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CORRESPONDENTE

SEMIOTIC CHANGE IN MODERN AND POSTMODERN
TIME ADVERTISEMENTS: AN INVESTIGATION BASED ON
SYSTEMIC FUNCTIONAL SEMIOTICS AND SOCIAL THEORY

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*In memory of Professor J. L. Meurer
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ABSTRACT

SEMIOTIC CHANGE IN MODERN AND POSTMODERN
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UNIVERSIDADE FEDERAL DE SANTA CATARINA
2011

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This investigation addresses semiotic change in the context of the modern/postmodern transition from the perspective of Systemic Functional Semiotics and Social Theory. By comparing one page print ads from two *TIME* magazine issues (US edition), one dated January 1929 and the other one January 2009, its three-fold objective is: 1) to identify and describe possible semiotic changes in terms of *composition*, *framing* and *functional meanings*; 2) to interpret these changes according to some of the main themes in the modern/postmodern debate; and 3) to reflect on possible theoretical contributions. At the more descriptive level, results seem to indicate a disposition to fine-grained semiotic changes. Most of the 1929 characteristics are still present in the 2009 data group, with only five slight changes: 1) two *top-bottom compositions* with image in top leading position instead of one; 2) some degree of *connection*; 3) more *conceptual* representations; 4) a stronger presence of the *imperative mood*; and 5) more images organized in *centre-margin compositions*. These slight changes, at the more interpretative level, have been read as the duplication of the modern pattern, the distinct ways time and space are experienced in modernity and postmodernity, and the end of the modernizing process and/or the emergence of a new kind of space. Also, in their totality, these changes have been read as a process of modern radicalisation. Lastly, at a more reflective level, this work has shown the possibility of three revisions to Halliday's categorization of *process* types within the

transitivity system from the perspective of Wilber's quadrants: 1) that the grammar sets up a clear discontinuity not only between outer and inner experience by also between individual and collective experience; 2) that *verbal processes* are not subsidiary but prototypical of the collective dimension of interior meanings, the world of interconsciousness; and 3) that *behavioural* and *existential processes* are borderline processes, not in relation to three main *process* types, but in relation to the interior/exterior dimensions and the individual/collective dimensions, respectively.

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RESUMO

MUDANÇA SEMIÓTICA EM PROPAGANDAS MODERNAS E
PÓS-MODERNAS DA REVISTA *TIME*: UMA INVESTIGAÇÃO
COM BASE NA SEMIÓTICA SISTÊMICO-FUNCIONAL
E NA TEORIA SOCIAL

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UNIVERSIDADE FEDERAL DE SANTA CATARINA
2011

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O presente trabalho investiga mudanças semióticas no contexto da transição moderna/pós-moderna sob a perspectiva da Semiótica Sistêmico-Funcional e da Teoria Social. Através da comparação de propagandas de uma página publicadas em duas edições da revista americana *TIME*, uma de janeiro de 1929 e a outra de janeiro de 2009, são três os objetivos desta pesquisa: 1) identificar e descrever possíveis mudanças semióticas em termos de *composição*, *moldura* e *significados funcionais*; 2) interpretar estas mudanças de acordo com alguns dos principais temas do debate moderno/pós-moderno; e 3) refletir sobre possíveis contribuições teóricas. Num nível mais descritivo, os resultados apontam uma disposição para mudanças semióticas sutis. A maior parte das características das propagandas de 1929 ainda estão presentes nas de 2009, com a exceção de cinco pequenas mudanças: 1) duas *composições topo-base* com a imagem na posição superior ao invés de uma; 2) um maior grau de *conexão*; 3) um maior número de *representações conceituais*; 4) uma presença mais forte do *modo imperativo*; e 5) mais imagens com uma *composição centro-margem*. Estas mudanças, num nível mais interpretativo, são lidas como a duplicação do padrão moderno, as diferentes maneiras que tempo e espaço são experienciados na modernidade e na pós-modernidade, e o fim do processo de modernização e/ou a emergência de um novo tipo de espaço. Também, na sua totalidade, estas mudanças são lidas como um

processo de radicalização da modernidade. Por último, num nível mais reflexivo, este trabalho traz a possibilidade de se rever três pontos na categorização dos tipos de *processos* proposta por Halliday em seu sistema de transitividade a partir da perspectiva dos quadrantes de Wilber: 1) que a gramática estabelece uma nítida diferenciação não somente entre experiências exteriores e interiores mas também entre experiências individuais e coletivas; 2) que os *processos verbais* não são subsidiários mas prototípicos da dimensão coletiva de significados interiores, o mundo da interconsciência; e 3) que os *processos comportamentais e existenciais* são intermediários, não em relação a três principais tipos de *processo*, mas em relação às dimensões interna/externa e individual/coletiva, respectivamente.

Nº de páginas: 182

Nº de palavras: 43.000

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CHAPTER 1

INTRODUCTION

Yet all and any of the examples of everyday communication speak of changes: changes in forms of text; in uses of language; in the communicational and representational potentials of all elements of 'literacies'. Indeed change is one of the unchanging aspects of systems of communication.
(Kress, 2000, p. 154)

1.1. What is this dissertation all about?

Imagine two TIME magazine issues, US edition, one from January 1929 and the other one from January 2009. Before you mentally open these two magazines, try to imagine what kind of semiotic changes you would be expecting to find in terms of one-page ads. Think about *composition*, would you be expecting to find ads organized in *top-bottom*, *left-right* or *centre-margin compositions*? Think about *framing*, would you expect to see image and text as connected or disconnected elements? Also think about *functional meanings*, what kind of *processes* would you expect to be predominant? What about *mood*? Would you expect to see more *declarative*, *imperative* or *interrogative* clauses? Finally, think about the main images in the ads, how would they be organized? Now that you have all these possible semiotic changes in your mind, take another step. Try to imagine how these changes could be related to some of the main themes in the modern/postmodern debate. That is, how these changes could be interpreted within the context of the modern/postmodern transition. Lastly, take a final step and try to imagine what contributions all this descriptive and interpretative work could bring to theory, more specifically, to Systemic Functional Semiotics¹ and Social Theory.

¹ In this work, Systemic Functional Semiotics is a term that encompasses Halliday's Systemic Functional Grammar (SFG - 1985, 2004) and its extrapolation to the domain of the visual semiotic mode in Kress and Van Leeuwen's Grammar of Visual Design (GVD - 1996, 2006). The term has been used in publications within the Systemic Functional Linguistics (SFL) community, for instance, O'Toole (1990), Martinec and Salway (2005) and Martin (2007) and also in conferences, for instance, in the 37th International Systemic Functional Congress (ISFC) held in 2010 in Vancouver, Canada.

Basically, the imaginary exercise that you have just gone through gives a very good idea of the investigative work that I propose in this dissertation. To start with, the sequence of imaginary steps that you have just followed corresponds to the three-fold objective of the present research: 1) to identify and describe possible semiotic changes in the use of text-image resources in modern/postmodern TIME print ads; 2) to interpret these changes according to some of the main themes in the modern/postmodern debate; and 3) to reflect on possible theoretical contributions. Moreover, the kind of semiotic changes that you have considered in your mind, their possible interpretations and any eventual contributions that you may have come up with signal the two theoretical frameworks grounding this investigation: Systemic Functional Semiotics and Social Theory. Lastly, the TIME print ads that you have envisioned in order to take the imaginary exercise correlate with the data selected for this research: one-page ads from a TIME magazine issue (US edition) dated January 1929 and one-page ads from a TIME magazine issue (US edition) dated January 2009. This type of ads is the most common in both magazine issues² and they are presented in Figures 1.1 and 1.2, respectively³, following their original order. Notice that there is a total of sixteen one-page ads in TIME 1929 and a total of ten one-page ads in TIME 2009. Also notice that, due to a difference in the size of the two magazines issues, the 1929 ads are slightly bigger than the 2009 ads⁴.

² In TIME 1929, there is a total of 48 pages with 16 one-page ads presenting image and text, 1 one-page ad presenting text only, 1 two-page ad and many small ads in different sizes and shapes scattered throughout the magazine. In TIME 2009, there is a total of 56 pages with 10 one-page ads presenting image and text, 1 one-page ad presenting text only and 2 two-page ads.

³ Throughout the dissertation I try to individually show the largest number of ads possible (cf. List of Figures). The ones that are not shown in the body of the dissertation appear in Appendix 1.

⁴ Originally, TIME 1929 measures 29.5 cm x 21.5 cm and TIME 2009 measures 26.5 cm x 20.2 cm.



Figure 1.1. TIME 1929: sixteen one-page ads.

Work in 3G
Get More Done, Spend Less
HP
Build on Free
HP
Auto-Owners Insurance
Clearly, you agree.
How to talk to your kids about drugs if you did drugs.
Powering the future. Masdar.
Presenting the Acoustic Wave music system.
How to talk to your kids about drugs if you did drugs.
The Best Smartphone? 2 Remains: Nokia N9500 and iPhone.
Use them as a concert hall - or a sanctuary.
LIFE PICTURE COLLECTION
The Nissan Altima

Figure 1.2. TIME 2009: ten one-page ads.

In a nutshell, therefore, this dissertation is about taking a closer look at semiotic change in the context of the modern/postmodern transition within the scope of “Western cultures” (Kress & Van Leeuwen, 1996, p. 3). More specifically, putting together the three-fold objective, the theoretical frameworks and the data selected, I attempt at answering the following three research questions:

- 1) What has changed in terms of *composition*, *framing* and *functional meanings* (Systemic Functional Semiotics) when comparing text-image resources in one-page ads published in a 1929 and in a 2009 issue of TIME magazine (US edition)?
- 2) How can the observed semiotic changes be interpreted in terms of some of the main themes in the modern/postmodern debate (Social Theory)?
- 3) What contributions may such descriptive and interpretative work bring to the theories involved (Systemic Functional Semiotics and Social Theory)?

1.2. Why does this dissertation investigate semiotic change in modern and postmodern TIME print ads?

The main reason for choosing semiotic change as an object of investigation is the recent but still slow return of this topic to the research agenda. Although scholars have been pointing out the importance of diachronic investigations (Hodge & Kress, 1988, p. 35; Van Leeuwen, 2005, p. 26) in order to better understand the profound changes that, in the last decades, have redesigned the Western semiotic landscape (Kress & Van Leeuwen, 1996, 2006, p. 16-44; Kress, 2000, p. 182), most contemporary studies maintain a synchronic orientation. What seems to happen is that the academia is yet busy trying to assimilate the impact of the changes themselves. For instance, regarding the verbal/visual shift in communication, one of the greatest changes in the Western semiotic landscape (Dondis, 2000, p. 12; Kress & Van Leeuwen, 1996, 2006, p. 21; Mitchell, 1994, p. 11-12; Unsworth, 2001, p. 9), visual analysis has just been included in the investigative scope of most researches. In the local context of the research group I participate,

NUPDiscurso (Núcleo de Pesquisa Texto, Discurso e Práticas Sociais) at Universidade Federal de Santa Catarina – Brazil⁵, for instance, visual representations have recently become an important element of analysis, together with verbal representations, in a variety of studies that go from gender issues (Grimm, 1999; Almeida, 2006; Bohlke, 2008; Lorenset, 2010); the process of multimodal meaning-making (Ferreira, 2003); the representation of reality and power relations in the comic book *Superman: Peace on Earth* (Veloso, 2002); the representation of 9-11 and its participants in comic books (Veloso, 2006); and, most recently, the representation of war as entertainment in the cover of the Counter Strike videogame (Souza, 2010). Nevertheless, all of these studies opt for a synchronic perspective, not focussing on visual and verbal representations over a span of time. The same seems to be true in a more global context. In the last two international conferences in the area of Multimodality⁶ held in 2008 (Multimodality and Learning – London; and the 4th International Conference on Multimodality – Singapore) and also in the last 37th International Systemic Functional Congress held in 2010 (Vancouver), for instance, the great majority of studies focussing on visual and verbal representations could be classified as synchronic ones.

Another important reason is the need for adequate social response to the changes. Many school curricula and literacy practices, for instance, are being reformulated in reaction to the perceived semiotic changes, especially in regards to the verbal/visual shift pointed out before (Cope & Kalantzis, 2000; Unsworth, 2001; Goodman & Graddol, 1996). Thus, approaching questions like “what has changed?”; “to what extent has it changed?”; “in what contexts has it changed?”; and “what these changes might mean within the modern/postmodern transition?” have become crucial. At the minimum, answering these questions might inform and better fine-tune social response.

As for the choice of working with print magazine ads, there are three reasons behind it. First, the fact that many scholars, from Systemic Functional Semiotics, Social Theory and other areas, regard texts from the media, especially from print-media, such as newspapers, magazines

⁵ Professor José Luiz Meurer and Doctor Viviane M. Heberle founded NUPDiscurso in 1997. In general lines, this research group develops studies on the relation among texts, discourses and social practices.

⁶ Multimodality is the analytical direction in Discourse Analysis that is concerned with the netting of different semiotics modes in communication. It has sprung from the work of O’Toole (1994) and Kress and Van Leeuwen (1996, 2006) in the mid to late 80’s (Iedema, 2003, p. 30-32).

and publicity materials, as one of the best sites for detecting cultural changes (Fairclough, 1995, p. 60; Chouliaraki & Fairclough, 1999, p. 77; Kress, 2003, p. 21, 163; Iedema, 2003, p. 38; Bauman, 2007, p. 1-5). These texts are usually considered to be “sensitive barometers of cultural change which manifest (...) the often tentative, unfinished and messy nature of change” (Fairclough, 1995, p. 60). Second, the fact that, from their origin, most ads have been “actual conjunctions of words and images” (Mitchell, 1994, p. 90), what makes the data suitable for the focal point of this dissertation: semiotic changes regarding the use of text-image resources. Third and last, the fact that print ads are more or less self-contained units, allowing for the qualitative analysis of a relatively large number of samples across time, in the present case, a total of twenty-six ads.

In respect to the more specific choice of print ads from TIME magazine (US edition) issues, three reasons motivate this choice. One is that this magazine has been regularly published since 1923⁷, covering a broad span of time without interruptions. Another reason is that TIME is a well-known US publication with wide circulation. Such a large readership makes the magazine attractive to many different sectors of advertising, not limiting the present investigation to one specific sector. In fact, according to TIME online media kit⁸, the magazine nowadays offers to advertisers a national audience of around 20 million readers. The last reason is that, in terms of the modern/postmodern transition, the United States of America, due to its enormous economic growth after the Second World War, is one of the key countries in this context, if not the most relevant one (Harvey, 1996, p. 35).

Lastly, regarding the even more specific choice of print ads published in TIME issues from 1929 and 2009, this decision has been strongly influenced by Jameson’s (2002, p. 23-24) and Harvey’s (1996, p. 15, 44, 64, 80, 88, 89, 140, 157, 207) observations on the gradualness of the modern/postmodern transition. For these authors, the transition has taken place in successive phases starting in the 40’s, during the post-war period, and going up to the 70’s or so. Jameson, for instance, explains that, in the 40’s, important technological prerequisites begin to get established, along with the reorganization of international relations and the mass process of decolonization. In the 50’s, having supplied the wartime demand for spare parts and consumer goods, the economy

⁷ The oldest issue that I could get hold of and also afford is from 1929. Furthermore, in the first issues, the magazine would not probably be so consolidated in the market.

⁸ www.time.com/time/mediakit/1/us/timemagazine.index.html

Summing up all the reasons given for this investigation, I believe that the diachronic study of semiotic changes in modern and postmodern samples of American ads may contribute to a more thorough understanding and, consequently, a better social response to the recent changes in the contemporary Western semiotic landscape.

1.3. How has this dissertation come about?

The initial proposal for this dissertation was slightly different from the actual work to be now presented. Although the three-fold objective previously stated (cf. section 1.1) has always been the same, the analytical perspectives to be adopted and the data range to be covered had to be revised along the way. One difficulty was to predict the semiotic changes and, consequently, to select the most adequate analytical perspectives to develop the investigative process. Another difficulty was to select analytical perspectives that would allow a fair comparison between the two data groups. As Bateman (2008, p. 9) explains:

there is little point in analysing the particular meaning of selecting to produce text that is coloured blue rather than red, or narrow columns of text rather than wide, if technology and cultural practices responsible for the document's production were not capable of producing any other colour or any other column width.

I started with four analytical perspectives from Systemic Functional Semiotics that focus mainly on the macro relationship between text and image: *composition* and *framing* (Kress & Van Leeuwen, 1996, 2006; Van Leeuwen, 2005) and *status of text and image* and *logico-semantics* (Martinec & Salway, 2005). The first two immediately pointed out some interesting semiotic changes (Ferreira & Heberle, 2010) and they have been kept in this final version of the research. The other two did not seem to work very well, at least in the case of my data. The problem was that, in testing and presenting these two analytical perspectives to the committee¹⁰ that evaluated my doctoral dissertation proposal, I ended up having doubts in respects to

¹⁰ The committee was composed by Professor José Luiz Meurer, Doctor Eliana Ávila and my advisor, Doctor Viviane M. Heberle.

the reliability of the perspectives themselves. Thus, in consonance with the committee, I decided to exclude them from my work.

Also, when dealing with the data more systematically, I could not help noticing that there seemed to be some interesting semiotic changes at a micro level, more specifically, at the level of the individual visual and verbal *functional meanings*. I decided then to take some time and explore the possibility of micro semiotic changes. Up to this point, even though the initial proposal included ads from a 1969 TIME magazine issue in the data, I had only run pilot tests with ads from TIME 1929 and TIME 2009. Parallel to all these pragmatic explorations, my readings on the modern/postmodern debate also progressed. All this concomitant work resulted in the decision of not using the 1969 data anymore for two main reasons. First, the tests with *functional meanings* seemed to be very productive. I evaluated, therefore, that, for the purpose of the research (mainly the first research question – cf. section 1.1), it would be more relevant to increase the depth of analysis (macro and micro analytical perspectives) as opposed to the breadth of analysis (to include TIME 1969 ads). Second, for some scholars, for instance, Jameson (2002) and Harvey (1996) previously discussed, the modern/postmodern transition would still be in progress in 1969, what made this specific piece of data inadequate for my research. As it can be seen, in order to better address the research questions guiding this work, the scope of the present dissertation had to undergo slight modifications. More specifically, it started as a more macro-oriented type of investigation with a larger data and it ended up as a both macro and micro-oriented type of investigation with a more focussed data: twenty-six one-page ads published in a 1929 and in a 2009 issue of TIME magazine (US edition).

A last but extremely important point to be made here is related to this insertion of the micro analytical perspective just discussed. Even though I have analysed the main images and texts of all ads in respects to the three possible types of *functional meanings* (*ideational*, *interpersonal* and *textual* – cf. Chapter 2), I have not identified relevant semiotic changes regarding *visual interpersonal* meanings and *verbal textual* meanings. Therefore, in the forthcoming Review of the Literature (Chapter 2) as well as in the analytical and interpretative chapters (Chapters 3 and 4) I focus only on visual and/or verbal *functional meanings* that have shown some change. Also, in regards to these micro semiotic changes, I have to say that, in all cases, they are related to very specific aspects of each type of *functional meaning*. Thus, in this dissertation I limit the discussion to these specific aspects,

which are the following: 1) *process* types in the case of both visual and verbal *ideational* meanings; 2) *mood* types in the case of verbal *interpersonal* meanings; and 3) image *composition* types in the case of visual *textual* meanings. In Appendixes 3 (*ideational* meanings), 4 (*interpersonal* meanings) and 5 (*textual* meanings), however, I offer the whole analytical work for this micro perspective, which has helped me to identify the micro semiotic changes.

1.4. How is this dissertation organized?

The organization of the present work aims at progressively answering the three research questions proposed (cf. section 1.1). In this chapter, **Chapter 1**, I have briefly introduced the purpose of the research, pointing out its objective, theoretical background, data selected and research questions. I have also discussed its importance and the investigative process that has been undertaken. In **Chapter 2**, I give an overview of some key concepts from the two theoretical frameworks on which this dissertation is grounded: Systemic Functional Semiotics and Social Theory. The idea is to prompt a dialogue between the two fields in the coming chapters, especially in Chapter 4. Still in Chapter 2, concurrently to the review of the theoretical apparatus, I present the methodological procedures to be adopted in the analysis. In **Chapter 3**, I finally address the first research question by describing the semiotic changes between modern and postmodern TIME print ads at both a macro (*composition* and *framing*) and a micro level of analysis (*functional meanings*). In **Chapter 4**, I move on to the two remaining research questions. First, I attempt at connecting the dots between semiotic changes and the modern/postmodern debate. That is, I try to interpret the main macro and micro changes identified in Chapter 3 in accordance to some of the main themes in the modern/postmodern debate. Second, I reflect on possible contributions of the descriptive (Chapter 3) and interpretative work (Chapter 4) to the two theoretical frameworks involved in the investigation (Systemic Functional Semiotics and Social Theory). Lastly, in **Chapter 5**, I draw the whole dissertation to an end by evaluating the results and possible contributions of my work.

CHAPTER 2

ESTABLISHING THE GROUND RULES: REVIEW OF THE LITERATURE AND METHODOLOGY

*(...) the semiotic landscape is changing in fundamental ways,
and (...) this change relates to other changes in social,
cultural and technological domains.*
(Kress, 2000, p. 154)

The three-fold objective of the present investigation, to identify and describe possible semiotic changes in the use of text-image resources in modern/postmodern TIME print ads, to interpret these changes according to some of the main themes in the modern/postmodern debate, and, lastly, to reflect on possible theoretical contributions, is grounded on the possibility of prompting a dialogue between two broad fields: Systemic Functional Semiotics and Social Theory. In this chapter (Chapter 2), I give an overview of some key concepts from these two fields that are applied in the investigative process and, consequently, further developed in subsequent chapters (mainly Chapters 3 and 4). Also in this chapter, concurrently to the review of the theoretical apparatus, I present the methods to be adopted in the analysis of the data previously introduced and justified in the Introduction (Chapter 1).

2.1. Systemic Functional Semiotics: *composition, framing and functional meanings*

The analysis of text-image resources demands a common theoretical framework to the two different types of semiotic modes involved. As Barthes has already pointed out (1977, p. 16), in multimodal structures, although text and image realise one single message, their units are heterogeneous: text is made of words, whereas image is made of lines, surfaces, shades and forms, for instance. One theoretical framework that has been considerably successful in addressing the analysis of texts and images, and even other semiotic

modes¹¹, is Systemic-Functional Semiotics, which has sprung from the work of the British linguist Halliday (1985, 2004). In fact, according to Martinec and Salway (2005, p. 339), Systemic Functional Semiotics is “the one theoretical framework whose followers have concerned themselves more systematically with relations between images and text and with multimodal texts in general”.

For this investigation, I have selected three analytical perspectives within Systemic-Functional Semiotics that are suitable for looking into semiotic changes at both a macro and a micro level. More specifically, I have selected *composition* and *framing* for a more macro-oriented level of analysis and *functional meanings* for a more micro-oriented level of analysis. In the next two subsections, I first present the macro analytical perspectives and, then, the micro analytical perspective, drawing on examples from the data in order to progressively familiarize the reader with the context of investigation.

2.1.1. *Composition and framing: macro analytical perspectives*

Composition and *framing* are semiotic systems initially conceptualized by Kress and Van Leeuwen in their Grammar of Visual Design (GVD – 1996, 2006), an extrapolation of Halliday’s Systemic Functional Grammar (SFG – 1985, 2004) to the domain of the visual semiotic mode, that have been further developed by Van Leeuwen in his work entitled *Introducing Social Semiotics* (2005)¹². In general terms, these two systems are related to the way that different semiotic resources, for instance, image and text, are organized into a single and united message.

Composition has to do with informational values attributed to text and image according to their distribution on a given surface, which, in the present case, is the page of the print ad. In other words, left, right, top, bottom, centre and margins transfer their informational values to the images/texts placed on these pictorial areas. There are three possible

¹¹ See *Speech, music, sound* (Van Leeuwen, 1999) for an account on the sonorous mode.

¹² In Kress and Van Leeuwen’s GVD (1996, 2006), *composition* would be a broad system encompassing three subsystems: *information value*, *framing*, and *salience*. In this case, what I describe here would refer to the subsystems *information value* and *framing* only. However, in Van Leeuwen’s work (2005) *composition* is used as a synonym for *information value*. I have decided to adopt this last terminology because most of my interpretation regarding semiotic changes that involve *composition* and *framing* (cf. Chapter 5) are based on Van Leeuwen’s work (2005).

distributions of text and image on the page of a print ad: 1) in a *top-bottom composition*; 2) in a *left-right composition*; and 3) in a *centre-margin composition*. In the case of the first, the top area is usually associated with “what might be” or the “ideal” and the bottom area is usually interpreted as “what is”, the “real” (Kress & Van Leeuwen, 1996, p. 193). Kress and Van Leeuwen (1996, p. 194) also state that, ideologically speaking, the *ideal* always plays a leading role, whereas the *real* plays a subservient role. The Hawaii ad (TIME 1929) in Figure 2.1 offers a clear example of a *top-bottom composition*. Observe that the top area of the ad presents a colourful image of a scene in Hawaii, whereas the bottom area displays mainly a text. In this case, the image at the top plays the leading role for being associated with the *ideal* value, while the text at the bottom plays the subservient role for being associated with the *real* value. Also observe that a red think line has been added to Figure 2.1 in order to help visualize the top/*ideal* and bottom/*real* contrast in this *composition*.

In the case of the second possible distribution, a *left-right composition*, the left side is taken as a familiar point of departure for the message, what is already “given”. In contrast, the right is the side where “what is not yet known” is presented, the “new” piece of information (Kress & Van Leeuwen, 1996, p. 186, 187). The Texaco ad (TIME 1929) in Figure 2.2 offers a clear example of a *left-right composition*. Notice that, in this ad, the text on the left is presented as *given*, while the image and a small information box on the right are presented as *new*. Again, in Figure 2.2, a thick red line has been added to this *composition* in order to help visualize the contrast between the verbal *given* information (the text) and the *new* visual information (the image and the small information box).

Lastly, in the case of a *centre-margin composition*, the centre is considered to be the place for the most important piece of information, “the nucleus of information”; while information on the margins is seen as “contextualizing information” (Unsworth, 2001, p. 108). The BOSE headphones ad (TIME 2009) in Figure 2.3 offers an example of a *centre-margin composition*. Observe that, in this *composition*, the image of the headphones together with a heading (“Use them as a concert hall – or a sanctuary.”) work as the *nucleus* of information. The verbal and visual information on the margins (the pieces of text and the small images), on the other hand, take the role of *contextualizing* information. As before, a red thick circle has been added to the *composition* in Figure 2.3 to help visualize the opposition between the *nucleus* of information

(the headphones together with a heading) and the *contextualizing* information (the pieces of text and the small images).

THE WORLD'S ENCHANTED ISLAND PLAYGROUND

HAWAII

MATSON LINE from San Francisco

LASSCO LINE from Los Angeles

HAWAII TOURIST BUREAU

Address: _____

Figure 2.1. Top-bottom composition in the Hawaii ad.

From TIME, January 21, 1929, inside back cover

A true
high test
premium
gasoline—and
no added price

⌘ Winter is testing time for gasoline. ⌘ When other gasolines are stubbornly resisting the action of the carburetor the new and better Texaco vaporizes readily. ⌘ The quick getaway that you obtain even at this time of the year with Texaco shows the value of this high test gasoline. ⌘ The smooth starts and the rapid response to the accelerator are the natural results of a "low boiling point" and a "low end point" with an "even, close distillation range." ⌘ Extracting scientific operations, rigidly controlled in our various refineries, insure the same high quality in every State and in all seasons. ⌘ Try this real high test gasoline. Drive in today wherever you see the Texaco Red Star with the Green T. ⌘ Fill your tank—enjoy premium performance at no added price.

THE TEXAS COMPANY, TEXACO PETROLEUM PRODUCTS



The NEW and BETTER
TEXACO
GASOLINE
Forms a Dry Gas

DRY
VAPORIZED

WET
ATOMIZED

The new and better Texaco gasoline is a product of scientific operations, rigidly controlled in our various refineries, insure the same high quality in every State and in all seasons. Try this real high test gasoline. Drive in today wherever you see the Texaco Red Star with the Green T. Fill your tank—enjoy premium performance at no added price.

When you buy standard gasoline, a mixture of gasoline vapors and dirt particles is dispersed in all gasolines. These large particles, the dirt of the tank, make starting difficult, burn unevenly, and tend to deposit in the combustion chamber of the motor.

Texaco gasoline is a product of scientific operations, rigidly controlled in our various refineries, insure the same high quality in every State and in all seasons. Try this real high test gasoline. Drive in today wherever you see the Texaco Red Star with the Green T. Fill your tank—enjoy premium performance at no added price.

Figure 2.2. Left-right composition
in the Texaco ad.

From TIME, January 21, 1929, back cover.

The Bose® QuietComfort® 2 Acoustic Noise Cancelling® Headphones.

Think of them as a peaceful getaway from the world around you. Whether it's the engine roar inside an airplane cabin, the hustle of the city or the distractions in the office, Bose QuietComfort 2 headphones help them fade softly into the background with the flick of a switch. You can savor delicate music, movie dialogue or airplane travelers. But owners soon started telling us how much they enjoy using them in other places to reduce distractions around them. They're excellent for listening to music whether you're on the go, at home or in the office.

"It's as if someone behind your back reached out, found the volume control for the world, and turned it way, way, down," reports *TechnologyReview.com*. Bose QC2 headphones incorporate patented technology that electronically identifies and dramatically reduces noise, while faithfully preserving the music, movie dialogue or the quality you desire. We designed these headphones primarily for airplane travelers. But owners soon started telling us how much they enjoy using them in other places to reduce distractions around them. They're excellent for listening to music whether you're on the go, at home or in the office.

"Forget 'concertlike' comparisons; you'll think you're onstage with the band." That's what *Travel & Leisure Golf* said when these headphones were first introduced. You'll relish the sound of a bass guitar. Or a flute. Or the delicate inflections of a singing voice. The audio is so clear you may find yourself discovering new subtleties in even your favorite music.

"The QuietComfort 2 lives up to its name, enveloping you in blissful sound in the utmost comfort. It's easy to forget they are on your head." That's what respected music critic *Rolling Stone* critic Rich Warren reports. To enjoy peace and tranquility, simply turn them on. To add Bose quality nuances without distraction, disconnect them to a laptop computer, portable CD/DVD/MP3 player, or flight audio system or home stereo. They also offer a fold-out design for easy storage in your slim carrying case.

Try the QC2 headphones for yourself, risk free. You really must experience this to believe it. Call toll free to try these headphones for 30 days. Use them on your next trip, in your home or the office – satisfaction guaranteed. If you aren't delighted, simply return them for a full refund.

Call 1-800-901-0256, ext. Q7100 today. The QC2 headphones are available directly from Bose – the most respected name in sound. When you call, ask about making **12 easy payments**, with no interest charges from Bose.* And discover a very different kind of headphone – QuietComfort 2 Acoustic Noise Cancelling headphones.

FREE shipping with your order.

To order or learn more:
1-800-901-0256, ext. Q7100
www.Bose.com/QC

BOSE
Better sound through research®



Use them as a concert hall – or a sanctuary.




*Basic payment plan available on orders of \$200-\$1000 (call for major credit card). Separate financing options may be available for select products. See website for details. Down payment is 1/12 the product price (tax applicable to all shipping charges, charged when your order is shipped). Thereafter, your credit card will be billed for 11 equal monthly installments beginning approximately one month from the date your order is shipped, with 0% APR and no interest charges from Bose. Credit card fees and postage may apply. 12-month term. Offer ends while supplies last. Offer not available in conjunction with other offers or subject to change without notice. Offer from 9/15/09 to 12/31/09. Bose and Bose logo are trademarks of Bose Corporation. Financing and free shipping offer not to be combined with other offers or subject to change without notice. Offer from 9/15/09 to 12/31/09. Bose and Bose logo are trademarks of Bose Corporation. Delivery is subject to product availability. Quotes registered with permission: Simon Garfield, technologyreview.com, 7/8/02; *Travel & Leisure Golf*, 7/02; Rich Warren, *New-Scientist*, 5/16/02.

Figure 2.3. Centre-margin composition in the Bose Headphones ad.

From TIME, January 12, 2009, inside back cover.

In relation to *framing*, the question is whether text and image are represented as connected or disconnected elements on the multimodal page design. *Framing* is in fact a matter of degree and, regarding magazine ads, Van Leeuwen (2005, p. 6-14) has proposed an initial broad categorization under two main headings: 1) *disconnection*: when image and text are seen as belonging to different orders, and 2) *connection*: when image and text are seen as belonging to the same order. In the case of *disconnection*, the category is subdivided in three. The first one is *segregation without overlap*. That is, when text and image occupy entirely different territories. Neither text nor image breaks through the opposite territory. The Studebaker ad (TIME 1929) in Figure 2.4 is an example of *segregation without overlap*. Notice that, in this ad, there are no words in the top area (the image territory) and there are no images in the bottom area (the text territory). Also the thick line around the image reinforces *segregation* between image and text. It is important to point out here that the date, the name of the magazine (TIME) and the page number that appear above a line at the top of the page, are not part of the Studebaker ad. All 1929 ads, with exception of those printed on the magazine covers, are always introduced within a frame, which includes these three pieces of information. This magazine frame, however, disappears in the 2009 data group. Although the frame is not part of the ads, as I have just explained, I offer some interpretation of its presence in the 1929 ads and its subsequent absence in the 2009 ads in Chapter 4.

January 21, 1929 TIME 7



THE NEW PRESIDENT EIGHT BRUSHMAH FOR FIVE

BY their new, trim, alert smartness, quite as pronouncedly as by their deeds and deportment, Studebaker's great new sizes and eights look every inch the champions they are. The fleetness and stamina that enable Studebaker to hold every official stock car record for speed and endurance, have been splendidly interpreted in body designs of original beauty. Each line, each curve, each modish color scheme, bespeaks the surpassing performance typical of Studebaker-built motor cars. And fully as gratifying as their behaviour in town or on the open road, are the prices made possible by Studebaker's One-Profit manufacture.

STUDEBAKER

Builder of Champions

Figure 2.4. Disconnection – Segregation without overlap in the Studebaker ad.

From TIME, January 21, 1929, p. 7.

Still in relation to *disconnection*, the second possibility is *segregation with overlap*. This occurs when text and image occupy different territories but somehow a part of an image or a piece of a text, for instance, a heading, invades the opposite territory. The LIFE ad (TIME 2009) in Figure 2.5 is an example of *segregation with overlap*. Observe that, even though the edge of the photo forms a clear boundary between top and bottom areas (image and text territories, respectively), a group of six small images invade the text territory at the bottom right. In the same way, the heading “LIFE Picture Collection” and a small circle with the message “Free Shipping on framed and canvas prints” appear within the image territory at the top. Therefore, differently from the previous example (Figure 2.4), *framing* in the LIFE ad (Figure 2.5) is porous.

The third and last possibility regarding *disconnection* is *separation*, which occurs when text and image are set apart by empty space, and this suggests that “they should be seen as similar in some respects and different in others” (Van Leeuwen, 2005, p. 13). The General Motors ad (TIME 1929) in Figure 2.6 is an example of *separation*. Observe that, although the image of a booklet with a heading (“Principles and Policies behind General Motors”) and a quotation coming out of it are placed within the top area (image territory), boundaries are not as clear as in the two previous examples. There are no lines, borders or photo edges separating these elements from the text at the bottom area. In this example, image and text share the same white background.

LIFE PICTURE COLLECTION

Decorate with the world's most vivid and recognizable photos

- More than 20,000 LIFE photographs in the collection
- Fast delivery, shipped to your door ready to hang
- 100% satisfaction guaranteed

Now available for purchase at
www.lifephotographs.com/time

Fulfilled by our partner ZILLIUS | LIFE is a registered trademark of Time Inc.

FREE SHIPPING
on framed and canvas prints

The advertisement features three large framed black and white photographs: a group of people, a woman in a white dress, and a group of children. Below them are a stack of white ceramic bowls and a bowl of fruit. A red circular sticker with white text is placed over the fruit bowl. The background is a light beige wall.

Figure 2.5. Disconnection – Segregation with overlap in the LIFE ad.

