CHAPTER THREE

THEORETICAL FRAMEWORK

3.0   Introduction

This chapter presents the theoretical foundation for the analytical tools used in the study. This study is about analysing the verbal and visual elements that constitute the generic structure of Malaysian b2b brochures. It also aims to analyse how the various semiotic resources are integrated in the texts. The principal source drawn upon is Systemic Functional Theory (SFT) as developed by Halliday (1973, 1975, 1978, 1994). The business brochures analysed in this study juxtapose both verbal and visual elements in the meaning–making of the texts and in analysing the genre of such texts, discussion needs to take into account the various semiotic resources present in the texts.

SFL provides the principles for analysing the verbal elements and these principles have been expanded to the analysis of other semiotic elements present in texts and also in the discussion of the integration of these semiotic modes. Similarly, the SFL concept of genre has been useful as the point of departure in analysing the genre of multimodal texts as it sees genre as a staged, goal-oriented activity (Martin, 1984) where each stage of the genre contributes towards the overall purpose of the genre. In multimodal texts, both the verbal and visual elements contribute towards the functions of the texts.

As the business brochures are advertising texts, the advertising framework of the hierarchy of effect model (Lavidge and Steiner, 1961) provides the basis in analysing the function of the brochures' design within the advertising context. The various sections of this chapter will provide a discussion of the framework.

Section 3.2 discusses the semiotics principles that contribute towards the development of the social semiotic theory of Systemic Functional Linguistics. SFL is subsequently introduced in section 3.3 where it will particularly focus on the systemic and functional perspectives of SFL, elements that will be explored in the analysis of the texts. Section 3.4 discusses multimodal genre analysis in the context of SFL.

An overview of the framework which employed SFL principles for studying non-verbal elements and multimodal integration is provided in Section 3.5. It will therefore discuss systemic functional multimodal analysis of texts and elements of visual grammar as proposed by Kress and van Leeuwen (1996, 2006). This section is followed by a discussion of brochure design and elements of print advertisements that have bearing on the layout and components of business brochures as described in advertising literature (Section 3.6). It will also discuss these elements in the context of the hierarchy of effect model (Lavidge and Steiner, 1961). The chapter ends with a summary in Section 3.7.

3.1 Semiotics

Semiotics is the study of signs which can be realised in any semiotic mode not necessarily in language (Chandler 2002). It was founded by the Swiss-French linguist Ferdinand de Saussure and the American philosopher Charles Sanders Pierce. This

section will discuss Saussurean and Peircian ideas that have a bearing on the development of the social semiotic theory of SFL.

3.1.1 Saussurean Semiotics

Saussure introduced 'semiology' that is "a science that studies the life of signs within society" (1966:16). Semiology is therefore a social phenomena, but above all it studies social phenomena. Signs in semiology have both signifiers and signifieds in which signifiers refer to objects, concepts and events while signifieds are meanings (Dyer, 1982; Hodge nad Kress 1988). The main aim of his work was to establish linguistics as part of semiology and language as "as an object of scientific enquiry in its own right" (Thibault, 1997:3). He also distinguishes between *langue* and *parole*. *Langue* is the language or system of rules and conventions and *parole* refers to actual usage of language in particular instances (Hassan, 2005). This further strengthens the social orientation of semiology.

In addition, de Saussure proposed that linguistic signs can be discussed in terms of syntagmatic and paradigmatic relations. In syntagmatic relation a sign derives its value from the signs that precede or follow it in language use whereas in paradigmatic relation a sign derives its value from its relation to other signs that could have been selected from the system in its place. The concepts of system and function of language in actual usage were later taken up in SFL.

3.1.2 Peircean Semiotics

The word 'semiotics' was used by Peirce who introduced categories that supplement those of de Saussure when he classified signs into three major types: icon, index and symbol. An icon is a sign which means by virtue of its resemblance to what it signifies like maps (Myers, 2001). The meaning of indexical sign, on the other hand, is "based on contiguity or causality (Hodge and Kress, 1988:21). Symbolic signs are the signs in which the meanings are not straightforward, for example, a rose to represent love or passion and a pair of scales to represent justice (Dyer, 1982; Goddard, 1998). Unlike icons and indices, the relationship between signifier and signified in symbolic signs are arbitrary. This current study is motivated to identify the types of signs used in business brochures and the way in which the signs are interpreted.

3.1.3 Modern Semiotics

Contemporary semiotics, known as multimodality, is a functional approach that stresses on the functions of semiotic modes. Multimodality highlights the importance of taking into account semiotics other than language-in-use, such as image, music and gesture in meaning making and thus places new emphasis on multi-semiotic complexity of representations produced and seen around us. This emphasis has decentered language as the favoured meaning making sign such that semiology is no longer a branch of linguistics but linguistics is a branch of semiotics (Halliday, 1984; Barthes, 1985b; Hodge and Kress, 1988; Kress and van Leeuwen, 1996; Kress, 2001; Chandler 2002). This study will undertake a multimodal analysis of business brochures that is it will look at the verbal and visual representation of meaning and their functions in the texts.

3.2   Systemic Functional Linguistics

Systemic Functional Linguistics founded by Michael Halliday (1973, 1975; 1978; 1994) was further extended by Martin (1992) and Matthiessen (1995). The SFL approach to language is as follows:

> Language is as it is because of the functions it has evolved to serve in people's lives; it is to be expected that linguistics structures could be understood in functional terms. But in order to understand them we have to proceed from the outside inwards, interpreting language by reference to its place in the social process.
>
> (Halliday, 1978:4-5)

SFL is, therefore, a social semiotic theory where language is modeled in relation to social context and that a "language system evolves in response to the functions it serves in language use and this can be extrapolated in the analysis of text, not in individual sentences" (Kress and van Leeuwen, 2006:45). SFL defines text as "a social exchange of meanings" (Halliday, 1985:11) and sees its relationship with the language system as a dynamic one.

The following subsections introduce the core concepts of SFL with emphasis on, firstly, the systemic and, secondly, on the functional aspects of the theory. It will subsequently account for the way in which the theory organized language into system networks in formalising the notion of language as a meaning-making system. These two aspects are given prominence in the study as it will establish a system network for the genre of the texts as well as a network for the visual-spatial resources that establish coherence of the various meaning making elements in the texts in addition to identifying functions of the these elements that would ultimately provide the overall purpose of the texts.

3.2.1 System

SFL accounts for both paradigmatic/choice and syntagmatic/chain relations. It models language as a system of interrelated options where meaning is exchanged by choosing from these options. This means that language as meaning potential is interpreted as a system of paradigmatic relations. SFL derives its name from the fact that it models language systemically.

