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Multimodal Discourse Analysis of Image-Text Relations in Persian and English Advertisements in Terms of Logico-Semantics

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ABSTRACT

This article conducts a comprehensive Multimodal Discourse Analysis (MDA) to examine the intricate relationship between images and texts in Persian and English advertisements, with a specific focus on logico-semantics. The study aims to unravel how linguistic and visual elements collaboratively construct meaning and communicate persuasive messages in the advertising context. Drawing on a diverse selection of Persian and English advertisements, the research employs logico-semantics as a theoretical framework to analyze the logical and semantic interplay between the visual and textual components. Through a qualitative investigation, the study explores how images and texts complement, reinforce, or diverge from each other to convey nuanced meanings and engage the audience. The comparative analysis between Persian and English advertisements enhances cross-cultural insights into the multimodal strategies employed in advertising discourse. By scrutinizing the logico-semiotic elements, this research contributes to a deeper understanding of how advertisers strategically combine visual and linguistic elements to create persuasive and culturally resonant messages. The findings of this study not only shed light on the specific logico-semiotic patterns within Persian and English advertisements but also offer implications for advertisers, linguists, and communication scholars interested in the multifaceted dynamics of image-text relations in the realm of advertising. This research contributes to the broader discourse on multimodality and underscores the significance of considering cultural and linguistic nuances in the design and analysis of advertising messages.

I. INTRODUCTION

Today, we live in a world where most human relationships, including communication, information exchange, business, leisure, and education, are based on the use of visual concepts. With a leap forward in the advancement of science and technology, the ways of communication between human beings have changed significantly. We are surrounded by a world where images, colors, and other visual and textual meaning-making resources are not just for

entertainment but to expand human communication and create and transmit meaning. Nowadays, people are increasingly exposed to cleverly-designed complex images, unusual narrative structures, and components with complex designs which use semantic resources to create a specific meaning (Goldstone, 2004; Kress, 2003; Serafini, 2011; Suphaborwornrat & Pankasirikul, 2022). Multimodal discourse analysis (MDA), an approach based on Systemic Functional Linguistics, provides the methods and tools to examine discourses employing more than one

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communication mode. MDA provides practical and theoretical methods for examining printed, written, and electronic discourse, multi-dimensional sites, and other domains that use more than one semantic mode to make meaning (Halliday, 1978). Among all the genres that use multiple communication modes, advertising is crucial since it is a subject matter we deal with almost everywhere. Advertising has compelling language that persuades the reader or listener to do an action and to buy a product or accept an idea (Zotos & Tsihla, 2014). To this end, advertisers try to creatively use the power of words and structures to come up with the idea and achieve the desired goal. Communicating and inducing meaning in advertising happens through combining text, image, and color (Kress & Van Leeuwen, 2006). According to Kress (2010), MDA considers these communication factors modes. Modes are social semiotic means of representing meaning. To put it another way, all of these modes including text, color, and image, contribute to the meaning of the advertisement (Ad) (Jewitt, Bezemer, and O'Halloran, 2016). Given this belief, both text and image may be equally involved in conveying the meaning. The text may re-express the semantic implications of the image, or the image may illustrate the meaning of the text. In this sense, there is an interaction between the verbal and non-verbal modes (Jewitt, 2017).

There are plenty of studies investigating image-text relations in multimodal texts, especially advertising. For instance, Najafian and Ketabi (2011) analyzed text and image combinations in advertisements in Time magazine (2000, 2001) by combining Fairclough's (2003) Critical Discourse approach and Kress and van Leeuwen's (2006) Social Semiotic approach. In their study, they concluded that advertising is an important device to disseminate ideological values which is not a neutral discourse. El-Sayed (2018) used the MDA perspective to investigate the image-text relationship in Ads to show how these two modes contribute to making meaning. Ivan and Suyanto (2018) investigated text and images in printed advertisements to reveal the strategies used between these two modes to convey the intended message. Dallyono and Sukyadi (2019) studied the interaction of semiotic sources' meanings in environmental campaign posters using a multimodal analysis. Meanwhile, Mulyadi and Sudana (2021) studied the use of advertising posters to spread humanity's principles and reduce the long-term human crisis in the world.