From TIME, January 12, 2009, p. 50


January 21, 1929

TIME

PRINCIPLES
and POLICIES
behind
GENERAL
MOTORS

"OUR PRINCIPLES completely expressed, as I see them—and they apply to every other business as much as they do to that of General Motors—are: Get the facts; recognize the equities of all concerned; realize the necessity of doing a better job every day; an open mind and hard work. The last is the most important of all. There is no short cut."

ALFRED P. SLOAN, JR.,
President of General Motors.



In addition to its Annual Report and Quarterly Statement of Earnings, it is the custom of General Motors to issue special booklets from time to time for the information of its stockholders, employees, dealers and the public generally. Many of the principles and policies outlined in these booklets apply to every other business as much as they do to that of General Motors.

This booklet, "PRINCIPLES AND POLICIES BEHIND GENERAL MOTORS," together with the series of booklets to stockholders, will be mailed free, upon request to Department J-1, General Motors Corporation, Broadway at 57th St., New York, N. Y.

GENERAL MOTORS

"A car for every purse and purpose"

CHEVROLET • PONTIAC • OLDSMOBILE • OAKLAND
BUICK • LaSALLE • CADILLAC • *All with Body by Fisher*
GENERAL MOTORS TRUCKS • YELLOW CABS and COACHES

DELCO-LIGHT—The Automatic Refrigerator DELCO-LIGHT Edison Pumps

Figure 2.6. Disconnection – Separation
in the General Motors ad.

From TIME, January 21, 1929, p. 19.

Now, moving on to *connection*, this category is subdivided in two. One is *pictorial integration*, that is, when image is integrated in a predominately textual space, and the second is *textual integration*, when text is integrated in a predominately pictorial space, for instance, by being superimposed on an image. The Bose Music System ad (TIME 2009) in Figure 2.7 is an example of *pictorial integration*. Observe that, in this ad, the two images (bottom left and top right) are integrated in the body of a traditional running text, which is organised in two main columns and preceded by a three-part heading (“Bose – Presenting the Acoustic Wave music system II – Our best one-piece music system”). The Auto-Owners ad (TIME 2009) in Figure 2.8 is an example of *textual integration*. Notice that, in this example, all textual elements are superimposed on the image of the award. Notice, in special, the shadow under the piece of paper that contains the main text.

Auto-Owners Insurance

HIGHEST CUSTOMER SATISFACTION
J.D. POWER
FOR LEADERS
2008
AUTO-OWNERS INSURANCE CLAIMS EXPERIENCE

HIGHEST CUSTOMER SATISFACTION
J.D. POWER
FOR LEADERS
2008
AUTO-OWNERS INSURANCE CLAIMS EXPERIENCE

HIGHEST CUSTOMER SATISFACTION
J.D. POWER
FOR LEADERS
2008
AUTO-OWNERS INSURANCE CLAIMS EXPERIENCE

Clearly, you agree.

We believe there is something to be said for handling claims quickly and being straightforward...for showing empathy...for returning phone calls and being proactive.

We believe there is something to be said for common sense.

Thank you for rating Auto-Owners Insurance for the J.D. Power and Associates 2008 "Highest in Customer Satisfaction with the Auto Insurance Claims Experience."

At your service in 25 states:
www.auto-owners.com/jd

Auto-Owners Insurance Safe. Sound. Secure.[®] Since '76.

Auto-Owners Insurance is a licensed agent and program provided by the J.D. Power and Associates 2008 Best Claims Study. Study based on a survey of 1,000 policyholders who rated their claims experience. Excludes those who claim only for glass replacement, windshield cracks, repairs or total claim claims. Program not available in all states. © 2008 Auto-Owners Insurance. All rights reserved. For more information, visit www.auto-owners.com.

LIFE • HOME • CAR • BUSINESS • AUTO-OWNERS.COM

Figure 2.8. Textual integration in the Auto-Owners ad.

From TIME, January 12, 2009, p. 9.

Summing up this brief description of the two macro analytical perspectives, Table 2.1 brings all the possible categories and their respective meanings discussed so far.

Macro Analytical Perspectives →	Composition	Top-bottom composition (<i>ideal vs real information</i>)	
		Left-right composition (<i>given vs new information</i>)	
		Centre-margin composition (<i>nucleus vs contextualizing information</i>)	
	Framing	Disconnection	Segregation without overlap (totally different orders)
			Segregation with overlap (different orders)
			Separation (not so different orders)
		Connection	Pictorial integration (same order)
			Textual integration (same order)

Table 2.1. Summary of all the categories for the two macro analytical perspectives: composition and framing.

2.1.1.1. Methods regarding *composition* and *framing*

In terms of methods, they consist in identifying, classifying and quantifying all *composition* and *framing* types in the data according to the categories summarized in Table 2.1. Appendix 2 brings all these three procedures in detail, starting first with *composition* (section 2.1) and then moving on to *framing* (section 2.2). Regarding *composition*, subsections 2.1.1 and 2.1.1.1 deal with the identification, classification and quantification of *composition* types in TIME 1929 ads, and subsections 2.1.2, 2.1.2.1, 2.1.2.1.1 and 2.1.2.1.2 deal with the identification, classification and quantification of *composition* types in TIME 2009 ads. The same organization is followed for *framing*, with subsections 2.2.1 and 2.2.1.1 presenting the identification, classification and quantification of *framing* types in TIME 1929 ads, and subsections 2.2.2, 2.2.2.1, 2.2.2.1.1 and 2.2.2.1.2 presenting the identification, classification and quantification of *framing* types in TIME 2009 ads.

The results for these two macro analytical perspectives are more thoroughly discussed in Chapter 3.

2.1.2. *Functional meanings*: micro analytical perspective

The notion of *functional meanings* proceeds from the Hallidayian view that “using language is an action like other actions, its function is the expression of meanings” (1976, p. ix)¹³. In other words, it departs from the standpoint that whenever one uses language, one does it with the purpose of creating meaning. More specifically, whenever one uses any kind of language (verbal, visual or sonorous), one constructs three particular types of *functional meanings*: 1) *ideational* meanings; 2) *interpersonal* meanings; and 3) *textual* meanings. *Ideational* meanings express aspects of human experience such as people’s actions, qualities and states, events that happen and their circumstances. *Interpersonal* meanings describe the interactive roles assumed by the individuals involved in a given instance of communication. And *textual* meanings refer to the way that *ideational* and *interpersonal* meanings are organised in a logical and coherent whole. In the next sections, I offer a brief review of how each of these meanings are verbally and/or visually realised, again with examples taken from the data. Before moving on to this review, however, I would like to make two important points concerning methodology that are valid for all functional meanings.

2.1.2.1. Methods regarding all *functional meanings*

Concerning methods, first, I would like to explain that the units of analysis regarding *functional meanings* in the data are: 1) main images: the largest and most salient images in the ads; 2) main texts: the longest and most salient texts in the ads; and 3) headings, when they occur: verbal elements in large fonts that accompany the main images or come at the top of the main texts, working as some sort of a title for the ads. These three elements are the most recurrent and most salient in the 1929 and in the 2009 TIME ads. Small images, company logos, company addresses, coupons and other secondary elements are, therefore, disregarded in what concerns the micro analytical perspective.

¹³ Although this quote expresses well Halliday’s view, it belongs to Kress who edits and writes the introduction to Halliday’s 1976 book entitled *Halliday: system and function in language*.

Second, I would like to remind that, in the case of *interpersonal* and *textual* meanings, the review is limited to just one semiotic mode, as explained in Chapter 1. Again, the reason is that, although I have analysed all main images and texts, including headings when applicable, in respects to the three *functional meanings*, I have only identified semiotic changes regarding verbal *interpersonal* meanings and visual *textual* meanings (cf. Chapter 3). In order to be concise, therefore, in the next sections, I first review visual and verbal *ideational* meanings, then, verbal *interpersonal* meanings, and, lastly, visual *textual* meanings.

2.1.2.1.1. Visual and verbal *ideational* meanings: *process* types

The configuration of visual and verbal *ideational* meanings consists of three main elements: 1) a *process*; 2) the *participants* involved in the *process*; and 3) *circumstances* associated with the *process*. In this configuration, the *process* is the most central element. It manifests the nature of the human experience that is represented in an image or in a clause¹⁴ and, consequently, determines the type of *participants* that can bring this experience about or that are affected by it, and the *circumstances* that may contextualize this experience temporally, spatially, causally and so on. In the case of visual languages, *processes* are realized by means of vectors, usually diagonal lines; and, in the case, of verbal languages, *processes* are realized by means of verbal groups. In the main image of the Hawaii ad previously presented (Figure 2.1), for instance, the bodies of the three boys on the right form three vectors and, therefore, three *processes*, in the action of plunging into the sea. Also in this image, the arms of a lei-girl on the left form two other vectors, also *processes*, in the action of holding out a flower garland. The three boys, the girl and the flower garland are the main *participants* of the *processes* just described. Still in this image, the boats, the sea, some other people, the mountains, the blue sky and the huge white cloud are the *circumstances* within which *processes* and, consequently, *participants* are contextualized. All the elements just described are marked in Figure 2.9. Notice that the *processes* are marked with red vectors.

¹⁴ The clause is the unit of analysis that Halliday (1985, 2004) establishes for his SFG and which I adopt in this work.

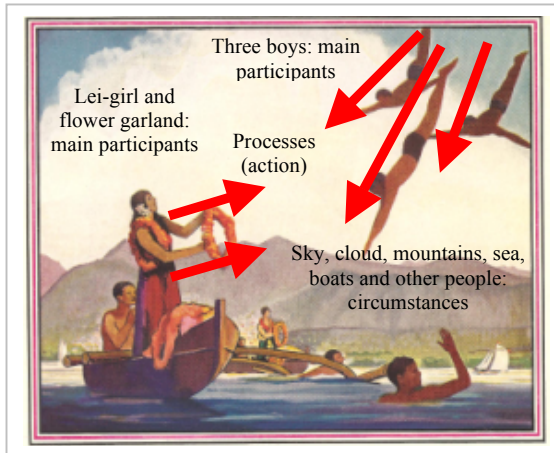


Figure 2.9. Action processes (red vectors), participants and circumstances in the Hawaii main image.

From TIME, January 21, 1929, inside back cover.

Now, in relation to clauses, two examples of *processes* are the verbs “plunge” and “greet” in the first lines of the Hawaii main text (Figure 2.1). The *participants* involved in the first example are realised by the nominal group “diving boys” and, in the second example, by the nominal group “lei-girls” and the pronoun “you”, the former in reference to the readership of the magazine. The *circumstances* in these examples are the prepositional phrases “from the rail of your ship” and “with flowers”, respectively. All these elements are identified in Tables 2.2 and 2.3. It is interesting to observe, that comparing Figure 2.9 and Tables 2.2 and 2.3, there are similarities between visual and verbal representations. For instance, in terms of *processes*, there is the visual and verbal “plunge” and the visual “hold out” flowers as an example of the more general verb “greet”. In terms of *participants*, there are the visual and verbal “diving boys” and the visual and verbal “lei-girls”. But there are also differences. For instance, some *circumstances* are not visually or verbally constructed, as in the absence of references to the landscape in the clauses. Another difference regards the status of the elements. The visual *participant*, “flower garland”, for example, is verbally constructed as a *circumstance*, “with flowers” (Table 2.3).

<i>Diving boys</i>	<i>plunge</i>	<i>from the rail of your ship...</i>
Participant	Process (material)	Circumstance

Table 2.2. Material process, participant and circumstance in the first clause of the Hawaii main text.

<i>Lei-girls</i>	<i>greet</i>	<i>you</i>	<i>with flowers...</i>
Participant	Process (material)	Participant	Circumstance

Table 2.3. Material process, participants and circumstance in the second clause of the Hawaii main text.

All the visual and verbal examples of *processes* given in Figure 2.9 and Tables 2.2 and 2.3 are *processes of doing*, that is, *processes* that represent aspects of human experience in the physical world. According to Halliday (2004, p. 187-189), other examples of *doing* are: *happen, produce, make, build* (creative); *burn, break, hit, give, go, bring* (transformative) and so on. In Kress and Van Leeuwen's GVD (1996, 2006), processes of this type are called *action processes* (Figure 2.9), whereas in Halliday's SFG (1985, 2004), they are called *material processes* (Tables 2.2 and 2.3). However, there are other *process* types and, depending on the affordances of each semiotic mode, their networks may be more or less developed.

In order to establish a common ground in terms of visual and verbal analysis for this investigation, I have decided to work with only four major *process* types: 1) *action/material processes* that have just been introduced; 2) *mental processes*; 3) *verbal processes*; and 4) *conceptual/relational processes*. *Mental processes*, which get the same denomination in the GVD and in the SFG, are *processes of sensing*. That is, they represent aspects of human experience regarding the world of consciousness. In images, they are usually realised by vectors in the form of a thought bubble but, following Kress and Van Leeuwen's (2006, p. 78) correspondence between verbal and visual *processes*, it is also possible to have vectors in the form of eyelines connecting two or more participants. This second possibility constitutes *mental processes* of perception, which are called *transactional reaction processes* in the GVD. The main image of the Texaco ad (Figure 2.2) previously

introduced, for instance, presents a series of *mental processes*, more specifically, *transactional reaction processes*. Eyeline vectors depart from the four participants in different directions. The man at the back seems to direct his gaze to the car; the driver and the woman on the left exchange bidirectional vectors; and the man in the car seems to gaze at the woman on the left or, perhaps, at the reader¹⁵. As far as possible, the *mental processes* just described are marked in Figure 2.10 with yellow vectors.

In this image, there is also a series of *action processes* (cf. Chapter 4). These *processes*, however, are not marked in order to give salience to the *mental* examples. Another important observation is that, originally, the Texaco image is colourful (cf. Figure 2.2). Here I have decided to reproduce it in black and white to facilitate the visualization of the yellow vectors.

¹⁵ If the man in the car actually looks at the reader, this would be a case of *interpersonal* meaning (demand for social response) and not really of *ideational* meaning.

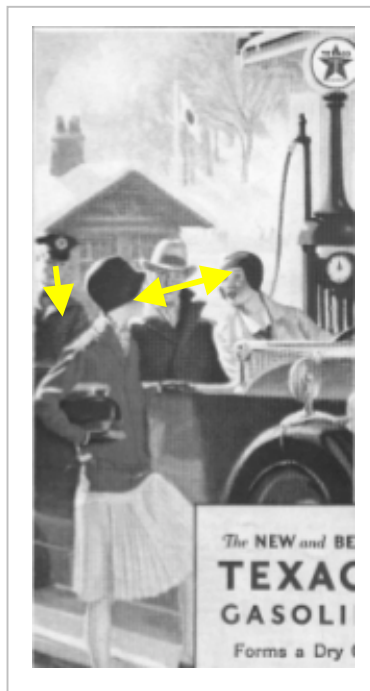


Figure 2.10. Mental processes (yellow vectors) in the Texaco main image.

From TIME, January 21, 1929, back cover.

In terms of clauses, *mental processes* are realised by verbs such as *think* (cognitive), *see* (perceptive), *like* (emotive), *desire* (desiderative) and so on (Halliday, 2004, p. 210). Looking for examples of *mental processes* in the main text of the Texaco ad (Figure 2.2), it is possible to identify two instances (“see” and “enjoy”) in a total of eleven clauses. These instances are shown in Tables 2.4 and 2.5. Notice in Table 2.4 that the *mental process* “see” connects two participants (“you” and “the Texaco Red Star with a Green T”) and that these three elements are preceded by a *circumstance* (“whenever”). In Table 2.5, observe that the *mental process* “enjoy” is related to only one explicit participant (“premium performance”), the other participant (You) is implied in the choice of the unmarked *imperative mood* (“enjoy”) (cf. section 2.1.2.1.2). The *circumstance* (“at no added price”) comes at the end of this second clause.

<i>wherever</i>	<i>you</i>	<i>see</i>	<i>the Texaco Red Star with a Green T.</i>
Circumstance	Participant	Process (mental)	Participant

Table 2.4. First example of mental process in the Texaco main text.

-	<i>enjoy</i>	<i>premium performance</i>	<i>at no added price.</i>
Participant	Process (mental)	Participant	Circumstance

Table 2.5. Second example of mental process in the Texaco main text.

Verbal processes, which again get the same denomination in the GVD and in the SFG, are *processes* of *saying*. Differently from *action/material processes* (physical world) and *mental processes* (world of consciousness (cf. Chapter 4)), they are not prototypical of a specific type of world. According to Halliday (2004, p. 248), they are located at the boundary between *mental* and *relational processes* and, therefore, have a subsidiary role. In images, *verbal processes* are usually realized by vectors in the form of an arrow-like protrusion, as in the case of dialogue balloons. The main image of the General Motors ad (Figure 2.6), previously introduced, brings this kind of vector. Observe in Figure 2.11 that the slightly open booklet on the right forms an arrow-like protrusion at the top, which is reinforced by the inclined position of the object. The protrusion and the inclination, marked with green vectors (Figure 2.11), connect the booklet (*participant*) to the heading on the left and to the quotation that comes right after the heading (*participants*).

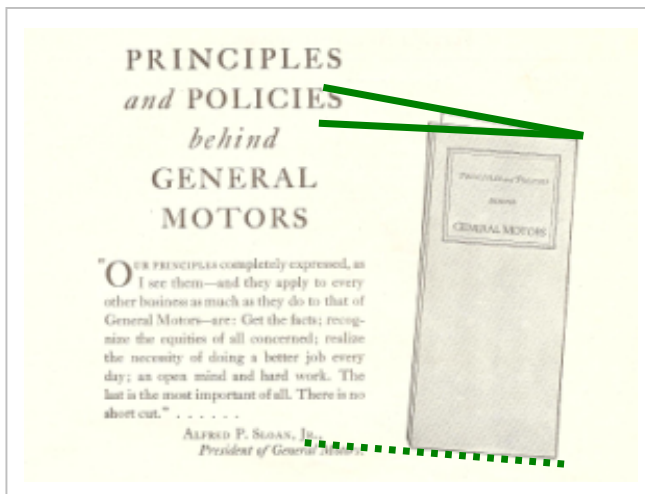


Figure 2.11. Verbal process (green vector) in the General Motors main image.

From TIME, January 21, 1929, p. 19.

In regards to clauses, *verbal processes* are realised by verbs such as *speak* (talking), *insult* (targeting), *say* (neutral quoting), *report* (indicating), *order* (imperating) and so on (Halliday, 2004, p. 255). Although the General Motors ad (Figure 2.6) presents a *verbal process* in its main image (Figure 2.11), it does not present examples of this *process* type in the main text. In order to illustrate *verbal processes*, therefore, I offer two clauses from the main text of the Bose Music System ad previously introduced in Figure 2.7. These clauses are presented in Tables 2.6 and 2.7. Notice that, in both cases, the *verbal processes*, “said” (Table 2.6) and “reported” (Table 2.7), connect a *participant*, “Sound & Vision” (Table 2.6) and the “Oregonian” (Table 2.7), to a projected clause, also known as a metaphenomenon (Halliday, 2004, p. 440, 441).

<i>Sound & Vision</i>	<i>said</i>	<i>it delivered “possibly the best-reproduced sound many people have ever heard.”</i>
Participant	Process (verbal)	Projected Clause

Table 2.6. First example of verbal process in the Bose Music System main text.

<i>And</i> ¹⁶	<i>the Oregonian</i>	<i>reported</i>	<i>it had “changed the way many Americans listen to music.”</i>
-	Participant	Process (verbal)	Projected Clause

Table 2.7. Second example of verbal process in the Bose Music System main text.

All the three *process* types that have been described and illustrated so far, *action/material processes*, *mental processes* and *verbal processes*, realise *narrative representations*¹⁷. In other words, they convey unfolding actions and events, processes of change or transitory spatial arrangements. The fourth and last *process* type to be presented, however, realises a totally different type of representation: *conceptual*. It represents *participants* not in terms of “goings-on” as before but in terms of “their more generalized and more or less stable and timeless essence, in terms of class, or structure, or meaning” (Kress & Van Leeuwen, 1996, p. 79). With respect to images, the main characteristic of *conceptual representations* is the absence of vectors and, according to the GVD, it is possible to identify, at least, three general *process* types in this case: 1) *classificational*; 2) *analytical*; and 3) *symbolic*. In this investigation, with the purpose of being concise, I adopt the more encompassing term *conceptual processes* in order to address these three general types and their respective networks of subtypes. Nevertheless, in the subsequent analytical and interpretative chapters (cf. Chapters 3 and 4), I always specify and describe the type I am referring to.

The main image in the LIFE ad (Figure 2.5), previously introduced, brings an example of a *conceptual process*, more

¹⁶ Conjunctive – not part of *ideational* meanings.

¹⁷ Although Halliday does not use the terms *narrative* and *conceptual representations*, I borrow these terms from Kress & Van Leeuwen (1996, 2006) as a way to equate verbal and visual analyses.

specifically, a *classificational process*. Observe in Figure 2.12 how the three photos on the wall are presented as members of the same class: the “LIFE Picture Collection”. The photos are placed at equal distance from each other, given the same orientation towards the horizontal and vertical axes, and presented within identical frames. In other words, in this image, the three photos work as the *subordinate* elements (*participants*) of a *superordinate* element (*participant*) verbally constructed in the heading (“LIFE Picture Collection”). Also notice that little pictorial space is given to the *circumstances*, which come at the bottom of the image and seem to suggest the context of a dining room.



Figure 2.12. Conceptual process – Classificational process in the LIFE main image.

From TIME, January 12, 2009, p. 50

Lastly, regarding clauses, *conceptual representations* are realised by verbs such as *be*, *become*, *appear* (attributive); *be*, *mean*, *represent* (identifying) and so on (Halliday, 2004, p. 238). In the SFG, these *process* types, and their subdivisions, are called *relational*. Again, since

the main text of the LIFE ad (Figure 2.5) does not present any instances of *relational processes*, I offer two examples from the main text of the Bose Music System ad previously introduced in Figure 2.7. These examples are presented in Tables 2.8 and 2.9. Observe that in both cases the *relational processes*, “is” (Table 2.8) and “has” (Table 2.9), connect two *participants*: “This” and “the best one-piece music system we’ve ever made” in Table 2.8 and “It” and “what you need to enjoy your music” in Table 2.9. Also, in both cases, *circumstances* come by the end of the clauses: “with sound that rivals large and complicated stereos” (Table 2.8) and “including a built-in CD player and digital FM/AM turner” (Table 2.9).

<i>This</i>	<i>is</i>	<i>the best one-piece music system we’ve ever made,</i>	<i>with sound that rivals large and complicated stereos.</i>
Participant	Process (relational)	Participant	Circumstance

Table 2.8. First example of relational process in the Bose Music System main text.

<i>It</i>	<i>has</i>	<i>what you need to enjoy your music,</i>	<i>including a built-in CD player and digital FM/AM turner.</i>
Participant	Process (relational)	Participant	Circumstance

Table 2.9. Second example of relational process in the Bose Music System main text.

To conclude, Table 2.10 brings a summary of the four major types of *process* just presented and illustrated, along with the types of representation that they realise and the worlds of human experience they are related to (where applicable).

Micro Analytical Perspective →	Visual and Verbal Ideational Meanings	Narrative Representation	Action/material processes “doing” Physical World
			Mental processes “sensing” World of Consciousness
			Verbal processes “saying” -
		Conceptual Representation	Conceptual/relational processes “being” World of Abstract Relations

Table 2.10. Visual and verbal ideational meanings: summary of the four major process types.

2.1.2.1.1.1. Methods regarding *process* types

To start, I wish to make two important remarks here. First, I wish to emphasize that my focus on *processes*, as opposed to *participants* and *circumstances*, is due to the fact that it is this specific aspect of *ideational meanings* that has shown some change (cf. Chapter 1). Saying it differently, although I identify *participants* and *circumstances* in the analyses undertaken (Appendix 3), I have not noticed significant semiotic changes in relation to these two elements. Second, I would like to explain that I have decided to work not only with four major types of processes (*action/material*, *mental*, *verbal* and *conceptual/relational*), as previously discussed, but also with major processes within the images and the clauses, as the examples just analysed may have already indicated. What I mean is that embedded *processes*¹⁸, visual or verbal, are not taken into consideration. The reason for this decision is the need to establish a fair common ground in respect to the breadth (*process* types) and the depth (level of delicacy) of visual and verbal analyses. Thus, working with the major *processes* within the main images and texts assures a certain balance between the two semiotic modes.

¹⁸ According to Halliday (2004, p. 426), embedding is a mechanism whereby a process and, in the case of verbal language, consequently, a clause, comes to function within the structure of a participant and is, therefore, down ranked. For instance, the verbal example, *who came to dinner in the man who came to dinner*.

As for other methodological procedures, they consist in the identification and classification of all the major *processes* in the main images and texts from the whole data according to the *process* types summarized in Table 2.10. In the case of main texts, *processes* (verbal groups) are subsequently quantified in order to determine the most predominant ones. In the case of main images, however, quantifying *processes* (vectors) does not make sense since, as discussed before, *conceptual* representations are characterized by an absence of vectors. Thus, what I do is to count the whole image as an instance of the most salient *process* type in it. For example, the General Motors main image discussed before (Figure 2.11) counts as a predominantly *verbal* image, whereas the LIFE main image (Figure 2.1.2) counts as a predominantly *conceptual (classificational)* image. There are cases, as it will be pointed out later (Chapter 3) that an image is a combination of two *process* types, usually *action* and *mental processes*.

Appendix 3 brings all these procedures in detail, starting first with *ideational* meanings in the main images and, then, moving on to *ideational* meanings in the main texts. Regarding main images, sections 3.1 and 3.2 present the identification of *process* types, *participants* and *circumstances* in the main images of TIME 1929 and TIME 2009 ads, respectively. And subsections 3.1.1, 3.2.1, 3.2.1.1 and 3.2.1.2 present the classification and quantification of image types according to the most salient *process* types in them. A similar organization is followed for the main texts, with sections 3.3 and 3.4 presenting the identification of *process* types, *participants* and *circumstances* in the main texts of TIME 1929 and TIME 2009 ads, respectively. Also in these two sections, there is the classification of the *process* types. Then, subsections 3.3.1, 3.4.1, 3.4.1.1 and 3.4.1.2 present the quantification of *process* types in the main texts of TIME 1929 and TIME 2009 ads. The results from the analysis of *ideational* meanings are more thoroughly discussed in Chapter 3.

2.1.2.1.2. Verbal *interpersonal* meanings: *mood* types

Mood is a linguistic system that determines whether the producers of the ads are giving or demanding goods-&-services or information to/from their readers. There are three possible types of *mood*: *declarative*, *interrogative* and *imperative*. In the clause, the configuration of the *mood* block, which consists of the *subject* and the *finite* element of the verbal group, indicates these three possibilities. If

the *subject* precedes the *finite*, the *mood* is *declarative* (offers and statements) and this means that the producers of the ad are giving goods-&-services or information to their readers. If the *finite* precedes the *subject*, the *mood* is *interrogative* (questions) and this means that the producers of the ad are demanding information from their readers. If neither the *finite* nor the *subject* is present in the clause, then the *mood* is *imperative*¹⁹ (commands) and this means that the producers of the ad are demanding goods-&-services from their readers.²⁰

Tables 2.11, 2.12 and 2.13 bring an example of each *mood* type just described. The examples in Tables 2.11 and 2.13 come from the main text in the Bose Music System ad (TIME 2009) previously presented (Figure 2.7). And the example in Table 2.12 comes from the main text in the Standard Plumbing Fixtures ad (TIME 1929), which is presented in the next chapter (Chapter 3 - Figure 3.1). In short, this last ad offers a variety of colourful plumbing fixtures produced by Standard Plumbing Fixtures so that one can compose a personalized bathroom decoration.

<i>You</i>	<i>can</i>	<i>move</i>	<i>it</i>	<i>from room to room</i>
Subject	Finite	Predicator	Complement	Adjunct

Table 2.11. Example of declarative mood in the Bose Music System main text.

¹⁹ *Imperative* clauses marked for polarity present the *finite* element (eg. “DO look”; “DO NOT look”) (Halliday, 2004, p. 138,139).

²⁰ In reference to *mood* types, it is important to remember that “non-finite clauses” do not embody a *mood* choice (eg. “to fetch her poor dog a bone, (without) fetching her poor dog a bone, having fetched her poor dog a bone”) and that, in “elliptical clauses”, where all or part of *mood* or *residue* (*predicator*, *complement*, *adjunct*) may be absent, *mood* choices are inherent (eg. “Solved your problem?” - *interrogative* clause with ellipsis of *subject* and *finite* “have you”) (Martin; Matthiessen & Painter, 1997, p. 70, 236).

<i>Have</i>	<i>you</i>	<i>imagined</i>	<i>a bathroom with colored plumbing fixtures in a harmonious setting you yourself originated?</i>
Finite	Subject	Predicator	Complement

Table 2.12. Example of interrogative mood in the Standard Plumbing Fixtures main text.

-	-	<i>Play</i>	<i>your favorite vocalist – a challenging test for any audio system.</i>
Subject	Finite	Predicator	Complement

Table 2.13. Example of imperative mood in the Bose Music System main text.

In Table 2.11, the subject “You” precedes the finite “can” constituting an example of *declarative mood*. Observe that in this case, the producers of the ad give their readers information regarding the mobility of the product advertised, the Bose Acoustic Wave music system II. According to the producers, it is possible to move the device *from room to room*. In Table 2.12, the finite “Have” precedes the subject “you” in an example of *interrogative mood*. Here observe that the producers want to know whether readers have ever imagined their own colourful bathroom in anticipation to the coloured plumbing fixtures producers have to offer. Lastly, in Table 2.13, neither the finite nor the subject is present in the clause; therefore, it is an example of *imperative mood*. In this case, the producers of the ad demand their readers to test the quality of the audio system by playing a vocalist they truly like.

To sum up, Table 2.14 brings the three *mood* types just discussed and illustrated, along with their possible meanings.

Micro Analytical Perspective →	Verbal interpersonal meanings	Mood Types	Declarative (<i>producers giving good-&-services or information to readers</i>)
			Interrogative (<i>producers demanding information from readers</i>)
			Imperative (<i>producers demanding goods-&-services from readers</i>)

Table 2.14. Verbal interpersonal meanings: summary of the three possible mood types.

2.1.2.1.2.1. Methods regarding *mood* types

In terms of methods, they consist in the identification and classification of all *mood* types in the main texts from the whole data according to the three categories summarized in Table 2.14 and their subsequent quantification²¹. Appendix 4²² brings these procedures in detail, with sections 4.3 and 4.4 presenting the identification of *subject*, *finite*, *predicator*, *complement* and *adjunct* in the main texts of TIME 1929 and TIME 2009 ads, respectively. The classification and the quantification of *mood* types in the main texts of TIME 1929 ads is presented in subsection 4.3.1 and of TIME 2009 ads in subsections 4.4.1, 4.4.1.1 and 4.4.1.2. The results from the analysis of *interpersonal* meanings are more thoroughly discussed in Chapter 3.

2.1.2.1.3. Visual *textual* meanings: image *composition* types

Image *composition* types may be explained as a recurrence of the macro perspective *composition*, previously discussed (cf. section 2.1.1.), within the image. That is, in the same way that ads can be organized in *top-bottom*, *left-right* and *centre-margin compositions*, the individual

²¹ In this work, the configuration of the *mood* block is taken at face value in order to classify the *mood* types. Perhaps, an investigation focussing on the more pragmatic aspects of the *mood* choices could also bring other interesting findings, as suggested by Doctor Markus J. Weininger (personal communication).

²² Appendix 4 also brings the analyses of the main images regarding *interpersonal* meanings. Sections 4.1 and 4.2 present the identification of the types of *contact*, *social distance* and *attitude* in the main images of TIME 1929 and TIME 2009 ads, respectively. And, subsections 4.1.1, 4.2.1, 4.2.1.1 and 4.2.1.2 present their classification and quantification.

organization of main images can also follow one of these patterns and, therefore, convey the same meanings (*ideal vs real* information; *given vs new* information; and *nucleus vs contextualizing* information, respectively). For instance, the main image of the LIFE ad (TIME 2009) introduced in Figure 2.5 is organized in a *top-bottom composition*: at the top, the *classificational process* with its *superordinate participant* (“LIFE Picture Collection”) and its *subordinate participants* (the three framed photos) as *ideal* information, what consumers should desire; and at the bottom, the *circumstance* of a dining room that suggests a *real* place to display the framed photos. Figure 2.13 brings again the main image of the LIFE ad with a red thick line to help visualize the *top-bottom composition* just described.



Figure 2.13. Top-bottom composition in the LIFE main image.

From TIME, January 12, 2009, p. 50

An example of a *left-right composition* can be found in the main image of the General Motors ad (TIME 1929) introduced in Figure 2.11. In this *composition*, what General Motors has to say (the heading plus

the quotation) is presented on the left, as something readers are familiar with (*given*). The image of the booklet that has just been issued by the company, however, is presented on the right, as *new* piece of information. As before, Figure 2.14 brings again the main image of the General Motors ad with a red thick line to help visualize the *left-right composition* just described.

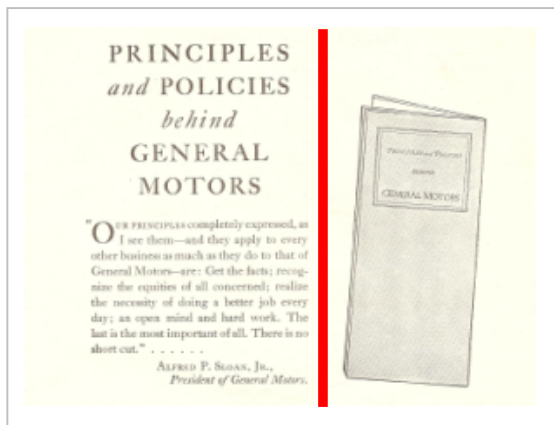


Figure 2.14. Left-right composition in the General Motors main image.

From TIME, January 21, 1929, p. 19.

Lastly, the main image of the Bose Headphones ad (TIME 2009) is an example of a *centre-margin composition* (Figure 2.3). More precisely, in this image, the heading works as the *nucleus* of information, what readers should pay attention to, while the image of the headphones around the heading works as *contextualizing* information. Figure 2.15 brings the main image of the Bose Headphone ad with a red circle to help visualize the type of *composition*. Notice that the image actualizes the pronoun “*them*” in the heading. Without this image, it would be more difficult to know that the heading is talking about headphones.



Figure 2.15. Centre-margin composition in the Bose Headphones main image.

From TIME, January 12, 2009, inside back cover.

Closing up this last section on *functional meanings*, Table 2.15 brings a summary of the three image *composition* types just described and illustrated.

Micro Analytical Perspective →	Visual Textual meanings	Composition Types	Top-bottom composition <i>(ideal vs real information)</i>
			Left-right composition <i>(given vs new information)</i>
			Centre-margin composition <i>(nucleus vs contextualizing information)</i>

Table 2.15. Visual textual meanings: summary of the three possible composition types.

2.1.2.1.3.1. Methods regarding image *composition* types

As for methods, they consist in the identification and classification of all image *composition* types in the data according to the categories summarized in Table 2.15 and their subsequent quantification. Appendix 5²³ brings these procedures in detail, with sections 5.1 and 5.2 presenting the identification of *composition* in the main images of TIME 1929 and TIME 2009 ads, respectively. The classification and the quantification of *composition* types in the main images of TIME 1929 ads is presented in subsection 5.1.1 and of TIME 2009 ads in subsections 5.2.1, 5.2.1.1 and 5.2.1.2. The results from the analysis of *textual* meanings are more thoroughly discussed in Chapter 3.

2.2. Social Theory: three forewarners and a note on methods

I start the review of this second theoretical framework with three forewarners. First, I wish to point out that, since the modern/postmodern transition has manifested itself in a wide range of fields (arts, politics, economics, science, history and theory – to name but a few), the literature on the topic is immense. Here I probably cover just a speck of it. However, as Ferguson (2004, p. 42) says when also acknowledging the broadness of this subject: “We have to live with our relative levels of ignorance and understanding, and perhaps learn a little of the humility which should accompany the development of scholarship”.