In SFL, a system is defined as "a set of options with an entry condition: that is to say, a set of things of which one must be chosen, together with a statement of the conditions under which the choice is available" (Halliday, 1976:3). The SFL mechanism for representing interrelated sets of options is the system network. Figure 3.1 presents a simplified system network showing the options for linking clauses to choices of theme.
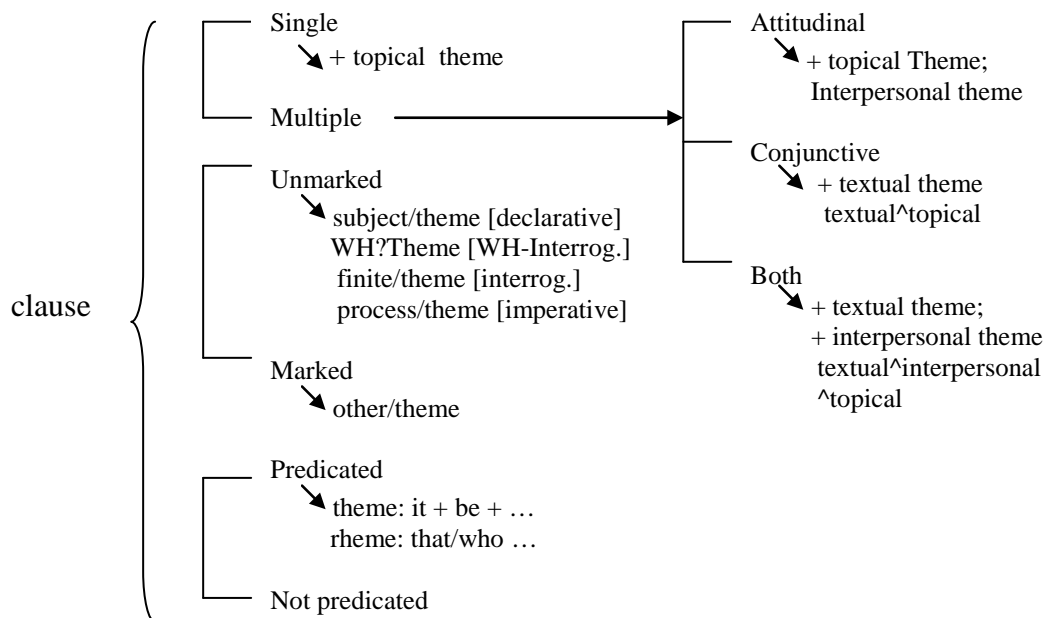
Single
↘ + topical theme

Multiple

Unmarked
↘ subject/theme [declarative]
WH?Theme [WH-Interrog.]
finite/theme [interrog.]
process/theme [imperative]

clause

Marked
↘ other/theme

Predicated
↘ theme: it + be + …
rheme: that/who …

Not predicated

Attitudinal
↘ + topical Theme;
Interpersonal theme

Conjunctive
↘ + textual theme
textual^topical

Both
↘ + textual theme;
+ interpersonal theme
textual^interpersonal
^topical

Figure 3.1
The system network for theme (Eggins, 2004:299)

The entry condition for the system network in Figure 3.1 is 'clause', and there are three major systems of choices of theme: choice of single or multiple themes, choice of marked or unmarked theme, and choice of predicated or unpredicated theme. Simultaneously, available systems are enclosed by a left-pointing, open bracket. System options are called terms and the square bracket that connects them signifies that they are linked by an 'or' relation, that is, only one of the option must be chosen.

Choices in the system often lead to other more 'delicate' choices and to include these choices more systems are added until the final system, the most delicate system, is reached. The total net of system is referred to as system network. The network in Figure 3.1 thus shows that theme can be defined in terms of the three systems identified. Therefore, a multiple theme can be either attitudinal, conjunctive or both. Multiple theme is then the entry condition for more delicate choices represented on its right.

An increase in delicacy, which is represented from left to right in a system network, expresses a relation from the more general to more specific terms. A system network is thus "a purely abstract model of language as choice" (Halliday 1978:41). Through the scale of delicacy, a system network shows how terms are related (agnate) as it links them to more general categories, their entry conditions.

In SFL, the three metafunctions (three types of meaning) are components of the semantic system realised by distinct systems at clause rank in the lexicogrammar. The systems which encode ideational, interpersonal and textual meanings are the grammatical systems of transitivity, mood/modality and theme respectively.

As Martin and Matthiessen (1991) demonstrate, system networks are powerful tools for presenting (simultaneous and alternative) choices typologically (as distinct types). Thus, they are highly developed means of representing interrelated choices. This study will develop a system network for the elements that constitute the genre of business brochures and a system network for the visual compositional resources of text cohesion.

3.2.1.1   Language as a Tri-stratal System - Metafunctions

This subsection provides one of the functional perspectives in SFL namely that which describes the metafunctions of language . SFL metafunctional hypothesis states that the three types of meanings namely the ideational, interpersonal and textual meanings are components of a semantic system. These meanings are in turn realised by the grammatical systems of language whereby experiential meaning is realised through the transitivity system, the interpersonal meaning through the mood system and the textual meaning through the theme system. This is expressed in the statement that follows.

> Whatever we are using language for, we need to make some reference to the categories of our experience; we need to take on some role in the interpersonal situation; and we need to embody these in the form of text.
>
> (Hallliday, 1976b: 29)

Table 3.1 shows the three types of metafunctions and the grammatical systems of language that realise them.

Table 3.1
Metafunctions and their realisations

Metafunction	Language system	Structural configuration
ideational - experiential	transitivity	senser^process^phenomenon^ circumstance
- logical	logico-semantic relation	dependent caluse (ß)^ main clause (a)
interpersonal	Mood	subject^mood^adjunct^finite^ predicator^complement^adjunct
Textual	Theme	theme^rheme

The following subsections will describe the three metafunctions: ideational, interpersonal and textual and identify its relevance in the study.

3.2.1.1.1   The Ideational Metafunction

The ideational metafunction "serves for the expression of 'content' that is, of the speaker's experience of the real world, including the inner world of his own consciousness" (Halliday, 1970:43). This metafunction comprises of two components: experiential and logical. The grammatical system of SFL which encodes experiential meaning is the transitivity system.

In the experiential component, the clause must include either the process of being, sensing, doing, saying or of having which is usually accompanied by one or more participants. These participants could be individuals or groups of people, institutions, places, animate and animate objects and abstract concepts. In addition, circumstances like time, place, manner and cause could also be included in the configuration.

This study will describe the experiential meaning in the verbal elements of the brochures through transitivity analysis. This would explain what the verbal text is about in terms of the participants (subject), the process (what they are doing) and the circumstances. Similarly, the images and illustrations in the brochures will also be analysed in terms of their experiential meaning through analysing their representation in the brochures. Representation analysis of images is an analogy to transitivity analysis of verbal texts which draws out their experiential meaning (Kress and van Leeuwen, 1996, 2002, 2006).

The experiential meaning extrapolated from both the verbal and visual elements would bring out the functions of the brochures. Chapter 4 will describe in greater detail how transitivity analysis and representation analysis are carried out in the study.

The logical component of the metafunction is concerned with the logical connection between the clauses. The connection in verbal texts is realised via various linking devices provided by grammar (Halliday and Hasan, 1976; Martin 1992) such as reference, conjunction, lexical substitution and ellipsis.

This study will discuss logical connection, though not between clauses but between all the semiotic elements in the brochures. Most studies in cohesion of multimodal texts discuss logical linking between semiotic elements by adopting the grammatical linking devises of SFL. This study will instead introduce cohesive devices which hinge on the visual and spatial resources in establishing cohesion between the different modes. These resources are termed as the visual compositional resources (VCR) of multimodal text cohesion.