Despite the abundance of studies on the relationship between image and text, few studies have been conducted on analyzing the kinds of relationships between verbal and visual modes in advertising, especially in two different languages, such as Persian and English. Among the studies conducted to investigate Persian and English advertisements, the following can be mentioned. Fadaee and Hashemian (2015) investigated the translation of verbal metaphors from English to Persian in TV commercials. Tarighatbin and Sadat (2019) investigated the semiotic and cultural aspects of English and Persian advertisement slogans to uncover the function of advertising factors in teasers. Babasalari and Baghbani (2021) investigated the relationship between text and image in the Persian advertisements of Iranian magazines in the framework of Unsworth's (2006) model. However, to the best of the authors' knowledge, there are very few prior studies investigating Persian and English Ads comparatively from multimodal and logico-semantics point of view to analyze image-text relations. This was the motivation behind the present study. This study, therefore, sets out to compare the relationship between image and text in English and Persian language Ads to understand the diversity of connections created between these two modes by designers.

a) Systemic Functional and Multimodal Discourse Analysis

Multimodality, developed by Kress and Van Leeuwen (2006), is a theory for analyzing the discourse of multimodal media. Multimodality analysis investigates the connection between verbal and visual meaning-making modes in multimodal discourse. One commonly used approach to study multimodal discourse is one informed by linguistics, based on Halliday's (1978) Systemic Functional Linguistics (SFL). Halliday and Hasan (1985) introduce language as a social semiotic system in this approach. They have brought up a robust theoretical tool, systemic functional grammar, to regularize language's meaning-making potential and emphasized the concept of choice in making meaning. The development of SFL as a practical approach can be used to analyze different meaning-making resources started by O'Toole (1994) and Kress and Van Leeuwen's (1996). This paper adopts the Systemic Functional Multimodal Discourse Analysis approach to examine how language and image are connected to build on the work of researchers in the tradition of systemic functional theory.

1. Why Multimodal Analysis?

Linguists have found that language is not the only or even the most dominant sign system. Sign systems such as gestures, images, graphics, and typography have been used for centuries. However, due to the primary language influence and the tendency of Western cultures to privilege the language, these sources of meaning have been marginalized by philosophical reflections and scientific research by underestimating other sign systems (Siefkes & Arielli, 2015). Multidimensionality claims that language is just one of many sources of making-meaning. This means that other resources in a culture should be considered as a coherent and integrated domain for meaning making. The goal of a multimodal approach is to go beyond approaches in which mode is seamlessly linked to a theory and a discipline. In a multimodal approach, all modes are framed in a field as a domain. They are jointly regarded as a related cultural resource used by members of a social group at a particular moment for making meaning (Kress, 2010).

Social semiotics serves to accentuate what is communicatively shared; there must be resources to represent communication and relationship in each mode, even if they are different in each case. Although different from mode to mode, meaning-making features are present in all modes, like intensity, framing, backgrounding, highlighting, and coherence. For example, intensity can be expressed as loudness in speech, darkness in color, or thick or bold text or image (Kress, 2009). Modes are also helpful in designing multimodal texts like books, posters, Ads, and sites. Designing is at the forefront of semiotic tendencies needed and used in a world with very different sources. It involves the simultaneous use of different modes and the creation of a logical connection between them, which is vital for the content of the message. This means that the constituent elements of the meaning are put together in a harmonious and integrated way, and this coherence conveys the desired meaning in the best way (Kress & van Leeuwen, 2006). Given the importance of using different modes in presenting the message and the importance of their relationship with each other, the focus of the present study is to examine the relationship between these modes in advertising.

b) Advertising

The main purpose of an Ad is to motivate people to do a job, as the Ad designer intends, which is in line with the original Latin Ad definition 'advertere,' meaning 'turn around' (Goddard, 2002, p. 9). MacRury (2009) argues that one

should be cautious in dealing with and understanding advertising because advertising is provocative in nature. Provocativeness of advertising is just one of its functions with a limited range of purposes, such as raising and maintaining consumer awareness and disseminating information that is usually done for a particular product, service, and brand.