Second, I want to explain that my readings on the modern/postmodern debate have mainly centred on the work of the French sociologist and philosopher Baudrillard (1983), the Polish sociologist Bauman (2001, 2007), the British sociologist Giddens (1990), the British geographer and social theorist Harvey (1996), the American literary critic and cultural theorist Jameson (2002), the British sociologist Odih (2007) and the American philosopher Wilber (2000, 2004). Most of these names, and others that I eventually quote, have sprung from personal communications with Brazilian scholars somehow involved with this topic: Doctor Lynn Mario Trindade Menezes de

²³ Appendix 5 also brings the analyses of the main texts regarding *textual* meanings. Sections 5.3 and 5.4 present the identification of *theme* and *rheme* in the main texts of TIME 1929 and TIME 2009 ads, respectively. Also, in these two sections, there is the classification of the *theme* types. And, in subsections 5.3.1 and 5.4.1, 5.4.1.1 and 5.4.1.2, there is the quantification of *theme* types for each data group.

Souza (Universidade de São Paulo), Doctor Sérgio Luiz Prado Bellei, (Universidade Católica do Rio Grande do Sul), Doctor Tamara Benakouche (Universidade Federal de Santa Catarina), Professor José Luiz Meurer (Universidade Federal de Santa Catarina) and Doctor Eliana Ávila (Universidade Federal de Santa Catarina).

Third and last, I just want to point out that, congruently with Chouliaraki and Fairclough's (1999, p. 89) claim that "there is no such thing as a unified postmodern social theory" but only pertinent themes in the conceptualizations of the modern/postmodern transition, my review focuses on five themes that have been useful in the interpretation of the semiotic changes observed in the data analysis. As explained before, I return to these themes in the development of the dissertation, mainly in Chapter 4.

As for methods, the themes to be presented work as an interpretative basis for the semiotic changes observed. The idea, as stated before, is to promote a dialogue between Systemic Functional Semiotics and Social Theory.

2.2.1. Theme one: the status of the modern/postmodern transition

Possibly, one of the oddest themes in the modern/postmodern debate is the status of the transition itself: what does it represent? Although the prefix "post" in the adjective postmodern, for example, seems to imply that modernity, or at least part of it, has been left behind, this is an idea upon which scholars do not seem to agree. Some say that what is regarded as modern is in some way already postmodern. For instance, in the arts, modern movements such as cubism, surrealism and conceptualism, in being an opposition to what comes before them, are already "post"-something. In this sense, postmodernity is not "modernism at its end but in the nascent state and this state is constant" (Appignanesis & Garratt, 1995, p. 21)²⁴. Other scholars see modernity and postmodernity as being relatively distinct. They recognise that changes have taken place in the modern social historical condition, but

²⁴ In my readings, I have noticed that some authors, for instance Giddens (1990, p. 45), make a distinction between the terms (post)modernism and (post)modernity, with the first being used in reference to movements in the arts and the second in reference to other social spheres such as economy and politics. In this dissertation, since my focus is on semiotic changes resulting from the transition process as a whole, I do not make this difference. I have, therefore, decided to adopt (post)modernity, throughout my work, as an encompassing term for all possible cultural and social spheres.

they do not see a rupture deep enough to give birth to a new era. For them, postmodernity is, then, a term that serves to call attention to the discontinuities in the modern world and what society is living is an interim period between modernity and something not yet known (Best & Kellner, 2001, p. 12). Sharing this latter point of view, Baudrillard (1983, p. 134-139) offers an interpretation of postmodernity as a final stage of modernity, a stage of absolute power. According to the author (1983, p. 111), “there is no really radical difference between the two [modernity and postmodernity], only the scheme of control have become fantastically perfected. From a capitalist-productivist society to a neo-capitalist cybernetic order that aims at total control”. In the same line, Giddens (1990, p. 51) defines the modern/postmodern transition as a radicalisation process: “We have not moved beyond modernity but are living precisely through a phase of its radicalisation.”

A slightly different approach to this theme, however, is presented in Wilber’s (2000, 2004) work. The author interprets the modern/postmodern transition as a process of differentiation (modernity) and, subsequently, the quest for integration (postmodernity) of three great domains that he denominates the Big Three: I, WE and ITS. These domains can be correlated to the more general spheres of Art (I), Morality (WE) and Science (ITS) and/or to other authors’ specific conceptualizations (Wilber, 2000, p. 149) such as Popper’s worlds, Habermas’ validity claims, Plato’s the Beautiful, the Good, and the True, and Kant’s three critiques²⁵. The point is that in pre-modern cultures these three domains (Art, Morality and Science) would be completely fused, preventing advances in one due to the interference of the others. Consider, for instance, as Wilber points out (2004, p. 152,153), the case of the Italian physicist, mathematician and astronomer Galileo Galilei (1564 – 1643) who was found guilty of heresy and forced to spend the rest of his life under house arrest just because his scientific findings did not conform to the dogmas of the Church. The advent of modernity puts an end to this kind of negative syncretism. With the progressive and clear differentiation of the Big Three, modernity guarantees the individual development of the three domains and the establishment of their own truths.

²⁵ Popper’s worlds: the subjective world of I, the cultural world of we, and the objective world of it; Habermas’ validity claims: truthfulness or sincerity – subject, rightness or justice – intersubjectivity, and truth – objects; Plato’s the Beautiful, the Good and the True: individual-aesthetic dimension, cultural justice and appropriateness and propositional truth referring to an objective state of affairs; and Kant’s three critiques: personal Aesthetic Judgement, intersubjective Practical Reason, and theoretical Pure Reason.

Nevertheless, following Habermas' dialect of progress, that is, the fact that evolution always brings new and emergent possibilities but also new and potential pathologies, Wilber (2004, p. 426) points out that the modern differentiation of the Big Three has now gone too far. It has become a dangerous process of dissociation in which the sweeping advances of the ITS domain (Science) have overwhelmed the interior and subjective domains of I (Art) and WE (Morality). Thus, the postmodern quest for integration. It is, therefore, based on this concept of the Big Three that Wilber offers an alternative reading of the modern/postmodern transition as the positive differentiation of the I, WE and ITS domains, the greatest contribution of modernity, and the subsequent need for their integration, the central problem of postmodernity. In the author's words: "What modernity differentiated, postmodernity must integrate" (2004, p. 403).

2.2.2. Theme two: the way modernity and postmodernity are characterized

A second interesting theme has to do with the way modernity and postmodernity are usually characterized. Personally, I find Bauman's (2001, 2007) metaphors, *solid modernity* and *liquid modernity*, considerably revealing and comprehensive. *Solid modernity* (modernity) stands for "an era of mass factories and mass armies", of "binding rules and conformity to rule" and also of "large volumes of spacious, heavy, stolid and immovable possessions" that are seen as a guarantee to a "well-anchored, durably protected and safe existence, immune to the future caprices of fate" (Bauman, 2007, p. 29). Such modern emphasis on order, stability and security is easily explained by the previous scenario of infant mortality, death in childbirth, vulnerability to infectious diseases, social violence, little protection against natural disasters and short life expectancy. Life in pre-modernity would be "nasty, brutish, and short" (Hobbes as cited in Giddens, 1990, p. 106) and these are exactly the circumstances that have inspired the modern dream of moving society away from a natural undesired state to a meliorated way of living. The rationale seemed to be that, through constant progress, oriented by reason, logic and order, it would be possible to better control the world. The *Fordist factory* embodies this dream in the fullest and, according to Bauman (2001, p. 68), it eventually becomes the model for all attempts to get a grip on reality. All this solidness, however, has revealed a negative side effect. If

reason, logic and order are efficient instruments in exercising some control, they also bring a great deal of uniformity, dullness and repetitiveness in human lives. Although in a comic fashion, Charlie Chaplin's 1936 film *Modern Times* illustrates well some of the absurdities into which the modern rationale, taken to its extreme, may lead human existence: blind obedience to command, placid submission to monotonous routine, readiness to postpone gratification and a resigned acceptance of meaningless work (Bauman, 2007, p. 54).

In a clear contrast to *solid modernity*, *liquid modernity* (postmodernity) corresponds to openness to adjustment pressed by two main factors: the contemporary valuing of mobility, and the certainty of instability. Regarding the first factor, a good example is the term "zero drag" that seems to have emerged in the Silicon Valley (USA), the site of many of the world's largest technology corporations, around 1997. Hochschild (as cited in Bauman, 2007, p. 9, 10) reports that this term would positively indicate employees available to take on extra assignments, to respond to emergency calls, or to relocate any time. A house, a family or any other kind of permanent bond, in this case, would be seen as a lift in one's "drag coefficient" and, consequently, lower the individual's professional prospects. In other words, in *liquid modernity*, mobility becomes a major aspect in determining professional success. The second factor can also be illustrated with an example concerning employment perspectives. Recent statistics point out that American youths who have completed secondary education are expected to change jobs at least 11 times in the course of their lives (Bauman, 2001, p. 169). This obviously seems to be a lot when compared to the professional trajectory of modern workers who would start and finish their professional lives at the same company and, probably, performing the same roles. As Cohen (as cited in Bauman, 2001, p. 70 – my translation)²⁶ cleverly observes: "A person who starts a career at Microsoft does not know where this career will end up. Starting a career at Ford or Renault implied, on the other hand, the relative assurance that the career would take its course in the same place." Both mobility and instability may be read as consequences of a move away from modern solidness. The main reason for this move is probably the failure of the modern dream described before. It turns out that, for many reasons, and differently from what was expected, constant progress guided by reason,

²⁶ Original quote: "Quem começa uma carreira na Microsoft não sabe onde ela vai terminar. Começar na Ford ou na Renault implicava, ao contrário, a quase certeza de que a carreira seguiria seu curso no mesmo lugar."

logic and order has not always been good news. It has generated a lot of harm, too - for instance, two world wars, mass murder and all sorts of discrimination.

2.2.3. Theme three: increasing consumerism in the modern/postmodern transition

The third theme is consumerism, perceived as in a very inceptive state in modernity but as thoroughly developed in postmodernity. Looking into advertising, for instance, Odih (2007) describes how these two phases are reflected in “reason-why-advertising” and in “commodity-sign” advertising. Reason-why-advertising refers to early 20th century ads with a focus on building up an “ideology of consumption” (Odih, 2007, p. 110). Though it may sound strange nowadays, people had to be initially introduced to and, then, persuaded into the consumer role. Odih (2007, p. 90) explains that as late as the 1920s, for instance, the word consumption was still associated to the deadly disease tuberculosis and, therefore, carried a very negative connotation. In order to change this scenario, one of the strategies of reason-why-advertising was to offer rational arguments to justify the purchase of a commodity. Another strategy was to show illustrations that would faithfully represent what the consumers could get for their money: “if you required a complexion treatment, then the product provider would show the container of what you would get and possibly include some advice on application” (Odih, 2007, p. 105). In other words, consumerism in modern ads is presented as a tentative rationalistic endeavour to persuade people into the consumer role. All these strategies seem to have worked just fine since the designation “society of consumers” has later become one of the alternative terms to postmodernity (Bauman, 2007, p. 52).

Commodity-sign advertising refers to ads from around the 60’s on with the intent of imbuing commodities with an aura that extends far beyond a notion of function. The idea has been to move consumerism from the mere acquisition of things to the buying of identity (Clammer quoted by Odih, 2007, p. 109). In this sense, consumerism in postmodern ads is presented as a consolidated social tool, no longer strictly utilitarian, but capable of communicating signs among members of the culture. As for the strategies employed, very little space is dedicated to providing information about the product’s utility (Odih, 2007, p. 105). The main focus is on linking products and symbolism,

usually through the use of imagery devoid of a referent (Odih, 2007, p. 106, 210). In this shift from reason-why-advertising to commodity-sign advertising, there is a clear inversion in subject and object positions:

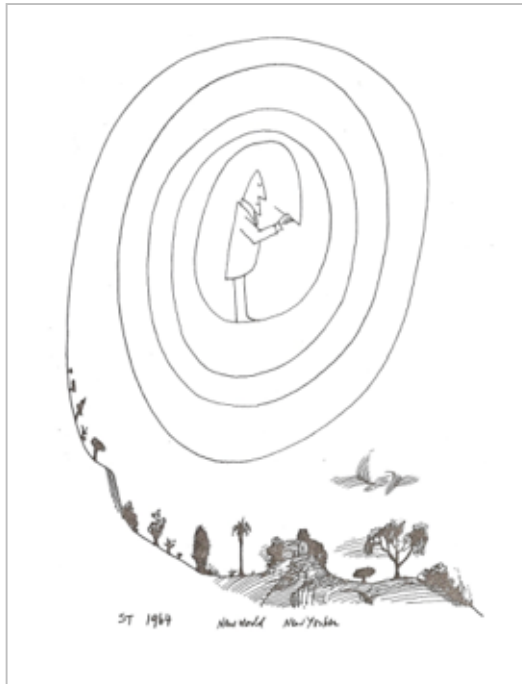
in modernist representation, the subject has superiority over the unknown object, which it has the power to represent. In the third order of simulacra [postmodernity] objects efface the subject, seducing the latter to abandon its claims to sovereignty over the object world (Best & Kellner as cited in Odih, 2007, p. 200).

Saying it differently, as consumerism progressively becomes the “principal propelling and operating [social] force” (Bauman, 2007, p. 28), consumers (subjects) become powerless in relation to the products (objects) that they acquire and, consequently, in relation to those who produce and advertise these products.

2.2.4. Theme four: centrality of the visual in both modernity and postmodernity

Similarly to what has happened to consumerism, the visual has gained importance within the modern/postmodern transition. For the term visual, it is meant the whole array of photos, drawings, cartoons, illustrations, diagrams and other visual resources that have become involved in the construction of different aspects of contemporary social life. For instance, in the sphere of knowledge, more specifically, science, there is at least one and often more than one graphical display per page of running text in typical scientific print genres and, generally, they are not redundant with the main verbal text (Lemke, 2002, p. 5, 17). Also, in the sphere of entertainment, many forms of leisure activity are now visually constructed (Rose, 2001, p. 1, 2) and there seems to be a preference for them. Mirzoeff (as cited in Rose, 2001, p. 8), for example, observes that at New York’s Empire State Building, the queues are longer for the virtual reality New York Ride, than for the lifts to the observation platforms. And, in the field of literature, reflections on the consequences of a progressively visual culture, as for instance, in D. H. Lawrence’s short story *The Blind Man* (1920), in Carver’s short story *Cathedral* (1983) and in Saramago’s novel *Blindness* (1995), seem to have become a recurrent theme.

Perhaps, one of the best ways of understanding the centrality of the visual is through an image. More precisely, I have in mind Steinberg's cartoon called *The Spiral* (1964). This cartoon is presented in Mitchell's *Picture Theory* (1994, p. 39)²⁷ as an illustration of what the author means by the *pictorial turn*, the modern/postmodern organisation around visual paradigms. Figure 2.16 brings a copy of the cartoon, along with a quotation by Mitchell, which are explored subsequently.



“ It [the cartoon] is a perfect illustration of what I have called the ‘pictorial turn’ in postmodern culture, the sense that we live in a world of images, a world in which, to paraphrase Derrida, there is nothing outside the picture.”
 (Mitchell, 1994, p. 41)

Figure 2.16. Saul Steinberg's cartoon *The Spiral* (1964) as an illustration of Mitchell's (1994) pictorial turn.

²⁷ Image credits as displayed in Mitchell's *Picture Theory* (1994, p. 39): Saul Steinberg, *The Spiral* (1964) from Steinberg's *New World* series. Drawing by Saul Steinberg; © 1963, 1991 The New Yorker Magazine, Inc.

According to Mitchell (1994, p. 40), the cartoon in Figure 2.16 can be read both in clockwise and counterclockwise directions. In the case of the first, it can be understood as an allegory to the history of modern art, which began with representations of the empirical world and ended up with pure abstraction. In the case of the second, it can be understood as a portrayal of the contemporary postmodern world, “a world that is not merely represented by pictures, but actually constituted and brought into being by picture making” (Mitchell, 1994, p. 41). Curiously, these two readings seem to echo Odih’s previous description of images in reason-why advertising and in commodity-sign advertising. As presented before (cf. section 2.2.3), images in reason-why advertising would faithfully represent the products to be acquired as objects in the empirical world (clockwise reading), whereas in commodity-sign advertising, images embody signs with which consumers create their identity and, therefore, the world (counterclockwise reading). In both cases, the centrality of the visual to both modernity and postmodernity seems to be undeniable.

A last word here concerns Baudrillard’s (1983) concept of *simulacra*. By this term, the author means precisely the discard of world referents in postmodern signs and their consequent precession in the construction of reality that has just been discussed. For Baudrillard (1983, p. 83-115), *simulacra* would correspond to a third order of appearance based on reproduction. That is, first, in the classical period, from Renaissance to the Industrial Revolution, the focus would be on counterfeits, single copies that would imitate an original. Then, from the Industrial era up to the middle of the 20th century, this focus would move to production, copies of a single prototype produced at once and in a large scale. Lastly, in the present phase, the focus would be in reproduction, copies that merely reflect other copies without claiming any reality. The point that I want to make with this quick review of Baudrillard’s orders of appearance is that the visual has not only gained importance with the modern/postmodern transition but also become more and more detached from the real.

2.2.5. Theme five: modern and postmodern experience of time and space

It is difficult to talk about the modern/postmodern transition without addressing a parallel shift in the categories of time and space. The general consensus seems to be that time has somehow been replaced by space, but a different kind of space. Harvey (1996, p. 187 – my translation)²⁸, for instance, claims that “spatial categories have dominated temporal ones, at the same time that they have undergone such level of mutation that we are unable to keep track of them”. Sharing the same stance, Jameson (2002, p. 171) affirms that perhaps one of the best ways of differentiating postmodernity and modernity is by pointing out a tendency towards the spatial and away from the temporal. Again, for this author (2002, p. 71), the spatial is of a mutated sort, the “postmodern hyperspace” that has overcome human capacity to locate oneself, to perceptively organize the surrounding space and to cognitively map one’s position in it.

This time/space shift seems to be directly related to the essence of modern and postmodern endeavours. In modernity, as explained before, the focus was on exercising some control on the world (cf. section 2.2.2). Space, until that moment, had been regarded as mysterious cosmology, governed by exogenous authorities or pre-modern mythic figures (Harvey, 1996, p. 219). With the progressive advent of mechanical clocks, worldwide standard calendars, universal maps (Giddens, 1990, p. 17, 18, 19) and power/speed engines, however, it soon became clear that time was the key for controlling space (Bauman, 2001, p. 134). By compressing time, through fast displacements, for instance, it was possible to engulf large portions of space. And, by managing time in rigid and uniform parts, it was possible to keep these spatial portions under control. Suddenly, modern space became not a matter of obscurity as before but of “masses of land waiting to be discovered and colonized” (Bauman, 2001, p. 133 – my translation)²⁹.

While time seems to be such an important tool in the context of modernity, it becomes almost insignificant in postmodernity. The reason is that instantaneity has made all parts of space reachable at the same time, in other words, at no time at all (Bauman, 2001, p. 137). As a consequence, modern linearity has been replaced by “pointillist” time

²⁸ Original text: “categorias espaciais vêm a dominar as temporais, ao mesmo tempo que sofrem uma mutação de tal ordem que não conseguimos acompanhar.”

²⁹ Original text: “massas de terra à espera de descoberta e colonização”.

(Bauman, 2007, p. 32)³⁰. That is, while in modernity, values such as belief in progress, pursuit for security and stability, accumulation of wealth and long-term planning justified a linear notion of time; in postmodernity, the rupture with all these values and their subsequent replacement for ideas of mobility, instability and constant consumption has demanded a more dynamic structuring of time. With pointillist time, there is no longer a strict sequence of events leading to a planned goal in the future, but independent and instant time units which may be arranged and re-arranged in different configurations. Thus, from an organizing line to a bunch of loosen points, the status of time in postmodernity has been severely shaken.

Postmodern space, on the other hand, has gained importance. It is perceived as radically new, bringing together oppositions (old/new, inside/ outside, right/left and up/down) that somehow were kept apart before. One good example of this new postmodern space is the house of the American-Canadian architect Frank Gehry in Santa Monica, which Jameson carefully describes (2002, p. 131 – 135). The history goes that Gehry's wife found a beautiful two-storey 1920 house that was ideal for the couple's family. Leaving this original house almost intact, Gehry literally wrapped it with a new structure made of metal and glass in order to create new rooms around its perimeter. The result is that the 1920 house and the 1979 structure became one at the same time that they can still be perceived individually. Figure 2.17 brings a photo of Gehry's house to help visualize this simultaneousness of old/new, inside/outside and one/two. It is also interesting to report that the indefinite atmosphere of the house seems to have affected the family's behaviour. Gehry has noticed, for instance, that his wife has become less tidy, leaving papers and objects on the table, and he associates her behaviour to the fact that she does not know whether Gehry has finished building (or rebuilding!) the house or not.

³⁰ Although Bauman adopts the term pointillist, this term was coined by the French scholar Maffesoli (Bauman, 2007, p. 32).



Figure 2.17. Frank Gehry's house in Santa Monica as an example of the radically new postmodern space.

Retrieved from http://www.greatbuildings.com/cgi-bin/gbi.cgi/Gehry_House.html/cid_1139260594_DSCN0860.html

Still on the subject of space, a last important observation concerns the issue of boundaries. In postmodern space, not only oppositions are brought together, as just explained, but also the boundaries between these oppositions are blurred. In modernity, the situation was reversed: sharp demarcations would delimit the real from the unreal, inside from outside, culture from nature, high culture from low culture, capitalism from socialism and so on (Odih, 2007, p. 18; Jameson, 2002, p. 88, 120; Bauman, 2001, p. 68). One way of looking at this blurring is relating it to Wilber's processes of differentiation (modernity) and integration (postmodernity) discussed before (cf. section 2.2.1). What I mean is that establishing boundaries seems to make a lot of sense in the modern context of differentiating the Big Three. If the first task were to tell the I, WE and ITS domains one from the other, the second task would necessarily be to maintain these domains apart so that they could develop. Thus, the need for boundaries. By the same token, blurring boundaries also seems to make a lot of

sense in the postmodern context of trying to integrate³¹ the Big Three. Again, if the task is to find a balanced interchange among the three domains, then, it is first necessary to soften their boundaries.

To close up this chapter, Table 2.16 offers a summary of the five modern/postmodern themes just presented. Again, I return to all these themes in the development of the dissertation, restating what has been presented here and/or developing deeper interpretations. In the next chapter, however, most of the focus still goes to the application of the macro and micro analytical perspectives to the data in order to first spot the main semiotic changes.

³¹ As Wilber (2000) repeatedly explains, the integration of the Big Three does not mean a return to the pre-modern undifferentiated state but a higher stance in which the domains preserve their individuality at the same time that they establish an enriching relationship.

Modern/ Postmodern Themes	Brief summary
The status of the modern/postmodern transition	Possible interpretations: 1) a move to a final stage of modernity, a stage of absolute power (Baudrillard, 1983); 2) a radicalisation process of modern consequences (Giddens, 1990); 3) a process of differentiation (modernity) and the subsequent quest for integration (postmodernity) (Wilber, 2000, 2004).
The way modernity and postmodernity are characterized	Bauman's (2001, 2007) metaphors: 1) solid modernity: reason, order, stability, security, constant progress but also uniformity, dullness and repetitiveness; 2) liquid postmodernity: openness to adjustment, extreme mobility and instability.
Increasing consumerism in the modern/postmodern transition	Odi's (2007) phases of advertising: 1) reason why advertising: consumerism as a tentative rationalistic endeavour to persuade people into the consumer role; 2) commodity-sign advertising: consumerism as a consolidated social tool, no longer strictly utilitarian, but capable of communicating signs among members of the culture – "society of consumers" (Bauman, 2007).
Centrality of the visual in both modernity and postmodernity	Pictorial turn (Mitchell, 1994): the modern/postmodern organisation around visual paradigms; Simulacra (Baudrillard, 1983): the discard of world referents in postmodern signs and their consequent precession in the construction of reality; a third order of appearance based on reproduction.
Modern and postmodern experience of time and space	Modernity: linear time as the key to control space; clear demarcations between oppositions. Postmodernity: instantaneity and the consequent devaluing of (pointillist) time; a radically new space; blurred boundaries between oppositions.

Table 2.16. Modern/Postmodern Themes:
summary of the five themes.

CHAPTER 3

SPOTTING THE DIFFERENCES: MACRO AND MICRO ANALYSES

(...) the analysis of codes perhaps allows an easier and surer historical definition of a society than the analysis of its signifieds (...). Hegel gave a better definition of the ancient Greeks by outlining the manner in which they made nature signify than by describing the totality of their 'feelings and beliefs' on the subject.
(Barthes, 1977, p. 31)

In addressing the first research question (Chapter 1: *What has changed in terms of composition, framing and functional meanings (Systemic Functional Semiotics) when comparing text-image resources in one-page ads published in a 1929 and in a 2009 issue of TIME magazine (US edition)?*), the objective of Chapter 3 is to identify and describe some of the main semiotic changes between the two data groups specified in the first chapter (Chapter 1). For this, and as previously explained (cf. Chapter 2), the analysis is divided up in two levels with a focus on the main image and text present in each ad. First, at a macro level of analysis, it investigates these two analytical units in terms of *composition* and *framing*. Second, at a micro level of analysis, it looks at them from the perspective of the Hallidayian *ideational, interpersonal* and *textual functional meanings*. The chapter closes up with a brief summary of the main findings for both macro and micro analyses.

3.1. Macro Analysis: from a balanced disconnected *top-bottom composition* to two unbalanced but more connected *top-bottom compositions*

At a macro level of analysis, the comparison between the 1929 and the 2009 data groups seems to point to a clear change from a single modern pattern in which image and text tend to be proportionally organized in disconnected *top-bottom compositions* to two oppositional postmodern patterns in which image and text are still organized in *top-bottom compositions*, but now not proportionally anymore and with

some tendency towards connection between the two semiotic modes. In what follows, I describe and illustrate this change discussing some examples taken from the two data groups. In the first subsection, I focus on the analysis of *composition*, that is, the predominant patterns of text and image organization on the multimodal ad pages, and in the second subsection, I look into *framing*, the degree to which image and text are represented as connected or disconnected elements on the multimodal page designs of the two data groups (cf. Chapter 2).

3.1.1. *Composition: from a single balanced top-bottom composition to two unbalanced top-bottom compositions*

Starting with the examination of *composition* in the 1929 data group (cf. Appendix 2 – subsections 2.1.1 and 2.1.1.1), typical cases are those organized in a *top-bottom composition* (88%) in which image always appears in top leading position (100%), whether accompanied by a main heading or not. Also, there seems to be a tendency (50%)³² towards a quite proportional division between top and bottom areas, that is, between image territory and text territory. Some examples of such proportional *top-bottom composition* with image in top leading position are presented in Figures 3.1 and 3.2. The first example is an ad for a variety of colourful plumbing fixtures produced by Standard Plumbing Fixtures. The second one is an ad for toothpaste, Ipana Toothpaste, which prevents gum bleeding. Notice that in the two figures a red thick line has been added in order to help visualize the balanced top and bottom areas.

³² In 50% of the top-bottom ads, the top area is equivalent to the bottom area (T=B). Top areas larger than bottom areas (T>B) appear in 29% of the top-bottom ads. And top areas smaller than bottom areas (T<B) appear in 21% of the top-bottom ads.



New Colors of Distinction for Plumbing Fixtures

Have you imagined a bathroom with colored plumbing fixtures in a harmonious setting you yourself originated?

Then you will rejoice in the new colors created for Standard Plumbing Fixtures. They remove the last restrictions from the exercise of your talent in bathroom finishing and decoration.

The salient characteristic of Standard colors is purity. This is no mean of the delicate hues so of the deeper shades. There is an absence of grays—that common characteristic which reduces all colors to negative values. Standard's choices have translated into reality an artist's conceptions of pure, beautiful colors in plumbing fixtures. The variety, as well as the purity, of Standard colors opens the way to a more intimate expression of individuality in bathroom decoration.



You may envision a bathroom with fixtures in Ming Green, Claret de France Blue, or Burgundy Rose, or a picture wall in the luscious shade of Victorian Orchid. But your selection is not limited to delicate tones. Should your imagination require a blue with the depth of sapphire or a red with the rich warmth of burgundy, these colors are available—in Standard Plumbing Fixtures.

You will not experience the choice of these new colors until you have seen them at a Standard Showroom. Very likely your visit will reveal a distinction in plumbing fixtures unknown to you before—a distinction both of color and design. Your request for a copy of the interesting book Standard Plumbing Fixtures for the Home, and a guide to the new Standard colors, will be honored immediately.

Standard Sanitary T Co., PITTSBURGH

"Standard"
PLUMBING FIXTURES

Newark Showroom
150 West Ferry Street
Long Island City
Brooklyn
124th Street
Brooklyn

New York Showroom
15 East 43rd Street
Brooklyn Showroom
Brooklyn
124th Street
Brooklyn

Figure 3.1. Balanced top-bottom composition
in the Standard Plumbing Fixtures ad.

From TIME, January 21, 1929, inside front cover.

January 21, 1929 TIME 1



“Pink Tooth Brush”?

*Never neglect it
Start with IPANA
today!*

A LITTLE sign of “pink” upon a tooth brush may be a signal and far more likely it is a pretty hard hint that somewhere in your gum wall is a tender, spongy spot . . . one which you can quickly restore to normal with Ipana and massage . . . or one which, if neglected, could easily result in more serious and more stubborn troubles.

* * *

Our great element present in the lives of all of us is having a bad effect upon our gums. It is this soft modern food we eat, fibrous, subtled of roughage, creamy, and all too easy to eat.

It does not give to the gums the stimulation they need so remain in health. It causes them to grow fatty and soft . . . to bleed easily.

*How Ipana and Massage
restore the gums to health*

In half a minute, every time you brush your teeth, you can remedy the damage that your all too soft diet is doing to your gums.

For a light massage with the finger or the tooth will restore to your gums the stimulation which they need so much. Thousands of dentists recommend it, for they know the good it does.

Thousands of them, too, recommend that the massage be effected with Ipana Tooth Paste. For Ipana, because of its content of strimol (a recognized antiseptic and hemostatic) has a salutary and stimulating effect upon the gums fully as important as the massage. It will make your gums sturdier, stronger, more resistant to disease.

Makes a month's trial of Ipana

The coupon offers a 10-day sample, gladly sent. But the better way is to get a full-size tube of Ipana at the drug store today. Start to use it tonight. Brush your teeth and gums with it, faithfully, twice a day, for one month.

You will find it far more than a pleasant dentifrice—more than a good cleaning agent. With its regular use will come a sense of cool cleanliness you have never before known . . . and a firm and healthy gum structure that will defy the ravages of gum diseases.



REGISTERED U.S. PAT. OFF. TRADE MARK
 Wm. W. Lewis Co., Inc., New York, N. Y.
 Sold only in U.S.A. Ipana is Ipana Tooth Paste. Manufactured in U.S.A. under name of Wm. W. Lewis Co., Inc., New York, N. Y.

Name

Address

City State

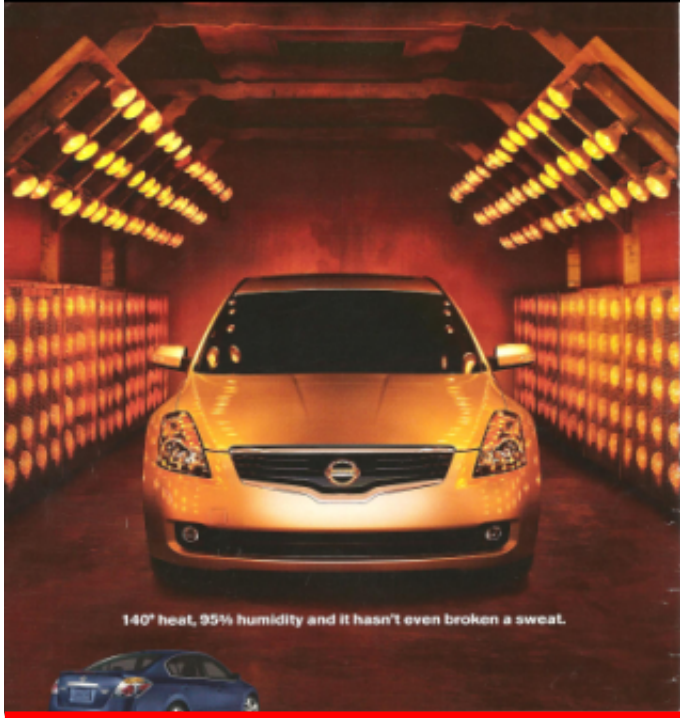
Figure 3.2. Balanced top-bottom composition in the Ipana Toothpaste ad.

From TIME, January 21, 1929, p. 1.

In the case of Figure 3.1, a colourful image of a bathroom takes up the whole upper half of the page, being presented within a bluish and yellowish frame. In contrast, the bottom half of this page is predominantly textual. Despite the presence of a small image of a sink (integrated in the text space), the company logo (bottom middle) and the addresses of four company branches (bottom sides), it is mainly a verbal text, preceded by a heading, that covers up most of the bottom section.


In the case of Figure 3.2, the scenario is not very different. A black and white image of a woman looking at herself in a mirror, along with a two-part heading, appears at the upper half of the page, while a four-block text comes at the bottom part. Again, as in the previous ad, the bottom half of Figure 3.2 also displays some other elements such as a small image of a toothpaste tube and a glass (bottom left) and a coupon (bottom right). This distribution of small images of products, coupons, company addresses and telephone numbers at the bottom area of ads has already been observed by Van Leeuwen (2005, p. 10, 200) and, according to this author, it is probably related to the more “down-to earth” aspect of the lower section of *top-bottom compositions* as previously discussed (Chapter 2).

Moving to the examination of *composition* in the 2009 data group (cf. Appendix 2 – subsections 2.1.2, 2.1.2.1), typical cases are still those organized within a *top-bottom composition* (90%), in which image always takes top leading position (100%). The only noticeable difference here seems to be in terms of a lack of proportionality between top and bottom sections. Put differently, the previously discussed tendency of a balance between top and bottom areas in the 1929 data group is not present in the majority of the 2009 ads (78%). Figures 3.3 and 3.4 are examples of this lack of proportionality. Figure 3.3 is an ad for the Nissan Altima, a car model that undergoes 5,000 quality tests, including extreme temperature tests, in order to guarantee its durability. Figure 3.4 is an ad for the Bose Acoustic Wave music system II, a simplified one-piece music system that delivers high level sound performance. Notice that a red thick line is again added to these two examples but this time to help visualize the unbalanced *top-bottom compositions*.



140° heat, 95% humidity and it hasn't even broken a sweat.

The Nissan Altima
Over 5,000 quality and durability tests for years of performance. The Nissan Altima puts excitement into everyday driving with no effort at all. To make sure that excitement lasts, we test it in extreme temperatures in subzero Fairbanks, AK, and a blazing, high-humidity oven at our test facility. Because any car worth driving is worth driving a long, long time. The Nissan Altima. Made to drive. Built to last. NissanUSA.com



SHIFT. the way you move

Please see your dealer, and please don't drink and drive. ©2008 Nissan North America, Inc.

Figure 3.3. Unbalanced top-bottom composition in the Nissan ad.

Example of the 2009 Image Group.

From TIME, January 12, 2009, back cover.

In the Nissan ad, Figure 3.3, it is possible to observe that the main image covers up much more than half of the page. The main text, on the other hand, comes at the bottom section occupying a narrow space and presenting a total of only 5 clauses. In the Bose Music System ad, Figure 3.4, it is the main text that covers up most of the page space. This text presents a total of 33 clauses, within which the main image is integrated at the top right section. Notice also that, similarly to the 1929 examples in Figures 3.1 and 3.2, company logos, telephone numbers, website addresses and other technical information come at the bottom sections of these two examples, along with their main texts.

Contrasting the 1929 balanced *top-bottom compositions* (Figures 3.1 and 3.2) and the 2009 unbalanced *top-bottom compositions* (Figures 3.3 and 3.4); the matter of proportionality may appear to be a slight difference between the two data groups. Such difference, however, has a very interesting implication that I shall explore in more details now.

Proportionality between top and bottom sections in the 1929 data group appears to have a direct influence on both the size of main images and the length of main texts displayed in these ads. This becomes quite evident when the number of clauses in the main texts of the 1929 ads is compared to that of the 2009 ads. Main texts in the 1929 data group range from a minimum of 4 clauses to a maximum of 25 clauses. To be more specific, half of the 1929 main texts present from 11 up to 20 clauses, a quarter of them present 4 to 9 clauses and the other quarter present 21 to 25 clauses. This quite limited range in the number of clauses per text is not found in the 2009 data group. Main texts in the 2009 ads may present a minimum of only one single clause up to a maximum of 99 clauses. More interesting, though, is that in the 2009 data group no ads present 11 to 20 clauses, the most common range in the 1929 data group. Table 3.1 attempts at comparing the two data groups in terms of the total number of clauses in their main texts. As it has just been stated, most of the 1929 main texts (50%) range around 11 to 20 clauses, whereas the 2009 main texts concentrate on two opposing poles, that is, either they present between 1 and 10 clauses (60%), or they present more than 21 clauses (40% - adding the percentages for 21-30, 31-40, 41-50 and 90-100 clauses).

