is dedicated to MMDA of print advertisements where image and text stand in close relations to each other, and the former performs certain functions against the text.

3.1. Functions of the image expressing close relations to the text

It is critical to point out that this group of advertisements includes print ads where illustration cannot be adequately interpreted without text to it. Among the functions of the images that correspond to this group of print advertisements, one should mention B1 Reiterate (subfunctions – B1.1 Concretize; B1.2 Humanize; B1.3 Common referent; B1.4 Describe; B1.5 Graph; B1.6 Exemplify;

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B1.7 Translate), B2 Organize (subfunctions – B2.1 Isolate; B2.2 Contain; B2.3 Locate; B2.4 Induce perspective), B3 Relate (subfunctions – B3.1 Compare; B3.2 Contrast; B3.3 Parallel), B4 Condense (subfunctions – B4.1 Concentrate; B4.2 Compact), B5 Explain (subfunctions – B5.1 Define; B5.2 Complement). Taking into account the subject filed we use for the analysis, precisely advertising, it may be assumed that one image may have several functions in relation to the text in this group.

Kleenex, advertising its handkerchiefs, uses two pictures, one of a broken heart with 'No' written inside and another of a heart run through by an arrow with 'Yes' inscription (45 prints from UK…, 2010) (Figure 8).

Figure 8. Kleenex ad example

In the middle of both pictures that are bonded together, one can see a woman with a handkerchief. The verbal component of the ad is represented by the words 'Yes' or 'No' as have been mentioned above and the phrase 'letitout', meaning that in various life situations whether they are sad or happy, Kleenex is always ready to help. The visual mode is realized through a nice match of colours and symbols that actualize happiness and sadness. Thus, the picture featuring joy is in pink colour with a stork carrying a baby, a wedding ceremony and a wedding ring and a house where a happy family can live. The colour itself and the objects depicted symbolize woman's happiness. While the opposite picture contains images such as a black cat, ravens, empty family table, no letters. All they actualize loneliness and sadness. Gray colour also underpins the general symbolism of the picture. Interplay of opposite colours, symbols and a short but meaningful similar phrase on both pictures make this ad unforgettable and eye-catching.

Resorting to the Congruity Theory one must state that Kleenex Ad Connective includes Spk, Hr, LU1, LU2 and GLU3 (body text). Presupposition: Kleenex is a brand name for a variety of paper-based products such as facial tissue, bathroom tissue, paper towels, tampons, and diapers. The ad was created by the JWT Advertising Network in 2010. Spk considers that LU1 together with GLU3 expressed in two opposite words 'yes' and 'no', and in 'letitout' composite can make the Hr pay attention to the vast possibilities to use the product. Pragmatic effect: Kleenex expresses the idea that Hr may benefit from using its products due to opportunity to employ its handkerchiefs for sad and happy moments. There may be two interrelated functions of the image in this ad – B1 Reiterate (B1.3 Common referent) and B3 Relate (B3.2 Contrast) as the image that consists of two different LU1 refers to the same referent and contrasts two realities. And, as have been mentioned in description to the ad, this contrast catches the attention of the recipient.

Volkswagen is also distinguished by its unusual print ads. One of them shows a porcupine that is 'parked' between the pack with water and fish in it. The text on the ad is 'precision parking' (16 ad examples that…, 2016) (Figure 9).

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Figure 9. Unusual print ad of Volkswagen

Volkswagen Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. Presupposition: Volkswagen is a German automaker founded in 1937 by the German Labour Front; it is known to be one of the largest automakers by worldwide sales. The ad was created by the DDB Advertising Network in 2012. Spk considers that LU1 and GLU3 expressed in words 'Precision Parking' and 'Park Assist by Volkswagen' can make the Hr to buy the cars of the brand. Pragmatic effect: Volkswagen expresses the point that Hr may benefit from buying brand's cars due to the capability of the latter to park easily and 'precisely'. The key function of the image is B1 Reiterate (B1.6 Exemplify), thus, laying over the intentions of the ad designers to show what 'precise parking' is. Thus, the picture reveals the meaning of the phrase, comparing a hedgehog having sharp prickles with a Volkswagen car and showing its mastership in doing everything accurately. Words without illustration would not be perceived adequately by the recipient; the same can be said about the picture alone. Analyzing the expressive power of verbal means in this ad, it is important to note that its creators used alliteration in repeating letter 'p' to lay an emphasis on the rhythmic sounding of the phrase, thus making it quickly memorable.