Accordingly, Dyer (2008) believes that advertising has a wide range of communication purposes, including informing, persuading the audience, discovering similarities, and retelling the product to the audience.

c) Multimodal Discourse Analysis in Advertising

Multimodality is an approach that deals with the creation of meaning by using more than one method and one communication mode (Liu, 2013). Multimodality includes semiotic and meaning-making resources such as text, image, color, order, gesture, perspective, etc. (Iedema, 2003). According to Kress and Van Leeuwen (2006), MDA Suggests a way to examine how language and image interact to make meaning and convey it to the audience. Many researchers have used MDA to investigate semiotic resources in their data (Adams et al., 2014; Dastjerdi et al., 2012; Guo & Feng, 2017; Li Pan 2015; Olowu & Akinkurolere, 2015; Vedula et al., 2017). For example, Dastjerdi et al. (2012) conducted a study using MDA to identify the distinctions between TV commercials and press Ads. They aimed at identifying the more convincing types of Ads to the audience. Olowu et al. (2015) conducted a study to investigate the visual and verbal semiotic elements of selected Ads of malaria drugs. On the other hand, Li Pan (2015) analyzed the role of non-verbal components in advertising. Based on past research in this field, it can be concluded that MDA is a valuable and robust framework for investigating data extracted from different modes and channels of communication. MDA helps us explore different sources of communication, such as images, gestures, text messages, and more. It is also used to analyze the meaning made and conveyed by Ads.

d) Multimodal Discourse Analysis and Logico-Semantic Relations

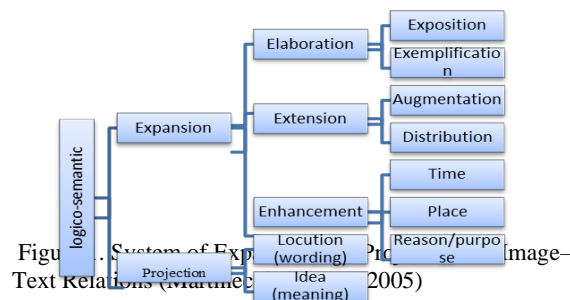
This study focuses on image-text relations in English and Persian Ads. Although the degree of integration of the two modes does not seem very high, and both appear to be separate, they are integrated into form and semantics (Zhou, 2018). MDA provides an appropriate framework to achieve the goals of this study. There are several

classifications for image-text relations, but we applied Martinec and Salway' (2005) that is based on Halliday's Logico-semantic relations. Logico-semantic relation can be defined as the relation between clauses through which one clause describes another precisely and deeply (Halliday & Matthiessen, 2004). Verbal logico-semantic relations are grouped into two basic systems, Expansion and Projection. There are three main sub-types of Expansion: 1) Elaboration, 2) Extension, and 3) Enhancement. Elaboration is further specifying or describing the meaning of one clause by another. Extension occurs when some new information is added to the meaning of a clause by other clause.

Enhancement is enhancing the meaning of one clause by another through qualifying its meaning in one of a number of possible ways. Projection is when a secondary clause is projected through a primary clause, which is divided into two sub-categories; (a) Locution and (b) Idea (Halliday & Matthiessen, 2014). Martinec and Salway's (2005) taxonomy, similarly, has two main categories: Expansion and Projection (Halliday, 1994; Halliday & Matthiessen, 2004). Expansion is a connection between image and text in which meaning expressed by one mode is represented in another way by the other mode. Text can represent the ideational meaning of the image, or image can illustrate the ideational meaning of the text. Thus, the level of generality of the image and the text can be the same, or one can be more general or specific than the other. Expansion is divided into three sub-categories: Elaboration, Extension, and Enhancement. This classification can represent symbolic relations and connect sequences of events (Martinec & Salway, 2005).

The main difference between Expansion and projection is that "while Expansion addresses relations between represented events in the non-linguistic experience, projection addresses events that have already been represented" (Halliday, 1994, pp. 252–3). In language, an experience that has already been represented is either said or thought. If it is said, verbal processes are commonly used to project it, and the exact words are mentioned. If the experience is thought, it tends to be projected by a mental process and the meanings rather than exact words are reported, e.g., Mary thought that John turned the tap off. "Projection is also useful to account for cases when content represented by text or images is re-represented in the other mode" (Martinec & Salway, 2005, pp. 351-2). Figure 1. presents the taxonomy of image-text relations adopted from

Martinec and Salway (2005).