3.2.1.1.2   The Interpersonal Metafunction

The interpersonal metafunction serves to establish "our participation, as speakers in the speech situation: the roles we take on ourselves and impose on others; our wishes, feelings, attitudes and judgments" (Halliday 1978:7). People interact in speech by giving or demanding either information or goods and services and expressing opinions about the subject matter, themselves, second and third parties. Thus, this metafunction expresses interactional meaning.

The grammatical system in SFL that encodes this metafunction is the system of mood. In mood analysis, the constituents of the mood - the subject, finite and mood adjunct and constituents of the residue - predicator, complement and circumstantial adjunct are looked at to determine their functional roles in realising the interpersonal meaning of the texts.

This study, however, will draw out interpersonal metafunction of the brochures through its analysis of the images in the brochures. The images will be analysed in terms of their interaction which is analogous to mood analysis of clauses.

3.2.1.1.3   The Textual Metafunction

The textual metafunction is responsible for expressing the organisation of the message by interweaving interpersonal and ideational meanings thus making a text relevant to its context or establishing coherence of the text. The integration of the two types of meaning - ideational and interpersonal - in the text will allow the text to acquire texture, the quality that makes it recognisable as a text. In SFL, the textual

metafunction is realised by the theme system that organises the clause as a message (Askehave, 1997) through the ordering of the theme and rheme in the clause.

The textual meaning does not alter the experiential and the interpersonal meanings for it is only concerned with the organisation of the constituents of the message in terms of theme and rheme thus emphasising the different ways in which prominence to particular elements of the clause is given.

The components that make up the genre of the brochures of this study will be analysed in terms of their information value, salience and framing (Chapter 5). This is known as composition analysis and is analogous to the theme-rheme analysis which draws out the textual metafunction of the texts (Kress and van Leeuwen, 2006). This also enables the study to determine the relations of the components with regard to other elements in the texts.

3.2.2   Functional Variation of Language

Apart from the three metafunctions outlined earlier, another functional perspective in SFL is concerned with the functional variation of language. This focuses on the varieties of language based on the context of their use. Thus, language varies according to its function. In SFL, the meaning of texts is always studied in relation to social contexts. In relating meaning to context, SFL construes the relationship between language and social context as a dynamic one and provides tools for analyzing the relationship. SFL features two complementary models of social context: Halliday's (1978) context of situation (register) stratum and Martin's (1984) context of culture (genre) as a higher stratum.

3.2.2.1 Context of Situation: Register Theory

The book '*The Linguistic Sciences and Language Teaching*' by Halliday, McIntosh and Strevens (1964) marked the beginning of register theory. The theory is concerned with functional variations of language determined by aspects of context. Halliday et al. interpretes register as

> Language varies as its function varies; it differs in different situations.
> The name given to a variety of a language distinguished according to
> use is 'register'.
>
> (Halliday et al., 1964:77)

In order to describe situation types, Halliday (1978) introduced the contextual dimensions of field (the social action), tenor (the social roles of participants) and mode (the symbolic/semiotic organisation) which together constitute the semiotic system of register (Martin, 1992). These are described as the register variables and "a description of the values for each of these variables at a given time of language use is a register description of a text" (Eggins, 2004). Field, tenor and mode are realised by patterns of ideational, interpersonal and textual meanings, respectively. Similar to the three types of meaning in a text, the three register variables define a situational context simultaneously and as such they interact with each other.

Field, which defines the social action of a text, "is a set of activity sequences oriented to some global institutional purpose within the institutions of family, community or society" (Martin and Rose, 2003:252). It can be revealed by the text's subject matter and its logical organisation similar to the realisations of the ideational meaning of texts. Tenor which is realised through the interpersonal meaning is concerned with the social roles of the participants of the text. The roles are defined in relation to the axes of solidarity and power. Mode, the third situational variable, is a semiotic dimension

affected by the channel of communication (Hasan, 1985; Martin, 1992) and is realised through the textual meaning of texts. This subsection thus explains the relationship between register and language.

3.2.2.2 Context of Culture: Genre Theory

Although acknowledging the significant influence of context of situation on language, Martin (1992) argues that Halliday's model is not sufficient in accounting for the entire relationship between language use and context. The situational variables of language use of field, tenor and mode in the model can only deduce the impact on the text of 'what the speakers talk about', 'who the speakers are' and 'what medium they use'. It does not encapsulate the purpose of texts (Askehave, 1997).

Martin (1992) therefore suggests that

> A teleological perspective on text function is set up as superordinate to - rather than alongside or incorporated in-field, tenor and mode. The register variables of field, tenor and mode can then be interpreted as working together to achieve a text's goal, where goals are defined in terms of social processes at the level of genre.
>
> (Martin, 1992:502-3)

This suggestion has resulted in an extension of Halliday's theory of context to include a 'genre theory'. The genre theory will account for the ways in which the social purpose of a text can be determined. Thus in Martin's framework, genre theory has been added to Halliday's register theory and that resulted in a model of context which identifies social purpose (context of culture/genre) as well as situational elements (context of situation/register). Thus, genre analysis complements register analysis in which genre will foreground the purposes of social processes as "genre focuses holistically on a text's meaning; register deconstructs this from a complementary

metafunctionally differentiated perspective" (Martin, 1991:138). The relationship between genre, register and language can be illustrated in Figure 3.2.
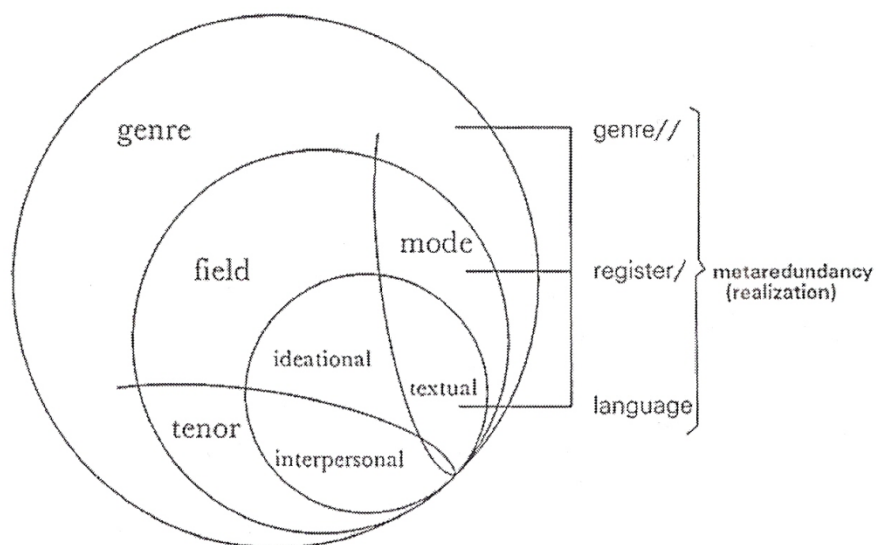

Figure 3.2
Genre, register and language (Martin and Rose, 2003:254)

Martin provides the following definitions of genre in his various works:

> A genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture.
>
> (Martin, 1984:25)
>
> Genres are staged goal-oriented social processes.
>
> (Martin, 1993:142)

In summary, Martin defined genre as the system of staged goal-oriented social processes in which subjects of the culture use language to accomplish the activities.