Guinness is one of the companies that fascinates by its print as well as video advertisements. Here is an example of a print ad (16 ad examples that…, 2016) (Figure 10).

Figure 10. Guinness ad example

Analyzing this print ads depicting the pile of mobile phones that reminds a glass of beer, one can point out its creativity due to the interplay of colours (the bottom and the middle of the pile is black, while the top is while resembling the beer head) and the form (the bottom and the middle are narrower, while the top is broader). Guinness Ad Connective has Spk, Hr, LU1, LU2 and GLU3. Presupposition:

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Guinness brand originated in the brewery of Arthur Guinness at St. James's Gate, Dublin, Ireland, in 1759. It is one of the most successful beer brands worldwide. The ad was created by the DDB Madrid Advertising Agency in 2014. Spk believes that LU1 and GLU3 expressed in words 'Enjoy Responsibility. Phones Down, please' make the Hr to consider brand's beer for buying. Pragmatic effect: Guinness suggests that Hr may benefit from consuming its beer due to its straight aim to promote life interaction between people. The function of the image here is B1 Reiterate (B1.6 Exemplify), showing what is meant under the words GLU3. This ad also delves into one of the current issues connected with real-life interaction, as people spend more time looking at their bright screens rather than enjoying face time. So, the company emphasizes this problem and shows that their product is meant to bring some changes and call for the responsibility.

The ad of Nivea night cream (45 print ads from UK…, 2010) shows the tub of the cream that is half opened. The recipient can see the white cream inside. The background of the picture and the tub itself are of blue colour. So, it is an illusion that you see not an opened tub, but a moon in the sky (Figure 11).

Figure 11. An example of advertising with an illusion from Nivea

Nivea Connective includes Spk, Hr, LU1, LU2 and GLU3. Presupposition: Nivea is a German personal care brand founded in 1882 that specializes in body-care. The ad of the analyzed campaign is named 'Crescent Moon' and was aired in 2006. Spk believes that LU1 together with GLU3 realized in one word 'night' can make the Hr buy the cream due to its unusual decision to associate night cream with the Moon by the interplay of colours. Pragmatic effect: Nivea expresses the point that Hr benefits from buying its night cream. The function of image here is to reiterate (B1 Reiterate (B1.3 Common referent) the connection between the characteristic features of the product (night cream) and the time of its being employed. It is possible to claim that the text on the cream's cover 'night' coincides with the image of moon that can be interpreted as a symbol of night, which is supplemented by the interplay of blue and white colours. Thus, the image of moon leans towards the verbal referent 'night'.

A well-known brand Chupa Chups also sticks to the usage of print ads where illustration is related to the words to it. For instance, one of its advertisements depicts a formation of ants who keeps away from a Chupa Chups candy (33 Powerful and Creative Print Ads…, 2013) (Figure 12).

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Figure 12. ChupaChups ad example

Chupa Chups Ad Connective consists of Spk, Hr, LU1, LU2 and GLU3. Presupposition: Chupa Chups is a Spanish brand of lollipop and other confectionery founded in 1958. The ad was created by DDB in 2016. Spk considers that LU1 and GLU3 expressed in words 'It's sugar free' make the Hr to consider brand's sweet product for a specific quality. Pragmatic effect: Chupa Chups expresses the idea that Hr may benefit from consuming its product due to the absence of sugar in it. To support this effect, the image of the ad performs the function of description (B1 Reiterate; B1.4 Describe), thus, showing the recipient what 'sugar free' in GLU3 means.

One of social campaigns in the USA called Moms Demand Action! advocates the unreasonableness of some laws in the country (33 Powerful and Creative Print Ads…, 2013). The print ads produced within this campaign are aimed at showing that some things banned in the country are not so dangerous as those that are still allowed (Figure 13).