There are three main types of Expansion: Elaboration, Extension, and Enhancement. Elaboration includes two sub-types that are recognized between texts and images, namely: Exposition and Exemplification. Exposition, which can be realized by the degree of generality of image and text components, refers to the restatement of the same meaning via different modes. Neither text nor image adds new information to the other. In Exposition, text and image are considered to be at the same level of generality. However, Exemplification regards image and text on different levels of generality; the text or the image can be more general. The meaning can be conveyed by either image or text elaborating on the other. In other words, an image may illustrate a part of the meaning of the text by exemplifying or vice versa. For example, the text may provide a big portion of information and the image visualize selected items. In this case, image is dependent on the text for interpretation. Or, image can involve an example of the text content or the text can verbalize an example of what is illustrated in the image (Weninger, 2020).

In Extension, text and image connection is in such a way that each of the two modes adds new and related information to the other. In fact, both are complementary. Extension includes two sub-categories: Augmentation and Distribution. In Augmentation each mode provides additional meanings consistent with those presented by the other mode. Either image adds new meaning to the text or the text extends the meaning of the image by supplying further ideational elements, which are usually represented by adding participants or circumstances (Martinec & Salway, 2005). In Distribution, the second subcategory of Extension, image and text jointly construct the same content by adding sequences of the content and activity or portraying the same process from different perspectives. For example, the image may portray the end result of the process stated in the text content. Image and text might fill a gap occurred in

the meaning of other mode. So, processes and activities are distributed in two modes which complement each other. Finally, in Enhancement either text or image, qualifies the other mode circumstantially by reference to place, manner, time, cause or condition (Weninger, 2020).

As mentioned before, projection can be verbal or mental. It can contain thoughts, reported speech, and ideas. The usual method in projection is to draw a line from the thoughts and sayings of the speaker or thinker to him/her or to draw a speech bubble in some comic multimedia images and children's magazines and story books (Halliday, 1994; Kress & van Leeuwen, 1996, Martinec & Salway, 2005). Recently, this method has been used in some Internet moving pictures (Gifs) applications and stickers of different messengers.

According to Halliday (1994, p.220), "projection includes two sub-categories: Locution and Idea." Locution is reporting of wording, referred to as mental and usually illustrated by speech bubbles" (Stockl, 2004, p.18). The Idea reports thoughts and is referred to as mental, typically realized by thought bubbles (Bateman, 2014).

The above-mentioned framework by Martinec and Salway (2005) is a generalized system applicable to different genres encompassing two modes, verbal and visual. This framework is appropriate to distinguish the intermodal relations of different genres in which texts and images co-occur. Accordingly, the present study attempts to investigate this kind of relation in the advertising genre using Martinec and Salway's (2005) framework.

II. METHODS

Material:

This study used descriptive qualitative method to analyze the data. The primary aim of this analysis, based on Martinec and Salway's (2005) framework, was to discover image-text relationships in English and Persian Ads resulting from designers' creativity in combining different modes. To accomplish this, aim 30 English and 30 Persian Ads were chosen randomly from the following Google image results websites:

For English Ads

https://www.google.com/search?q=english+advertisements&sxsrf=ALiCzsb8uK1QPG7yhm5k4HSR3d2pB8O-zg:1667401986494&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiz8ei45I_7AhWIq6QKHYP_A7YQ_AUoAXoECAIQAw&biw=1137&bih=631&dpr=0.9

For Persian Ads

https://www.google.com/search?q=%D8%AA%D8%A8%D9%84%DB%8C%D8%BA%D8%A7%D8%AA+%D9%81%D8%A7%D8%B1%D8%B3%DB%8C&tbm=isch&ved=2ahUKEwiyt5C15Y_7AhUxhM4BHRAwDgkQ2-cCegQIABAA&oq=%D8%AA%D8%A8%D9%84%DB%8C%D8%BA%D8%A7%D8%AA+%D9%81%D8%A7%D8%B1%D8%B3%DB%8C&gs_lcp=CgNpbWcQAzoECCMQJzoFCAAQgAQ6BggAEAgQHjoECAAQHIDvJli_YWDLY2gAcAB4AIAB4AKIAe4bkgEFMi05LjSYAQCgAQGqAQtn d3Mtd2l6LWltZ8ABAQ&sclient=img&ei=B4piY_KXC7GIur4PkOC4SA&bih=631&biw=1137