3.3 Clusters and Schematic Structure

The main concern of Martin's genre theory is to account for the impact of language on the purpose of an interaction. Therefore, in an interaction, certain strategies regarded

as stages are adopted through which a purpose of an interaction is achieved. The function of each stage in an interaction differs but the sum of all the stages ensures that the purpose is accomplished. The staged and goal oriented organisation of genres is referred to as a 'schematic structure' as stated in the following:

> Schematic structure represents the positive contribution genre makes to a text: a way of getting from A to B in the way a given culture accomplishes whatever the genre in question is functioning to do in a culture.
>
> (Martin, 1985:251)

Therefore, the schematic structure consists of functionally distinct stages through which a text of a particular genre unfolds to achieve the overall purpose of the text (Eggins, 2004).

Hasan (1986) distinguishes between *obligatory* elements and *optional* elements of schematic structure in proposing for a generic structure potential (GSP) of a genre. The obligatory elements constitute the genre, elements which must exist in order to achieve the purpose of the interaction. On other hand, optional elements also contribute towards the purpose but they could be left out without affecting the successful outcome of the interaction. Thus, optional elements account for the variations within the genre. Figure 3.3 provides an example of the linear representation of a schematic structure of a transaction genre.

[(Greeting) **.** (Sales initiation) **^**] [sales enquiry**.**]{sales request **^** sale

Compliance **^** } **^** sale **^**] purchase **^** purchase closure (**^** finis)

Figure 3.3
An example of a linear representation of the schematic structure of a specific sales transaction (adapted from Eggins 1994:40)

In Figure 3.3, the symbol that exists between the stages indicates that the stages are ordered with respect to each other. The stages placed in the round brackets ( ) are optional and in this representation, they are the stages of greeting, sales initiation, sales enquiry and finis. The ^ sign shows that the sequence between stages on its left and right is fixed while the dot (.) between stages means that there is more than one option in the sequence. The square brackets [ ] indicate that the options of a sequence are restricted to stages in the square brackets while { } shows that the sequence of stages is recursive as a whole. Therefore, in this linear representation of the schematic structure of a transaction, the ordering of the stages both obligatory and optional in the genre is established. This would be like a template for the genre of the texts.

Based on the quantitative analysis carried out in this study, the obligatory and optional elements that made up the structure of the business brochures will be identified and its schematic structure will be established.

3.3.1 Clusters of Semiotic Elements

Baldry and Thibault (2006), in asserting that the multimodal principle is pervasive in all texts, propose that elements that comprise a genre should be analysed in terms of clusters, groupings of multimodal elements that are spatially proximate and which are functionally related to each other. The clusters in turn are functionally related to other clusters which ultimately will lead to the identification of the collective purpose of the texts. This is similar to the function of stages which collectively contribute to the overall purpose of texts.

Identifying cluster of semiotic resources is necessary when analysing multimodal texts as the presence of resources other than language in multimodal texts means that analysis of texts should not privilege only the written discourse. Written discourse is described as time-based genre where stages unfold sequentially. This is unlike multimodal texts whose elements are spatially placed within the design of the texts. Furthermore, the combinations of verbal, visual and spatial resources in multimodal texts have resulted in considerable diversity in which elements are arranged in the texts and this usually results in discontinuous reading where readers 'hop' backwards and forwards and that readers would follow both vertical and horizontal reading paths rather than follow a definite linear sequence (Baldry and Thibault, 2006). Therefore, identifying stages in the genre based on sequential patterns may not be suitable when describing multimodal texts such as the business brochures of this study.

3.3.2   Schematic Structure of Genre

Clusters of elements in space-based genre like the business brochures of the study are presented simultaneously and as such identification of clusters that make up the schematic structure or generic structure potential of the genre would need to be on the basis of composition. In other words, determining the clusters in the generic structure of the brochures will be based on the principle of reading path in order to unfold the linear process in space-based genre. This is explained in the following:

> Composition sets up particular hierarchies of the movement of the hypothetical reader within and across the different elements of the text. Such reading paths begin with the most salient element, from there move on to the next most salient element, and so on. Their trajectories are not necessarily similar to that of the printed page, left-right and top-bottom.
>
> (Kress and van Leeuwen, 1996:218)

Based on the principle of reading path, it is possible to identify the most salient and the least salient clusters in the text. However, it may be rather difficult to determine what clusters come in between the two most recognizable clusters especially in a large corpus of multimodal texts such as that which is the data of this study. This difficulty is recognised by Kress and van Leeuwen (1996) who state that it can be difficult to agree on whether one particular reading path is more plausible than the other. In his analysis of only one website, van Leeuwen (2005) observed that 24 reading paths are theoretically plausible.

Therefore, the schematic structure of the business brochures will be discussed in this study in terms of the beginning-middle-end pattern that is typical of the texts (Baldry and Thibault, 2006). In this pattern, the most visually salient cluster which is usually read first will be identified as the beginning cluster of the texts while the least visually salient cluster will be placed at the end of the pattern (Cheong, 2004; Baldry and Thibault, 2006). The remaining clusters will be considered as making up the middle of the pattern with no definite sequence assigned to them. This is to account for the considerable variety in the organisations of the clusters that make up the middle part of the pattern that to assign a definite arrangement will not do justice to the genre. However, what could be identified with certainty are the obligatory and optional clusters of the genre. Through the quantitative analysis that will be carried out on the texts of the study, the obligatory and optional clusters of the texts will be identified and their possible placement within the beginning-middle-end pattern be established. Thus, variations in terms of the composition of clusters in the pattern can be accounted for. In other words, a form of generic structure potential with definite beginning and end clusters but with loosely sequenced clusters in the middle would be identified in the study.

The linear representation of the schematic structure of a genre was criticised by Ventola (1987) who suggests the use of flowcharts in describing the schematic structure of interactive genres such as in the service encounters of her research. This is considered as a more dynamic representation of schematic structures as 'all the actualised structures are considered perfectly functional as textual realizations of a service encounter genre" (Ventola, 1987:81). However, it seems to be more appropriate for capturing the stages of spoken genres. Therefore, in this study, a linear representation of the business brochures' schematic structure is appropriate as they are written genres and as such appears as finished products.

Martin (1992) formulates the system of genre agnation (relation) which is able to capture systemic relations between elements in the genre and their realisations. Figure 3.4 shows Martin's genre agnation in a form of system network for a sales transaction.
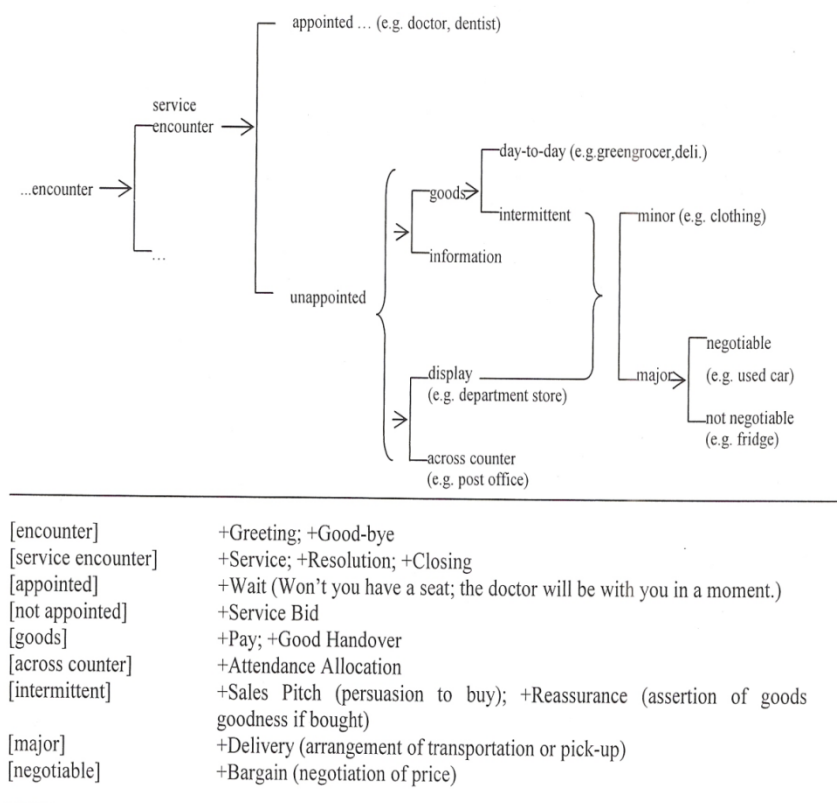