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Figure 13. Social campaign example

Moms Demand Action Ad Connective consists of Spk, Hr, LU1, LU2 and GLU3. The latter is represented by several inscriptions. The first one is the same for the number of ads within this campaign. It says 'One child is holding something that's been banned in America to protect them. Guess which one.' Then the answer is given below – 'We ban the game dodgeball because it's viewed as being too violent. Why not assault weapons?' / 'We won't sell Kinder chocolate eggs in the interest of child safety. Why not assault weapons?' / 'We keep 'Little Red Riding Hood' out of schools because of the bottle of wine in her basket. Why not assault weapons?' Presupposition oms Demand Action is a grassroots movement of Americans fighting for public safety measures that can protect people from gun violence. The ads were created by Grey Advertising Agency in 2013. Spk considers that LU1 and GLU3 expressed in words mentioned make the Hr to consider the gun sense issue in America. Pragmatic effect: Moms Demand Action expresses the idea that Hr may pay attention to the things happening around and get on in the act. Again, there are two functions of the ads – B1 Reiterate (B1.1 Concretize) and B3 Relate (B3.2 Contrast). Moreover, apart from the interplay of colours – white and red (the latter for visual effect to grab the recipients' attention) and the decision to show children of various nationalities (revealing that this problem concerns everyone), one should mention the usage of rhetorical questions. The first 'Guess which one' addresses the specific recipient who looks at the picture, while the second one – 'Why not assault weapons?' – addresses the whole nation and its influence on adoption of 'wrong' or 'right' laws.

One of the examples of live visual print ads is presented by Frontline products, precisely by Flea & Tick Spray (25 Brilliantly Clever Print Ads…, 2019) (Figure 14).

Figure 14. Example of live visual print ad

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From the first sight, the recipient observes an ordinary picture of a dog, until people start walking at it. If you look at this picture from above, you can see that people resemble fleas jumping at the dog. Frontline Ad Connective consists of Spk, Hr, LU1, LU2 and GLU3. Presupposition: Frontline is a brand that delivers fast acting flea and tick protection. The ad was created by Saatchi & Saatchi in 2009. Spk considers that LU1 and GLU3 expressed in words ‘Get them off your dog’ make the Hr to consider brand’s qualities. Pragmatic effect: Frontline expresses the idea that Hr may benefit from buying its products for his / her dogs to save them from various parasites. The function of the image is to locate people in such a way so that the recipient could perceive them as fleas (B2 Organize; B2.3 Locate). We claim that this ad should be considered as a live one because it can be comprehended adequately only in case if people are walking at the picture.

One of the funniest print ads of this group belongs to Raid as it appeals to the background knowledge of the audience. It features a note pattern with all the black notes at the bottom of the picture together with the name of the product (50 genius print ads with…, 2015) (Figure 15).

Figure 15. Example of funniest print ad

At the top of the ad, we can see the name of the composition – ‘The Flight of the Bumblebee’. Thus, all the notes were perceived by Raid as small bumblebees and the product successfully accomplished its function by ‘killing’ all of them. Raid Ad Connective consists of Spk, Hr, LU1, LU2 and GLU3. Presupposition: Raid is a US company that deals with killing various parasites. The ad was created by Johnson Wax Family Company in 2007. Spk considers that LU1 and GLU3 make the Hr consider company’s products. Pragmatic effect: Frontline expresses the idea that Hr may benefit from buying its products as they are used for killing all kinds of parasites, even those that look like notes. The function of the image is B1 Reiterate (B1.6 Exemplify) as it shows how the product works. One should also mention such a literary device that is used here as intertextuality that makes use of a textual reference within some body of text, which reflects again the text used as a reference. Here the designers use a famous N. Rimsky-Korsakov’s interlude to the opera The Tale of Tsar Saltan that makes the connection between text (the name of the composition) and image (the fall of the notes) closer.

In general, there are a large number of print ads with images expressing close relations to the text by performing mostly the functions of reiteration (B1.6 Exemplify and B1.1 Concretize) and relation (B3.2 Contrast). According to MMDA of this group of ads, one should conclude that this type of ads is more likely to grab the attention of the audience than the previous one as it is possible to use visual and verbal components in their interaction. Visual mode is supplemented by colours, forms or even

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tastes' interplay, while verbal part is actualized through the usage of different expressive means and stylistic devices.

3.2. Functions expressing little relation to the text

There some print ads where illustration and text may function separately each performing its role in manipulating the recipient. This group differs from the previous one by the absence of tight bound between illustration and text on the ad picture. Thus, we may assume that image expresses little relation to the text and perform its own functions apart from it. This group of advertisements contain images that may perform three foregrounding functions: A1 Decorate (A1.1 Change pace; A1.2 Match style); A2 Elicit emotions (A2.1 Alienate; A2.2 Express poetically); A3 Control (A3.1 Engage; A3.2 Motivate) (March, & White, 2003). And again, some images in the ads may perform more than function.