Number of clauses per main texts	TIME 1929	TIME 2009
01-10 clauses	25%	60%
11-20 clauses	50%	-
21-30 clauses	25%	10%
31-40 clauses	-	10%
41-50 clauses	-	10%
90-100 clauses	-	10%

Table 3.1. Comparative table of the total number of clauses in the 1929 and in the 2009 main texts.

Based on the number of clauses per main text in the 2009 ads just shown in Table 3.1 and also on the size of their main images, as discussed, for instance, in relation to Figures 3.3 and 3.4, it is possible to identify two different patterns in the 2009 data group. One pattern, which accounts for the majority of the ads (60%) and which I shall denominate the 2009 Image Group, presents short main texts consisting of 1 up to 10 clauses and very large images. The Nissan ad (Figure 3.3), previously presented, is a clear example of what I mean by the 2009 Image Group. The second pattern, which accounts for 40% of the 2009 ads, is exactly the opposite. In the 2009 Text Group, as I shall denominate this second pattern, main texts are lengthy, leaving little space for main images. The number of clauses in this pattern, despite always being greater in comparison to the 1929 standard range, is variable. For instance, it may be a total of 22 clauses in one ad, 33 or 50 clauses in two other ads or even 99 clauses in another ad (Table 3.1). The Bose Music System ad (Figure 3.4), also previously presented, constitutes a clear example of the 2009 Text Group.

With this discussion on the matter of proportionality, I want to point out that, while the 1929 data group seems to present only one single pattern of a balanced *top-bottom composition*; the 2009 data group seems to offer two oppositional *top-bottom compositions*, one top/image dominant and the other bottom/text dominant. The following three figures, Figures 3.5, 3.6 and 3.7, attempt at visually summarizing the compositional patterns discussed so far. Figure 3.5 stands for the 1929 balanced *top-bottom* organization. Figures 3.6 and 3.7 stand for the two oppositional 2009 patterns, that is, for the 2009 Image Group pattern and the 2009 Text Group pattern, respectively. Notice that the grey colour indicates “top image territory” and the black colour indicates “bottom text territory”. Also notice that the size of the ad page gets slightly smaller in the 2009 data group and that the magazine frame within which text and image are distributed in the 1929 data group disappears in the 2009 ads, as previously pointed out in Chapter 1.

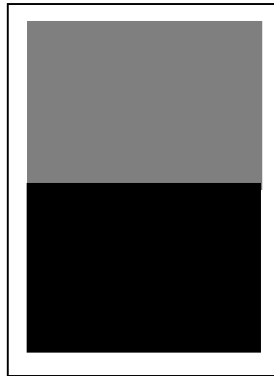


Figure 3.5. Abstraction of the 1929 balanced top-bottom composition.



Figure 3.6. Abstraction of the 2009 Image Group unbalanced top-bottom composition.



Figure 3.7. Abstraction of the 2009 Text Group unbalanced top-bottom composition.

To sum up, the analysis of the 1929 and the 2009 data groups in regards to *composition* has shown, on the one hand, a relatively stable scenario of *top-bottom compositions* with image always assuming top leading position (I shall develop more on possible interpretations of image top leading position in the next chapter). On the other hand, it has also shown an important change within this predominant organization, more specifically, lack of proportionality, which has generated two oppositional patterns in the 2009 data group.

3.1.2. *Framing: from disconnection to some degree of connection*

Regarding *framing* (cf. Appendix 2 – section 2.2), all 1929 ads (100%) present text and image as disconnected elements on the multimodal page. The two most common types of *disconnection* in this data group are *segregation with overlap* (56%) followed by *separation* (37.5%). Figures 3.8 and 3.9 are examples of *disconnection* in the 1929 data group. *Segregation with overlap* is present in Figure 3.8, an ad for Old Colony, a trust company that started in the banana trade business and now offers services in the areas of banking and trading. *Separation* is present in Figure 3.9, an ad for SKF bearings, which have been successfully employed in a race boat called Miss America.

January 21, 1929 TIME 27

NEW ENGLAND'S LARGEST TRUST COMPANY



SCULPTURE BY WILLIEFLET, LORENZO DOW BAKER Master, AT PORT ANTONIO.

BANANAS ♦ ♦ ♦ ♦ AND WHITE FLEETS

In March, '71, CAP'N LORENZO BAKER left Cape Cod for the warmer waters of Jamaica—returning to Boston with a cargo of bananas, which he landed in good condition . . . the first ever brought in quantity to this port.

¶ His importing venture a success, Baker proposed operating a fleet of schooners in the banana trade between Jamaica and Boston. Carey Cape Cod skippers listened—approved the scheme—forerunning the “Great White Fleet” of the United Fruit Company, a famous New England enterprise which from its conception has been Boston owned—Boston manned.

¶ OLD COLONY always has been a close friend to concerns foremost in the development of our country's import and export trade, sharing with them a regard for sound business progress . . . Whether your problem is confined to routine banking, or extends to the outposts of the world's commercial frontiers, we gladly offer to you our comprehensive service.



★ OLD COLONY ★

TRUST COMPANY

17 COURT STREET BOSTON MASSACHUSETTS

Figure 3.8. Disconnection - Segregation with overlap in the Old Colony ad.

From TIME, January 21, 1929, p. 27

January 21, 1929

TIME

3



Miss America VII equipped with SKF
Auto Centre Bearings, making the fastest
time ever recorded in this class. Lower the
record! Set Wood's search for a new
record in the Harborsmouth Regatta race
at 91.4 minutes with her team.

**A ROARING, HURLING MASS OF WOOD AND
METAL—THE FASTEST THING THAT EVER
TRAVELED BY WATER—EQUIPPED
WITH SKF BEARINGS**

Careening through space at better than 91 miles per hour—fairly spurning, with its hull, the water its racing propellers thrust astern, Miss America VII, newest of Gus Wood's achievements, roared her way to a new speed record on SKF Bearings.

No ordinary bearings could have stood up under the tremendous surge of

power from the two great Packard engines.

No ordinary bearings could have been depended upon to take the terrific and ever-varying loads...In Miss America on the water, as in the Graf Zeppelin and the Spirit of St. Louis in the air, the bearings were SKF—"The highest priced bearing in the world."



SKF

SKF INDUSTRIES, INCORPORATED
40 East 14th Street, New York

"THE HIGHEST PRICED BEARING IN THE WORLD"

Figure 3.9. Disconnection - Separation
in the SKF ad.

From TIME, January 21, 1929, p. 3.

Observing the Old Colony ad, Figure 3.8, despite some level of overlap, for instance, the small image of a funnel integrated in the bottom section of the text and two captions framing the main image, the two semiotic modes are still regarded as disconnected, mainly due to the thick black border at the base of the main image. In the SKF ad, Figure 3.9, *disconnection* becomes subtler but it is still present in this ad. In this case, image and text are not separated by a line, a border, or even by discontinuity of colour, but only by empty space. Notice how each element in Figure 3.9 is surrounded by a halo of empty space that clearly delineates their territories.

Although not as strongly as in the 1929 data group, *disconnection* is also predominant in the 2009 data group, accounting for 60% of the ads. The most common type of *disconnection* in these cases is *segregation with overlap*, which is present in 67% of them. Figures 3.10 and 3.11 are examples of *segregation with overlap* in the 2009 data group. The first example comes from the 2009 Image Group and it is an ad for CISCO, an American company that provides communications technology and services. In this ad, CISCO announces that it will make a special appearance in the American television series “24”, produced by Fox Network. The second example comes from the 2009 Text Group and it is an ad for Rosetta Stone, a language learning software program. In the context of this ad, a teenager decides to use Rosetta Stone in order to first learn Italian and, then, impress an Italian supermodel.



24
Just in time

2-NIGHT 4-HOUR PREMIERE
SUN JAN 11 FOX 8/7c

saving the world doesn't require
traveling across it.

Introducing global travel. Without the jetlag. This season,
see how Cisco Collaboration Technologies help save the day.
Learn more at cisco.com/go/collaboration-tp.

welcome to
the human network.  CISCO.

Figure 3.10. Disconnection - Segregation with overlap
in the CISCO ad.

From TIME, January 12, 2009, p. 3.

He was a hardworking farm boy.

She was an Italian supermodel.

He knew he would have just one chance to impress her.

The fastest and easiest way to learn ITALIAN.

Arabic • Chinese (Mandarin) • Danish • Dutch • English (American) • English (British) • French • German • Greek • Hebrew • Hindi • Indonesian • Italian • Irish • Japanese • Korean • Latin • Polish • Persian (Farsi) • Polish • Portuguese (Brazil) • Russian • Spanish (Latin America) • Spanish (Spain) • Swedish • Swedish • Tagalog (Filipino) • Thai • Turkish • Vietnamese • Welsh

Rosetta Stone® brings you a complete language-learning solution, wherever you are: at home, in-the-car or on-the-go. You'll learn quickly and effectively, without translation or memorization. You'll discover our method, which keeps you excited to learn more and more.

- You'll experience **Dynamic Immersion** as you match real-world images to words spoken by native speakers so you'll find yourself engaged and learn your second language like you learned your first.
- Our proprietary Speech Recognition Technology evaluates your speech and coaches you on more accurate pronunciation. You'll speak naturally.
- Only Rosetta Stone has **Adaptive Recall**™ that brings back material to help you where you need it most, for more effective progress.
- And Rosetta Stone includes **Audio Companion**™ so that you can take the Rosetta Stone experience anywhere you use a CD or MP3 player.

Innovative software. Immersion method. Complete mobility. It's the total solution. Get Rosetta Stone—**The Fastest Way to Learn a Language. Guaranteed!**

SAVE 10%!

100% GUARANTEED SIX-MONTH MONEY BACK

Level 1	Reg. \$699	NOW \$233
Level 1&2	Reg. \$416	NOW \$377
Level 1,2&3	Reg. \$949	NOW \$844

Call (877) 214-6698 Online RosettaStone.com/tms019 Use promotional code tms019 when ordering. Offer expires April 30, 2009.

Rosetta Stone®

Figure 3.11. Disconnection - Segregation with overlap in the Rosetta Stone ad.

From TIME, January 12,2009, p. 46.

In the CISCO ad, Figure 3.10, it is mainly the edge of the image that forms a distinct boundary between the two semiotic modes. As it can be seen, the top section of the ad is basically image territory and the bottom section text territory. Nevertheless, there is also some degree of overlap, with colourful dots forming an abstract shape at the bottom left side of the page and some textual information (“24 Just in time 2-Night 4-hour premiere Sun Jan 11 Fox 8/7c”) superimposed on the main image.

In the Rosetta Stone ad, Figure 3.11, image territory is differentiated from text territory mainly by means of a thick colourful borderline right in the middle of the composition. Both territories are then subdivided into smaller areas. At the top, the image territory is divided in two: 1) the black and white photo on the left side; and 2) the comment balloon coming out of the photo on the right side. At the bottom, the text territory is divided in three: 1) the yellow area right below the colourful borderline, which contains a list of languages; 2) the large white area in the middle that contains the main text; and 3) another yellow area with the Rosetta Stone contacts and logo. As in the previous case, however, some level of overlap can be noticed in these subdivisions. For instance, in the bottom section, a small picture of the product and a notebook appears in the white area of the main text. Also, at the top section, a heading in a small text box appears within the comment balloon claiming that the product offers “The fastest and easiest way to learn Italian”.

Differently from the 1929 data group, however, a significant tendency towards *connection* can also be noticed in the 2009 ads, accounting for the other 40% of these ads. It is interesting to observe that such tendency is exclusively translated into *textual integration* in the 2009 Image Group and into *pictorial integration* in the 2009 Text Group. Figure 3.12 is an example of *textual integration* in the 2009 Image Group and Figure 3.13 is an example of *pictorial integration* in the 2009 Text Group. The first figure shows an ad for HP 3G notebooks which allow people to work wherever they want to, “from around the corner to around the globe” as the main text in this ad affirms. The other figure shows an ad for Drug Free America, a drug prevention and policy organization committed to reducing illegal drug use, drug addiction and drug-related injury and death. In the context of this ad, the organization promotes its work by offering some advice on how parents who did drugs may talk to their children about the subject.

WORK IN 3G.
THE GET MORE DONE UNDER THE SUN DIMENSIONAL.

AT&T

hp

Built-in Free
modern with real features

HP 3G Notebooks, starting at just \$799*, are the smart way to work in a changing business climate. That's because you'll experience faster downloads in more places than ever before—from around the corner to around the globe. You'll also get a free built-in Gobi™ modem with activation, plus a 30-day Trial of LaptopConnect™ from AT&T on the nation's fastest 3G network. When you're working in 3G, it's productivity in another dimension.

Gobi Get connected now at hp.com/learn/3Gfree | 866-625-3756 | Text 3G to 38488*

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Figure 3.12. Connection - Textual integration in the HP ad.

From TIME, January 12, 2009, inside front cover.

How to talk to your kids about drugs if you did drugs.

The fact that you've had experience may actually be an advantage. Read on:

1. THIS ISN'T ABOUT YOU. We all want to know our kids' opinion on the dangers of drug abuse. But the single biggest reason we worry is if we are reluctant to start the conversation because we're afraid we'll be asked that uncomfortable question: "Mom, Dad—did you do drugs?" So let's start by setting the distance: This isn't about what you did or didn't do. It's about what your child is going to do or not do. So let's talk about how your personal experiences might help give your child a useful direction.

2. EXPERTS DISAGREE. The more professionals who recommend openness and honesty about your own, another's behavior, the better. The fact is, you can say too much. A good place to start is by involving your child. Some kids demand answers. Others are happy just to talk. Use your judgment. You know your kid better than anyone.

3. WHEN TO LIE. It can happen! Mom, these parents who used drugs in the past choose not to tell the truth, but ask being the credibility of their kids' choices the real story from a reliable source at a health care. These experts recommend you give an honest answer—or no answer at all.

4. THE WHOLE TRUTH? It's not about giving your child more information than she or he asked for. (Need to avoid your medical profession? IT's true!) This is not a conversation it's a conversation.

5. SAY WHAT YOU MEAN TO SAY. Like other important conversations you'll have with your kids, the point isn't trying to make it what really matters. In this case, it's crucial your kid understand that you don't want them to use drugs. Don't beat about the bush, say so. ("I don't want you to use



6. OR LIKE THIS: "One year makes a mistake and using drugs was a mistake I made. I wish I had the same choice today. And it's hard to look back and see that I am working great out of the experience. How can you reach to watch you repeat bad choices I made?"

8. OR EVEN LIKE THIS: "My experience with drugs is no guarantee that yours would be the same. Drugs affect everyone differently. So I wanted to share my experience with you, because even though I didn't raise my life, I've seen how one other people's lives. And God forbid you should be one of those people!"

10. DON'T JUST TALK. LISTEN. You can anticipate that your child's first reaction when you raise the subject of drugs will be to be quiet. So do your best to make it a two-way conversation. Ask what they think. Ask if it's a subject that they talk about. Ask what fun times of activities where you drug. Keep asking questions. And listen to the answers.

11. STAY CALM. Whatever happens, try not to raise your voice. If you do lose your temper, try to catch yourself. It's okay to admit that those conversations aren't easy for you, either. And if things aren't going so well, suggest talking about it again another time. ("I don't seem to explain you or make you feel understood. Let's talk again in a day or two.")

12. GOOD LUCK. Yes, it's difficult to have how to talk to your kids about drugs. You don't want them to hold your family up as some kind of anecdote to follow, or as a tool to use against you. But you are able to use your life experiences as a teachable moment. So even if you're nervous, don't put off having the conversation. This isn't about your past. This is about your child's future.

For more, go to drugfree.org, a parent resource from The Partnership  for a Drug-Free America®

Figure 3.13. Connection - Pictorial integration in the Drug Free America ad.

From TIME, January 12, 2009, p. 37.

In the case of the HP ad, Figure 3.12, the whole ad page can be regarded as one big image. Notice that the white text at the bottom of the page is integrated to this image by being superimposed on the reflection projected by the laptop. Logos and some other institutional information are also superimposed on other darker areas of this image. In Figure 3.13, the situation is reversed. The format of the page is basically that of a traditional running text preceded by a title (main heading). Here it is the image that is integrated in the text by being inserted in the middle of the heading and three main columns.

In brief, the results for *framing* analysis have shown a change from a predominance of *disconnection* in the 1929 ads (100%) to a more balanced situation between *disconnection* (60%) and *connection* (40%) in the 2009 ads. Possible interpretations of this change will be discussed in the next chapter. For the time being, however, the main results for macro analysis, in respect to both *composition* and *framing*, may be summarized as follows:

- 1) there seems to be a predominance of *top-bottom composition* in the two data groups, with image always in top leading position;
- 2) while the 1929 data group seems to offer only one balanced type of *top-bottom composition*, the 2009 data group seems to offer two oppositional and unbalanced *top-bottom compositions*, one top/image dominant and the other bottom/text dominant;
- 3) there seems to be a predominance of *disconnection* in the two data groups, with *segregation with overlap* as the most common type; and
- 4) some tendency towards *connection* can be observed in the 2009 data group, taking the form of *textual integration* in the 2009 Image Group and *pictorial integration* in the 2009 Text Group.

3.2. Micro Analysis: from *narrative/declarative/left-right* to more *conceptual/imperative/centre-margin*

At a micro level of analysis, the comparison between the 1929 and the 2009 data groups have pointed out three other interesting changes regarding the Hallidayian *ideational*, *interpersonal* and *textual* meanings (cf. Chapter 2). The first change, which concerns *ideational* meanings, more specifically, the type of representation and, consequently, the types of *processes* used to encode experience, seems to go from a predominant modern *narrative* representation to a more

conceptual postmodern representation. The second change, which is related to *interpersonal* meanings or, in other words, the kind of communicative interaction that takes place, appears to indicate a verbal shift from a predominant modern *declarative mood* to a strong postmodern *imperative mood*. Lastly, the third change, which has to do with *textual* meanings, that is, the organization of meanings into a logical and coherent whole, seems to pinpoint a visual tendency from modern images organized in *left-right compositions* to an increase of postmodern images organized in *centre-margin compositions*. As previously pointed out in Chapter 1, I would like to remind that although I have analysed all main images and texts, including headings when applicable, in respect to three functional meanings, I have not identified significant changes in regards to visual *interpersonal* meanings and verbal *textual* meanings. Therefore, in the next sections, I first explore visual and verbal *ideational* meanings, then, verbal *interpersonal* meanings and, lastly, visual *textual* meanings.

3.2.1. Visual and verbal *ideational* meanings: from a *narrative representation* to a more *conceptual representation*

In order to establish a fair common ground for visual and verbal analysis regarding *ideational* meanings, two criteria have been established as explained in Chapter 2. The first one has to do with the depth of analysis: only major *processes* are taken into consideration, that is, embedded *processes*, visual or verbal, are ignored. The second criterion has to do with the breadth of analysis: only four types of *processes* are taken into consideration. In the verbal analysis (main texts), these *processes* are: 1) *material*; 2) *relational*; 3) *mental*; and 4) *verbal*. And, in the visual analysis (main images), the corresponding *processes* are: 1) *action*; 2) *conceptual (analytical, classificational and symbolic processes)*; 3) *mental (including transactional reaction processes)*; and 4) *verbal*.

3.2.1.1. Visual and verbal *ideational* meanings in TIME 1929 ads

Narrative representation is a predominant feature of the 1929 data group both in terms of image and text (cf. Appendix 3 – subsections 3.1.1 and 3.3.1). Displaying mainly *action processes*, 1929 images are in their great majority (75%) *narrative representations*. Such

type of image is usually matched by a propensity for verbal *material processes* in the texts (52%). Figures 3.14 and 3.15 are two examples of predominantly *narrative representations* in the 1929 data group. The first example is an ad for a saline substance called Sal Hepatica. This substance, when diluted in water, becomes an effervescent solution that relieves ills resulting from faulty elimination, especially when taken in the morning. The second example is an ad for a brand of cigarettes named SPUD. According to the ad, these cigarettes leave the throat and tongue moist-cool and comfortable and the head clear as bell even if someone smokes for a long time or “out-smokes a conference” as the context of the ad suggests.

January 21, 1929

TIME

21

A six second "Morning Ritual" keeps you fit the livelong day



ATURN of the faucet . . . a rush for the glass . . . and into the pure fresh water, whisk a spoonful or two of Sal Hepatica.

Drink the sparkling, effervescent solution. It works promptly. It improves your whole day. It can and does affect your health and happiness.

For the saline method with Sal Hepatica not only banishes constipation promptly, but it rids the body of poisons and neutralizes acidity. It keeps you feeling "in the pink" all day long.

The great doctors of the world—our own and the European—know well the benefits of salines, and the great "cure stations" of the Continent are thronged with distinguished visitors seeking relief by the saline method from a long

list of bodily disorders, aches and pains.

The benefits brought about by these famous spas are the same benefits enjoyed by the use of Sal Hepatica. Sal Hepatica is the practical American equivalent of these Salines.

Many are the ills that yield to the benefits of Sal Hepatica.

Constipation . . . self-poisoning . . . headaches . . . colds . . . rheumatism . . . digestive irregularities . . . troubles of the eliminatory organs . . . complexion disorders and many other ills that arise from faulty eliminatics yield to the good effects that follow the drinking of Sal Hepatica.

Ask your doctor to explain to you the great benefits of the saline method. Ask him about Sal Hepatica.

Buy a bottle of it at your druggist's. And the next time you wake up feeling a little out of sorts—drink a morning glass of Sal Hepatica. It is prompt in its action . . . speedy in its results . . . You'll feel better the whole day long.

Send for free booklet describing in greater detail how Sal Hepatica helps to relieve the many ills resulting from faulty elimination.

HEPATICUM CO., Dept. C-19
31 West Street, New York, N. Y.
Kindly send me the free Booklet that will
show me how to get the benefits of Sal Hepatica.

Name _____
Address _____
City _____ State _____

Figure 3.14. Narrative representation
in the Sal Hepatica ad.

From TIME, January 21, 1929, p. 21.

DO YOU OUT-SMOKE A CONFERENCE?



**WITH SPUD'S
COOL SMOKE
YOU CAN!**

Can you out-smoke a late conference? Or does it out-smoke you? Give Spud a try where other cigarettes have disappointed! Try Spud...when problems after problem assess cigarette after cigarette. A Spud throat and tongue are still moist-cool and comfortable when the last decision is

TRIAL SPUD...Not by first puff...but by first pack. Surprise of first puff soon forgotten...continued continued laughter enjoyment of the full tobacco flavor.

SMOKE
16%
COOLER
by
TEST

reached... a Spud head, clear as a bell. Because Spud's laboratory-proved cooling effect (16% cooler) heightens the enjoyment of its full tobacco flavor. Spud

is the new freedom in old fashioned tobacco enjoyment. At better stands, 25 for 20c. The Aston-Pfizer Tobacco Co., Inc., Louisville, Ky.

How the coolness of Spud smoke was proved scientifically, and what "Smoke 16% Cooler by Test" means to you, are told in this little book, free gladly on request.

MENTHOL-COOLED **SPUD** CIGARETTES

Figure 3.15. Narrative representation in the SPUD ad.

From TIME, January 21, 1929, p. 31.

Starting with the image in the Sal Hepatica ad, Figure 3.14, it displays a man in profile and a glass as its two main participants. In this *narrative representation*, the man holds the glass in his right hand. Both the position of his hand and of his fingers forms a series of vectors towards the glass in a clear *action process*. Also, the fact that the man is shown in profile seems to create another salient diagonal vector leaning towards the glass. As for the man's gaze, which would count as another important vector in a *mental process (transactional reaction process)*, it is difficult to tell its direction. That is, due to a shadow covering his forehead and part of his eye; it is not clear whether his gaze aims at the glass or not³³. Figure 3.16 brings a close up of the Sal Hepatica image with all the *action* vectors described so far marked in red. Notice, however, that, since the direction of the *mental* process is not clear, it has been marked with two possible yellow dotted vectors.

³³ If the participant's gaze aims at the glass, it is a *transactional reaction process* and, therefore, it would count as a visual *mental process*. But, if not, it would correspond to a minor *process* type: *behavioural process* (Kress & Van Leeuwen, 2006, p. 78). According to Halliday (2004, p. 249, 250), *behavioural processes* are partly *material* and partly *mental*, not presenting characteristics of their own. Since in this investigation *process* types are limited to four major types (*material/action*, *relational/conceptual*, *mental* and *verbal*) it could be regarded either as *material* or *mental*. Due to the uncertainty, I have decided to count it as a *mental process*. See forthcoming Table 3.4.



Figure 3.16. Action (red vectors) and mental (yellow vectors) Processes in the Sal Hepatica main image.

From TIME, January 21, 1929, p. 21.

In terms of text, the Sal Hepatica image (Figure 3.16) is accompanied by a total of 25 clauses organized in a main heading, a subsection title and 8 paragraphs. Most of the *processes* in these clauses are *material* ones (56%), followed by *relational* (28%), *verbal* (12%) and *mental* (4%). In order to make this predominance of *material processes* more visible, Table 3.2 brings the 25 clauses that constitute the Sal Hepatica main text with all the major *processes* marked in bold. Notice that the predominance of *material* clauses in this text seems to be mainly related to an attempt to inform readers on how Sal Hepatica works (“improves”, “can [affect]”, “does affect”, “banishes”, “rids”, “neutralizes”) and on how to use, purchase and get more information about the product (“whisk”, “drink”, “buy”, “drink”, “send for”).

A six second “Morning Ritual”

keeps [process: relational] you fit the livelong day

A turn of the faucet...a reach for the glass...and into the pure fresh water, **whisk [process: material]** a spoonful or two of Sal Hepatica.

Drink [process: material] the sparkling, effervescent solution. It **works [process: material]** promptly. It **improves [process: material]** your whole day. It **can [process: material]** and **does affect [process: material]** your health and happiness.

For the saline method with Sal Hepatica not only **banishes [process: material]** constipation promptly, but it **rids [process: material]** the body of poisons and **neutralizes [process: material]** acidity. It **keeps [pro...]** you **feeling [...cess: relational]** “in the pink” all day long.

The great doctors of the world – our own and the European – **know [process: mental]** well the benefits of salines, and the great “cure stations” of the Continent **are thronged [process: material]** with distinguished visitors seeking relief by the saline method from a long list of bodily disorders, aches and pains.

The benefits brought about by these famous spas **are [process: relational]** the same benefits enjoyed by the use of Sal Hepatica. Sal Hepatica **is [process: relational]** the practical American equivalent of these Salines.

*Many are [process: relational] the ills that yield to
the benefits of Sal Hepatica*

Constipation...self-poisoning...headaches...colds...rheumatism
...digestive irregularities...troubles of the eliminatory organs... complexion disorders and many other ills that arise from faulty elimination **yield [process: material]** to the good effects that follow the drinking of Sal Hepatica.

Ask [process: verbal] your doctor **to explain [process: verbal]** to you the great benefits of the saline method. **Ask [process: verbal]** him about Sal Hepatica. **Buy [process: material]** a bottle of it at your druggist’s. And the next time you wake up feeling a little out of sorts – **drink [process: material]** a morning glass of Sal Hepatica. It **is [process: relational]** prompt in its action... speedy in its results... You’ll **feel [process: relational]** better the whole day long.

Send for [process: material] free booklet describing in greater detail how Sal Hepatica helps to relieve the many ills resulting from faulty elimination.

Table 3.2. Processes in the Sal Hepatica main text

From TIME, January 21, 1929, p. 21.

Moving to the image of the SPUD ad (Figure 3.15), the second example of predominantly *narrative representations* in the 1929 data group, it presents three men smoking cigarettes during a conference. Basically, two types of *processes* can be identified in this image: *action processes* and *mental processes*. *Action processes* are realized mainly by the three men's arms and hands in the action of holding an object which, in this specific case, can be a cigarette, a pen and/or some paper; by the men's tilted heads pointing at one another; and by the trail of smoke coming out of their cigarettes and mouths. *Mental processes* are solely realized by the men's gaze at one another (*transactional reaction processes*). Figure 3.17 brings a close up view of the image in the SPUD ad with the most salient vectors marked. Notice that red is used to identify *action processes* and yellow to identify *mental processes*.

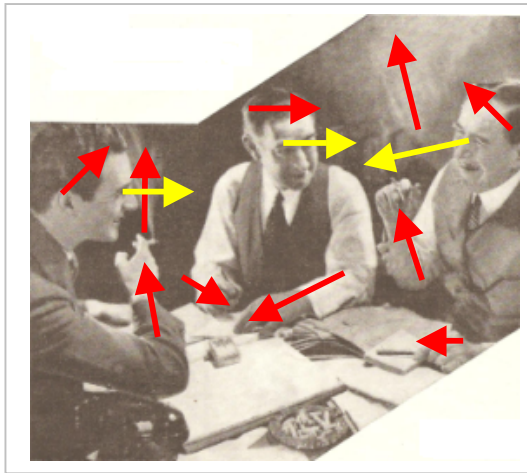


Figure 3.17. Action (red vectors) and mental (yellow vectors) processes in the SPUD main image.

From TIME, January 21, 1929, p. 31.

The text that accompanies the SPUD image just analysed (Figure 3.17) presents 12 clauses organized in a two-part heading and one single paragraph. Most of the *processes* in these clauses are *material* (67%), followed by *relational* (25%) and *mental* (8%). No *verbal processes* appear in this example. Again, in order to better perceive the predominance of *material processes* in the SPUD text, Table 3.3 brings the 12 clauses with all the major processes marked in bold. Notice that the predominance of *material processes* in this text seems to be mainly related to an emphasis given to the actions of smoking for a long time (4x “out-smoke”) and trying out SPUD (“give [Spud a try]”, “try”).

<p>Do [pro...] you out-smoke [...cess: material] a conference? With Spud's cool smoke you can [process: material]!</p> <p>Can [pro...] you out-smoke [...cess: material] a late conference? Or does [pro...] it out-smoke [...cess: material] you? Give [process: material] Spud a try where other cigarettes have disappointed [process: mental]! Try [process: material] Spud...when problem after problem means [process: relational] cigarette after cigarette. A Spud throat and tongue are [process: relational] still moist-cool and comfortable when the last decision is reached [process: material]...a Spud head, clear as a bell. Because Spud's laboratory-improved cooling effect (16% cooler) heightens [process: material] the enjoyment of its full tobacco flavour. Spud is [process: relational] the new freedom in old fashioned tobacco enjoyment. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.</p>

Table 3.3. Processes in the SPUD main text

From TIME, January 21, 1929, p. 31.

This predominance of *narrative representation* in both image and text, which has been more thoroughly explored in the examples of the Sal Hepatica ad (Figure 3.14) and the Spud ad (Figure 3.15), occurs in the majority of the 1929 ads (62.5%). Since it is not possible to present and discuss all these cases here, Tables 3.4 and 3.5 bring a general summary of the 1929 ads. The first table presents the main types of *processes* identified in each of the 1929 images. The second table presents the percentage of the different types of *processes* in each of the 1929 texts. In both tables, the last row in light grey brings the total percentage of the different types of *processes* for all the 16 main

images/texts. Also notice that, in both tables, the name of the ads in bold indicates the cases where there is a predominance of *narrative representation*. More specifically, it indicates the cases where there is a matching between images with at least one *action process* and texts with a high percentage of *material processes*, as discussed previously.

TIME 1929 Ads	Main Image Analysis					
	Narrative Representation			Conceptual Representation		
	Action	Mental	Verbal	Classificational	Analytical	Symbolic
Standard P.F.					•	
Ipana Tooth.*	(•)	(•)				
SKF	•					
Studebaker						•
Cast Iron P.*	(•)	(•)	(•)			
GM			•			
Sal Hepatica*	(•)	(•)				
San Francisco					•	
Old Colony	•					
Oakland*	(•)	(•)				
SPUD*	(•)	(•)				
Canadian P.	•					
Time	•					
Aluminum P.				•		
Hawaii*	(•)	(•)				
Texaco*	(•)	(•)				
Total percentage	46%	21%	8%	6.25%	12.5%	6.25%

* These ads present a combination of *process* types. Thus, the symbol (*) counts as half or third as applicable.

Table 3.4. Predominance of narrative representation in the 1929 main images.

TIME 1929 Ads	Main Text Analysis			
	Narrative Representation			Conceptual Representation
	Material	Mental	Verbal	Relational
Standard Plumbing Fixtures	18%	35%	-	47%
Ipana Toothpaste	64%	4%	8%	24%
SKF	57%	-	-	43%
Studebaker	-	-	-	100%
Cast Iron Pipe	74%	5%	-	21%
GM	12.5%	12.5%	-	75%
Sal Hepatica	56%	4%	12%	28%
San Francisco	50%	-	-	50%
Old Colony	67%	16.5%	-	16.5%
Oakland	43%	36%	7%	14%
SPUD	67%	8%	-	25%
Canadian Pacific	22%	11%	-	67%
Time	64%	7%	-	29%
Aluminum Paint	67%	4.5%	4.5%	24%
Hawaii	50%	14%	4%	32%
Texaco	46%	18%	-	36%
Total percentage	52%	11%	3%	34%

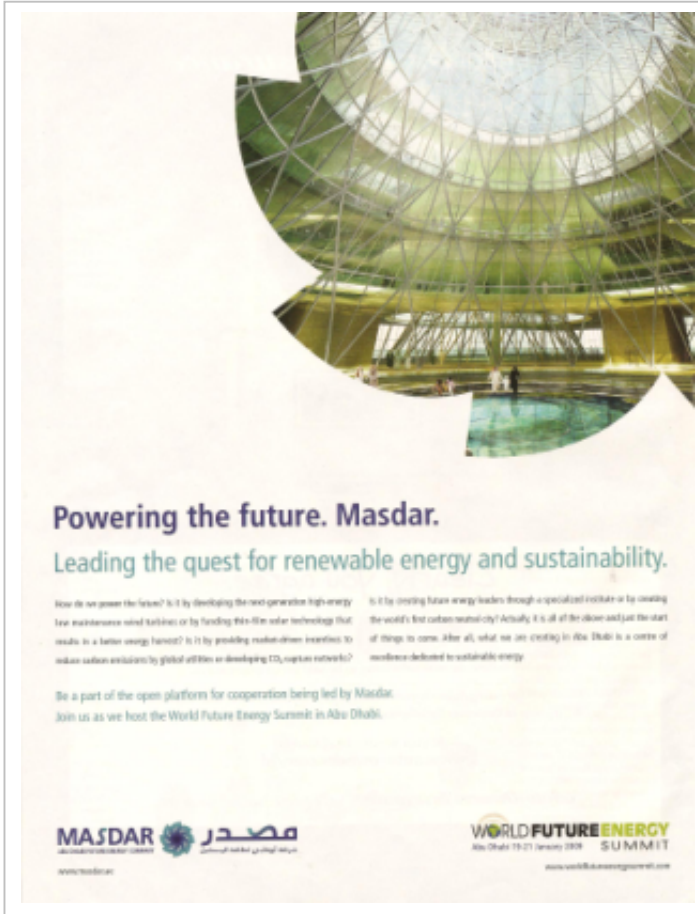
Table 3.5. Predominance of narrative representation in the 1929 main texts.

Tables 3.4. and 3.5, therefore, give an overview of the predominance of *narrative representation* in the 1929 data group, with *action processes* as the dominant type in the main images and *material processes* as the dominant type in the main texts.

3.2.1.2. Visual and verbal *ideational* meanings in TIME 2009 ads

The scenario regarding the 2009 data group is completely different from the 1929 one shown in Tables 3.4 and 3.5. In fact, it tends to the opposite pole (cf. Appendix 3 – subsections 3.2.1, 3.2.1.1, 3.2.1.2, 3.4.1, 3.4.1.1 and 3.4.1.2). Put simply, in the 2009 ads, *conceptual representation* seems to become a key feature, especially in the case of the 2009 Image Group. In this group, not only are all images *conceptual* (100%) but there is also an overall predominance of *relational processes* (47%) in the main texts. The HP ad, previously introduced in Figure 3.12, is an example of a predominantly *conceptual representation* in the 2009 Image Group. Another example is Figure 3.18, an ad for a World Future Energy Summit to be hosted by Masdar - the Abu Dhabi Future

Energy Company, an Emirati company dedicated to developing sustainable energy. I shall explore these examples in more detail now before discussing the situation in the 2009 Text Group.