[encounter]	+Greeting; +Good-bye
[service encounter]	+Service; +Resolution; +Closing
[appointed]	+Wait (Won't you have a seat; the doctor will be with you in a moment.)
[not appointed]	+Service Bid
[goods]	+Pay; +Good Handover
[across counter]	+Attendance Allocation
[intermittent]	+Sales Pitch (persuasion to buy); +Reassurance (assertion of goods goodness if bought)
[major]	+Delivery (arrangement of transportation or pick-up)
[negotiable]	+Bargain (negotiation of price)

Figure 3.4 A system network of a sale transaction (adopted from Martin, 1992)

In this study, a system network will be established that will depict not only the syntagmatic and paradigmatic relations between the elements in the genre but a network that also accounts for all the possible variations of the genre of the corpus as represented in the data analysed.

3.4   Systemic Functional Multimodal Analysis (SF MA)

The principles of SFL also recognize that apart from language, other resources are available that could also contribute towards the meaning–making of texts. This is reflected in the following:

> …there are many other modes of meaning, in any culture, which are outside the realm of language. These will include art forms such as painting, sculpture, music, the dance, and so forth, and other modes of cultural behaviour that are not classified under the heading of forms of art, such as modes of exchange, modes of dress, structures of the family, and so forth. These are all bearers of meaning in the culture. Indeed we can define a culture as a set of semiotic systems, as a set of systems of meaning, all of which interrelate.
>
> (Halliday and Hasan, 1985: 4)

These other resources need analytic tools that could describe their role in the texts. Systemic functional multimodal analysis provides the means as it applies the key principles of SFL like the metafunctions in analysing semiotic systems other than language. It is also capable of describing the interaction of these systems with each other as well as with language for SFL's logical relation elements can be adapted for such an analysis. Based on this parallelism, the term Systemic Functional Multimodal Analysis (SF MA) will be adopted in this study when analysing multimodal texts along the lines of SFL.

The awareness of other semiotic resources of meaning in texts has generated interest in identifying generic structures that juxtapose language and other semiotic codes. According to van Leeuwen (1993), "genre and field are concepts that are not restricted to language but can be used in an integrated analysis of multimodal texts, texts which involve a number of different semiotic means" (van Leeuwen, 1993:194). This study is also interested in establishing a generic structure - that of a less researched genre of business brochures.

3.4.1 Multimodal Genre Analysis

In applying the concept of genre to multimodal analysis, van Leeuwen (2005) puts forward three assumptions. Firstly, a stage in a genre can be realised by several alternative modes such as either through verbal or visual realisations. Furthermore, a stage can itself be multimodal where different modes can simultaneously realise one particular stage. Finally, it can be assumed that relations between the modes of one particular stage could either be elaborative where the content of one mode is restated in another mode or extensive where the content of one mode is extended when another mode brings in new related content.

Van Leeuwen's (2005) analysis of an article from *Cosmopolitan* shows that stages in the multimodal text analysed are linguistically marked through shifts in their linguistic realizations and non-linguistically marked through various visual markers like colour and typography. Each of the stages is assigned a functional label to indicate the function of the stage. Subsequently, the stage is described in terms of its visual and verbal realizations.

In this study, stages comprising clusters will be identified primarily through the reading path principle. Following van Leeuwen (2005), the description of each cluster will entail describing its visual and verbal realisations so as to ascertain the function of the cluster. Subsequently, a functional label will be assigned to the cluster. This study will also include the percentage of occurrence of each cluster so as to ascertain its distribution within the genre and to identify whether it is an obligatory or an optional cluster of the genre. This discussion will provide information about the clusters that made up the business brochures and their functions in the overall purpose of the brochures.

3.4.2   Visual Analysis

Systemic Functional Multimodal Analysis (SF MA) has resources for analysing visuals derived from the framework proposed by Kress and van Leeuwen (1990, 1996, 2006) and by O'Toole (1994). The two frameworks adopt Halliday's metafunctional hypothesis (1994, 1985) although there is variation in the labels used for each metafunction. Table 3.2 provides the variation in the labeling of the three metafunctions in SF MA as informed by Kress and van Leeuwen and O'Toole.

Table 3.2
Variation in the labeling of the three metafunctions in SF MA

SFL	Ideational	Interpersonal	Textual
O'Toole (1994)	representational	Modal	compositional
Kress and van Leeuwen (1996, 2006)	representational	interactional/ interaction	composition

O'Toole (1994) proposes systems for the analysis of ideational, interpersonal and textual meaning. These systems are developed for each rank scale for painting while Kress and van Leeuwen do not use a rank scale in their visual analysis and their model, thereby, foregrounding the instantaneity of visual perception. This could allow analysis of a variety of everyday and technical visual texts featuring written language for example, advertisements, textbooks and newspapers many of which are often only scanned for meaning. Thus, the systems they developed can be easily applied in studying visual and the integration of image and verbal elements in texts like the brochures. For this reason, this study is adopting Kress and van Leeuwen's framework in analysing visual communication in the brochures.

The visual grammar as proposed by Kress and van Leeuwen (1990, 1996, 2002, 2006) is divided into three elements: representation, interaction and composition. Representation is similar to the ideational metafunction while interaction is analogous to the interpersonal metafunction and composition to the textual metafunction. Table 3.3 depicts the three meanings and their corresponding elements for visual analysis as proposed by Kress and van Leeuwen.

Table 3.3
The metafunctions and their corresponding visual tools and systems
(Kress and van Leeuwen, 1996, 2006)

Meaning	Visual tool for analysis	Elements of analysis
Textual	Composition	information value salience framing
Interpersonal	Interaction	Contact social distance power
Ideational	Representation	narrative and conceptual representations

The following section will introduce Kress and van Leeuwen's tools of visual analysis which this current study adapts in analysing the textual, interpersonal and ideational meanings in b2b brochures.