To choose the Ads randomly from above mentioned Google image websites, the fourth Ad from every third Google page was picked. All texts of the selected Ads were not included in the study. Some of these Ads had a text including one or two sentences or phrases as a main title (21 Persian Ads and 18 English Ads), but some had longer texts or a main title with a subtitle (9 Persian Ads and 12 English Ads). In the cases that there was a major title with a minor one, the major title was taken into account to be analyzed in connection to the image. And in the cases that there was a main title followed with a longer text, the title was analyzed. The Ads under scrutiny belonged to various categories, including environment protection, charities, exchange offices, food products, home appliances, and health care.

Research Questions:

This study sought to address the following research questions:

- 1) What types of logico-semantic relations (Elaboration, Extension, Enhancement, Projection) are used in Persian Ads to combine text and image?
- 2) What types of logico-semantic relations (Elaboration, Extension, Enhancement, Projection) are used in English Ads to combine text and image?

The data analysis procedure included classification of selected ads into Persian and English categories. Each class was analyzed separately in terms of logico-semantic relations between verbal and visual modes. The frequencies and percentages of distinguished image-text relations are tabulated (Tables 1 and 2) separately for Persian and English Ads. Moreover, for every kind of relationships (Elaboration, Extension, Enhancement, Projection) identified in Ads, a sample is also presented along with the explanation and analysis of the interface between the image and the text.

III. RESULT AND DISCUSSION

Today, discourse analysis must go beyond the analysis of text; MDA takes a step forward. In modern life, text, image, color, shape, sign, and their arrangements play a key role in making meaning. Advertising, as a distinct genre, is characterized as a peculiar model of language with a special arrangement of modes of communication.

1. English Advertisements

According to the purpose of this research and the analysis done on Persian and English Ads, the kinds of connections between images and texts in English Ads are as tabulated in Table 1.

Table 1. Image-Text Relations in English Advertisements

Logico-semantic relations	Frequency	Percentage
Exposition	10	33.33
Exemplification	7	23.33
Enhancement	5	16.66
Distribution	4	13.33
Locution	2	6.66
Augmentation	2	6.66
Total	30	100

As can be seen from the table above, all types of image-text relations presented by Martinec and Salway (2005) were identified in all 30 English Ads selected for the present study. What stands out in Table 1 is the frequent usage of Exposition and Exemplification in English Ads, which are subcategories of Elaboration and together constitute more than fifty percent of the cases. On the other hand, the least frequently used were Locution and Augmentation, each constituting 6.66 percent of cases. Results show that all four types of image-text relations (Elaboration, Extension, Enhancement, Projection) are used in English Ads. In the following section, for further clarification, a sample of each kind of image-text relations of English Ads is provided with some explanations.

a) *Fast-Food's Attack* (Exposition)

The most frequently used type of relation in English Ads in the corpus of the present study was Exposition, a looser combination of image and text in which the components are of the same generality. According to Martinec & Salway (2005), Exposition is a logico-semantic relation

between image and text by which the whole text relates to the whole image in such a way that image and text are equal and independent. In Figure 2, which is designed to inform the audience about the dangers of excessive consumption of fast food, the photo and the text both convey the same meaning to the audience. The 'Fast-Food's Attack' written in the text is depicted in the photo with a piece of fried potato; in order to portray 'Attack' in the image, fried potato is illustrated in the shape of a knife blade from which a drop of ketchup sauce is dripping like blood. Both image and text have the same level of generality. Photo and text are independent of each other since the words of the text 'Fastfood' and 'Attack' are portrayed in the image. This equal level of generality is manifested by way of synonymy to convey the same message via different channels.