Powering the future. Masdar.
Leading the quest for renewable energy and sustainability.

How do we power the future? Is it by developing the next generation high energy
 true maintenance wind turbines or by finding thin-film solar technology that
 results in a better energy harvest? Is it by providing market-driven incentives to
 reduce carbon emissions by global utilities or developing CO₂ capture networks?

Is it by creating future energy leaders through a specialized institute or by creating
 the world's first carbon neutral city? Actually, it is all of the above and just the start
 of things to come. After all, what we are creating in Abu Dhabi is a centre of
 excellence dedicated to sustainable energy.

Be a part of the open platform for cooperation being led by Masdar.
 Join us as we host the World Future Energy Summit in Abu Dhabi.

MASDAR مصدر
 شركة تطوير الطاقة المتجددة
 Renewable Energy Development Company

WORLD FUTURE ENERGY SUMMIT
 Abu Dhabi 19-21 January 2009
www.worldfutureenergysummit.com

Figure 3.18. Conceptual representation
 in the Masdar ad.

From TIME, January 12, 2009, p. 10.

Looking at the HP ad (Figure 3.12), there are basically three main *participants* in its image: 1) a park outline; 2) a half open laptop and 3) a three-part heading. These three *participants* are related in a *symbolic process* or, more specifically, in a *symbolic attributive process* (Kress & Van Leeuwen, 1996, p. 108), in which the park outline and the heading represent the meaning or the identity of the notebook. In other words, the park outline and the heading work as *attributes* which seem to relate the computer to the value of “freedom”: the notebook is a portable device that can be used anywhere “under the sun dimension”, as the second part of the heading specifies. Figure 3.19 presents a close up of the HP image. Notice that the awkward position of the park outline on top of the notebook gives the impression that, when the notebook is fully open, its screen will block the scene of the park (but not the sun), as if a person were really somewhere outdoors, opening the notebook. Also notice that the third part of the heading (right side), “The Computer is Personal Again”, reinforces the concept of “freedom” by suggesting that with this laptop one can choose where to use it.

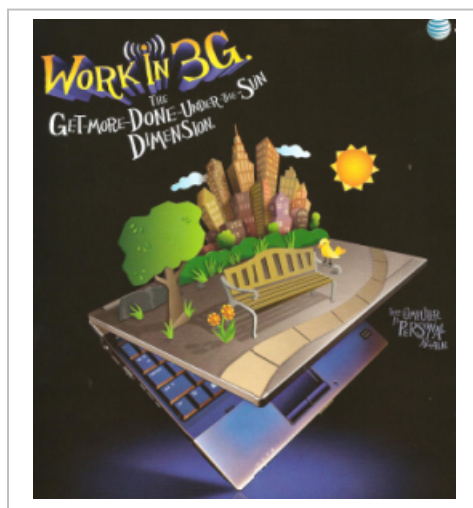


Figure 3.19. Symbolic attributive process in the HP main image.

From TIME, January 12, 2009, inside front cover.

The main text that accompanies the HP image (Figure 3.19) is short, presenting 10 clauses organized in a three-part heading, one paragraph and a final line. The majority of the *processes* in these clauses are *relational* (60%), followed only by *material* (40%). There are neither *mental* nor *verbal processes* in this text. Table 3.6 presents the whole main text in the HP ad with the two major types of *process* marked in bold. Notice that the predominance of *relational processes* in this text seems to be mainly due to an attempt to characterize (“personal”, “at just \$ 769”, “productivity”) and give an identity (“the smart way to work in a changing business climate”) to HP 3G Notebooks. Also notice the use of an anaphoric “That” in the second line of the main text combined with an embedded enhancing clause functioning as a participant (“That’s [[because you’ll experience faster downloads in more places than ever before – from around the corner to around the globe]].”) in a *relational* clause (Halliday, 2004, p. 437). The textual impact of this choice is certainly different from a possible alternative eliminating the anaphoric “That”: *With HP 3G Notebooks, you work smartly in a changing business climate because you’ll experience faster downloads in more places than ever before – from around the corner to around the globe.* Observe that the former choice not only creates an exclusive identity for the HP laptops (“the smart way to work in a changing business climate”) but also repeats this identity via the use of the anaphoric “That” (*the fact that they are the smart way to work in a changing business climate*).

Work [process: material] in 3G.
 The Get-more-Done-Under-the-Sun Dimension.
 The Computer is **[process: relational] Personal Again.**

HP 3G Notebooks, **starting [process: relational]** at just \$769, **are [process: relational]** the smart way to work in a changing business climate. That's **[process: relational]** because you'll experience faster downloads in more places than ever before – from around the corner to around the globe. You'll **[pro...]** also **get [...cess: material]** a free built-in Gobi modem with activation, plus a 30-day trial of LaptopConnect from AT&T on the nation's fastest 3G network. When you're **working [process: material]** in 3G, it's **[process: relational]** productivity in another dimension.

Get [process: relational] connected now at hp.com/learn/3Gtime | 866-625-3756 | **Text [process: material]** 3G to 38488

Table 3.6. Processes in the HP main text

From TIME, January 12, 2009, inside front cover.

Moving to the second example of predominantly *conceptual representations* in the 2009 Image Group, the image of the Masdar ad (Figure 3.18) consists of a photo of a very modern building cut up in the shape of the sun. The main *process* in this image is again *symbolic*, but now of a different type: *symbolic suggestive* (Kress & Van Leeuwen, 1996, p. 110 – 112). That is, the meaning or identity of the only *participant*, the photo in the shape of the sun, derives from its own qualities and not from a related *attribute* as in the previous example (Figure 3.19). In this specific case, it is mainly the shape and the extreme lightning of the photo that seems to confer on the building values associated to the sun. Up to a certain extent, this idea is reinforced by the text that advertises a forthcoming World Future Energy Summit to be hosted by Masdar, as previously pointed out. Thus, by the time of the summit, the Masdar building will be just like the sun casting light on possible energetic alternatives for the future. Figure 3.20 presents a close up view of the Masdar image. Notice that, looking back at Figure 3.18, it is possible to see that the close up image offered in Figure 3.20 is placed on the far right side of the ad (*new information*) as if “the rays of sun” and the lightning of the photo,

slightly twisted towards the left (*given* information), were casting light on past energetic problems.

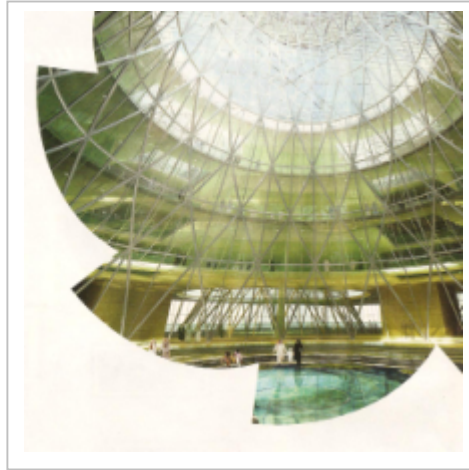


Figure 3.20. Symbolic suggestive process in the Masdar main image.

From TIME, January 12, 2009, p. 10.

As in the case of the HP ad (Figure 3.12), the main text that accompanies the Masdar image (Figure 3.20) is very short. It presents a total of 9 clauses organized in a three-part heading, one paragraph and two final lines. The great majority of the *processes* in these 9 clauses are *relational* (67%), followed by *material* (33%). Again, there are neither *mental* nor *verbal processes* in this text. Table 3.7 brings the whole main text in the Masdar ad with the two major types of *process* marked in bold. Notice that the predominance of *relational processes* in this text seems to be related to the exercise of defining the way to power the future. In particular, observe the sequence of 3 *relational* clauses with embedded enhancing clauses functioning as *participants* (Halliday, 2004, p. 437): 1) “Is it **[[by developing the next-generation high-energy low maintenance wind turbines || or by funding thin-film solar technology that results in a better energy harvest]]?**”; 2) “Is it **[[by providing market-driven incentives to reduce carbon emissions by global utilities || or developing CO₂ capture networks]]?**”; and 3) “Is it

[[by creating future energy leaders through a specialized institute || or by creating the world's first carbon neutral city]]?". These three clauses certainly make abstract relationships more salient in the text, especially when compared to simpler possible alternatives such as: 1) *Is it developing the next-generation high-energy low maintenance wind turbines or funding thin-film solar technology that results in a better energy harvest?*; 2) *Is it providing market-driven incentives to reduce carbon emissions by global utilities or developing CO₂ capture networks?*; and 3) *Is it creating future energy leaders through a specialized institute or by creating the world's first carbon neutral city?*

Powering the future. Masdar.

Leading the quest for renewable energy and sustainability.

How **do** [**pro...**] we **power** [**...cess: material**] the future? **Is** [**process: relational**] it by developing the next-generation high-energy low maintenance wind turbines or by funding thin-film solar technology that results in a better energy harvest? **Is** [**process: relational**] it by providing market-driven incentives to reduce carbon emissions by global utilities or developing CO₂ capture networks? **Is** [**process: relational**] it by creating future energy leaders through a specialized institute or by creating the world's first carbon neutral city? Actually, it **is** [**process: relational**] all of the above and just the start of things to come. After all, what we are creating in Abu Dhabi **is** [**process: relational**] a centre of excellence dedicated to sustainable energy.

Be [**process: relational**] a part of the open platform for cooperation being led by Masdar. **Join** [**process: material**] us as we **host** [**process: material**] the World Future Energy Summit in Abu Dhabi.

Table 3.7. Processes in the Masdar main text

From TIME, January 12, 2009, p. 10.

Before moving to the situation in the 2009 Text Group, I just want to elaborate a little bit more on the predominance of *conceptual representation* in the 2009 Image Group with the help of Tables 3.8 and 3.9. These tables bring a summary of the 2009 Image Group ads. Table 3.8 presents the main types of *process* identified in each of the images of this group, whereas Table 3.9 presents the percentage of the different types of *processes* in each of the texts. In both tables, the last row in grey also brings the total percentage of the different types of *processes*

for all the 6 main images/texts in the 2009 Image Group. What I want to point out with these two tables is that, although *conceptual representation* is a general feature of the 2009 Image Group, it is not always a constant one in regards to the verbal mode. That is, while in terms of the visual mode, such feature is present in all images; in terms of main texts, the predominance of *relational processes* may oscillate from one example to the other. Nevertheless, when the clauses of all main texts are taken together, there is indeed an overall predominance of *relational processes* (47%), as stated previously. Notice also that, differently from the 1929 main texts (Table 3.5), *material processes* are only predominant in the main texts of two 2009 Image Group ads (Table 3.9) that, in fact, present a very reduced number of clauses, the LIFE ad (1 clause – 100% *material*) and the Nissan ad (5 clauses - 80% *material*). In two other cases, the CISCO ad and the Auto-Owners ad, *mental processes* (67% and 50%, respectively) are the predominant ones, followed by *relational processes* (33% in both cases).

TIME 2009 Image Group Ads	Main Image Analysis					
	Narrative Representation			Conceptual Representation		
	Action	Mental	Verbal	Classificational	Analytical	Symbolic
HP						•
CISCO						•
Auto-Owners					•	
Masdar						•
LIFE				•		
Nissan					•	
Total percentage	-	-	-	17%	33%	50%

Table 3.8. Predominance of conceptual representation in the 2009 Image Group main images.

TIME 2009 Image Group Ads	Main Text Analysis			
	Narrative Representation			Conceptual Representation
	Material	Mental	Verbal	Relational
HP	40%	-	-	60%
CISCO	-	67%	-	33%
Auto-Owners	17%	50%	-	33%
Masdar	33%	-	-	67%
LIFE	100%	-	-	-
Nissan	80%	-	-	20%
Total percentage	38%	15%	-	47%

Table 3.9. Predominance of conceptual representation in the 2009 Image Group main texts.

Now, looking into the 2009 Text Group, the presence of *conceptual representation* is not as strong as in the previous group. At the same time, the 2009 Text Group does not fall back into the 1929 *narrative* pattern. In general lines, it seems to be midway between *narrative* and *conceptual representations*. Perhaps Tables 3.10 and 3.11 may be handy in explaining the scenario in the 2009 Text Group. These tables summarize the main types of *process* identified in the 2009 Text Group. Table 3.10 presents the main types of *process* in each of the images and Table 3.11 presents the percentage of the different types of *process* in each of the texts. In both tables, the last row in grey brings the total percentage of the different types of process for all the 4 main images/texts in the 2009 Text Group.

TIME 2009 Text Group Ads	Main Image Analysis					
	Narrative Representation			Conceptual Representation		
	Action	Mental	Verbal	Classificational	Analytical	Symbolic
Bose Music S.					•	
Drug-Free A.	•					
Rosetta Stone			•			
Bose Headp.					•	
Total percentage	25%	-	25%	-	50%	-

Table 3.10. Half narrative/half conceptual representation in the 2009 Text Group main images.

TIME 2009 Text Group Ads	Main Text Analysis			
	Narrative Representation			Conceptual Representation
	Material	Mental	Verbal	Relational
Bose Music System	58%	18%	12%	12%
Drug-Free America	33%	18%	20%	29%
Rosetta Stone	27%	27%	5%	41%
Bose Headphones	46%	22%	6%	26%
Total percentage	39%	20%	14%	27%

Table 3.11. Half narrative/half conceptual representation in the 2009 Text Group main texts.

As it can be seen in Table 3.10, half of the images in the 2009 Text Group (50%) is *conceptual* and the other half (50%) is *narrative*. In terms of text, there is a general predominance of *material processes* (39%) followed by *relational* (27%), *mental* (20%) and *verbal* (14%). The most important point to be observed, however, is that in most cases there is a mismatch between the type of visual and verbal *representation*. If the image is *narrative*, the most predominant type of *process* in the text is *conceptual* and vice-versa. For instance, both in the Bose Music System ad and in the Bose Headphones ad, *analytical* images (*conceptual representation*) are combined with predominantly *material* texts (58% and 46%, respectively); while in the Rosetta Stone ad, a *verbal* image is combined with a predominantly *relational* text

(41%). The only exception to this mismatching is the Drug-Free America ad in which an *action* image is followed by a predominantly *material* text. Nevertheless, notice that the difference between *material* (33%) and *relational* (29%) *processes*, in this example, is quite small. The Bose Music System ad (Figure 3.4) and the Rosetta Stone ad (Figure 3.11), previously introduced, are examples of this half *narrative* / half *conceptual* representational pattern within the 2009 Text Group.

In the Bose Music System ad (Figure 3.4), the main image at the top section presents a white version of the improved Acoustic Wave music system II as the main *participant*. The type of *process* in this image, also identified in Table 3.10, is *analytical*. In other words, this image allows viewers to scrutinize the main *possessive attributes* of the music system device, such as its shape, lines, size, material and so on. The image also presents two other important *attributes*: the remote control and a CD. Figure 3.21 offers a close up of the Bose Music System image. Notice that both the high angle and the diagonal position from which the music system is portrayed allow a simultaneous viewing of at least three of its faces: top, front and side.



Figure 3.21. Analytical process in the Bose Music System main image.

From TIME, January 12, 2009, p.

Now, looking into the text that accompanies Figure 3.21, it is organized in a three-part heading, three subsection titles, 5 paragraphs and a final line, totalizing 33 clauses. As shown in Table 3.11, most of the *processes* in these clauses are *material* (58%), followed by *mental* (18%), *relational* and *verbal* (both 12%). In order to better visualize this predominance of *material processes* in the Bose Music System text, Table 3.12 brings the 33 clauses with all the major *processes* marked in bold. In this text, notice that the predominance of *material processes* is the result of a comparison between what the original Acoustic Wave music system did (“delivered”, “had changed”) and what the improved Acoustic Wave music system II does (“builds”, “to deliver”, “fits”, “operates”) or what can be done with it (“can move”, “can take”, “can connect”). There is also the repetitive use of *material* commands addressed to readers such as “play” (2x) and “use” (2x).

BOSE

Presenting the Acoustic Wave music system II.
Our best one-piece music system.

When we **introduced [process: material]** the original Acoustic Wave music system, *Sound & Vision* said **[process: verbal]** it **delivered [process: material]** “possibly the best-reproduced sound many people have ever heard”. And the *Oregonian* **reported [process: verbal]** it **had “changed [process: material]** the way many Americans listen to music.”

Today, the improved Acoustic Wave music system II **builds [process: material]** on our more than 40 years of industry-leading innovation **to deliver [process: material]** even better sound. This **is [process: relational]** the best one-piece music system we’ve ever made, with sound that rivals large and complicated stereos. There’s **[process: relational]** no stack of equipment. No tangle of wires. Just all-in-one convenience and lifelike sound.

Even better sound than its award-winning predecessor. With recently developed Bose technologies, our engineers **were able to make [process: material]** the acclaimed sound quality even more natural. **Play [process: material]** your favorite vocalist – a challenging test for any audio system. Or **play [process: material]** an acoustically demanding piece with a bass guitar or percussion. We **believe [process: mental]** you’ll **appreciate [process: mental]** the quality of the sound even at volume levels approaching that of a live performance.

Use [process: material] *it where you like [process: mental]*. This small system **fits [process: material]** almost anywhere. You **can move [process: material]** it from room to room, or **take [process: material]** it outside. It **has [process: relational]** what you need to enjoy your music, including a built-in CD player and digital FM/AM tuner. You also **can [pro...]** easily **connect [...cess: material]** additional sources like your MP3 player on TV.

Hear [process: mental] *it yourself risk free for 30 days.* **Use [process: material]** our Excitement Guarantee **to try [process: material]** it in your home for 30 days. When you **call [process: material]**, ask **[process: verbal]** about adding the optional 5-CD Changer **to play [process: material]** your music for hours – the same slim remote **operates [process: material]** both system and changer. Also, **ask [process: verbal]** about using your own major credit card **to make [process: material]** 12 easy payments, with no interest charges from Bose. **Compare [process: mental]** the performance of the Acoustic Wave music system II with large, multi-component stereos costing much more. And **discover [process: mental]** why Bose **is [process: relational]** the most respected name in sound.

To order or learn more: 1-800-314-3416, ext. G8404
www.Bose.com/AWMS2

Table 3.12. Processes in the Bose Music System main text

From TIME, January 12, 2009, p. 29.

The second example of half *narrative* / half *conceptual* representational pattern, the Rosetta Stone ad (Figure 3.11), presents a *narrative* main image, realized by a *verbal process* (Table 3.10). The vector that realizes this *process* is formed by the yellow protrusion of the comment balloon on the right side of the image and it is marked in green in Figure 3.22. Notice that, although the vector connects the photograph of the teenager carrying a Rosetta Stone box and the comment balloon, the *participant* is not actually speaking. The vector does not emanate from the teenager's mouth but it is directed to the middle of the photograph. Thus, the content of the comment balloon seems to refer to the whole situation portrayed in the photograph and not to a specific *Speaker*. Also the comment balloon and the Rosetta Stone box share the same yellow tone, which seems to give the black and white teenager less importance.



Figure 3.22. Verbal process (green vector) in the Rosetta Stone main image.

From TIME, January 12,2009, p. 46.

The text that accompanies the Rosetta Stone main image (Figure 3.22) presents a total of 22 clauses. Some of these clauses appear in the comment balloon just described and in a heading within the comment balloon. The rest is organized in a paragraph, four bullet points and two final lines. Most of the *processes* in these clauses are *relational* (41%), followed by *material* and *mental* (27%) and *verbal* (5%) (Table 3.10). Table 4.13 presents the 22 clauses with the major *processes* marked in bold. Notice that the predominance of *relational processes* in this text is mainly related to three kinds of characterization: 1) of the context (“He was a hardworking farm boy”, “ She was an Italian supermodel”); 2) of where you can use Rosetta Stone (“wherever you are: at home, in-the-car or on-the go”) and how it affects you (“which keeps you excited”; “you’ll find yourself engaged”); and 3) of Rosetta Stone components (“Only Rosetta Stone has Adaptive Recall TM”, “And Rosetta Stone includes Audio CompanionTM”). There is also an instance of identification where Rosetta Stone is described as “the total solution”.

[*Comment balloon*]

He **was** [**process: relational**] a hardworking farm boy.

She **was** [**process: relational**] an Italian supermodel.

He **knew** [**process: mental**] he **would have** [**process: relational**] just one chance to impress her.

[*Heading within the comment balloon*]

The fastest and easiest way to learn ITALIAN.

Rosetta Stone **brings** [**process: material**] you a complete language-learning solution, wherever you **are** [**process: relational**]: at home, in-the-car or on-the-go. You'll **learn** [**process: mental**] quickly and effectively, without translation or memorization. You'll **discover** [**process: mental**] our method, which **keeps** [**process: relational**] you excited to learn more and more.

- You'll **experience** [**process: mental**] Dynamic Immersion as you **match** [**process: material**] real-world images to words spoken by native speakers so you'll **find** [**process: relational**] yourself engaged and **learn** [**process: mental**] your second language like you learned your first.
- Our proprietary Speech Recognition Technology **evaluates** [**process: mental**] your speech and **coaches** [**process: material**] you on more accurate pronunciation. You'll **speak** [**process: verbal**] naturally.
- Only Rosetta Stone **has** [**process: relational**] Adaptive Recall, that **brings back** [**process: material**] material to help you where you need it most, for more effective progress.
- And Rosetta Stone **includes** [**process: relational**] Audio Companion so that you **can take** [**process: material**] the Rosetta Stone experience anywhere you use a CD or MP3 player.

Innovative software. Immersive method. Complete mobility. It's [**process: relational**] the total solution. **Get** [**process: material**] Rosetta Stone – The Fastest Way to Learn a Language. Guaranteed.

Table 3.13. Processes in the Rosetta Stone main text

From TIME, January 12, 2009, p. 46.

3.2.1.3. Summary of *ideational* meanings in TIME 1929 and TIME 2009 ads

Summing up the matter of *ideational* meanings in the two data groups, I hope that the examples just discussed have provided enough evidence of a change from a predominant modern *narrative representation* to a more *conceptual postmodern representation*. As the Sal Hepatica ad (Figure 3.14) and the SPUD ad (Figure 3.15) have illustrated, most of the 1929 ads (62.5%) present a combination of *narrative* images and texts. This situation is reversed mainly in the 2009 Image Group, from which the HP ad (Figure 3.12) and the Masdar ad (Figure 3.18) are examples of an overall predominance of *conceptual* images and texts in this group. And, finally, in the 2009 Text Group, where there seems to be a tendency towards half *narrative*/half *conceptual representations* as exemplified in the Bose Music System ad (Figure 3.4) and the Rosetta Stone ad (Figure 3.11).

Figure 3.23 closes this subsection with a visual summary of the *ideational* change from a *narrative* to a more *conceptual representation* that, at the level of *processes*, is basically realized by a change from *action/material processes* to *conceptual/relational processes* as the red arrow indicates. It is important to point out that, according to Tables 3.4, 3.5, 3.8, 3.9, 3.10 and 3.11, as well as the analysis of the previous examples, *mental* and *verbal processes* do not seem to play an important role in the *ideational* change just described. In both data groups, the presence of these *process* types is usually discreet. Thus, in Figure 3.23, they are represented in white cells as opposed to *action/material processes* and *conceptual/relational processes* that come in grey cells.

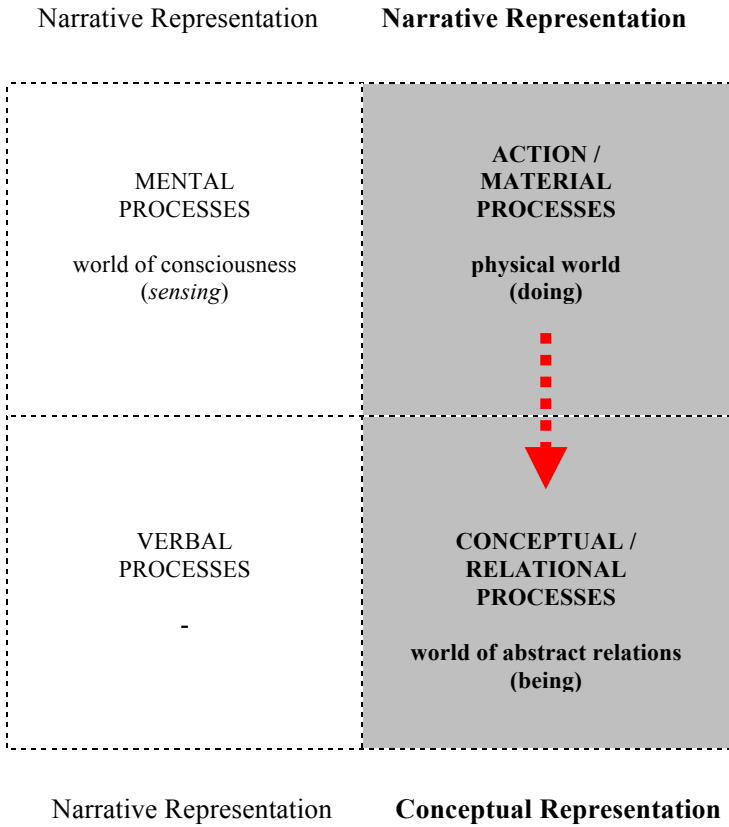


Figure 3.23. Ideational change: from a predominant modern narrative representation (action/material processes) to a more conceptual postmodern representation (conceptual/relational processes).

3.2.2. Verbal *interpersonal* meanings: from predominant *declarative mood* to strong *imperative mood*

Starting with the 1929 main texts, most clauses (89%) follow the *declarative* structure with very few examples of the *interrogative* (2%) and the *imperative* (9%) *mood* types (cf. Appendix 4 – subsections 4.3 and 4.3.1). To give an initial overview of this predominance of the *declarative mood* in the 1929 texts, Table 3.14 presents the percentages of the three *mood* types in each of the texts and also the total percentage of the *mood* types when all the 16 ads are taken into consideration (last row of the table marked in light grey). Notice that, in at least 9 ads (SKF, Studebaker, Cast Iron Pipe, GM, Old Colony, Oakland, Canadian Pacific, TIME and Aluminum Paint) the *declarative* is the only *mood* choice. The name of these ads is marked in bold.

TIME 1929 Ads	Percentage of mood types in the main texts		
	Declarative	Interrogative	Imperative
Standard Plumbing Fixtures	94%	6%	-
Ipana Toothpaste	77%	-	23%
SKF	100%	-	-
Studebaker	100%	-	-
Cast Iron Pipe	100%	-	-
GM	100%	-	-
Sal Hepatica	71%	-	29%
San Francisco	93%	7%	-
Old Colony	100%	-	-
Oakland	100%	-	-
SPUD	58%	25%	17%
Canadian Pacific	100%	-	-
TIME	100%	-	-
Aluminum Paint	100%	-	-
Hawaii	90%	-	10%
Texas	64%	-	36%
Total percentage	89%	2%	9%

Table 3.14. Percentage of the different types of mood in the 1929 main texts.

To further illustrate the predominance of the *declarative mood* in the 1929 data group, the next two tables, Tables 3.15 and 3.16, bring the main texts of the Old Colony ad and the SKF ad, respectively. These ads have already been introduced: the Old Colony ad in Figure 3.8 and the SKF ad in Figure 3.9. Notice that in both texts, due to the exclusive use of the *declarative mood*, the prevailing type of social exchange is that of *giving/receiving* information (Halliday, 2004, p. 106, 107). In other words, the producers of the two main texts adopt the role of *giving* information and require readers to assume the complementary role of *receiving* information. In the case of the Old Colony ad (Table 3.15), information revolves around the origin of the trust company and the kind of services it is able to offer. And, in the case of the SKF ad (Table 3.16), information centres on the successful employment of SKF bearings in a race boat called Miss America VII.

BANANAS...AND WHITE FLEETS

In March, '71, Cap'n Lorenzo Baker left Cape Cod for the warmer waters of Jamaica – returning to Boston with a cargo of bananas, which he landed in good condition...the first ever brought in quantity to this port.

His importing venture a success, Baker proposed operating a fleet of schooners in the banana trade between Jamaica and Boston. Canny Cape Cod skippers listened – approved the scheme – forerunning the “Great White Fleet” of the United Fruit Company, a famous New England enterprise which from its conception has been Boston owned – Boston manned.

Old Colony always has been a close friend to concerns foremost in the development of our country's import and export trade, sharing with them a regard for sound business progress...Whether your problem is confined to routine banking, or extends to the outposts of the world's commercial frontiers, we gladly offer to you our comprehensive service.

Table 3.15. Predominance of the declarative mood in the Old Colony main text.

From TIME, January 21, 1929, p. 27.

A ROARING, HURLING MASS OF WOOD AND
METAL – THE FASTEST THING THAT EVER
TRAVELLED BY WATER – EQUIPPED
WITH SKF BEARINGS

Careening through space at better than 92 miles per hour – fairly spurning, with its hull the water its racing propellers thrust astern, Miss America VII, newest of Gar Wood’s achievements, roared her way to a new speed record on SKF Bearings.

No ordinary bearings could have stood up under the tremendous surge of power from the two great Packard engines.

No ordinary bearings could have been depended upon to take the terrific and ever-varying loads...In Miss America on the water, as in the Graf Zeppelin and the Spirit of St. Louis in the air, the bearings were SKF – “The highest priced bearing in the world”.

Table 3.16. Predominance of the declarative mood in the SKF main text.

From TIME, January 21, 1929, p. 3.

Now, looking at the 2009 data group, although most clauses continue to be *declarative*, there is some increase in the percentage of the *imperative mood* both in the 2009 Image Group (28%) and in the 2009 Text Group (24%) (cf. Appendix 4 – subsections 4.4, 4.4.1, 4.4.1.1, 4.4.1.2). More importantly, however, it is the even distribution of the *imperative mood* in the 2009 data group. While 11 out of 16 ads in the 1929 data group do not present any example of this *mood* type (Table 3.14), the *imperative mood* is present in all 2009 ads, with the exception of the Nissan ad (TIME 2009 – Image Group). Tables 3.17 and 3.18 bring the percentages of the three *mood* types in the 2009 data group. Notice that Table 3.17 addresses the 2009 Image Group and Table 3.18 the 2009 Text Group. Again the total percentage of the different types of *mood* for all texts is displayed in the last row of the two tables marked in light grey.

TIME 2009 Image Group Ads	Percentage of mood types in the main texts		
	Declarative	Interrogative	Imperative
HP	67%	-	33%
CISCO	33%	-	67%
Auto-Owners	83%	-	17%
Masdar	33%	45%	22%
LIFE	-	-	100%
Nissan	100%	-	-
Total percentage	59%	13%	28%

Table 3.17. Percentage of the different types of mood in the 2009 Image Group main texts.

TIME 2009 Text Group Ads	Percentage of mood types in the main texts		
	Declarative	Interrogative	Imperative
Bose Music System	69%	-	31%
Drug-Free America	74%	2%	24%
Rosetta Stone	95%	-	5%
Bose Headphones	70%	-	30%
Total percentage	75%	1%	24%

Table 3.18. Percentage of the different types of mood in the 2009 Text Group main texts.

Two examples that further illustrate this considerable increase of the *imperative mood* in the 2009 data group are offered in Tables 3.19 and 3.20. The first table brings the main text of the HP ad (2009 Image Group), previously presented in Table 3.6. This text opens and closes up with the *imperative mood*, in a total of 3 *imperative* clauses. The second table brings the main text of the Bose Music System ad, also previously presented in Table 3.12. In this text, 9 *imperative* clauses are scattered in the last three paragraphs. Both in Table 3.19 and 3.20, *imperative* clauses are single underlined. In these two examples, also observe that the presence of the *imperative mood* introduces a second type of social exchange besides that of *giving/receiving* information. Now, producers

also demand goods-&-services from readers (Halliday, 2004, p. 107). Regarding the HP main text (Table 3.19), readers are demanded to “work in 3G”, “get connected” to HP website and/or “text” the company. And, in the Bose Music System main text (Table 3.20), readers are commanded to perform a variety of actions, from very concrete ones, such as to “play a favorite vocalist”, to more abstract ones, such as to “discover why Bose is the most respected name in sound”.

<p><u>Work in 3G.</u> The Get-more-Done-Under-the-Sun Dimension. The Computer is Personal Again.</p> <p>HP 3G Notebooks, starting at just \$769, are the smart way to work in a changing business climate. That’s because you’ll experience faster downloads in more places than ever before – from around the corner to around the globe. You’ll also get a free built-in Gobi modem with activation, plus a 30-day trial of LaptopConnect from AT&T on the nation’s fastest 3G network. When you’re working in 3G, it’s productivity in another dimension.</p> <p><u>Get connected now at hp.com/learn/3Gtime 866-625-3756 Text 3G to 38488</u></p>

Table 3.19. Strong presence of the imperative mood in the HP main text.

From TIME, January 12, 2009, inside front cover.

BOSE

Presenting the Acoustic Wave music system II.
Our best one-piece music system.

When we introduced the original Acoustic Wave music system, Sound & Vision said it delivered “possibly the best-reproduced sound many people have ever heard”. And the Oregonian reported it had “changed the way many Americans listen to music.”

Today, the improved Acoustic Wave music system II builds on our more than 40 years of industry-leading innovation to deliver even better sound. This is the best one-piece music system we’ve ever made, with sound that rivals large and complicated stereos. There’s no stack of equipment. No tangle of wires. Just all-in-one convenience and life like sound.

Even better sound than its award-winning predecessor. With recently developed Bose technologies, our engineers were able to make the acclaimed sound quality even more natural. Play your favorite vocalist – a challenging test for any audio system. Or play an acoustically demanding piece with a bass guitar or percussion. We believe you’ll appreciate the quality of the sound even at volume levels approaching that of a live performance.

Use it where you like. This small system fits almost anywhere. You can move it from room to room, or take it outside. It has what you need to enjoy your music, including a built-in CD player and digital FM/AM tuner. You also can easily connect additional sources like your MP3 player on TV.

Hear it yourself risk free for 30 days. Use our Excitement Guarantee to try it in your home for 30 days. When you call, ask about adding the optional 5-CD Changer to play your music for hours – the same slim remote operates both system and changer. Also, ask about using your own major credit card to make 12 easy payments, with no interest charges from Bose. Compare the performance of the Acoustic Wave music system II with large, multi-component stereos costing much more. And discover why Bose is the most respected name in sound.

To order or learn more: 1-800-314-3416, ext. G8404
www.Bose.com/AWMS2

Table 3.20. Strong presence of the imperative mood
in the Bose Music System main text.

From TIME, January 12, 2009, p. 29.

On the whole, therefore, the *interpersonal* change seems to indicate a verbal shift from a predominant modern *declarative mood* to a strong postmodern *imperative mood*. The main texts from the Old Colony ad (Tables 3.15) and the SKF ad (Table 3.16) have illustrated the predominance of *declarative* clauses in the 1929 texts, while the main texts from the HP ad (Table 3.19) and Bose Music System ad (Table 3.20), despite the overall predominance of the *declarative mood*, have pointed out a strong presence of the *imperative mood* in the 2009 texts. In terms of social exchange, interaction between producers and readers seems to go from mainly *giving/receiving* information to the introduction of a secondary role of *demanding/giving goods-&-services*.

3.2.3. Visual *textual* meanings: from a *left-right image composition* to a more *centre-margin image composition*

Most main images in the 1929 data group (47%) are organized in a *left-right composition*, where *participants* on the left assume the position of *given* information and *participants* on the right the position of *new* information (cf. Appendix 5 – subsections 5.1 and 5.1.1). The other main images in this data group are organized either in a *top-bottom composition* (25%), where *participants* at the top are seen as *ideal* elements and those at the bottom as *real* ones, or in a *centre-margin composition* (28%), where *participants* in the centre represent “*the nucleus of information*” and those on the margins “*contextualizing information*” (Unsworth, 2001, p. 108). Figures 3.24, 3.25 and 3.26 illustrate each of these three types of *composition* in the 1929 data group. The first one, Figure 3.24, is the main image of the Old Colony ad, previously introduced in Figure 3.8, and it is organized in a *left-right composition*, the most common type in this group. The second one, Figure 3.25, is the main image of the Studebaker ad (cf. Chapter 2). This ad presents to the public the new design of Studebaker’s sixes and eights. Figure 3.25 shows the design of an eight model, the New President Eight Brougham, organized in a *top-bottom composition*. And the last one, Figure 3.26, is the main image of the Ipana Toothpaste ad, previously introduced in Figure 3.2. This image is organized in a *centre-margin composition*. Notice that a red thick line or a red circle is added to these three examples in order to help visualize the type of *composition* that they present.