3.4.2.1 Composition Analysis

Kress and van Leeuwen (1996) propose three crucial criteria in composition; information value, salience and framing. These interact to create textual meaning. Each of the criteria will be described to show its applicability in multimodal analysis. Information value refers to the value endowed to elements based on their relation position on the page. Kress and van Leeuwen argue that in Western cultures elements placed in the top part of vertically polarised structures are presented as the ideal or the generalised information while those placed in the bottom part are presented as the real where "it presents more specific information (e.g. details), more 'down-to-earth' information (e.g. photographs as documentary evidence, maps or charts) or more practical information (e.g. directions for action)" (Kress and van Leeuwen, 1996:194). The information values described can be presented visually in Figure 3.5.
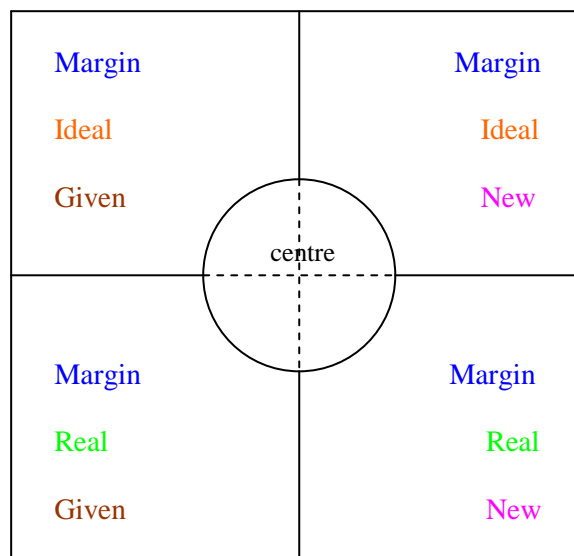

Figure 3.5
The visual space and its information values (Kress and van Leeuwen, 1996:208)

Figure 3.5 shows that values are also assigned to the elements placed in the left and right sections of horizontally polarised structures. The left section is known as the 'given' section where information is already known or assumed to be known already or taken for granted (Kress and van Leeuwen, 1996:187) while the 'new' right section "seems to be the side of the key information, of what the reader must pay particular attention to, of the message" (Kress and van Leeuwen 1996: 194). In triptychs, where the centre acts as the mediator between given and new and between real and ideal, the center is "the nucleus of information on which all the other elements (the margin) are in some sense subservient" (Kress and van Leeuwen, 1996:206).

Salience refers to the degree to which elements are given prominence based on visual cues such as size, contrast, weight within the composition, sharpness, foreground and background position. Framing is about the degree of connectedness or disconnectedness between elements. This could be realised visually through framing lines, similarity or contrast of colours, shape and verbally through headings. This study will analyse the layout of the business brochures and thus will particularly discuss the information value of the elements in the layout of the business brochures. Discussion on salience and framing will be subsumed in the discussion about the layout structure.

3.4.2.2   Representation Analysis

Representation is the resource that realises the ideational metafunction of the systemic functional linguistics which is made through identifying the represented participants and the kinds of processes involved. Represented participants can either be people, places or things while processes can be either narrative or conceptual which can be

distinguished by establishing whether a vector is present. The narrative process is said to have a vector while in the conceptual process, the vector is lacking. A vector is usually a diagonal line which can be in the form of bodies or limbs, eyelines or tools, which mean 'is connected to', 'is conjoined to' or 'is related to' (Kress and van Leeuwen, 1996). The conceptual process is described as the process of 'being' or 'having' and the narrative process is described as the process of 'happening' or 'doing' (Kress and van Leeuwen, 1996, 2006).

Similar to the material processes in transitivity analysis of SFL (Halliday, 1985, 1995), which have an 'actor' and 'goal' as participants, the 'actor' for narrative processes is 'the participant from whom or which the vector departs, and which may be fused with the vector to different degrees' (Kress and van Leeuwen, 1996:57). The 'goal' for narrative processes, on the other hand, is the participant at whom the vector is directed. Narrative process is established "when participants are found to be connected by a vector, represented as doing something to or for each other" (Kress and van Leeuwen, 1996:56).

On the other hand, a vector line is absent in an image with a conceptual structure. The conceptual processes represent "participants in terms of their more generalised and more or less stable and timeless essence, in terms of class, or structure" (Kress and van Leeuwen, 1996:79). In other words, it will define, analyse or classify people, places and things. This process resembles attributive process in transitivity analysis, which is a 'process of being' (Halliday, 1985; 1995; Kress and van Leeuwen, 1996).

In principle, there are three kinds of conceptual process: classification, analytical and symbolical. One of the most common conceptual patterns is **classification structure**

which classifies people, things and places into groups to show what they have in common and thus justifies their membership of a certain class. Besides that, **symbolic structure** is also commonly found in images to portray the identity of a participant. In this structure, the participant is thus a carrier, while his or her identity is the symbolic attribute. Symbolic attributes "are made salient in the representation, for example by their size, position, colour, use of lighting; they are pointed out by means of gesture; they look out of place in the whole; they are conventionally associated with symbolic values" (Jewitt and Oyama, 2001:144). In the **analytical structure**, participants are portrayed in terms of a part-whole structure where the whole would be the carrier and the parts are the possessive attributes. The aim is "to identify the carrier and allow the viewers to scrutinize the carrier's possessive attributes" (Kress and van Leeuwen, 2006:89). Figure 3.6 provides a visual summary of the variables in the representation analysis of the images.
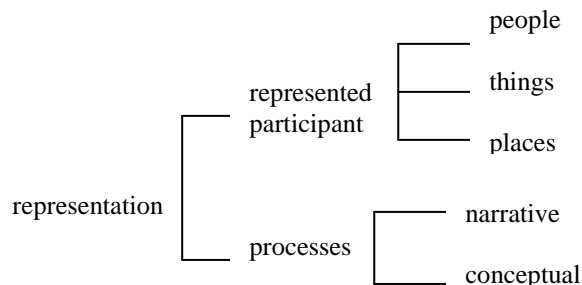

Figure 3.6
A visual summary of the variables in the representation analysis of the images

In summary, representation is the resource that realises ideational metafunction of SFL. The analysis in this study will include identifying the meanings and functions of the images on the front pages of the brochures by investigating what the images are concerned with through analysing the represented participants and the kinds of processes involved in portraying them. This study would also determine the

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importance of images in the brochures by analysing the frequencies of their occurrences.

3.4.2.3   Interaction Analysis

Interaction, with regard to visual analysis, involves determining relationships between the represented participants and viewers, and the three ways in which relations are interpreted: contact, distance and point of view (Kress and van Leeuwen, 1996; 1999).

Contact is established between participants when the represented participants connect with the viewers through vectors like eyelines and gestures such that images can mean to 'offer' or 'demand'. In 'demand' images, the represented participant's gaze (and gesture, if present) seem to demand the viewer of the image to "enter into some kind of imaginary relation with him or her" (Kress and van Leeuwen, 2006:118). In 'offer' images, the represented participant, usually non-human, is the item of display whereby it seems to offer information to the viewers. Thus, the image becomes the object of the look unlike in 'demand' images where the viewer is the object.

Social distance between the interactive participants (images and viewers of images) is determined through the different ranges of shots whether close-up shot, medium shot, long shot and so on. Therefore, distance signifies different relations. Close shot or close-up, that is depicting head and shoulders of the subject, signifies an intimate or a close personal relationship between participants while medium close shot, that is showing waist and above, signifies a distant personal relationship. In addition, medium shot shows the

subject from the knees and above and this signifies a close social relationship, the distance at which impersonal business interaction could occur. Medium long shot (full figure) signifies a distant social relationship in which both business and social interaction could be conducted while long shot (full figure is half of the height of the whole frame) signifies public distance, the distance that strangers keep between them (Kress and van Leeuwen, 1996, 1999, 2006).