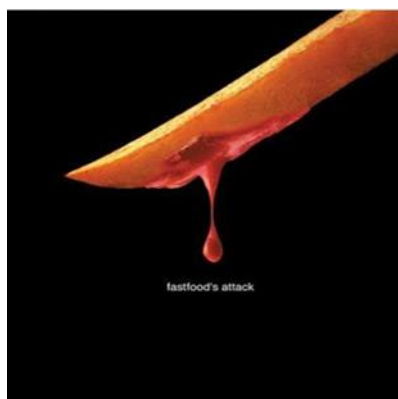


Figure 2. Fast-Food's Attack

The second frequently used logico-semantic relation is Exemplification, which together with Exposition are subsets of Elaboration. Image and text are of different generality in this type, where one exemplifies the other. Seven Ads out of 30 (23.33%) illustrated such a relationship. An example can be as follows:

2. What Goes in the Ocean Goes in You (Exemplification)?

Exemplification can be defined as an inter-semiotic relationship between visual images and verbal texts "when the image only relates with a part of the text" (Martinec & Salway, 2005, p. 348). In Figure 3, which is designed to protect the environment, the designer tries to warn the audience about the danger of polluting the waters and the oceans. The text uses hyperbole to exaggerate that everything we throw in the ocean, e.g. plastic, goes inside our body. Since the text message is generally related to

a majority of possible problems caused by polluted ocean, the designer has tried to better express the depth of the tragedy by representing an example of this danger threatening humans and the environment to make message more tangible. As can be seen, the image depicts part of the phenomenon described in the text. Photo shows a kind of seafood, sushi, rolled out of trash that might be found in the ocean. In fact, the image retells what is expressed in the text from a narrow perspective using other meaning-making resources. Actually, it expresses the desired message in more detail, though it does not have the level of generality of the text.



Figure 3. What Goes in the Ocean Goes in You

According to Martinec and Salway (2005), when either visual or verbal mode complements the other by time, place, manner, and condition, they enhance each other. Among 30 English Ads, 5 (16.6) were recognized to contain Enhancement relationships.

3. Innovative Ways to Sell Agricultural Products Direct to Consumers (Enhancement)
Table 1 indicates that Enhancement ranks third in image-text relations of all English Ads of the present corpus. Enhancement can be defined as a relationship between an image and a text in which “one mode enhances the other mode by referencing it with circumstantial information like a time, a place, a reason, and a purpose” (Martinec & Salway, 2005, pp.350-351). Figure 4 is designed for an exhibition of agricultural products. In this figure the image of the space of the exhibition relates with the text by Enhancement and qualifies the text circumstantially. To be more specific, the photo

of the place, together with circumstance, people, and the products to be sold enhances the text by specifying the exhibition conditions. By so doing, the designer adds some new elements like participants, place, and condition to non-verbal mode to qualify it circumstantially to increase the effectiveness of the Ad. Both verbal and visual modes are closely related.

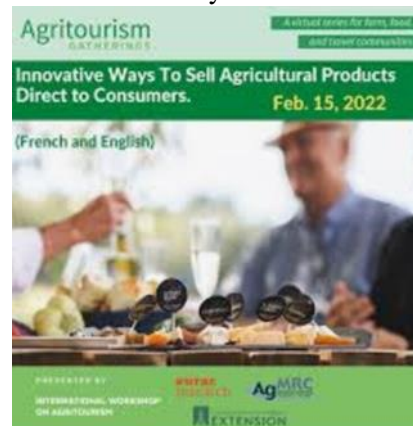


Figure 4. Innovative Ways to Sell Agricultural Products Direct to Consumers

Distribution, a sub-type of Extension, is a kind of image-text relation in which image and text jointly construct activity sequences. For example, the image might show the result of the process presented in the text (Gill, 2002). This kind was recognized in 13.33% (4 out of 30) of English Ads. The following is an example.

4. *The Hottest Fast Food in Town (Distribution)*

According to Gill (2002), Distribution refers to the portrayal of the sequence, end result, or a new aspect of the process or phenomenon presented in one mode by other one. Figure 5 is an Ad for a fast food restaurant where hot and chili food is served. The image portrays the result of having chili food at this restaurant. In a hyperbolic way, empty shoes show that the person in them is burnt as a result of eating chili food.



Figure 5. The Hottest Fast Food in Town

The other sub-type of Extension is Augmentation, which accounts for 6.66% of verbal and visual interplay in English Ads. In Augmentation, each mode can add a new ideational element like a participant, location, and time to the other.