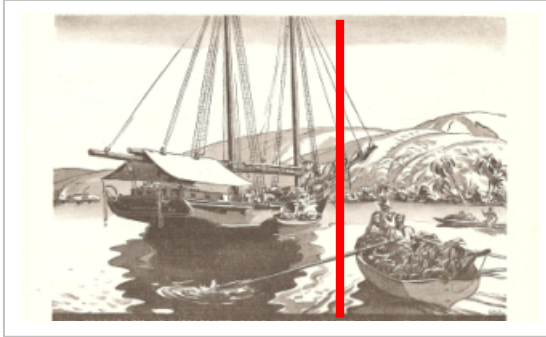


Figure 3.24. Left-right composition in the Old Colony main image.

From TIME, January 21, 1929, p. 27



Figure 3.25. Top-bottom composition in the Studebaker main image.

From TIME, January 21, 1929, p. 7



Figure 3.26. Centre-margin composition in the Ipana Toothpaste main image.

From TIME, January 21, 1929, p. 1.

In the case of Figure 3.24, the schooner on the left is presented as *given* information, whereas the boat full of bananas moving in its direction is presented as *new* information. Such *composition* makes sense in the context of the Old Colony ad since the company started in the banana trade business as the main text explains (Table 3.15). In Figure 3.25, the car against a snowy landscape is presented at the top, in the position of *ideal* element. In contrast, the sophisticated couple at the bottom comes in the position of *real* element. That is, the *top-bottom composition* here seems to imply that couples as sophisticated as the one portrayed in the image are the *real* people who buy *ideal* Studebakers. Lastly, Figure 3.26 presents a woman smiling at herself in a mirror as the central piece of information, while a two-part heading placed on both sides of this image works as contextualizing information. The left side reads “Pink Tooth Brush?” and the right side “Never neglect it Start with Ipana today!”³⁴. In general terms, therefore, the *composition* seems to suggest that to be able to admire oneself (central point) one should start using Ipana Toothpaste whenever a tinge of “pink” appears upon one’s tooth brush. As pointed out before, these three examples illustrate

³⁴ There is no punctuation between the two clauses in the original Ipana Toothpaste ad, just capital letter in the word “Start”.

the types of *composition* present in the 1929 images, with *left-right composition* (Figure 3.24) being the most recurrent one.

Regarding the 2009 data group, *left-right composition* is not a predominant feature anymore (cf. Appendix 5 – subsections 5.2, 5.21, 5.2.1.1 and 5.2.1.2). In the 2009 Image Group, most images (83%) are organized in a *centre-margin composition* and in the 2009 Text group there is a balance between *left-right* (50%) and *centre-margin* (50%) *compositions*. Another difference is that, while 1929 images present examples of the three *composition* types, in the 2009 data group, these types are always limited to two. In the 2009 Image Group, images are either *centre-margin* (83%) or *top-bottom* (17%); and in the 2009 Text Group, due to the balance previously pointed out, they are either *left-right* or *top-bottom*. Table 3.21 presents a comparative summary of the *composition* types in the 1929 and the 2009 data groups. Notice that *centre-margin composition* is the only one that appears both in the 1929 data group and in the two subdivisions of the 2009 data group.

Main Images	Types of composition		
	Top-bottom	Left-right	Centre-margin
TIME 1929	25%	47%	28%
TIME 2009 Image Group	17%	-	83%
TIME 2009 Text Group	-	50%	50%

Table 3.21. Percentage of the different types of composition in the 1929 and in the 2009 main images.

To illustrate this predominance of *centre-margin composition* in the 2009 Image Group and the balance between *left-right* and *centre-margin compositions* in the 2009 Text Group, I shall now briefly discuss Figures 3.27, 3.28 and 3.29. Figure 3.27 is the main image of the Nissan ad, previously introduced in Figure 3.3. It displays a *centre-margin composition* and it constitutes an example from the 2009 Image Group. Figure 3.28 is the main image of the Rosetta Stone ad, previously introduced in Figure 3.11. It presents a *left-right composition* and it is an example from the 2009 Text Group. And Figure 3.29 is the main image

of the Bose Music System ad, previously introduced in Figure 3.4. It presents a *centre-margin composition* and, as Figure 3.28, it is an example from the 2009 Text Group. Notice that, similarly to the 1929 examples, a red thick line or a red circle is added to these examples to help visualize the type of *composition* that they present.



Figure 3.27. Centre-margin composition in the Nissan main image – Image Group.

From TIME, January 12, 2009, back cover.

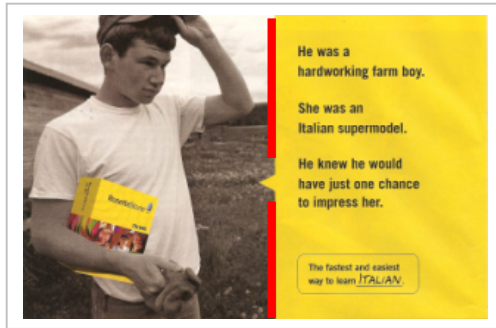


Figure 3.28. Left-right composition in the Rosetta Stone main image – Text Group.

From TIME, January 12, 2009, p. 46.

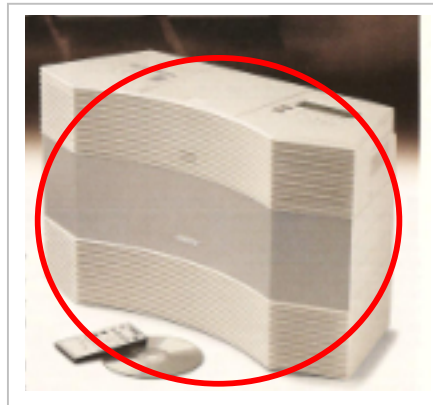


Figure 3.29. Centre-margin composition in the Bose Music System main image – Text Group.

From TIME, January 12, 2009, p. 29.

Looking at Figure 3.27, it is possible to see that the Nissan car is almost perfectly centralized in the pictorial space, constituting the key piece of information. Around it, there are different contextualizing elements such as part of a heavy metal ceiling, many rows of strong yellow light and a heading that reads “140° heat, 95% humidity and it hasn’t even broken a sweat”. All these contextualizing elements seem to suggest that the car is actually inside some sort of an oven. This suggestion is later confirmed by the main text that describes the various tests the car undergoes, including “a blazing, high-humidity oven”.

Figure 3.28, as discussed before, displays on its left side a black and white photo of a teenager holding a yellow box of Rosetta Stone. A comment balloon comes out of this photo in a typical *verbal process* with the *utterance* (Kress & Van Leeuwen, 1996, p. 75) placed on the right side of the pictorial space. In this *left-right composition*, the photo of the teenager is seen as *given* information, whereas the comment balloon is regarded as *new* information. As presented in Table 3.13, the comment balloon reads: “He was a hardworking farm boy. She was an Italian supermodel. He knew he would have just one chance to impress her.” The comment balloon also displays a heading within it that reads: “The fastest and easiest way to learn Italian”. Thus, these two pieces of *new* information, the *utterance* and the heading, seem to suggest that, this time, the well-known poor boy/rich girl story will have a different ending since the teenager has already got the Rosetta Stone language pack. Notice that here the colour identity shared by the Rosetta Stone box and the comment balloon in contrast with the black and white photo may be interpreted as reinforcing the *left-right* organization. Black and white would suggest *given* information, or in other words, the romantic problem; whereas yellow would suggest *new* information, the solution to the problem or the Rosetta Stone language pack.

The last image, Figure 3.29, shows the Bose Acoustic Wave music system II at the centre of the *composition*. In fact, in this *composition*, there is not much besides a large centre taken over by the music device, the *nucleus of information*. The only two *contextualizing* elements around it are a remote control and a CD player that seem to clarify its function: to play music.

In short, the *textual* change seems to indicate a visual tendency from modern images organized in *left-right compositions* to an increase of postmodern images organized in *centre-margin compositions*. Table 3.21 and Figures 3.24, 3.25 and 3.26 have shown that even though all three types of *composition* are present in the 1929 images, *left-right*

composition is the most predominant in this group. Moreover, Table 3.21 and Figures 3.27, 3.28 and 3.29 have shown two different courses in the 2009 images. On the one hand, a predominance of *centre-margin composition* in the 2009 Image Group and, on the other hand, a balance between *left-right* and *centre-margin compositions* in the 2009 Text Group. The meaning of this compositional shift and its possible relation to the *ideational* change previously described is examined in the next chapter. By now, summing up the discussion of *ideational*, *interpersonal* and *textual* meanings, the main points in the micro analysis are:

- 1) *narrative* representation is a predominant feature of the 1929 data group;
- 2) in the 2009 Image Group there is an overall predominance of *conceptual representation* and in the 2009 Text Group there is a tendency towards half *narrative*/half *conceptual representation*;
- 3) the *declarative mood* is predominant in the 1929 main texts;
- 4) although not predominant, there is a strong presence of the *imperative mood* in the 2009 main texts;
- 5) most 1929 main images are organized in a *left-right composition*;
- 6) there is a predominance of *centre-margin composition* in the main images of the 2009 Image Group and a balance between *left-right* and *centre-margin compositions* in the main images of the 2009 Text Group.

3.3. Macro & Micro Analyses: brief summary of the main semiotic changes

Generally speaking, the results from macro and micro analyses of the 1929 and the 2009 data groups seem to point at a disposition to fine-grained semiotic changes. For instance, regarding macro analysis, the main characteristics of the 1929 data group, *top-bottom composition* with image in leading role and predominance of *disconnection* (*segregation with overlap*), are all still present in the 2009 data group. It is only when a specific detail, such as the matter of proportionality between top and bottom sections, is taken into consideration that some change becomes visible. In this specific case, and as previously discussed, lack of proportionality in 2009 *top-bottom compositions* resulted in two oppositional patterns: one top/image dominant, the 2009

Image Group; and the other bottom/image dominant, the 2009 Text Group.

In terms of micro analysis, the most important change seems to be the *ideational* one. As pointed out before, it encompasses both image and text, going from a dominant *narrative representation (action/material processes)* in the 1929 ads to a more *conceptual representation (conceptual/relational processes)* in the 2009 ads. The other two changes, *interpersonal* and *textual*, seem to be limited to only one semiotic mode. The *interpersonal* change goes from a predominant *declarative mood* in 1929 main texts to a strong presence of the *imperative mood* in 2009 main texts. And the *textual* change goes from most 1929 main images organized in *left-right compositions* to more 2009 main images organized in *centre-margin compositions*. Table 3.22 summarizes all the macro and micro changes described in this chapter.

Types of analysis		SEMiotic CHANGES	
		TIME 1929	TIME 2009
Macro Analysis	Composition	from a single balanced top-bottom composition...	...to two unbalanced top-bottom compositions
	Framing	from dominant disconnection...	...to some degree of connection
Micro Analysis	Ideational Meanings (verbal and visual modes)	from a dominant narrative representation...	... to a more conceptual representation
	Interpersonal Meanings (verbal mode only)	from a dominant declarative mood...	...to a strong presence of the imperative mood
	Textual Meanings (visual mode only)	from most images organized in left-right compositions...	...to more images organized in centre-margin compositions

Table 3.22. Summary of all the semiotic changes described in the macro and micro analyses.

In conclusion, Table 3.22 seems to indicate subtle changes between the two data groups. In terms of macro analysis, the changes observed have meant the possibility of two unbalanced but more connected *top-bottom compositions* instead of just a single balanced but disconnected one. In terms of micro analysis, the changes observed have meant a trend towards more *conceptual representations* combined with strong *imperative* mood and *centre-margin image compositions* instead of a dominant *narrative representation* combined with *declarative mood* and *left-right image compositions*. In the next chapter, I return to each of these semiotic changes with the objective of interpreting them in the light of some of the central themes in the modern/postmodern debate, previously explored in Chapter 2.

CHAPTER 4

CONNECTING THE DOTS: INTERPRETATION OF MACRO AND MICRO CHANGES AND POSSIBLE THEORETICAL CONTRIBUTIONS

The era of late modernity is, by common consent, regarded as a period of fragmentation, of disparateness, of dispersion. We would not expect representational practices to be immune from this phenomenon. In an earlier period, that of seeming monomodality, representation was seen as coherent, as integrated, and as cohesive, as a reflex of social arrangements and practices which were similarly cohesive and stable.

(Kress & Van Leeuwen, 2001, p. 46)

Chapter 4 addresses the second and third research questions (Chapter 1: 2) *How can the observed semiotic changes be interpreted in terms of some of the main themes in the modern/postmodern debate (Social Theory)?*; 3) *What contributions may such descriptive and interpretative work bring to the theories involved (Systemic Functional Semiotics and Social Theory)?*, focussing on the interpretation of the semiotic changes observed in the last chapter (Chapter 3) according to some of the main themes in the modern/postmodern debate (Chapter 2); and on the reflection of possible theoretical contributions of the descriptive and interpretative work done so far. The organization of the discussion follows the previous analytical order. Therefore, in the next three sections, I first address the changes concerning macro analysis, then, the ones concerning micro analysis, and lastly, I attempt at looking at macro and micro changes together. In the last section, I bring the chapter to an end attending to possible theoretical contributions that may educe out of the three former sections and the descriptive work done in Chapter 3.

4.1. Interpreting macro changes: duplication of the modern compositional pattern

I would like to start the interpretation of the macro changes looking first into the matter of proportionality, which, as seen before, is quite a strong tendency in 1929 *top-bottom compositions* but not in the 2009 ones. Going back to the abstraction of the 1929 balanced *top-bottom composition* reproduced again in Figure 4.1, it is possible to observe that proportionality between top and bottom areas seems to create some sort of horizontal symmetric equilibrium in this *composition*. That is, the top visual mass (image territory) is well balanced on top of the bottom visual mass (text territory), as the centralized red thick line added to Figure 5.1 attempts to indicate. According to Dondis (2000, p. 142), symmetric equilibrium is a visual conception characterized by both absolute logic and simplicity that, occasionally, may run the risk of becoming inert and even dreary. Notice that the symmetric *top-bottom composition* in Figure 4.1 could be easily achieved if one folded a page in half and left a constant margin. Also notice that there seems to be no tension between the two piled up rectangles since they have the same proportion.

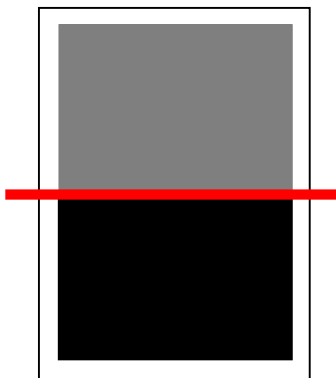


Figure 4.1. Abstraction of the 1929 balanced top-bottom composition: horizontal symmetric equilibrium between image and text territories.

The steadiness conveyed by the 1929 symmetric *top-bottom composition* (Figure 4.1) appears to be even more evident when compared to the disproportionality and, consequently, asymmetry of the 2009 *top-bottom compositions*. Again reproducing here the abstractions of the 2009 Image Group and the 2009 Text Group *top-bottom compositions* in Figures 4.2 and 4.3, respectively, it is possible to observe that horizontal symmetry is not present in them anymore. Although the same centralized red line from Figure 4.1 is added to these *compositions*, it does not reveal symmetric visual masses (image and text territories) as before. Dondis (2000, p. 142) explains that the Greeks regarded asymmetry as a precarious kind of equilibrium, but the author also points out that asymmetry is considered visually more stimulating and that it allows for variety. Notice that in Figures 4.2 and 4.3, there seems to be some sort of tension between the disproportional masses, as if the larger ones pushed against the smaller ones. In other words, compared to Figure 4.1, the 2009 asymmetrical *top-bottom compositions* (Figures 4.2 and 4.3) seem to be more dynamic and, as a consequence, more exciting to the eye.

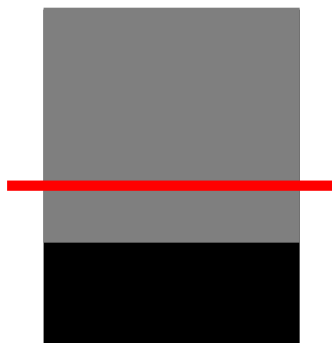


Figure 4.2. Abstraction of the 2009 Image Group top-bottom composition: horizontal asymmetry between image and text territories.

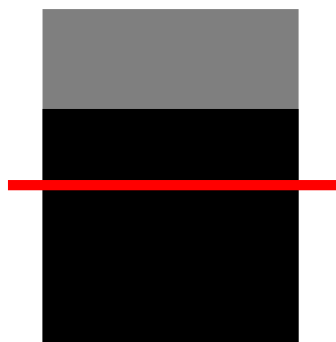


Figure 4.3. Abstraction of the 2009 Text Group top-bottom composition: horizontal asymmetry between image and text territories.

Relating these observations on the 1929 symmetric and the 2009 asymmetric *top-bottom compositions* to the way modernity and postmodernity are usually characterized, some interesting parallels seem to emerge. For instance, Bauman's (2001) previously introduced metaphors, *solid modernity* and *liquid modernity* (Chapter 2) appear to resonate well with the compositional values of inertness (Figure 4.1) and dynamicity (Figures 4.2 and 4.3) just discussed. In *solid modernity*, similarly to the case of the 1929 symmetric *compositions*, logic and simplicity are regarded as important cognitive tools in the attempt to build a stable, predictable and, consequently manageable world (Bauman, 2001, p. 10, 58). Also, the result of such attempt may signify, in the long run, dull and oppressive routinization (eg. *fordist* factory). As for *liquid modernity*, the metaphor reflects mainly the openness to adjustment (Bauman, 2001, p. 8) that characterizes contemporary society and that is usually associated to ideas of both instability and mobility (cf. Chapter 2). In a similar way, equilibrium in 2009 asymmetric *compositions* is regarded as uncertain or fragile, tending to a greater degree of dynamicity and allowing for more variety, which in the present case is expressed in the number of two, as I shall now discuss.

Why are there *two* unbalanced 2009 *top-bottom compositions* instead of three or more? Or, perhaps, instead of one like in the 1929 data group? A possible explanation may be in Baudrillard's (1983, p. 134-139) observation that "the matrix remains binary". That is, modern and postmodern systems have the number two as a common base. The only difference is that, in modernity, this *binary matrix* is expressed in terms of "a duel or open competitive struggle", the mechanism through which the system constantly challenges and transcends itself. In contrast, in postmodernity, the *binary matrix* is expressed in terms of "couples of simultaneous opposition", putting an end to the previous competitiveness and, more importantly, signalling the closure of the system in a process of duplication. Baudrillard offers a very interesting discussion on Manhattan's architectural panorama as an illustration of these ideas. The author claims that, in modern times, all of Manhattan's great buildings would be attacking each other in a kind of a "competitive verticality". However, with the construction of the World Trade Center Twin Towers³⁵ between 1970 and 1971, competition has ceased to exist and the system has finally stabilized on a dual form:

³⁵ Notice, please, that Baudrillard writes in 1983 before the Twin Towers' destruction on the September 11 attacks in 2001.

As high as they are, higher than all the others, the two towers signify nevertheless the end of verticality. They ignore the other buildings, they are not the same race, they no longer challenge them, nor compare themselves to them, they look one into the other as into a mirror and culminate in this prestige of similitude (1983, p. 137).

It is also important to point out that for Baudrillard duplication is an essential strategy for any unitary system or monopoly that wishes to survive. The author makes clear that from “brands of soap-suds” to “peaceful existence”, a monopoly can only achieve its final stage, that is, absolute power, when it is capable of “diffraction into various equivalents”.

Looking back at Figures 4.1, 4.2 and 4.3, it seems possible to make two valuable correlations between Baudrillard’s modern/postmodern binary matrix and the three abstractions of *top-bottom compositions* shown in these figures. The first one is that Figures 4.2 and 4.3, the abstractions of the 2009 Image Group and the 2009 Text Group *top-bottom compositions*, seem to adjust well to the concept of “couples of simultaneous opposition”; not only because the two *compositions* come in a pair and stand in opposition to each other within the 2009 data group, but also because the types of asymmetry that they display are compatible instead of competitive: the 2009 Image Group is top/image dominant and the 2009 Text Group is bottom/text dominant. Perhaps, likewise the W.T.C Twin Towers in Baudrillard’s example, these two compositional patterns are also semiotic evidence of the closure of the system on a dual form and, consequently, of postmodernity as a final stage of modern monopoly, as often argued by scholars (Chapter 2).

A second possible correlation has to do with the presence of competitiveness in the abstraction of the 1929 balanced *top-bottom composition* (Figure 4.1). As discussed before, symmetric equilibrium in this *composition* appears to create a certain degree of steadiness and, possibly, dullness. Nevertheless, examining this *composition* in more detail, it is interesting to notice that it somehow echoes the general layout of many different kinds of sport courts and fields designed for competitive events. In tennis, volleyball and basketball courts, as well as in football and soccer fields, for instance, a centralized line divides up a big rectangle into two proportional smaller rectangles, providing the same amount of ground for each of the individuals or teams engaged in

“open competitive struggle” to use Baudrillard’s term. Therefore, despite the absence of tension in the 1929 balanced *top-bottom composition*, competitiveness appears to be indirectly related to the modern rationale behind it. Figure 4.4 brings the image of a multi sports court in order to help visualize the comparison. Notice that, in spite of the different lines within the top and bottom sections, the yellow half-court line is constant for all sports modalities. Also notice that, as a spectator or a referee, one may have a horizontal perspective of the court/field, but as an active participant (a member of modern society) the perspective is always vertical as in the 1929 balanced *top-bottom composition*.

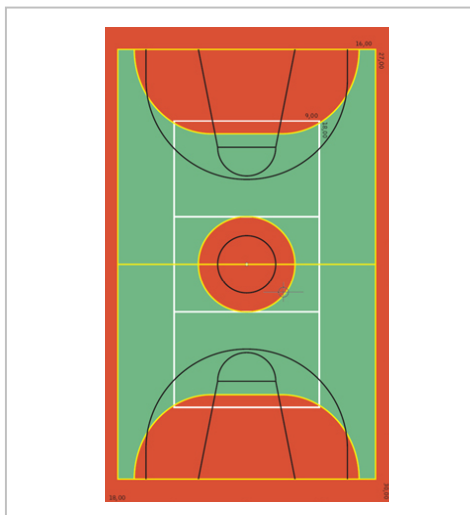


Figure 4.4. Horizontal symmetric equilibrium in the top-bottom composition of a multi sports court.

Retrieved from http://www.equipeddeobra.com.br/construcao-reforma/16/Imagens/plantas1_20.jpg

The discussion of Baudrillard’s modern/postmodern *binary matrix* may also be helpful in explaining a third aspect of the macro changes: the question of *framing*, more specifically, the shift from modern dominant *disconnection* to a certain degree of postmodern

connection. Martinec and Salway (2005, p. 337) have already established an analogy between the blurring of social boundaries in the postmodern scenario and the blurring of frames between image and text in the semiotic landscape. Here I just want to further develop this issue based on Baudrillard's terms. The point I want to make is that sharp demarcations usually associated with modernity (Chapter 2) such as real versus unreal, inside versus outside, nature versus culture, high culture versus low culture, capitalism versus socialism and others (Odih, 2007, p. 18; Jameson, 2002, p. 88, 120; Bauman, 2001, p. 68) may be but a sign of its competitive *binary matrix*. In the modern pursuit for progress (Chapter 2), the capacity to differentiate is vital. As in competitive sports (Figure 4.4), in the end, one needs to tell, without a doubt, which the winner is. Thus, maintaining clear boundaries becomes an essential condition for the modern endeavour. Now, in postmodernity, the system has already stabilized in a definite model "for the benefit of correlations" (Baudrillard, 1983, p. 135, 136). No wonder, therefore, that framing becomes less sharp in the 2009 data group, allowing for some level of interrelationship between image and text.

Still on the interpretation of macro changes, there are two final interrelated points I would like to make. The first one regards the complete predominance of *top-bottom composition* in the data as a whole. As seen in Chapter 3, this type of *composition* is present in 88% of the 1929 ads and in 90% of the 2009 ads. The second one has to do with the top leading position of images in the two data groups. As seen previously, regardless of the three types of *top-bottom composition* (Figures 4.1, 4.2 and 4.3), image territory has always been the top section (areas marked in grey), the place of the *ideal* element. One possible explanation for these unchanging characteristics is that they reflect the centrality of the visual to both modernity and postmodernity (Chapter 2). According to Van Leeuwen (2005, p. 204), the vertical plane upon which *top-bottom compositions* are organized is "the plane of spectacle, or of the façade of the building, the plane on which static categories are fixed and spatial order and structure created". Also, according to the same author (2005, p. 205), elements presented in *ideal* position, in this case, images, are regarded as "the generalized essence of the information – (...) its ideologically most salient part". Such explanations go in line with our previous discussions on the "pictorial turn" (Chapter 2) and with Rose's (2001, p. 7, 8) observation that many different concepts permeating the modern/postmodern debate share strong connotations to visibility such as *scopic regime*, *society of spectacle* (Guy Debord), *visual culture* (Mirzoeff), *simulacrum*

(Baudrillard) and *ocularcentrism* (Jay). In the last section of this chapter, I shall briefly return to this point based on some interpretations of the micro changes.

To sum up, the interpretation of the macro changes seem to point at multiple correspondences between the different instances of semiotic change and some of the main themes in the modern/postmodern debate. Above all, however, these two macro changes may be interpreted as evidence of a process of duplication (Baudrillard, 1983, p. 134-139). In other words, these changes seem to indicate that the single modern compositional pattern (*top-bottom composition* with image in top leading position) has expanded itself by means of generating two equivalents (two unbalanced *top-bottom compositions* with image in top leading position). In this process, breaking up with proportionality and intensifying *connection* have been the key strategies to move away from competitiveness towards compatibility.

4.2. Interpreting micro changes: modern and postmodern experience of time and space; complete modernization/new postmodern space

In Chapter 2, it has been argued that it is difficult to talk about modernity and postmodernity without addressing the categories of time and space. The *ideational* change identified in the last chapter (Chapter 3) is, up to a great extent, strong evidence of this difficulty. As described before, it consists of a shift from a dominant *narrative* to a more *conceptual representation*, which, at the level of *processes*, is basically realized, by a move from *action/material processes* to *conceptual/relational processes*. So, how can this shift be related to questions of time and space? I shall start this section discussing this matter before looking into the interpretation of *interpersonal* and *textual* micro changes.

In his SFG, more specifically in his categorization of *process* types within the lexicogrammatical system of transitivity³⁶, Halliday (2004, p. 172) distinguishes three types of world that comprise human experience: 1) the physical world (*doing*); 2) the world of consciousness (*sensing*); and 3) the world of abstract relations (*being*). *Action/material*

³⁶ The lexicogrammatical system of transitivity realises *ideational* meanings. In the GVD (Kress & Van Leeuwen, 1996, 2006), the corresponding visual system is the *representational*, which is also organised according to Halliday's initial categorization.

processes are grammatical categories of the physical world. They construe “changes in the material world that can be perceived, such as motion in space (*she drove down the coast; she drove him down the coast*) and change in physical make-up (*the lake froze; he melted the butter*)” (Martin; Matthiessen & Painter, 1997, p. 103). Examining the first example, *motion in space*, the category of space already appears explicitly in it. The category of time, however, is not that difficult to be recognized. A quick search in any online encyclopaedia reveals that “motion” is a term in Physics that can be defined as: “change *with time* of the position or orientation of a body” (my italics – Encyclopaedia Britannica Online)³⁷. Thus, *action/material processes* of the type *motion in space* seem to bear a direct relation to the categories of time and space since they construe change in spatial positioning that occurs in reference to a certain amount of time. It is interesting to point out here that, for many physicists today, time and space did not exist before the emergence of matter, that is, these categories can only be understood within the context of material processes (Harvey, 1996, p. 189). Modernity, in a similar way, and as discussed before (Chapter 2), is very much a question of taking control of greater portions of space by means of increasingly faster displacements³⁸. Modern power/speed engines, such as automobiles, trains, liners and aeroplanes are good evidence of this spatial control (Jameson, 2002, p. 62,63; Harvey, 1996, p. 240). As Bauman (2001, p. 131, 132) puts it, in modernity, space means value and time is the tool to conquer it.

In the second example of material change, *change in physical make-up*, space does not seem to refer to location or position as before, but much more to physical qualities such as size, volume, shape, texture

³⁷ In Wikipedia, the definition of motion is: “change of location or position of an object *with respect to time*” (my italics).

³⁸ It is interesting to point out here that the 1929 TIME ads seem to reflect, up to a certain extent, this mentality of spatial conquest. There are two ads offering cruises to distant destinations: Hawaii (Hawaii ad – Chapter 2 - Figure 2.1) and some countries in Europe (Canadian Pacific ad – Appendix 1 – 1.4). There is also an ad offering a “A’Round the World Cruise” (TIME ad – Appendix 1 – 1.5), which leaves San Francisco and stops at cities as far away as Honolulu, Kobe, Shanghai, Hong Kong, Manila, Colombo, Bombay (currently known as Mumbai), Calcutta (currently known as Kolkata), Alexandria, Cairo, Naples, Genoa, Marseilles, and, then, finally back to New York. There are two other ads that present San Francisco (San Francisco ad – Appendix 1 – 1.2) and Oakland (Oakland ad – Appendix 1 – 1.3) as alternative locations for American companies willing to move and set up business headquarters and/or branch factories. And there are three other ads announcing products correlated to power/speed engines: bearings to be used in speed boats (SKF ad – Chapter 3 – Figure 3.9), car models (Studebaker ad – Chapter 2 – Figure 2.4) and gasoline (Texaco ad – Chapter 2 – Figure 2.2).

and so on. Besides, time seems to refer not to the duration of a displacement, but to the period over which a transformation takes place. For instance, looking up the noun “growth”, derived from the *material process* “grow”, in an online encyclopaedia, one may find a definition such as: “the increase in cell *size* and *number* that take place *during the life history* of an organism” (my italics – Encyclopaedia Britannica Online)³⁹. Again, in this case, time and space (quantity of some sort of physical quality) are simultaneously present in another example of *action/material process*, more specifically, an *action/material process* of the type *change in physical make-up*. Relating these observations to modernity, transformation of physical qualities under the clock-time principle is easily recognized in the context of the *fordist factory*, where materials are processed in carefully timed and spatially distributed mechanical movements. As Odih (2007, p. 3) summarizes it, “Fordist production epitomized the ordering of bodies in time and space, according to expertly designed managerial systems.”

So far, by examining the definition of *action/material processes*, I have tried to show that there seems to be correlations between the predominance of these *processes* in the 1929 data group and the modern experience of time and space. Now, I shall move to the other side of the pendulum and see whether the postmodern experience of time and space can also be correlated with the 2009 tendency towards *conceptual/relational processes*. While *action/material processes* construe observable changes in the outer world, as just discussed, *conceptual/relational processes* set up abstract relationships of class-membership or identity between two separate entities (Halliday, 2004, p. 211-214). These abstract relationships, as Halliday (2004, p. 214) emphasizes, are semiotically established, that is, they do not take place in the physical world (*doing*) or in the world of consciousness (*sensing*), but in a third type of world, the world of abstract relations (*being*). This world is the space where human beings exercise their capacity of making generalizations or, in other words, of relating fragments of outer and/or inner experience. As a way of better defining the grammatical categories of the world of abstract relations, Halliday (2004, p. 210-215) makes two important observations. The first one regards the way that these *processes* unfold through time. According to the author, while in *action/material processes* there is a clear contrast between an initial phase and a final one, *being (conceptual/relational processes)* is

³⁹ In Wikipedia, the definition of growth is: “an increase in some *quantity over time*” (my italics).

construed without distinct phases of unfolding. Thus, in order to express *static* location, possession or quality, one is likely to do it relationally (“she’s in the dining room; she has a mahogany dining room; the bottle’s empty”- Halliday, 2004, p. 212); but if one needs to express *dynamic* motion, transfer of possession or change in quality, the best option is to do it materially (“she’s walking into the dining room; she’s getting a mahogany table; the bottle’s emptying”- Halliday, 2004, p. 212). The second observation has to do with the number of *participants* involved in this *process* type: “there are always two inherent participants – two ‘be-ers.’ ” (Halliday, 2004, p. 213). The reason behind this binary format is that most of the experiential “weight” is equally divided between the two *participants* and, consequently, none of them can be left out.

Bringing all this discussion on the nature of *conceptual/relational processes* to the matter of postmodern experience of time and space, I believe there are at least three interesting correlations to be made. To start with, the category of time seems to be inexistent in both dimensions. In the semiotic dimension, as just seen, *conceptual/relational processes* do not present distinct phases; therefore, they do not unfold through time. Likewise, in the social dimension, instantaneity has become a postmodern landmark (cf. Chapter 2) and any distance, today, may be covered in no time at all (Bauman, 2001, p. 17, 137). A second correlation has to do with the compulsory binary *participant* configuration of *conceptual/relational processes* and Baudrillard’s previous discussion of “couples of simultaneous opposition”. It is indeed impressive to observe how the postmodern W.T.C. Twin Towers seem to visually synthesize the type of abstract relationships established between *participants* in *conceptual/relational processes*. It is as if, in both cases (architecture and grammar, respectively), there was an invisible equality sign joining the elements (towers/*participants*). Figure 4.5 attempts at illustrating such visual metaphor.

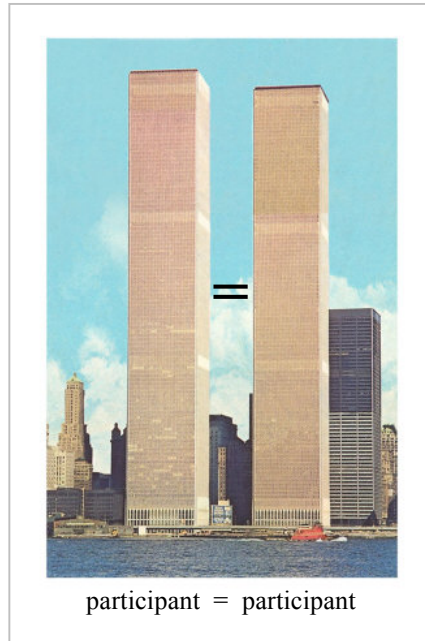


Figure 4.5. Visual metaphor of the abstract relationship established between conceptual/relational participants.

Retrieved from http://www.allposters.com/-sp/World-Trade-Center-Towers-New-York-City-Posters_i815709_.htm

A last correlation to be made has to do with the suppression of distance in the new postmodern space (Chapter 2) and the matter of equality just exemplified in Figure 4.5. Jameson (2002, p. 138) talks about a postmodern space where it is difficult to tell the inside from the outside; where one feels disoriented; and where people and things do not seem to have their places anymore. Basically, the author (2002, p. 74) claims that distance in general has been suppressed from the new postmodern space and, in this claim, he is supported by Odih (2007, p. 200) who observes that there is no longer any distantiation between subject and object or spectator and spectated. In comparison, in the world of abstract relationships, *participants* seem to be much closer together due to the minimal role of *conceptual/relational processes*. What I mean is that, since *participants* equally share most of the

experiential “weight”, as seen previously, *conceptual/relational processes* become “merely a highly generalized link between these two participants” (Halliday, 2004, p. 214) and, therefore, represent “shorter” semiotic distance. Perhaps, a comparison exploring different visual *processes* may be handy here. Figures 4.6 and 4.7 bring the main image of the Texaco ad⁴⁰ (TIME 1929) and the Auto-Owners ad (TIME 2009), respectively (cf. Chapter 2). As pointed out before, the Texaco ad promotes a high quality gasoline that keeps its performance even during the winter; and the Auto-Owners ad announces to the general public that the company, Auto-Owners Insurance, has been awarded a prize for its services.