Power is an important element in images of advertisements. Kress and van Leeuwen (1996; 1999) posit that 'power' can be portrayed through a high or low angle shot. A high angle shot is used to signify that the viewers have power over the represented participants as opposed to a low angle shot which signifies that the represented participants have the power. However, if "the picture is at eye level, then the point of view is one of equality and there is no power difference involved" (Kress and van Leeuwen 2006: 140). In advertisements, images of the products are usually depicted from a high angle to signify that the products are "within reach, and at the command of the viewer" (Kress and van Leeuwen 1999: 398).

If vertical angles like those described in the earlier paragraph signify power relationships, horizontal angles, on the other hand, signify **involvement.** There are two types of horizontal angle. One is frontal, in which represented participants are depicted as directly facing the viewers. The frontal angle means 'involvement' or "what you see here is part of our world, something we are involved with" (Kress and van Leeuwen, 1999:394), in other words, it can be defined as 'Us'. The second type of horizontal angle is oblique, when represented participants are depicted from the side angle. Oblique angles mean "detachment' or 'what you see here is not part of our world, it is their world, something

we are not involved with" (Kress and van Leeuwen 1999:394), in other words, referring to 'Them' or 'Other'. Figure 3.7 shows the variables and their realisations in the analysis of interaction of the images in the brochures with the viewers.
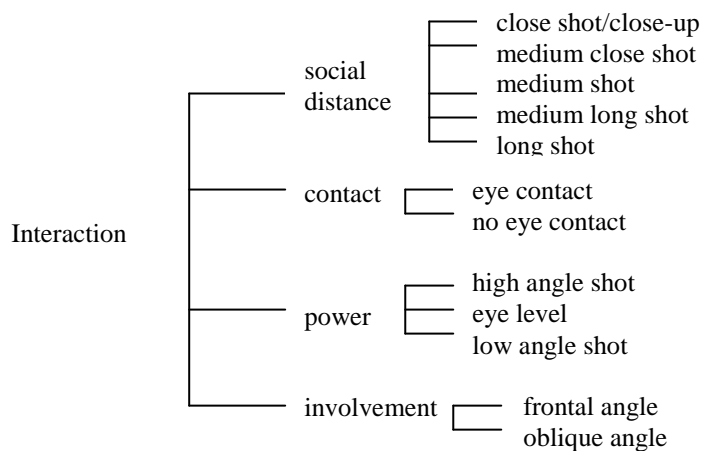
```
                                              ┌── close shot/close-up
                                              ├── medium close shot
                         social                ├── medium shot
                         distance              ├── medium long shot
                    ┌──────────                └── long shot

                    │    contact        ┌── eye contact
  Interaction ──────┤──────────         └── no eye contact

                    │                   ┌── high angle shot
                    │    power          ├── eye level
                    ├──────────         └── low angle shot

                    │    involvement    ┌── frontal angle
                    └──────────         └── oblique angle
```

Figure 3.7
A visual summary of the variables and their realisations in the interaction analysis of images

Interaction, therefore, is the resource that realises the interpersonal metafunction in SFL, and, in this study, interaction is used to examine the relationship between the images and the readers of the brochures. In this study, the three elements of visual grammar will be used to analyse the brochures. Chapter 8 of the study will analyse the composition of the brochures while Chapter 9 of the study will describe representation and interaction as evident in the images found in the brochures. Representation analysis will complement the transitivity analysis of the verbal text of the elements of the brochures in order to determine the functions of the brochures.

3.4.2.4 Multimodal Cohesion Analysis

Studies that employ systemic functional multimodal analysis have also focused on analysing multimodal interaction that is the interaction of separate modes such that

cohesion is established. Section 2.5.2 summarizes the work carried out in analysing interaction of various semiotic modes in texts. Thus far, these studies are focused on studying cohesion of the modes based on lexical and logico-semantic relations. This study will propose that cohesion can also be analysed based on visual and compositional resources. The proposed framework of analysis is derived from three sources of visual and compositional principles namely:

1. Kress and van Leeuwen's (1996, 2006) principles of composition

2. visual resources of colour (Kress and van Leeuwen, 2002; van Leeuwen, 2005) and typography (van Leeuwen, 2005)

3. Gestalt visual perceptual principles of proximity and similarity (Wertheimer, 1938)

These sources will establish seven resources for multimodal integration which will be termed as the **visual compositional resources (VCR)** of multimodal text integration. The set of seven resources of the VCR are 1) information value 2) salience 3) framing 4) colour 5) typography 6) proximity and 7) similarity. Thus, the list of sources brings together and incorporates frameworks currently available in discussing cohesive devices of composition and visual perception. This is undertaken with the aim of unifying these contributions in visual cohesiveness of elements and as such provides a more holistic framework. The following sections will describe each of the sources and thus provide the rationale for including them in the framework of analysis.

3.4.2.4.1 Principles of Composition

Kress and van Leeuwen (1996, 2006) establish that composition explains the way elements are made to relate to each other and how they are integrated into a meaningful whole through the systems of information value, salience and framing.

The system of information value posits that values are assigned to elements based on their placements in the text relative to the position of other elements. Therefore, relations in terms of spatial placement are established between the elements. With regard to salience, relations between the different elements in a text are established when elements are seen to be more salient in comparison to others based on factors like size, colour and tonal contrast. In terms of framing, elements are considered as being connected when there are no frame lines or empty spaces between them, thus establishing relations.

3.4.2.4.2   Visual Resources of Colour and Typography

Van Leeuwen (2005) has also emphasized that the cohesive work is not only done through composition or layout but also through colour and typography. The semiotic modes of colour and typography are recognised in this study as resources of the visual compositional resources of text cohesion as they are usually used in combination with other semiotic resources of a text such as colours in visuals, in typography and in the background space of the text while "typography has forged new relations between image, graphics and letter forms in meaningful ways" (van Leeuwen, 2005:29). These relations give rise to concepts like color rhyme and visual rhyme across modalities that could also establish cohesion in texts. Thus, colour and typography can exist as a common thread through which the different visual semiotic modes of the multimodal text can be seen as linked together to provide a sense of unity in the entire text.

3.4.2.4.3   Gestalt Visual Perceptual Principles

The Gestalt school of psychology has long observed the phenomenon of the whole as always greater than the sum of its parts (Wertheimer, 1938). This prompted Gestalt psychologists investigating into visual perception to conclude that humans see and organise visual information into a meaningful whole and they proposed several principles to provide realisations of the Gestalt, the unified whole (Arnston, 2007). Jacobson and Pomorska (1983) suggested the potential importance of the principles of proximity and similarity of Gestalt in cohesion analysis. Following that, Campbell (1995) proposes a theory of coherence and cohesion which would describe the unifying effects of a full range of discourse elements from visual to semantic based on Gestalt principles of proximity and similarity.