1. Help Them Make It Real (Augmentation)

Augmentation involves adding new information by one mode to the other by representing important segments of the meaning that makes interpretation possible. Augmentation can be realized by providing new and additional ideational elements such as participants and circumstances which are vital to make and convey meaning (Martinec and Salway, 2005). The purpose of the Ad in Figure 6 is to promote child adoption and to help children have a real family. At first glance, the reader may not realize the message of the text. Who is “Them”? Who is asked to “Help”? What is supposed to be made “Real”? The answers to these questions are important elements without which interpretation of the text might be impossible. The image provides some ideational elements such as participants and conditions to complement and extend the text to convey the message better. The real image of a child and two childish drawings of a woman and a man next to the child, make it clear that the message is about children waiting to be adopted. The man and the woman in the photo are the kid’s dream parents, which are the people who are asked to help these children make their dreams of having a real family real. The interesting combination of image and text in this ad has doubled the power of the message.



Figure 6. Help Them Make It Real

Finally, projection, encompassing 6.66% of English Ads, is another sub-category of Martinec and Salway’s (2005) intermodal relation taxonomy, with two sub-types, namely: Locution and Idea. In this type there is usually a sentence

uttered or thought by a participant in the image.

6. Gee, I love Candy (Locution)

According to Martinec and Salway (2005) speech bubbles showing the uttered words by the participants, is a way of combining image and text which is known as Locution; it is a sub-category of projection. In Figure 7 which is composed to advertise a kind of candy, the child as a participant in the picture, seeing the candy bag, happily reaches for the bag and picks up the candy, and says: “Gee, I love Candy.” In some cases, these types of sentences, which are the exact statements uttered by one of the participants in the picture, is placed inside the speech bubble. This kind of relationship created between image and text is called Locution. In this type of relationship, the verbal text usually further specifies what is transmitted through the image. The word “Love” and “Candy” in the sentence reinforces the message, and being written in bold font and also underlined, attract the attention of the young audience better.



Figure 7. Gee, I love Candy

7. Persian Advertisements

The results of the analysis of Persian Ads of the present study corpus are tabulated in Table 2.

Logico-semantic relations	Frequency	Percentage
Exemplification	18	60
Exposition	12	40
Total	30	100

Table 2. Image-Text Relations in Persian Advertisements

In Table 2 frequencies and percentages of all kinds

of image-text relations in Persian Ads are presented. What is striking about Table 2 is that Exemplification and Exposition, subtypes of Elaboration, are the only image-text relations identified in Persian Ads selected for analysis in the present study. It is apparent from this table that the only kind of relation used in Persian Ads of the present study sample, is Elaboration. Exemplification, as the most frequently used image-text relation in Persian Ads, constitutes 60 percent of the Ads. Exposition has taken the second place and includes 40% of the cases. What follows are examples of recognized relations in Persian Ads.

a) Caspian Exchange Group (Exemplification)

Exemplification is a kind of image-text relation in which either text or image is more general (Martinec & Salway, 2005). Figure 8 is an Ad for an exchange office. Exchange offices offer a variety of monetary, banking, and foreign exchange services and deal with various currencies. From all these items, only one example (coins) can be seen in the image, located in the corner of the photo and a little outside the image border. There is no other example or additional information, ideational and circumstantial, depicted in the image.



Figure 8. Caspian Exchange

Exposition is the second sub-type of elaboration with high frequency in Persian Ads which composes 40% of the total amount.

b) Unbelievable Scent (Exposition)

Exposition, a sub-category of Elaboration, includes text and image which are of the same generality (Martinec & Salway, 2005). In Figure 9, there is a tea bag hanging from the front mirror of a car instead of a car air fresher. The sentence of the Ad says: "Unbelievable Scent" (رایحه باورنکردنی). This sentence wants to inform the audience that the aroma of this type of tea bag is so pleasant that it can be used instead of air fresher in the car.