Looking first at the Texaco main image (Figure 4.6), four *participants* are involved in a *narrative representation* realized by *action* and *mental processes*. In terms of *action processes*, mainly the projected bodies of the two women form bidirectional vectors in the affair of interacting; but there are also some other subtle *action* vectors such as those formed by the hand and the leg of the woman leaning against the car. In the case of *mental processes*, previously described in Chapter 2, *eyeline vectors (transactional reaction processes)* depart from all four *participants* in different directions. The man at the back seems to direct his gaze to the car; the two women again exchange bidirectional vectors; and the man in the car seems to look at the woman on the left. As far as possible, these main vectors are marked in Figure 4.6, *action* vectors are in red and *mental* vectors are in yellow. Notice that, visually speaking, the presence of the vectors implies some distance between the four *participants*.

⁴⁰ As in Chapter 2, the image of the Texaco ad in Figure 4.6 is reproduced in black and white to facilitate the visualization of the vectors marked in red and yellow.



Figure 4.6. Action (red vectors) and mental (yellow vectors) processes in the Texaco main image: distance between participants.

From TIME, January 21, 1929, back cover.

Now, looking at the main image of the Auto-Owners ad (Figure 4.7), an award plaque and its qualities, such as shape, material, texture, colour and so on, are the main *participants* involved in a *conceptual representation*. An *analytical process*, where the award plaque is the *Carrier* and all the visual qualities just described, including written words, are the *Attributes*, realizes this *representation*. Observe that in this case, differently from the previous one, there is no (vectorial) visual space between the two *participants*. They simply come together as one.



Figure 4.7. Analytical process in the Auto-Owners main image: no distance between participants.

From TIME, January 12, 2009, p. 9.

With this comparison between Figures 4.6 and 4.7, I want to show that while *action/material* and *mental processes*, the grammatical categories for the physical world and the world of consciousness, respectively, seem to always imply in some sort of distance (vectorial, in the case of images) between *participants*; *conceptual/relational processes*, the grammatical categories of the world of abstract relations, may bring *participants* so close together that they can even become conflated, as in the case of Figure 4.7. Of course, the degree of proximity is not fixed for all the different kinds of *conceptual/relational processes*, but due to their minimal role, it is likely to be greater than that established by any of the other *process* types. Such *conceptual/relational* capacity of reducing the distance between *participants* also seems to be in line with the postmodern experience of spatial suppression, as discussed before.

I have started this section claiming that the *ideational* change from *action/material processes* to *conceptual/relational processes* is strong evidence of the particular way in which the categories of time and space are experienced in modernity and postmodernity. My argument has been based on possible correlations between the definition of these *process* types and the description of the modern/postmodern

social construction of temporal-spatial relations. That is, both semiotically and socially speaking, it seems that, in *action/material processes* and modernity, time is experienced as a key variable for comprising and transforming space. Whereas, in *conceptual/relational processes* and postmodernity, space is experienced as a matter of relations, being no longer affected by the category of time. Perhaps, in the same way that power/speed engines illustrate well the modern rationale of “less time, more space”, TVs and computers can give a good idea of the postmodern concept of a timeless space (Jameson, 2002, p. 63). In fact, one might even regard TVs and computers as the materialization of the world of abstract relations, this abstract space where diverse human experience is generalized⁴¹.

Now, moving on to the other two micro changes, I shall first address the *textual* one since it seems to bear a direct link to the *ideational* change just discussed. As seen in Chapter 3, the *textual* change goes from a predominant *left-right composition* in the 1929 main images to an increase of *centre-margin compositions* in the 2009 main images. According to Van Leeuwen (2005, p. 204), “left and right are dynamic and action-oriented” and, thus, the horizontal plane is “the plane of activity, or of the floorplan, the map, on which the trajectories of activities can be marked”. The same author (2005, p. 206) also explains that, in *centre-margin compositions*, “the centre is never opposed to the margin” and that it “creates a relationship of equality between the elements within a given concentric circle”. These interpretations seem to resonate well with the predominance of *action processes* in the 1929 main images and *conceptual processes* in the 2009 main images. That is, the dynamic orientation of *left-right compositions* seems to offer a perfect organization for *processes of motion in space and change in physical make-up (action processes)*. Likewise, *centre-margin* potentiality for creating relations of equality appears to be a perfect type of organization for the grammatical category of abstract relationships (*conceptual processes*). Figures 4.8 and 4.9 bring again the main images of the Texaco ad and the Auto-Owners ad with a red thick line/circle indicating the type of *compositions* in these images. Notice, in Figure 4.8, that the *left-right composition* creates an

⁴¹ At least six 2009 TIME ads promote products that are in some way related to “timeless” reproduction: notebooks (HP ad – Chapter 3 – Figure 3.12), communications technology and services (CISCO ad – Chapter 3 – Figure 3.10), a music system (Bose Music System ad – Chapter 2 - Figure 2.7), a language learning software program (Rosetta Stone ad – Chapter 3 – Figure 3.11), copies of photographs (LIFE ad – Chapter 2 – Figure 2.5) and headphones (Bose Headphones ad – Chapter 2 – Figure 2.3).

opposition between the *action processes* performed by the driver (the woman on the right) and those performed by the other three *participants*. Also notice, in Figure 4.9, that the empty margins and the plain background direct all attention to the *Attributes* that make the central object an award.

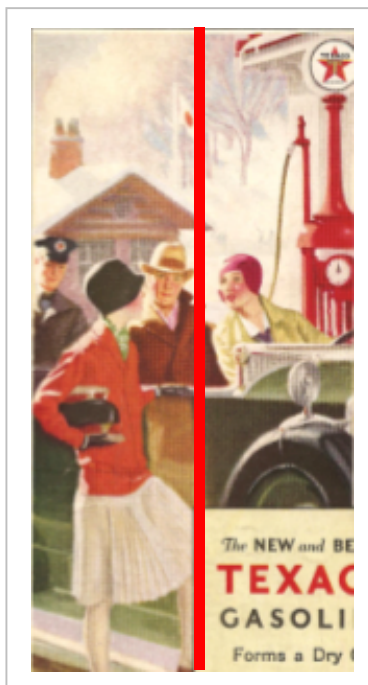


Figure 4.8. Left-right composition
in the Texaco main image:
a perfect organization for narrative processes.

From TIME, January 21, 1929, back cover.

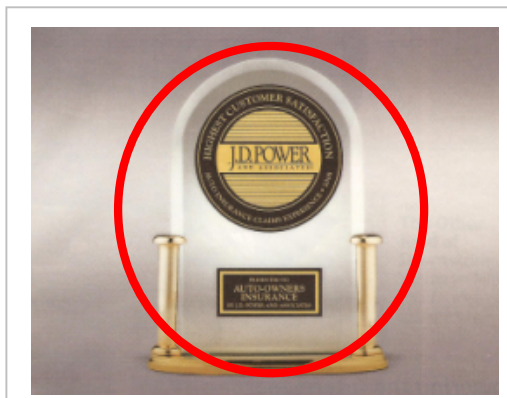


Figure 4.9. Central-margin composition in the Auto-Owners main image: reinforcing attributes of the analytical process.

From TIME, January 12, 2009, p. 9.

Lastly, looking at the *interpersonal* change, it seems to indicate a shift in social exchange from *giving information* to *demanding goods-&-services* (Halliday, 2004, p. 107), as described in Chapter 3. In the 1929 main texts, a dominant *declarative mood* (89%) constantly provides practical information about the products to the audience in a style identified as *reason-why advertising* (Odih, 2007). This persuasive and educational style from the early 20th century (cf. Chapter 2), aims at “appropriating and reworking the sphere of culture into utility constructs for the purpose of expropriating exchange-value” (Odih, 2007, p. 90). In other words, and as previously pointed out, it aims at setting up an “ideology of consumption” (Odih, 2007, p. 110). For this purpose, reasoned propositions (*declaratives*) that justify the purchase of the products and attract consumers become an important part of the process. Table 4.1 brings the whole main text from the San Francisco ad (Appendix 1 – 1.2). This ad aims at persuading a variety of businesses to establish their headquarters or branch factories in the area of San Francisco. Notice how a series of statements giving information about the circumstances (paragraph 1), location (paragraph 3), climate (paragraph 4), work force profile (paragraph 5) and capital status (paragraph 6) of San Francisco seem to work as rationalistic motivation

for choosing the city. Also notice that, only by the very end of the text, an offer in the *interrogative mood* breaks up the long sequence of *declaratives* with the following question: “May its citizens and institutions present you with an authentic, illustrated book on markets and conditions?”

Serving GROWING markets
swiftly and cheaply from the center

San Francisco

With the population of California and the whole West increasing four times faster than that of the United States as a whole; with Central and South America, Hawaii, Australia, and the East Indies offering rapidly growing markets; and with 900,000,000 people living in a trade sphere served by the Pacific and developing modern wants, San Francisco is becoming one of the very great cities in the world.

This city should be investigated as the location for your business headquarters, your branch factory, or your western assembling or distributing enterprise.

San Francisco serves the 11,000,000 people west of the Rockies more cheaply and promptly than can be done from any point north or south. Within 50 miles it has a highly prosperous, high-consuming trade area of 1,600,000 people. It is Coast-central. For highly practical reasons the San Francisco bay region leads any other Coast area by \$250,000,000 a year in manufactures. Its port business is the second greatest in America in value of water-borne tonnage.

Climate is ideal for industry –
no snow, no enervating heat

Here the mean average temperature varies but 6°, winter and summer. No snow loads. No frozen pipes. No enervation.

Labor is contented and in harmony with its job. The worker’s dollar goes farther, in commodity purchasing power, than in any other large city.

As business capital of the West – headquarters for the financial, shipping, lumber, railroad, oil, insurance, hydro-electric, manufacturing and distributing activities of the Pacific Coast, this city may have an important message for you. May its citizens and institutions present you with an authentic, illustrated book on markets and conditions? There is no charge.

Table 4.1. Sequence of declaratives in the San Francisco ad:
rationalistic motivation for choosing the city.

From TIME, January 21, 1929, p. 23.

In the 2009 main texts, although the *declarative mood* is still predominant, a strong and, more importantly, consistent presence of the *imperative mood* can be noticed in the two groups (28% in the 2009 Image Group and 24% in the 2009 Text Group – cf. Chapter 3). This *imperative mood*, the mood for exchanging goods-&-services (Halliday, 2004, p. 138), is clearly directed to consumers, putting a lot of emphasis on the “you” end of the social exchange. According to Baudrillard (1983, p. 53), such an emphasis means that “social relation is no longer one of persuasion (the classical age of propaganda, ideology, publicity, etc) but one of dissuasion or deterrence: ‘YOU are news, you are the social, the event is you, you are involved, you can use your voice, etc.’” Put simply, if the dominant *declarative mood* in 1929 main texts suggests an ongoing persuasion process to turn people into consumers, the presence of the *imperative mood* in 2009 main texts appears to signal that this process has been completed, postmodernity is a “society of consumers” (Bauman, 2007, p. 52). Odih’s (2007, p. 109, 110) discussion of postmodern advertising or the *commodity-sign* (cf. Chapter 2) also seems to further validate this line of thought. According to the author, in postmodernity, consumerism becomes so consolidated that it is one of the ways through which individuals construct their *self*.

Table 4.2 brings the main text from the LIFE ad (2009 Image Group – cf. Chapter 2). This ad offers framed copies of well-known LIFE magazine photos as objects of decoration. Notice in Table 4.2 that the main text of this ad consists of only one *imperative* clause. Although some reasons for buying LIFE pictures are still presented, they come in the form of nominal groups, not *declarative* clauses as in the previous example, and they are organized in bullet points below the main clause. Also in the original ad, the font size of these bullet points is smaller than that of the *imperative* clause.

LIFE PICTURE COLLECTION

Decorate with the world's most vivid and recognizable photos

- More than 20,000 LIFE photographs in the collection
- Fast delivery, shipped to your door ready to hang
- 100% satisfaction guaranteed

Now available for purchase at
www.lifephotographs.com/time

Table 4.2. Imperative clause in the LIFE ad:
 “you” are a consumer.

From TIME, January 12, 2009, p. 50.

Still on the interpretation of the *interpersonal* change, I would like to make one last observation. Halliday (2004, p. 109, 110), in his study of the clause as social exchange, points out that, ontogenetically speaking,

“the exchange of goods-&-services, with language as the means, comes much earlier than the exchange of information: infants typically begin to use linguist symbols to make commands and offers at about the age of nine months, whereas it may be as much as nine months to a year after that before they really learn to make statements and questions”.

The author argues that such sequence of developments is likely to be the same for the early evolution of language in the human race, and that it is probably consequence of the fact that, while goods-&-services require “something that arises independently of language”, information has “no existence except in the form of language” and, therefore, demands a more complex process of internalization. The analysis of the 1929 and the 2009 main texts, however, seem to indicate an inverse order of this ontogenetic sequence with the dominance of *declaratives* (exchange of information) coming before the presence of *imperatives* (exchange of

goods-&-services). One possible explanation for this inverted order is that the completion of the modernization process has resulted in a new postmodern space, as seen before, upon which human beings, just like very young children, are now making their first commands and offers. That is, the *interpersonal* change may be simultaneously interpreted as signal of the complete modernization of the physical world and also as evidence of the first interactions in an emerging new space, perhaps, the world of abstract relations.

To conclude, I would like to briefly review the main points made in this section. I have started by addressing the *ideational* change, arguing that there seems to be a correlation between the predominant *process* types in the two data groups and the modern/postmodern experience of time and space. More specifically, I have argued that in *action/material processes* and modernity, time seems to be experienced as a key variable for comprising and transforming space; and that, in *conceptual/relational processes* and postmodernity, space appears to be experienced as a matter of relations, no longer affected by the category of time. Second, I have interpreted the *textual* change as an intensification of the *ideational* one, since the 1929 dynamic orientation of *left-right compositions* and the 2009 *centre-margin* potentiality for creating relations of equality seem not only to match but also to reinforce the role of *action processes* and *conceptual processes*, respectively. Third, I have addressed the *interpersonal* change, arguing that the shift from dominant *declaratives* to a strong presence of *imperatives* may be interpreted as both signal of complete modernization and also as evidence of the first interactions in a new postmodern space. Again, as in the case of the macro changes, the interpretation of the micro changes seem to point at multiple correspondences between the different instances of semiotic change and some of the main themes in the modern/postmodern debate. The question to be answered now is how macro and micro changes together may be interpreted in this context. This is my objective in the following subsection.

4.3. Interpreting macro and micro changes together: process of radicalisation

In Chapter 3, the macro and micro analysis of the two data groups has revealed five main semiotic changes: 1) from a single balanced *top-bottom composition* to two unbalanced *top-bottom compositions*; 2) from dominant *disconnection* to some degree of *connection*; 3) from a dominant *narrative* representation to a more *conceptual* representation; 4) from a dominant *declarative mood* to a strong presence of the *imperative mood*; and 5) from most images organized in *left-right compositions* to more images organized in *centre-margin compositions*. These five changes, as discussed by the end of Chapter 3, seem to constitute fine-grained semiotic change. That is, most characteristics of the 1929 data group are still present in the 2009 data group, only with slight different emphases (two unbalanced *top-bottom compositions*, more *conceptual representations*, *imperative mood* and *centre-margin image compositions*). In the two previous sections of this chapter (Chapter 4), I have readdressed each of these five changes individually, trying to correlate them to themes in the modern/postmodern debate. The first and second changes, the macro changes, have been mainly interpreted as evidence of a process of duplication (Baudrillard, 1983, p. 134-139) that expands the modern compositional pattern (*top-bottom composition* with image in top leading role) in two equivalents. The third and fifth changes, *ideational* and *textual*, have been interpreted as confirmation of the different ways time and space are experienced in modernity and postmodernity. Lastly, the fourth change, the *interpersonal*, has been simultaneously understood as signalling the end of the modernizing process and the emergence of a new kind of space. Putting all these descriptive and interpretative findings together, I would like to argue that the totality of the changes suggests a process of modern *radicalisation* (Giddens, 1990). More simply, all the five changes, in distinct manners, seem to contribute to the intensification of modern characteristics. This interpretation is in line with the position of social theorists who understand postmodernity as a phase within modernity itself (cf. Chapter 2), more specifically, a phase of its radicalisation and universalization (Giddens, 1990, p. 3, 51). In what follows, I shall elaborate on this possible interpretation but before I present a summary of the five changes with their possible interpretations in Table 4.3.

Semiotic Changes		Possible interpretations
MACRO	1) from a single balanced <i>top-bottom composition</i> to two unbalanced <i>top-bottom compositions</i> ;	Duplication of the modern pattern
	2) from dominant <i>disconnection</i> to some degree of <i>connection</i> ;	
MICRO	3) from a dominant <i>narrative representation</i> to a more <i>conceptual representation</i> ;	Modern and postmodern experience of time and space
	4) from a dominant <i>declarative mood</i> to a strong presence of the <i>imperative mood</i> ;	Completion of the modernizing process Emergence of a new kind of space
	5) from most images organized in <i>left-right compositions</i> to more images organized in <i>centre-margin compositions</i>	Modern and postmodern experience of time and space
Totality of the changes		Process of modern radicalisation

Table 4.3. Summary of the five changes and their respective interpretations.

Probably, the general process of modern *radicalisation* I want to argue for is more easily identified in the first two macro changes (Table 4.3 – Numbers 1 and 2). The reason for this is that, in these changes, the intensification of modern characteristics is somehow more tangible. As discussed before, the modern compositional pattern (*top-bottom composition* with image in top leading position) seems to reproduce itself in two equivalents by means of breaking up with proportionality and intensifying *connection*. The result is two of the same: an expansion of the 1929 *top-bottom composition* with image in leading position in

two 2009 versions of the same *composition* type. This expansion also means less variety. Comparing the percentages for all the three types of *compositions* in the two data groups, it is possible to observe that, while the three types are present in the 1929 data group⁴², such variety is limited in the 2009 data group. In the case of the 2009 Text Group, there are only two types of *composition*: *top-bottom* and *centre-margin*. And, in the case of the 2009 Image Group, the situation is extreme, all ads present *top-bottom composition*. Table 4.4 brings a summary of this comparison.

Ads	Types of composition		
	Top-bottom	Left-right	Centre-margin
TIME 1929	88%	9%	3%
TIME 2009 Image Group	100%	-	-
TIME 2009 Text Group	75%	-	25%

Table 4.4. Percentage of the different types of composition in the 1929 and in the 2009 data groups.

Still regarding macro changes, there are two other interesting observations to be made. The first one is related to the magazine frame within which text and image are distributed in the 1929 data group. As pointed out in other occasions (cf. Chapters 2 and 3), this magazine frame, including date, the name of the magazine and number of the page, disappears in 2009 ads. *Top-bottom composition* with image in top leading position expands not only in number (two versions instead of one) but also in terms of pictorial area. Up to a certain extent, this territorial expansion could also be interpreted as a sign of modern *radicalisation*. The *top-bottom* organization of ads does not need to be

⁴² *Centre-margin composition* in the 1929 data group appears in conjunction with *left-right composition* in the case of a *triptych* (Kress & Van Leeuwen, 1996, p. 207). See the Cast Iron Pipe ad in Appendix 2 to check this mode of composition.

situated within the magazine context anymore. It has become so familiar in the postmodern scenario that it may appear on its own. Figure 4.10 brings a visual summary of the numerical and pictorial expansion of *top-bottom compositions* using the abstractions previously introduced.

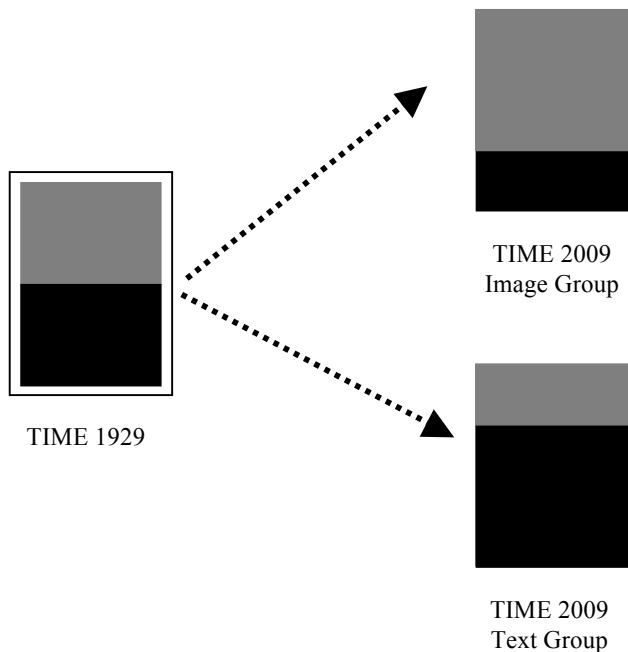


Figure 4.10. Numerical and territorial expansion of the modern top-bottom composition.

The second observation has to do with *framing*. In fact, it is just a quick reminder that, in the 1929 data group, text and image are almost never presented as entirely disconnected elements. Due to the dominance of *segregation with overlap* in this period (cf. Chapter 3), frames between the two semiotic modes have always displayed some degree of porosity. From this perspective, then, the 2009 increase in *connection* (cf. Chapter 3) may also be interpreted as an intensification of a modern characteristic: overlapping between text and image.

Another change in which the process of modern *radicalisation* is relatively straightforward is the fourth in Table 4.3, the *interpersonal* change from a dominant *declarative mood* to a strong presence of the *imperative mood*. Similarly to what happens with the territorial expansion of the modern *top-bottom composition* illustrated in Figure 4.10, the presence of *imperatives* may be indicative of a greater familiarity with the consumer role. That is, while 1929 ads have to be situated within the magazine frame and their main texts have to present reasoned propositions (*declaratives*) to persuade individuals to assume a consumer role; 2009 ads not only become “independent” from the magazine frame but also their main texts already demand actions from consolidated consumers. The presence of *imperatives* can also be read from the perspective of power relations. In this sense, the *radicalisation* process lies in the increasing power of ads in society. With the end of the modernizing process and, consequently, the emergence of a new space, ads move from the position of persuading consumers (*declaratives*) to the position of commanding them (*imperatives*).

The remaining two changes in Table 4.3, the third and the fifth, require deeper analysis in order to reveal their contribution to the process of modern *radicalisation*. These changes, as discussed before, seem to substantiate the modern and postmodern experience of time and space. More specifically, the *ideational* change from a dominant *narrative representation* to a more *conceptual representation* (Table 4.3 – Number 3), reinforced by the *textual* change (Table 4.3 – Number 5), seems to constitute a parallel to the modern and postmodern construction of temporal-spatial experiences. So, how can this kind of change contribute to the process of *radicalisation*? In order to answer this question it is first necessary to explore Halliday’s categorization of *process* types within the lexicogrammatical system of transitivity a little bit further.

Previously in this chapter (Chapter 3), I have explained that Halliday (2004, p. 172) distinguishes three types of world for his categorization of *process* types: 1) the physical world (*doing*); 2) the world of consciousness (*sensing*); and the world of abstract relations (*being*). The author (2004, p. 170) draws these distinctions by observing that, from an early age (three or four months), human beings become aware of a basic difference between outer and inner experience. The author defines outer experience as “what we experience as going on ‘out there’, in the world around us” and inner experience as “what we experience as going on inside ourselves, in the world of consciousness (including perception, emotion and imagination)”. A few lines later,

however, Halliday states that, in addition to outer and inner experience, there is a third component that has to be supplied in order to build a coherent theory of human experience. This third component is the world of abstract relations, which he defines as the human capacity to generalize, that is, to relate one fragment of experience to another. For each of these worlds, Halliday (2004, p. 170) also associates a prototypical *process* type: *action/material processes* for the physical world, *mental processes* for the world of consciousness and *conceptual/relational processes* for the world of abstract relations.

Reflecting on this distinction, it is easy to notice that the physical world (*action/material processes*) and the world of consciousness (*mental processes*) stand in the classical dichotomy between objectivity and subjectivity, that is, between real things (what is out there) as opposed to beliefs and feelings (what is inside here). But, unfortunately, it is not very clear where the world of abstract relations stands in regards to this opposition. Halliday does not seem to give any clue besides the observation that *conceptual/relational processes* may construe both outer and inner experience. In order to clarify this question, my suggestion is to look at the grammatical categories, more specifically, the type of inherent *participants* that go with the three prototypical *process* types. In the case of *action/material processes*, the *Actor* is prototypically a potent thing, described as being partly conscious (Halliday, 2004, p. 201). All the other secondary *action/material participants* are things in a more general sense; that is, they are some sort of “a phenomenon of our experience, including of course our inner experience or imagination – some entity (person, creature, institution, object, substance or abstraction)” (Halliday, 2004, p. 203). In the case of *mental processes*, the inherent *participant*, the *Senser*, is always a human-like being because it must be “endowed with consciousness”, but the secondary *mental participant*, the *Phenomenon*, can either be a thing, an act (macro-thing) or a fact (meta-thing) (Halliday, 2004, p. 201). Lastly, in the case of *conceptual/relational processes*, the two inherent *participants* (the two ‘be-ers’) can be any of these three possibilities: a thing, an act or a fact (Halliday, 2004, p. 212).

Now, if the types of inherent *participants* just described are examined in terms of an imaginary subjectivity/objectivity cline, I believe that *mental participants* would come very close to the subjectivity pole since *Sensers* are the only ones that must be endowed with consciousness and, therefore, capable of experiencing feelings and beliefs. *Action/material participants* would probably come close to the objectivity pole, since they are things as opposed to beings; but not that

close because they are also partly conscious. And *conceptual/relational participants* would take the closest position to the objectivity pole due to their high degree of independence from subjective traces. What I mean is that, inherent *conceptual/relational participants* are, in fact, secondary *mental* and *action/material participants* that no longer require the presence of a *Senser* or an *Actor*. Observe that the three possibilities for *conceptual/relational participants* encompass the only option for secondary *action/material participants* (things) and also the options for *Phenomenon* (things, acts and facts), but not the one for the *Actor* (partially conscious potent things) and the *Senser* (conscious beings). This observation echoes Halliday's previous remark that *conceptual/relational processes* may construe both outer and inner experience. I would just make explicit that, differently from *mental* and *action/material processes*, these *processes* construe more objective versions of outer and inner experience somehow released from their subjectivity (the presence of some level of consciousness).

Figure 4.11 brings a representation of the imaginary cline just discussed. Observe that, on the cline, there seems to be a gap between the positions taken by *mental* and *action/material* inherent *participants*. Although Halliday does not consider *verbal processes* as prototypical of any type of world, I would propose that the inherent *participant* for this *process* type, the *Speaker*, would be suitable for fulfilling this gap. There are two possibilities for the *Speaker*: a conscious being, as in the case of *mental participants*, or a symbol source, for instance, a letter, a notice, a sign, a paper and so on (Halliday, 2004, p. 254, 255). Thus, the *Speaker* seems to assume a middle role between strictly conscious beings (*mental participants*) and partly conscious potent things (*action/material participants*). In the last section, I shall present more argumentation to support and further develop this proposal.

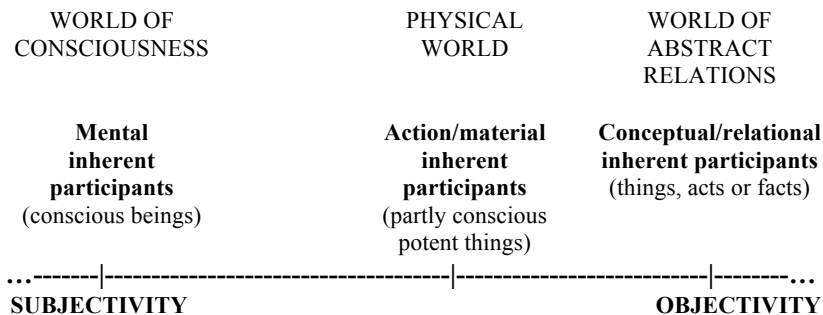


Figure 4.11. Subjectivity/Objectivity cline of inherent mental, action/material and conceptual/relational participants.

The examination of the types of inherent *participants* summarized in Figure 4.11 seems to reveal that, concerning the dichotomy subjectivity/objectivity, *conceptual/relational participants* and, consequently, the world of abstract relations stand very close to the objectivity pole. Actually, their position is closer to the objectivity pole than that of *action/material processes* and its related physical world. Therefore, returning to the matter of a *radicalisation* process, from the perspective of Figure 4.11, it seems that the *ideational* change represents intensified objectivity. That is, if the modern experience of time and space (*action/material processes*) indicates a tendency towards outer experience or objectivity, the postmodern experience (emphasis on *conceptual/relational processes*) appears to represent a further step in the same direction. Such conclusion would be congruent especially with the viewpoints of Baudrillard and Jameson. When addressing postmodern objectivity, Baudrillard (1983, p. 143) talks about a kind of pure objectivity that is “at last liberated from the object”; whereas Jameson (2002, p. 43, 190) regards “the death of the subject” or “the eclipse of subjectivity” as one of the main postmodern features. In a similar fashion, the inherent *participant* progression from conscious beings (*mental participants*) to partly conscious potent things (*action/material participants*) and, then, to things, acts or facts (*conceptual/relational participants*) points at a greater level of objectification and, as a consequence, modern radicalisation in the *ideational* change.

To sum up, based on the numerical and territorial expansion of modern organization, the consolidation of modern consumer roles, and, finally, the deepening of modern objectivity in representation, macro and micro changes together may be read as a general process of *radicalisation*.

4.4. Possible theoretical contributions: re-examining Halliday's categorization of *process* types from the perspective of Wilber's four interrelated quadrants

The dialogue between Systemic Functional Semiotics and Social Theory, fostered by the description and the interpretation of the changes identified in the data, seems to have been a fairly fruitful one. For instance, with respect to Social Theory, one straightforward contribution seems to be the fact that many of the themes in the modern/postmodern debate have been substantiated with concrete semiotic evidence. In this last section, however, I shall focus on what I believe to be one of the most important contributions of this dialogic process: the possibility of re-examining Halliday's (2004) categorization of *process* types within the lexicogrammar of the transitivity system in the light of Wilber's (2000, 2004) four interrelated quadrants (cf. Chapter 2). The discussion of this possibility, as one might expect, seems to more directly address Systemic Functional Semiotics, but it also brings one or two sub-related contributions to Social Theory, which are pointed out as the discussion progresses.

During the whole descriptive and interpretive work in this dissertation, the *ideational* change has always puzzled me for a very simple reason: the similarities that it seems to imply between *action/material processes* and *conceptual/relational processes* despite the fact that, according to Halliday (2004), these *processes* are prototypical of different worlds of experience, the physical world and the world of abstract relations, respectively. For instance, in the interpretation of the micro changes, both *process* types seem to be directly related to the central modern/postmodern theme of time/space experience. Also, as just discussed in the interpretation of the macro and micro changes together, the inherent *participants* of the two *process* types seem to be more oriented towards objectivity. Moreover, the shift from one *process* type to the other, in both image and text, occurs without any significant change in the macro ocularcentric organization of the ads (*top-bottom composition* with image in leading position).

Thus, throughout this work, I have observed that the physical world (*action/material processes*) and the world of abstract relations (*conceptual/relational processes*) had something in common. For me, they seemed to be slightly different manifestations of one single notion, but what notion? It is at this point that Wilber's insights come in, as I shall now explain.

In Chapter 2, I have argued that, according to Wilber (2000, 2004), the greatest contribution of modernity has been the capacity to differentiate what the author calls the Big Three (the domains of I, WE and ITS) and that the challenge of postmodernity is to integrate these three major domains. In his work, Wilber (2000, 2004) arrives at the conceptualization of the Big Three through mainly two interconnected observations. First, that everything in the universe is composed by *holons* and, by the term *holon*, the author means "that which, being a whole in one context, is simultaneously a part in another" (2000, p. 26). For instance, in the case of verbal language, "a letter is part of a whole word, which is part of a whole sentence, which is part of a whole paragraph, and so on" (Wilber, 2000, p. 25). Second, that each and every *holon* always possesses four interrelated quadrants: 1) interior; 2) exterior; 3) individual; and 4) collective.⁴³ Figure 4.12 brings a summary of the four interrelated quadrants, which I continue to explore subsequently.

⁴³ It is very important to point out that, although not using it as a basis for his categorization of *process* types within the lexicogrammatical system of transitivity, Halliday has also developed a typology of systems operating in different phenomenal realms that is divided in four: "(i) material systems: (1) physical systems, (2) biological systems; (ii) immaterial systems: (3) social systems, (4) semiotic systems" (Matthiessen, 2009, p. 23, 24). Moreover, Halliday's disciplinary map of the academic territory around language is also organized in four dimensions: 1) "language as art"; 2) "language as knowledge", 3) "language as behaviour", and 4) "language as system" (Matthiessen, 2009, p. 16-18).

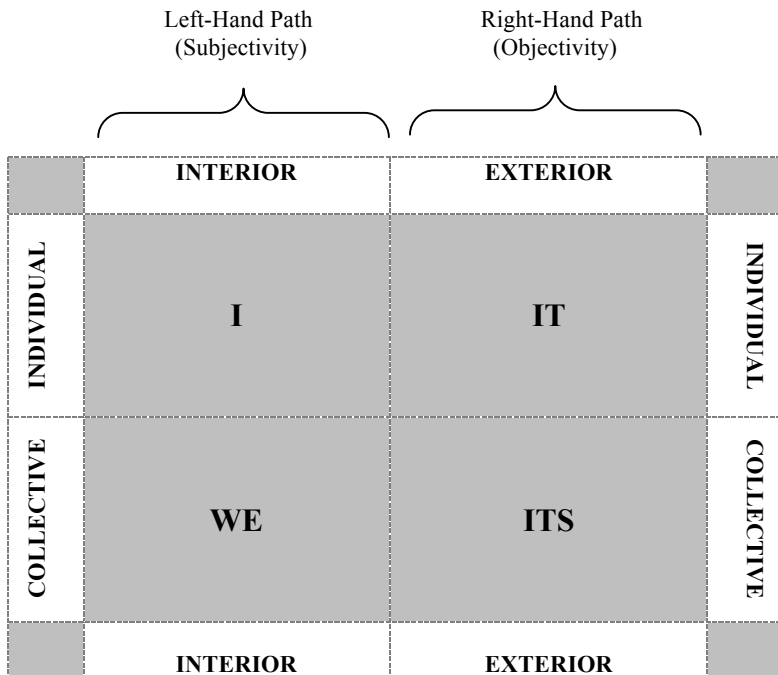


Figure 4.12. The four interrelated quadrants: I, IT, WE and ITS.

As Figure 4.12 shows, the interior/individual quadrant (top-left) constitutes the I domain. This domain refers to meaning within an individual *holon*. The interior/collective quadrant (bottom-left) is the WE domain. This domain also refers to interior meanings, as in the previous case, but now shared or collective and not individual anymore. Wilber (2000, 2004) regards these two left quadrants as the Left-Hand path. Nothing in this path can be seen with the eye of flesh because meanings do not have a simple location. They cannot be pointed at; they are a matter of interiority or depth. Therefore, the only way to access the Left-Hand path is through dialogue and interpretation. Generally speaking, this path is related to subjectivity and it always asks: “What does it *mean*?”

The other two quadrants in Figure 4.12 are the exterior/individual (top-right) and the exterior/collective (bottom-right). The first

constitutes the IT domain and it refers to the exterior form or structure of an individual *holon*, that is, its singular surface. The second constitutes the ITS domain and it refers to the exterior form of systems composed by individual *holons*. For Wilber (2000, p. 149), since the IT and ITS domains (the whole right side of Figure 4.12) can be seen “out there” and be studied empirically, they count as one major domain, the ITS domain previously presented (one of the Big Three). These two domains also combine to form the Right-Hand path in opposition to the Left-Hand path introduced before. The Right-Hand path is always registered with the senses, especially with vision, and it does not require interpretation, just observation and description. In broad terms, this is the path of objectivity and visible surfaces and it asks questions such as: “What does it *do*?” or “How does it *work*?”

Applying Wilber’s rationale of the four quadrants to my previous descriptive diagram of the *ideational* change (cf. Chapter 3) and, consequently, to Halliday’s worlds of experience, I started to wonder whether the physical world (*action/material processes*) and the world of abstracted relations (*conceptual/relational processes*) would be the individual and collective dimensions of the same type of experience: exterior (objective) experience. That is, looking at human experience from the viewpoint of a *holon*, one could hypothesize two dimensions of exterior experience: 1) in a singular world that is common to all human beings, the physical world (IT domain); and 2) in a world that is collectively constructed by the generalization of all inner and outer human experiences, the world of abstract relations (ITS domain). This hypothesis appeared to be considerably sound for two reasons. First, it helped to explain the similarities observed between *action/material processes* and *conceptual/relational processes* and their respective worlds. Second, it specified the nature of the *radicalisation* process within the data. In what follows, I discuss these two reasons more thoroughly with the help of Figure 4.13. This figure reintroduces the diagram of the *ideational* change (Chapter 3) from the perspective of Wilber’s four interrelated quadrants.