The Gestalt principle of proximity describes the human preference to perceive items that are physically close to each other as a unified whole. Similarly, the principle of similarity posits that the use of similarities produces a sense of continuity, as acceptable continuations, thereby creating a sense of visual cohesiveness (Arnston, 2007). Therefore, these two principles in Gestalt theory can bring about the perception of continuity and unity in a text.

3.5   Business Brochures in the Advertising Context

Business brochures are texts designed to advertise products and /or services to business consumers and as such elements of advertising and business communication are inherent in the brochures. Being printed advertisements, brochures make use of effective images and informative text which are packed into a small space for the

purpose of selling a product or persuading their readers (Kotler et al, 2003). They are fundamentally sale pieces either as lead generating pieces, precursor to sales calls or leave-behind texts to be read after a sales pitch (Kuroaka, 2008). It is imperative that brochures impress and engage readers as soon as they are picked up and this requires brochures to be clear and focused and should guide the readers naturally through the brochure's argument until they reach the end where a specific call to action will be placed. Brochures are thus designed to fulfill these purposes.

Literature about brochure design usually provides guidelines or best practices on how to write effective brochures in general rather than providing specific guidelines for either brochures for consumers or brochures for business customers. The following lists summarise the guidelines in writing effective brochures as proposed by Krantz (2008) and Kuroaka (2007):

1. Tell a story – paint a word-picture where readers can imagine using the product/service

2. Bring out the features and turn features into benefits – cite real examples and cases and applications

3. Describe alternative uses – the more benefits a programme offers the greater the value

4. Use charts, graphs, illustrations and photographs – to reinforce the message as a picture is worth a thousand words

5. Establish credibility – provide visual proof, expert answers, third-party verification like customer testimonials

6. Have a call for action – literally tell readers what they need to do to get the service/product/programme

In addition, literature in brochure design provides guidelines that hinge on the layout of the brochures such as to use effective titles, subtitles, boxes and bullets in order to ensure readability and guidelines that focus on the dos and don'ts of brochure writing like not to use more than 9 or 10 lines per paragraph, not to start sentences with numbers and not to use underline or all capital in words and instead to use lots of white space and short thoughts and must include call to action (Egelhoff, 2007). Nevertheless, these are still general guidelines and do not constitute what the actual components of business brochures are and how they are placed in the design of such brochures.

On the other hand, much has been published about what constitute the key components of print advertisement in general namely the headline, the subheads, the body copy, the visual or illustrations, the layout, slogan, brand/store signature and logo (Wells, Burnett, Moriarty, 2000; Belch and Belch, 2004, Arens and Schaefer, 2007). The descriptions of these components include their purpose in the advertisement, where they are placed within the advertisement and their typical characteristics.

Similarly, much has been discussed about the strategies used to achieve the overall aim of advertising which is to influence the consumer to purchase the product advertised. Different models depicting various strategies have been developed over a period of 40 years. This includes the AIDA model (Strong, 1925), Hierarchy of effects model (Lavidge and Steiner, 1961) and the Innovation-Adoption model (Rogers, 1962).

Common to all the models are the 3 stages involved in presenting advertisements namely the cognitive stage which presents a consumer with facts about the product; the affective stage that tries to change the consumer's attitude towards a product and lastly the behaviour stage which leads the consumer into action.

This study will identify the key components of b2b brochures and discuss them in the context of the components of print advertisement as identified by Wells, Burnett, Moriarty (2000); Belch and Belch (2004); Arens and Schaefer (2007) to discern similarities and differences between the components in business brochures and advertising texts in general. The key components of advertising are: headline, body copy and visuals (Wells, Burnett, Moriarty, 2000; Belch and Belch, 2004; Kotler and Keller, 2006; Arens and Schaefer, 2007), while subheads, slogans, taglines, logos and signatures (Wells, Burnett, Moriarty 2000; Arens and Schaefer, 2007) are the less common components. Clow and Baack (2007), however, have placed these elements in a more comprehensive structure for an advertisement. They are:

1.   the promise,

2.   the spelling out of the promise,

3.   amplification,

4.   proof of claim, and

5.   action to take.

These elements are also in tandem with the stages in the hierarchy of effects model (Lavidge and Steiner, 1961), an advertising theory that outlines six steps a consumer or a business buyer moves through when making a purchase and as such clarifies how a consumer reaches purchase decisions. Table 3.4 depicts the model and the relevance of the key components of advertisement of Clow and Baack (2007).

Table 3.4
The hierarchy of effects model and key elements of advertisements

Stages	Hierarchy of Effects Model (Lavidge and Steiner, 1961)	Elements of advertisements (Clow and Baack, 2007)
Cognitive stage	Awareness ↓ Knowledge ↓	Headline and subheadline
Affective stage	Liking ↓ Preference ↓ Conviction ↓	Amplification and Proof of claim
Behaviour stage	Purchase	Action to take

The major advantage of this theory over other theories that discuss advertising strategies is that it identifies the typical steps consumers and businesses take when making purchases (Clow and Baack, 2007). This study will, therefore, discuss the components of business brochures in the context of the key components of advertisements as proposed by Clow and Baack (2007) and the hierarchy of effects model.

The discussion regarding the components and the strategies will draw conclusions about the relevance and place of the key components of business brochures in the advertising model.

3.6   Summary

This chapter outlines the theoretical framework of systemic functional linguistics adopted by the thesis in analysing the brochures. It surveys the development of semiotics that has bearing on SFL, the grammatical systems and several functional approaches to language in SFL (Halliday, 1973, 1975, 1978, 1994), genre analysis (Hasan, 1985a, 1985b, 1996; Martin, 1992) and the systemic functional multimodal analysis which encompasses multimodal genre analysis (van Leeuwen, 1987, 1993, 2005; Baldry and Thibault, 2006), visual analysis (Kress and van Leeuwen, 1996, 2006) and multimodal cohesion. In analysing the business brochures which are multimodal texts, SFL is used to analyse the verbal elements in the brochures while multimodality, on the other hand, is a tool used in analysing non-verbal elements. Table 3.5 summarises the key theoretical framework adopted in the analyses of the study.

As the data of this study are business brochures, a kind of advertising text, parallelism between the components of the brochures and components of print advertisement in general will be made. Subsequently, the key components of b2b brochures will be discussed in the context of the hierarchy of effects model (Ladvidge and Steiner, 1961) which will establish the place of these components in the stages of the effects of advertising on readers that will lead to the overall aim of the business brochures -

convincing the consumer to buy the product through information provided in the brochures.

Table 3.5
The theoretical framework of the study

Genre analysis	Verbal analysis	Visual analysis	Multimodal cohesion analysis	Advertising analysis
Systemic Functional Genre Analysis	*Systemic Functional Linguistics*	*Visual Grammar*	*Compositional Principles*	*Hierarchy of effects model*
of	of	of	of	of
Hasan (1985);	Halliday (1973, 1975, 1978, 1985, 1994)	Kress and van Leeuwen (1996, 2006)	Kress and van Leeuwen (1996, 2006);	Lavidge and Steiner (1961)
Martin (1992);				
van Leeuwen (1987, 1993, 2005);			*Visual resources of colour and typography*	*Advertising components*
Baldry and Thibault (2006);			of	of
Fauziah (2007)			Kress and van Leeuwen (2002); van Leeuwen, (2005)	Clow and Baack (2007)
			Gestalt principles	
			of	
			Wertheimer (1938)	