One of the decisions to make one's brand recognizable is to use some expressive visual means. Fanta sticks to various advertising trends. One of its ads contains only words (the description of a drink) (Top 10 Print Ads, 2018), but these words are written with different fonts on an orange background (brand's trademark) (Figure 16).

Figure 16. Fanta ad example

Here we can observe the same components proper to the Congruity Theory as in the previous group. Fanta Ad Connective consists of Spk, Hr, LU1, LU2 and GLU3. Presupposition: Fanta is a brand of fruit-flavoured carbonated drinks created by Coca-Cola. The ad was created by Ogilvy in 2013. Spk considers that LU1 and GLU3 make the Hr consider company's products. GLU3 is intended to evoke a sense of happiness as it is written with the help of contemporary and playful typefaces. LU1 is supported by the orange colour that also represents happiness and the association with the product as well as icons that maintain reader's interest. Pragmatic effect: Fanta expresses the idea that Hr may benefit from buying its products not only due to the happiness it can bring, but for the possibility to taste the ad, as it is edible. The function of the image itself is to change pace (A1 Decorate), thus, to make Hr feel warm sensation of the orange colour. Analyzing the textual level, one can notice that graphons are used here as expressive means that complement the image of the text and engage the recipient to try the piece of edible paper. However, we can resume that the colour of the picture, icons and various fonts are the elements of the image that catch the attention and the text does not perform this function.

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One more example of the ads where images have little relation to the text is an advertisement of the Shock and Soul store, which advertises its vintage clothes collection (45 print ads from UK…, 2010) (Figure 17).

Figure 17. Shock and Soul store ad example

Shock and Soul Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. Presupposition: Shock and Soul is a store located in London that offers vintage and second hand, as well as accessories. Spk believes that LU1 and partly GLU3 make the Hr try company's products. Pragmatic effect: Shock and Soul develops the idea that Hr may benefit from buying its products as they are cheap and vintage. The function of the image itself is A3 Control (A3.1 Engage) involving to make a receptor buy unusual and off-price clothes. I should be noted that text on the ad plays its own function. If we look at the text to the ad – 'Checked Shirt; In store 2-6 months' – as well as to the brand's name, we understand that these refer to the sale of clothes, precisely checked shirt. And this is the main idea of the text to inform the receptor about vintage shirts. Then, if we look at the picture that shows an elderly man with a stick sitting over a glass of beer in a checked shirt, and take into account again the name of the store and its collection, we can also easily comprehend what this shop sells. Word combinations in a tagline – 'in store' and 'checked' – can bound both picture and text due to polysemy, as the first can refer both to 'clothes that is available in a store' and 'clothes with room to grow' (thus, for all ages and of all sizes), while the second means 'to inspect, examine, or look at appraisingly or appreciatively' and 'a type of print on the clothes.

The Roy Castle Lung Cancer Foundation appeals to humans' common sense by advertising the negative effects of second-hand smoking (Figure 18).

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Figure 18. The Roy Castle Lung Cancer Foundation ad example

The Roy Castle Lung Cancer Foundation Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. Presupposition: Roy Castle Lung Cancer Foundation is the only UK lung cancer charity dedicated to helping everyone affected by the disease. The ads under campaign were designed by CHI & Partners in 2008. Spk believes that LU1 makes the Hr consider the issue. Pragmatic effect: The Roy Castle Lung Cancer Foundation expresses the point that Hr may benefit from observing this ad as he / she may start reconsidering one's bad habits and their influence on other people, especially children. The function of the images is again A3 Control (A3.2 Motivate) as these pictures are aimed at evoking sense of understanding the seriousness of the issue. It can be said that these images also perform another function – A2 Elicit emotions (A2.1 Alienate) as the picture must evoke negative feelings as to things shown. The tagline to the ad is 'Second hand smoke in the home hospitalises 17,000 UK children a year'. The text conveys the same idea as it is depicted on the picture, particularly that 'a cigarette in the hands of adults have a direct harmful influence on their children'. Both image and text appeal to smokers' understanding of the result of their bad habit. Thus, it can be said that picture and words to it can function separately delivering similar message. However, we may say that illustration has a more powerful effect on the receptor by its creative idea to 'combine' parts of the human body.

Kielo Travel agency also puts an emphasis on the visual effects of their advertisement (33 Powerful and Creative Print Ads…, 2013) (Figure 19).