Figure 9. Unbelievable Scent

The image tries to express the same meaning conveyed in the text using synonymy. Image and text are interconnected and are of the same level of generality. Exposition involves some degree of redundancy in meaning, since there is a one-to-one correspondence between the words or phrases of the text and the elements or symbols of the image. In this case the pleasant smell of the tea bag is represented in text and image.

b. Discussion

The present study aimed to investigate and compare logico-semantic relations between texts and images in English and Persian Ads by applying Martinec and Salway's (2005) multimodal taxonomy. This study focused on the image-text relation of advertising because visual images act as emotional stimuli and attention grabbers to engage readers in purposeful texts before cognitively understanding verbal texts (Stockl, 2004). Proper arrangement of visual images and verbal texts helps to reduce cognitive demand, which is appropriate for designing multimodal texts that need to be easily remembered later, like Ads and textbooks (Myer & Moreno, 2003). The analysis revealed that there is a logico-semantic relation between verbal and non-verbal modes in all multimodal Ads investigated in this study. The connection between two modes in English Ads encompasses four main types of relationships presented by Martinec and Salway (2005): elaboration, Extension, Enhancement, and projection. All these four types are used in English Ads. Exposition, Exemplification, Enhancement, Distribution, Locution, and Augmentation are identified logico-semantic relations connecting texts and images in English Ads which are sorted by the amount of occurrence in these Ads. The most frequently used type is Exposition, a sub-type of Elaboration, constituting 33.33 percent of cases, followed by Exemplification used in 23.33 percent of English Ads. Enhancement, Distribution, Locution, and Augmentation account for 16.66, 13.33, 6.66 and 6.66 percent of cases respectively. On the other hand, Persian Ads manifest one type

of logico-semantic relation, Elaboration, with two sub-types, Exposition, and Exemplification. Elaboration is the most frequently used and actually the only relation used in Persian Ads in the corpus of the present study. From among 30 Persian Ads, 18 Ads (60%) manifested Exemplification and 12 Ads (40%) manifested Exposition in combining images and texts. Extension, Enhancement, and projection are not recognized in Persian Ads of the present corpus.

The present study is almost the first attempt to use Martinec and Salway's (2005) framework to compare Persian and English Ads. Many previous studies in the field of multimodal analysis of Ads have focused on investigating either Persian or English Ads separately which usually focused on analysis from translational and cultural perspectives (Babasalari & Baghbani, 2021; Dallyono & Sukyadi, 2019; El-Sayed, 2018; Fadaee & Hashemian, 2015; Ivan & Suyanto, 2018; Leeuwen's, 2006; Mulyadi & Sudana, 2021; Najafian & Ketabi, 2011; Tarighatbin & Sadat, 2019). Much of the literature lacks paying attention to comparing image-text relations in the Ads from different languages to uncover innovative and impressive ways of combining different modes to make meaning. So, this study offers a fresh perspective in multimodal discourse analysis with paying attention to creativity of multimodal texts' designers.

IV. CONCLUSION AND SUGGESTION

As the name implies, Ads are composed to grab the audience's attention, whether to attract more customers or introduce a new idea or product. Companies, institutions, and manufacturers offer new Ads every year to catch the audience's attention, which costs a lot. In contrast, advertising designers are expected to implement creativity and diversity since creative Ads may stay more and better in mind (Stockl, 2009). Advertisement is an entity that is carefully planned, designed, and combined. Ads' visual and linguistic elements support and complement each other to convey the desired idea and meaning to the audience to achieve the desired goal. Persuasion is the main goal behind advertising because it motivates people to act by influencing their beliefs and desires (O'Shaughnessy & O'Shaughnessy, 2004). So, there is a need to understand the various elements contributing in making and conveying meaning in Ads. The investigation of Persian and English Ads in this study uncovered the fact that English advertising designers pay more attention to creating variety in

their work than Persian designers. This variety can be related to creativity in using ideas and mindsets to generate something new in an innovative and unusual way. The results of the present study unveiled that Persian advertising designers need to apply more creativity in the structure of advertising. They use a few methods to link text and images in their work. The present study may be a fillip for designers.

of advertising, the framework used in the present study to analyze image-text relation in Ads (Martinec & Salway, 2005) can also be used for TV commercials and billboards. It can also be used for different fields of study which deal with different modes, such as text books, newspapers, story books, and magazines and books' front pages. Last but not least, the researchers hope that more research on multimodal analysis will be conducted in other fields to gain a better understanding of MDA to meet human needs in the field of linguistics.

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