Figure 19. Kielo Travel ad example

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Kielo Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. Presupposition: Kielo Travels is a Finnish travel agency concentrating in premium, educational and theme products in Finland and the other Nordic countries. The ad is created by Y&R Newmoment in 2012. Spk thinks that LU1 makes the Hr consider that it is time to have a rest. Pragmatic effect: Kielo Travels develops the idea that Hr may benefit from using the services of the company. The function of the image here is A1Decorate (A1.1 Change pace), so to imagine yourself at the seaside and relax. Thus, looking at the water rings for a long time, it strikes that 'water' is moving. This creates a real impression that makes a person think about a vacation. If we just simply read a tagline – 'Dreaming of a holiday? – and the name of the travel agency, we can easily comprehend that this refers to vacation, but image itself expresses the same idea. Rhetorical question in tagline also appeals to some thoughts about having a rest.

One more campaign of print ads, where illustrations together with the name of the brand reveal the message of the whole advertisement is Oral-B Stages: Babies (60 Best Print Advertising…, 2012) (Figure 20).

Figure 20. Oral-B Stages: Babies ad example

Oral-B Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. Presupposition: Oral-B is an American brand of oral hygiene products, including toothpastes, toothbrushes, electric toothbrushes, and mouthwashes. The ads are created by Publicis in 2012. Spk thinks that LU1 makes the Hr consider the importance of teeth brushing starting from early ages. Pragmatic effect: Oral-B expresses the idea that Hr may benefit from buying toothbrushes for small ones to protect their teeth from decay. The function of the image here is A3Control (A3.2 Motivate), thus, to make parents take care of their children's' oral cavity. The headline to the ad – 'Oral – B Stages. For you to brush your baby's teeth' – delivers the message verbally without picture added to it. However, the effect of the picture is more potent as the visual part motivates people to think and act.

Having performed the MMDA of the abovementioned group of print ads, it should be concluded that most of the functions performed by images include A1 Decorate and A3 Motivate, each of them with the focus on results – making people use or buy products and services. Nevertheless, images and text in such ads can function separately, in general, they supplement each other and form a complete picture of the ad that is perceived better by the audience. While looking at a picture, the recipient uses all possible senses for comprehending the meaning of it and its pragmatic effect. The image itself

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convey certain meaning that can evoke various feelings and emotions and even can be perceived differently from the intentions of the creators. If the text is added, it makes the perception easier and clearer. Moreover, such a combination of image and text gives more space for expressiveness of the ad itself and the more expressive the ad, the more likely it attracts the audience.

Overall analysis of print ads suggests that there are two primary groups of functions of the images – those having close relation to the text and those with little connection to the verbal component. We have also singled out a control group of images in print ads where no text is given in order to show that images themselves can fulfill the functions, which inveigle the recipient to certain actions.

The first group of print advertisements that was analyzed in this section includes images that have close relation to the text. In general, images perform mostly the function of reiteration (B1 Reiterate – (B1.6 Exemplify and B1.1 Concretize) and relation (B3.2 Contrast). Thus, we claim that image in such group is used mostly for unpacking the message of the ad hidden in its textual tissue. It means that both image and text are similarly important for the print ad and its message.

In the second group where images have little relation to the text, the former tend to fulfill two prevailing functions: A1 Decorate and A3 Control. In case of the first function, image is used for the purpose to make the print ad brighter and catchy, while in the case of the second one the main function of the image is to motivate the recipient to do some actions as to the product / service / information. Therefore, this group contains images that can both be as additional means to the text, or vice versa play the critical role for delivering the message of the ad. In general, it can be concluded that both image and text are significant elements of the ad, but usually one of them take on the primary role, while the other is an additional component.

4. Conclusion

The analysis of print ads permitted to assume that visual and verbal modes can play unequal part in sending over the message to the recipient. Basing on the interrelation we decided to single out the functions that images can perform in print ads dividing the latter into two major groups: A) functions expressing little relation to the text and B) functions expressing close relation to the text. Among the functions that prevail in the first group are B1 – Reiterate (B1.6 Exemplify and B1.1. Contrast), while the second group is represented by A1 Decorate (A1.2 Match style) and A3 Control (A3.2 Motivate). With this in mind, one can conclude that text itself also becomes a graphical means of delivering message in advertising and thus, it forms a tight connection with semiotics, making it a separate means of transmitting information. We have also singled out a control group of images in print ads where no text is given in order to show that images themselves can fulfill the functions, which inveigle the recipient to certain actions.

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