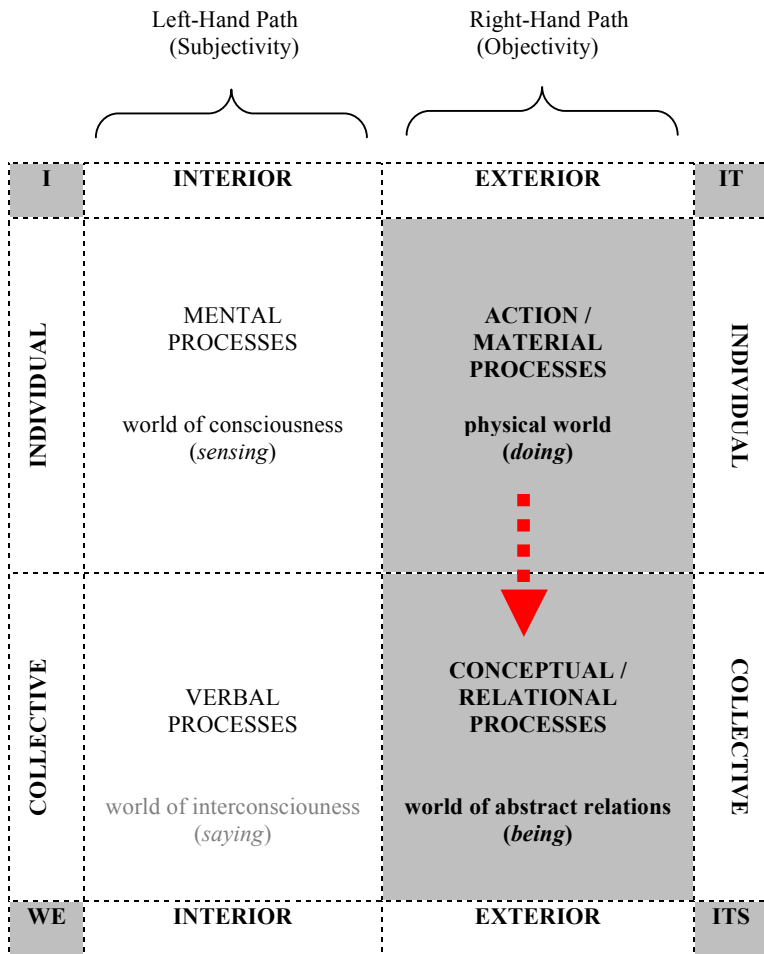


Figure 4.13. The descriptive diagram of the ideational change from the perspective of Wilber's four interrelated quadrants.

Regarding the *ideational* change (from *action/material processes* to *conceptual/relational processes*), Figure 4.13 proposes that it may be read as a shift from the IT domain (exterior/individual quadrant) to the ITS domain (exterior/collective quadrant). Thus, the paradigm of exterior experience remains the same with the slight difference of an individual or a collective dimension. This reading would explain, therefore, the similarities previously encountered. For instance, *action/material processes* and *conceptual/relational processes* relate to the theme of modern/postmodern experience of time/space because both are prototypical *processes* of exterior experience or, in other words, of matter. And, as pointed out before, it is the emergence of matter that brings the categories of time and space into existence (Harvey, 1996, p. 189). Moreover, the inherent *participants* of these two *process* types share an orientation towards objectivity because they are outer world *participants*, that is, things interacting in a singular world (the physical world) or things, acts and facts composing a collective world (the world of abstract relations). Lastly, the shift from *action/material processes* to *conceptual/relational processes* does not encompass any significant change in the macro ocularcentric organization (*top-bottom composition* with image in leading position) because the focus continues to be on *visible surfaces*. Since the *ideational* change takes place within the Right-Hand path only, there is no need to alter the visual emphasis in the macro organization. This last observation possibly implies in a sub-related contribution to Social Theory: it helps to understand the centrality of the visual to both modernity and postmodernity. What I mean is that, considering a parallelism between the *ideational* change and the *modern/postmodern* transition, the visual remains an important aspect to both dimensions (semiotic and social) because they occur within the same path, the *visible* Right-hand path.

Now, in relation to the *radicalisation* process, Figure 4.13 shows that it has been mainly a process of collectivization. Thus, if there is a numerical and territorial expansion of the modern ocularcentric organization, a consolidation of modern consumer roles and a deepening of modern objectivity as argued before (cf. previous section), it is because exterior experience or, modernity, has become a collective phenomenon. It is interesting to point out here that Giddens (1990, p. 3) talks about postmodernity as the universalization of modern consequences. So, in a sense, his definition confirms the possibility of a collective dimension. To a certain extent, this last point implies in another possible sub-related contribution to Social Theory: it helps to understand why postmodernity does not represent a rupture with

modernity but much more a continuity. Again, as explained before, the paradigm of exterior experience remains the same, with the difference of now being collective instead of individual.

All this reflection, triggered by the puzzling similarities encountered in the *ideational* change, led me, then, to the venture of re-examining Halliday's (2004) categorization of *process* types within the lexicogrammatical system of transitivity from the perspective of Wilber's (2000, 2004) four interrelated quadrants. According to Wilber (2004, p. 94, 95), the basic dimensions that originate the four quadrants, that is, interior, exterior, individual and collective, are so fundamental that they tend to be reflected in most *maps* (theories, ideas, concepts, tables, hypotheses or some other type of representation) elaborated so far. So, could these quadrants also be reflected in Halliday's categorization of *process* types? I believe that the answer is yes. Perhaps, the grammar sets up a clear discontinuity not only between outer and inner experience, as Halliday (2004, p. 170) initially states, but also between individual and collective experience, as I shall now attempt to describe.

Previously to the discussion of Figure 4.13, I have suggested that, taking human experience as an example of a *holon*, one could hypothesize the physical world and the world of abstract relations as manifestations of the IT domain (exterior/individual quadrant) and the ITS domain (exterior/collective quadrant), respectively. With this hypothesis, I allude that, for human beings, exterior experience can take place in the form of material changes in a singular physical world (motion in space and change in physical make-up that, in the SFG, are realised by *action/material processes*) but that, at the same time, the sum of all human experiences (abstractions of inner and outer experience that, in the SFG, are realised by *conceptual/relational processes*) also creates an exterior collective world, the world of abstract relations. Here I want to stress that this exterior/collective world is concrete and, therefore, visible. As Wilber explains (2000, p. 128), it refers not only to the social forms of communities (groups/families, kinship tribes, villages, nation-states, global-world system) but also "the modes of tools and technology, architectural styles, forces of production, concrete institutions, even written (material) forms and so on". Therefore, the relationships of class-membership and/or identity realised, in the grammar, by *conceptual/relational processes* materialize themselves in the many different systems of social organization. I have based this hypothesis on the fact that it seems to answer for the similarities between the physical world and the world of abstract

relations previously encountered in the *ideational* change and also on the fact that it specifies the *radicalisation* process within the data as a matter of collectivization. However, I believe there is another interesting piece of evidence to further sustain it: the observation that the visual semiotic mode seems to better afford the realisation of the prototypical *process* types of the physical world and the world of abstract relations rather than the verbal semiotic mode. My point is that, since the physical world and the world of abstract relations are manifestations of the *visible* Right-Hand path, the visual semiotic mode is likely to better afford the prototypical *process* types of these worlds. I now approach the level of affordance of these two modes in very general lines just to confirm this point.

In their GVD, Kress and Van Leeuwen (2006, p. 76-78; 109-113) have already established some comparisons between the affordances of the visual and verbal semiotic modes. Regarding *action/material processes*, the authors have observed that, although most narrative structures of this type are easily “translated” from one mode to the other, there is one type of visual structure (*bidirectional transactional action*) that has no corresponding linguistic structure. According to the authors, in order to realise it, the verbal semiotic mode, more specifically, English, would have to make use of other grammatical categories (reflexive pronouns) rather than the *process* itself and/or of a sequence of clauses. This limitation becomes greater in relation to *conceptual/relational processes*. Here the authors (2006, p. 110) admit some level of correspondence but end up affirming that, especially in the case of *classificational* and *analytical* images, “the visual has a range of structural devices that have no equivalent to language: the difference between visual conceptualization and linguistic conceptualization is evidently quite large”. This considerable affordance of the visual semiotic mode to render the prototypical *process* types of the physical world and the world of abstract relations and, consequently, to create conceptualizations seems, therefore, to reinforce my initial hypothesis that these worlds are manifestations of the *visible* Right-Hand path, more specifically, the IT domain (exterior/individual experience) and the ITS domain (exterior/collective experience), respectively.

Still following the reasoning of affordances, it is not a surprise to find out that *mental* and *verbal processes*, which I suppose to be the prototypical *process* types of the *invisible* Left-Hand path (cf. Figure 4.13), form only minor categories in the visual semiotic mode (Kress & Van Leeuwen, 2006, p. 77). In the case of *mental processes*, one of the

limitations seems to be the lack of visual devices for making strong distinctions between the different types of *mental processes*, for instance, between cognition and affection. In the case of *verbal processes*, the limitation seems to be that “‘dialogue balloons’ always quote”; there is no visual correspondence of the verbal Reported Speech form. Besides, when dialogue balloons quote, they usually make use of verbal language to express the *Utterance* (the verbal *participant* enclosed in the dialogue balloon). These observations bring into question Halliday’s world of consciousness⁴⁴ and its prototypical *process* type. How could they be re-examined from the perspective of Wilber’s four interrelated quadrants? This is the question that I address in what follows.

As Figure 4.13 shows, I interpret Halliday’s world of consciousness as a manifestation of the I domain (interior/individual experience). In other words, I relate it to all the meanings that have a bearing on the mind of an individual human being as a consequence of emotions, perceptions, desires and cognitive processes. But this is not all. Following Wilber’s rationale, I also propose a fourth world. This world would correspond to the collective dimension of interior meanings, the WE domain (interior/collective experience). I have named it the world of interconsciouness⁴⁵ because it has to do with the collective sharing of internal meanings or in Wilber’s (2000, p. 133) words “mutual understanding”. To support this possible interpretation, I offer the two following pieces of evidence. First, the fact that both *mental* and *verbal processes*, the prototypical *process* types of these two worlds (Left-Hand path), share a unique ability to project, that is, “to introduce what is said or thought as a report – a property distinguishing them from all the other process types” (Halliday, 2004, p. 175). Here I believe that this distinguishing property may be attributed to the depth of the *invisible* Left-Hand path. As explained before, meanings cannot be pointed at; therefore, they depend on some sort of projection to emerge from depth. Second, the fact that *verbal processes* do constitute a distinct *process* type. Although in his work Halliday (2004, p. 248)

⁴⁴ As pointed out by Doctor Markus J. Weinger (personal communication), it is very important to clarify the difference of scope between Halliday’s and Wilber’s use of the term consciousness. In Halliday’s theory, consciousness may be understood as the awareness and/or perception by the mind of itself and the world (subjectivity). Whereas, in Wilber’s theory, consciousness is a much more encompassing term in which the awareness and perception of the mind is only one of its many aspects. In this thesis, wherever I use the term consciousness, I do it in Halliday’s scope.

⁴⁵ In Figure 4.13, world of interconsciouness is written in gray to differentiate it from the other worlds of experience already consolidated in Halliday’s work.

regards *verbal processes* as a subsidiary *process* type, located at the boundary between *mental* and *relational processes*, the author observes that, differently from the other two subsidiary *process* types (*behavioural* and *existential*), “ ‘verbal’ clauses do display distinctive patterns of their own”, more specifically, the capacity to project, previously pointed out, and three further *participant* functions (*Receiver*, *Verbiage* and *Target*) in addition to the *Sayer* (the inherent *participant*). This observation resonates well with the previous analysis of the imaginary Subjectivity/Objectivity cline of inherent *participants* (cf. Figure 4.11). In the cline, as discussed before, the *verbal* inherent *participant*, the *Speaker*, seems to be a suitable choice for fulfilling a gap in the inherent *participant* progression from conscious beings (*mental participants*) to partially conscious potent things (*action/material participants*) and, then, to things, acts or facts (*conceptual/relational participants*). Again, the reason is that the *Speaker* may be either a conscious being or a symbol source (a letter, a notice, a sign, a paper and so on).

Up to this point, I have attempted at re-examining Halliday’s categorization of *process* types within the lexicogrammatical system of transitivity from the perspective of Wilber’s four interrelated quadrants by establishing correspondences between: 1) the physical world (*action/material processes*) and the IT domain (exterior/individual quadrant); 2) the world of abstract relations (*conceptual/relational processes*) and the ITS domain (exterior/collective quadrant); and 3) the world of consciousness (*mental processes*) and the I domain (interior/individual quadrant). I have also proposed a fourth world, the world of interconsciousness (*verbal processes*) that would correspond to the WE domain (interior/collective quadrant). All these correspondences have been grounded on observations concerning the similarities between the physical world and the world of abstract relations previously encountered in the *ideational* change, mode affordances in regards to prototypical *process* types and shared capacities between prototypical *process* types of the same path (for instance, projection in the case of *mental* and *verbal processes* of the Left-Hand path). To make this re-examination sounder, however, I believe there is a final question to be addressed. This question has to do with Halliday’s subsidiary *process* types. If *verbal processes* are indeed prototypical of a world (the world of interconsciousness as I propose) and not subsidiary, how do *behavioural* and *existential processes* fit in this re-examination? Perhaps, the answer lies on the basic dimensions that form the four quadrants. *Behavioural* and *existential processes* are borderline

processes as Halliday (2004, p. 248) states but not really in relation to his three principal *process* types (*material*, *mental* and *relational*). They are borderline *processes* in relation to the interior/exterior dimensions and the individual/collective dimensions, as I shall now try to explain.

When describing *behavioural processes*, Halliday (2004, p. 248-252) locates them at the boundary between *material* and *mental processes*, justifying that they do not have characteristics of their own. As evidence of this lack of distinct characteristics, the author points out that, while the inherent *participant* of this *process* type, the *Behaver*, matches that of *mental processes*, that is, a conscious being; the grammar of the *process* itself resembles that of *material processes*, that is, '*doing*'. The usual unmarked present tense for *behavioural processes*, according to the author, is present-in-present, like *material processes*, but the simple present is also a possibility, with scarcely any difference between realizations such as "Why are you laughing?" and "Why do you laugh?". In addition to this description, Halliday offers a categorization of *behavioural processes*, classifying them in five main categories: 1) *processes of consciousness represented as forms of behaviour* (look, watch, stare, listen, think, worry, dream); 2) *verbal processes as forms of behaviour* (chatter, grumble, talk, gossip, argue, murmur, mouth); 3) *physiological processes manifesting states of consciousness* (cry, laugh, smile, frown, sigh, sob, snarl, hiss, whine, nod); 4) *other physiological processes* (breathe, sneeze, cough, hiccup, burp, faint, shit, yawn, sleep); and 5) *bodily postures and pastimes* (sing, dance, lie (down), sit (up, down)).

Two points in this description and categorization of *behavioural processes* have caught my attention. First, the fact that the kind of inherent *participant* that *behavioural processes* require, a conscious being, matches not only that of *mental processes*, as Halliday affirms, but also one of the possibilities for *verbal processes*. In other words, it matches a kind of inherent *participant* that is specific to *process* types of the Left-Hand path (Subjectivity). Second, the fact that the examples of the five categories of *behavioural processes*, whether in the form of behaviour, physiological response, bodily posture or pastime activity, seem to be perceptible to the senses, in special to vision. That is, they all seem to share the tangible aspect of the *visible* Right-Hand path (Objectivity). These two points, therefore, led me to an alternative understanding of *behavioural processes* as borderline between the interior/exterior dimensions (Figure 4.13). In this sense, they would be a combination between subjectivity (an inherent *participant* endowed with a consciousness) and objectivity (a visible *process*). It is interesting

to point out here that the simple present, a possible unmarked present tense for *behavioural processes*, as pointed out before, is also the unmarked tense selection for *relational processes*, the exterior/collective dimension of the Right-Hand path. This observation could explain the scarce difference between realizations of *behavioural processes* using the present-in-present and the simple present since both tenses are possibilities within the Right-Hand path. Another interesting point is that, looking back to Halliday's five categories of *behavioural processes*, there seems to be some sort of a broader pattern among the examples given, with some of them being more related to the individual and others more collectively oriented. For instance, think about the difference between breathing and sneezing (*physiological processes*) as opposed to singing and dancing (*bodily postures and pastimes*). The first two examples seem to be more innate or instinctive to the individual whereas the other two examples seem to depend on some sort of collectiveness. What I mean is that, in comparison to breathing and sneezing, singing and dancing seem to depend on social interaction. Such differentiation could be explained by the fact that the Right-Hand path encompasses an individual and a collective dimension of visible *behavioural processes*.

Lastly, regarding *existential processes*, Halliday (2004, p. 256 - 259) locates them at the boundary between *material* and *relational processes*, explaining that they are not very common in discourse. The author says that this *process* type represents "that something exists or happens". One of its main characteristics is the presence of the word *there* ("there is a man at the door"), which serves to indicate the feature of existence but has no function in transitivity. The only inherent *participant* in *existential* clauses is the *Existent*, which can be any kind of phenomenon construed as a thing, an act or a fact. As in the case of *behavioural processes*, Halliday offers a categorization of *existential processes*, dividing them in three main types: 1) *neutral* that is subdivided into *exist* (exist, remain) and *happen* (arise, occur, come about, happen, take place); 2) + *circumstantial feature* that is subdivided into *time* (follow, ensue) and *place* (sit, stand, lie, hang, rise, stretch, emerge, grow); and 3) *abstract* (erupt, flourish, prevail).

Reflecting on this description and categorization of *existential processes*, it has occurred to me that they seem to point out a blur between the individual and the collective dimensions. That is, going back to the idea of human experience as a *holon*, part of it seems to take place inside the individual and inside more than one individual (*mental processes* and *verbal processes*, respectively) and part of it seems to

take place outside the individual in the physical world (*material processes*) and outside all individuals in the collectively constructed world of abstract relations (*relational processes*). However, there seems to be also a part that permeates both the individual and the collectiveness but that is not really connected to any of them; things that exist regardless the individual and the collectiveness. *Existential processes* would represent this blurring part and the use of the dummy *there* could be seen as signalling this indeterminacy between individual/collective dimensions. Another interesting observation has to do with the possible types of inherent *existential participants*. Notice that the *Existent* matches both the possibilities for secondary *mental participants* (things, acts and facts) and the possibilities for inherent *relational participants* (things, acts and facts). Thus, the *Existent* is a possibility in both the individual and the collective dimensions. A last interesting point concerns Halliday's categorization of *existential processes*. Notice that the three types (neutral, +circumstantial and abstract) may be read as a progression from subjectivity to objectivity, with the abstract type encompassing a more subjective realisation of existence (erupt, flourish, prevail); the +circumstantial a more objective realisation of existence, defined in terms of time (follow, ensue) and space (sit, stand, lie, hang, rise, stretch, emerge, grow); and the neutral type as a mid-term between the previous two (exist and happen).

To close up this discussion, I offer in Figure 4.14 a visual summary of the complete re-examination just explored. This re-examination, as pointed out before, appears to contribute more directly towards Systemic Functional Semiotics since it seems to clarify, at least, three points in Halliday's categorization of *process* types:

- 1) that the need of a third world, the world of abstract relations, in order to have a complete theory of human experience, is probably due to the fact that the grammar sets up a clear discontinuity not only between outer and inner experience, as Halliday (2004, p. 170) initially states, but also between individual and collective experience;
- 2) that *verbal processes* are not a different kind of subsidiary *process*, with characteristics of their own, but, actually, the prototypical *process* type of the collective dimension of interior meanings, the world of interconsciouness, as I propose to call it; and
- 3) that *behavioural* and *existential processes* are borderline *processes*, not in relation to three main *process* types (*material*, *mental* and *relational*), but in relation to the interior/exterior

dimensions and the individual/collective dimensions, what explains their more generalised characteristics and also their diversified categories.

Nevertheless, as also pointed out previously, this re-examination brings some interesting insights regarding Social Theory, too. More specifically, it sheds some light on the reasons why the visual mode is central to both modernity and postmodernity; why postmodernity represents much more a continuity than a rupture in relation to modernity; and why there seems to be a modern radicalisation process going on; by offering an interpretation of the modern/postmodern transition as a collectivization process within the *visible* Right-Hand path or within the *visible* ITS domain.

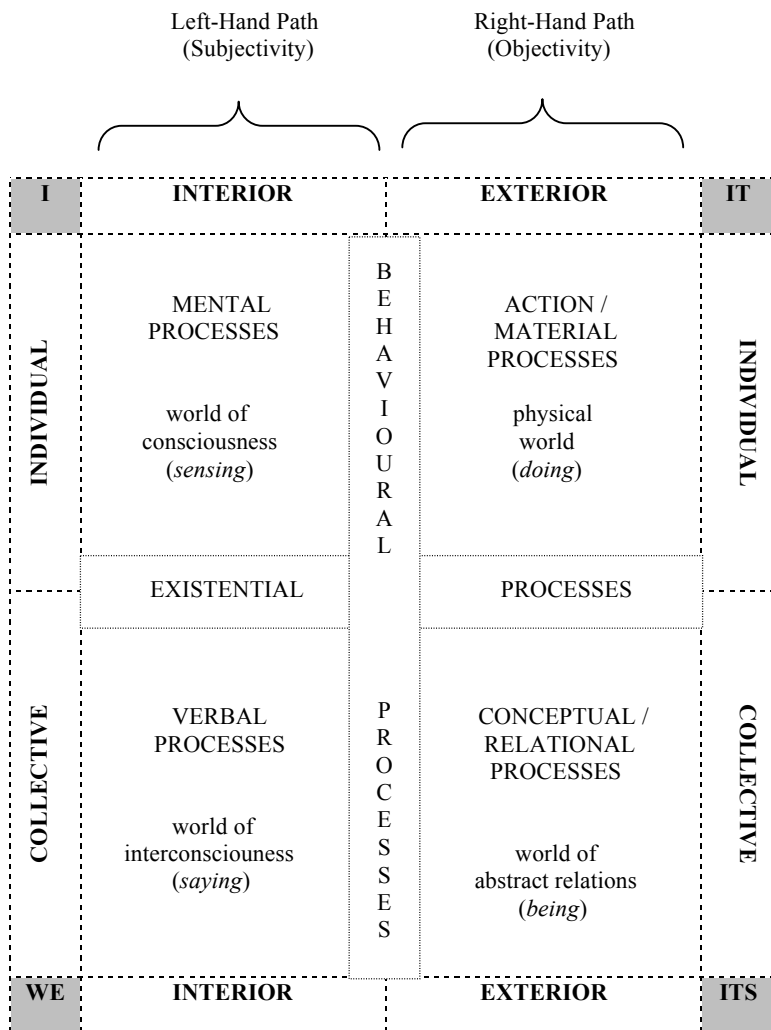


Figure 4.14. Visual summary of the re-examination of Halliday's categorization of *process* types from the perspective of Wilber's four interrelated quadrants.

In brief, the objective of Chapter 4 has been, first, to interpret the semiotic changes identified in the data (Chapter 3) according to some of the main themes in the modern/postmodern debate (Chapter 2) and, second, to reflect on possible contributions of the descriptive and interpretative work to Systemic Functional Semiotics and Social Theory. Regarding the first objective, the semiotic changes have been individually interpreted as evidence of: 1) a duplication process of the modern pattern (macro changes); 2) the different ways time and space are experienced in modernity and postmodernity (*ideational* and *textual* changes); and 3) the end of the modernizing process and/or the emergence of a new kind of space (*interpersonal* change). Also, as a whole, the totality of the changes has been read as a process of modern radicalisation (collectivization). Now, with respect to the second objective, the main contribution seems to be the re-examination of Halliday's categorization of *process* types in his lexicogrammatical system of transitivity from the perspective of Wilber's four interrelated quadrants, which addresses more directly Systemic Functional Semiotics but also brings interesting insights to Social Theory. In the next and final chapter (Chapter 5), I shall revisit all these results and evaluate the work done in this dissertation as a whole.

CHAPTER 5

CONCLUSION

Of course, these changes have been spurred along rapid development of the 'new media'. But to look for the explanation for such changes in the new technologies, in communication more widely, or in the resource of literacy, more narrowly, is to mistake the effect for the cause. Technologies become significant when social and cultural conditions allow them to become significant.
(Kress, 2003, p.18)

In general lines, the investigation in this doctoral dissertation may be described as an attempt to take a closer look at semiotic change in the context of the modern/postmodern transition. In more empirical terms, it has revolved around a sequence of three steps based on the objective and the research questions previously presented (cf. Introduction): 1) the identification and description of possible semiotic changes regarding *composition, framing* and *functional meanings* (Systemic Functional Semiotics) in one-page ads from a 1929 and a 2009 TIME magazine issue (US edition) (Chapter 3); 2) the interpretation of the observed semiotic changes according to some of the main themes in the modern/postmodern debate (Social Theory) (Chapter 4); and 3) the reflection on possible contributions of the descriptive and interpretative work to the theories involved, Systemic Functional Semiotics and Social Theory (Chapter 4). In this last chapter, Chapter 5, my objective is, first, to briefly revisit the results related to these three steps and, subsequently, to evaluate the work done in this dissertation in respects to three main aspects: 1) its strengths and limitations; 2) possible pedagogical implications that it may bring about; and 3) prospective investigations that may emerge from it.

5.1. What results has this dissertation come to?

At a more descriptive level, I believe that this dissertation has shown that, in the context of modern/postmodern ads, more specifically, in the context of 1929 and 2009 one-page TIME print ads, there seems to be a disposition to fine-grained semiotic changes. As discussed before, the main characteristics of the 1929 data group are still present in the 2009 data group only with five slight semiotic changes: 1) two *top-bottom compositions* with image in top leading position instead of one; 2) some degree of *connection*; 3) more *conceptual representations*; 4) a stronger presence of the *imperative mood*; and 5) more images organized in *centre-margin compositions*.

These slight semiotic changes, however, seem to make perfect sense against the background of some of the main themes in the modern/postmodern debate. At a more interpretative level, therefore, this dissertation has shown that the semiotic changes observed may be read as the duplication of the modern pattern (macro changes); the distinct ways time and space are experienced in modernity and postmodernity (*ideational* and *textual* changes); the end of the modernizing process and/or the emergence of a new kind of space (*interpersonal* change), and, that in their totality, they may be read as a process of modern radicalisation.

Lastly, at a more reflective level, this dissertation has shown the possibility of proposing three revisions to Halliday's (1985, 2004) categorization of *process* types from the perspective of Wilber's (2000, 2004) four interrelated quadrants: 1) that the grammar sets up a clear discontinuity not only between outer and inner experience but also between individual and collective experience; 2) that *verbal processes* are not subsidiary but prototypical *process* types of the collective dimension of interior meanings, the world of interconsciousness (as I have temporarily named it); and 3) that *behavioural* and *existential processes* are borderline *processes*, not in relation to three main *process* types, but in relation to the interior/exterior dimensions and the individual/collective dimensions, respectively. It is important to remember that all these three potential revisions have sprung from intriguing similarities encountered between the physical world (*action/material processes*) and the world of abstract relations (*conceptual/relational processes*) in the analysis and interpretation of the semiotic changes.

Thus, in a nutshell, the results in this dissertation may be summarized as fine-grained semiotic changes in the transition between

modern and postmodern TIME print ads that seem to both radicalize the modern semiotic pattern and open up the possibility of revising some points in Halliday's (1985, 2004) categorization of *process* types.

5.2. What are the main strengths and limitations of this dissertation?

For me, the main strength in this investigation is the very specific dialogue that it attempts to promote between Systemic Functional Semiotics and Social Theory. Instead of approaching semiotic changes broadly, and in multiple contexts, it actualizes them in the narrow context of 1929 and 2009 TIME print ads, trying to read these specific changes according to some of the main themes in the modern/postmodern debate. In this way, it is capable of showing that, at least in the case of modern/postmodern TIME print ads, semiotic changes have tended to be fine-grained ones. This finding seems to allow for further queries concerning the claim of recent profound changes in the Western semiotic landscape (cf. Introduction). What I mean is that, perhaps, the magnitude of the semiotic changes, depending on the context, is more variable than one might have initially thought. My guess here (and this should really be understood as a guess!) is that part of what has been perceived as "profound semiotic changes" has to do much more with the nature of the process of modern radicalisation (collectivization), that is, with the spreading of the modern semiotic pattern to a larger number of contexts, than with manifest semiotic changes. This hypothesis, however, requires further systematic investigations. Still in regards to the Systemic Functional Semiotics/Social Theory dialogue I also want to point out that, although sharing Kress' (2003, p. 18) point of view that semiotic changes are deeply connected to social and cultural changes, as the quotation opening this chapter expresses, actually establishing these connections between the two dimensions, semiotic and socio-cultural, has been one of the greatest and most stimulating challenges in this work.

As for limitations, I want to say that I am fully aware that my data may be regarded as relatively small for the claims I have attempted to make in this work, especially in relation to Halliday's (1985, 2004) categorization of *process* types within the lexicogrammar. In my defence, I can say that the exploratory and qualitative orientation of the present work has prevented me from working with a larger corpus. That is, a great amount of time was dedicated to predicting and testing

suitable analytical perspectives to the investigation (cf. Introduction) and, then, to individually looking into *composition* and *framing* in each ad and also into *functional meanings* in each main image and each main text. Nevertheless, I could not help noticing the intriguing similarities in respect to the physical world (*action/material processes*) and the world of abstract relations (*conceptual/relational processes*) during the descriptive and interpretive work. And exploring the possibility of reviewing Halliday's (1985, 2004) categorization from the perspective of Wilber's (2000, 2004) four interrelated quadrants has struck me as a fairly relevant theoretical contribution that this dissertation could make. As I said before, however, I am fully aware that these claims do need to be further validated with other studies carried on by my community of practice.

5.3. What pedagogical implications might this dissertation bring about?

Taking the need for integrating the Big Three (I, WE and ITS) as the central problem of postmodernity (Wilber, 2000, 2004) and the results in this investigation, which still point at an ongoing process of modern radicalisation or, in other words, the prevailing of the ITS domain over the I and the WE domains, I believe that this investigation calls for some reflection in the sphere of *education*. For instance, one question that needs to be answered is the following: to what extent does the contemporary social response to the semiotic changes (eg. new school curricula and literacy practices), especially in regards to the verbal/visual shift (cf. Introduction), reinforce the dissociation of the Big Three or work towards their integration? As an educator, I started wondering whether the recently introduced teaching of visual grammar, although EXTREMELY important in the sense of providing a metalanguage to discuss visual meanings, would not be reinforcing the predominance of a modern visual-objective perspective of the world? Is the teaching of the visual mode (ITS) being balanced out by the teaching of the sonorous (I) and the verbal (WE) modes?⁴⁶ And are the

⁴⁶ In this questioning, I hypothesize that taking semiotic modes as a *holon*, the sonorous mode would correspond to the I domain, the visual mode to the ITS domain and the verbal mode to the WE domain. This hypothesis is up to a certain extent supported by a previous research that I have conducted and which focuses on the *functional specialisation* of semiotic modes (Ferreira, 2007).

dimensions of visual meaning (Left-Hand path) being as much contemplated as those of visual form (Right-Hand path)?

I also started to wonder what an integral education would be like. Which disciplines from the standard school curriculum would be more closely related to each of the four quadrants? Would there be a balance among them? If not, how could this balance be achieved? How knowledge within each discipline would reflect the four quadrants and how each of them could be taught in an integral manner? In short, if postmodernity must integrate what modernity has differentiated, as Wilber (2004, p. 403) claims, this dissertation, in a certain way, calls for reflection on the role of education in this process.

5.4. What may come out of this dissertation?

As pointed out before, studies with a larger corpus, capable of further validating the results in this dissertation, are indeed necessary. For instance, if one took all one-page ads from all the 1929 and 2009 TIME magazine issues (US edition) and kept the same analytical perspectives, would the fine-grained semiotic changes still be the same? Or, perhaps, if the focus of the research was switched to *how* the semiotic changes have come about and someone took all one-page ads from a sequence of TIME magazine issues (US edition), for instance, 1929, 1949, 1969, 1989 and 2009, what would be the resulting picture of the change? Smooth and gradual? Or, rough and abrupt? I would certainly be glad to see the results of these investigations.

I would also appreciate seeing investigations capable of testing the revisions proposed to Halliday's (1985, 2004) categorization of *process* types from the perspective of Wilber's (2000, 2004) four interrelated quadrants. I have this feeling that exchange between the work of these two scholars, Halliday and Wilber, could somehow result in what I have been calling to myself "Integral Linguistics". The idea (in a very sketchy way!) would be that the study of any particular linguistic *holon* would depart from the centre of the four quadrants, attempting to give an integrated view of its totality (its four facets). Of course, this idea needs to be much more developed and also validated among the members of the Linguistics community but it may be an idea worth giving some thought!

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APPENDIX 1

Ads not individually presented in the body of the dissertation.

1.1. Cast Iron Pipe ad - From TIME, January 21, 1929, p. 8.

8 TIME January 21, 1929


An Act of the Select and Common Councils 127 years ago that saved money for Philadelphia taxpayers in 1928

A lesson in public economy which holds its interest to present-day taxpayers.

In the year 1802 the City Fathers of Philadelphia passed an act authorizing experiments which would determine the best possible pipe for the city's new water system. Testing was continued for 126 years. Cast Iron Pipe was then officially adopted as the longest-lived material possible to secure for water-main construction.


A contrary posed. Tall buildings replaced colonial structures. Mud railroads covered with cobblestones, later, brick, then, asphalt and concrete. Today, beneath the moving traffic of a great city, Cast Iron Pipe laid more than 126 years ago is still in service. The predictions of the forefathers have been fulfilled. No longer-wearing pipe has been discovered. Cast Iron Pipe has saved Philadelphia taxpayers millions which would have been required had shorter-lived material been used. And Cast Iron Pipe has saved millions for the taxpayers of other cities, large and small, throughout the country.

We do not need to experiment with water mains today.



REPORT
OF THE
COMMITTEE
ON THE
PROBATIONARY
WHOLESALE WATER
1802
CITY OF PHILADELPHIA

For the copies of this report, see the list of books in the list of books for sale in the City of Philadelphia, 1802.



Cast Iron Pipe is now the unquestioned choice of engineers whenever permanence is important. For Cast Iron Pipe's full span of life has never been measured. Mains that have been in service for 250 years are still in use.

Cast Iron Pipe made by the members of The Cast Iron Pipe Research Association is manufactured under laboratory control to the modern standards of the Association members. The Association offers to taxpayers, city officials and engineers, information on every subject pertaining to the use of pipe for water, gas, sewer, and culvert and for industrial needs. All information is supplied without cost or obligation. Address: Thomas F. Wells, Research Engineer, 222 So. Michigan Ave., Chicago.

The Cast Iron Pipe Research Association is a non-profit corporation of leading pipe manufacturers and pipe users of Cast Iron Pipe. Its purpose may be achieved in addition to the Cast Iron Pipe Co., Birmingham, Ala.; Jones & Lamson Co., New York, N. Y.; National Pipe Foundry Co., Chicago, Ill.; American Iron Foundry Co., Boston, Pa.; Glasgow Pipe & Foundry Co., London, Eng.; Phoenix Foundry Company, Erie, Pa.; The Steel Cast Iron Pipe Company, Birmingham, Ala.; United States Cast Iron Pipe & Foundry Company, Burlington, N. J.; Western Foundry and Pipe Company, St. Louis, Mo.; and the City of Philadelphia, Pa.

CAST IRON PIPE

1.2. San Francisco ad - From TIME, January 21, 1929, p. 23.

January 21, 1929
TIME
23

Serving *GROWING* markets swiftly and cheaply from the center ~



SAN FRANCISCO

With the population of California and the whole West increasing faster than faster than that of the United States as a whole, with Central and South America, Hawaii, Australia and the East Indies offering rapidly growing markets, and with 200,000,000 people living in a trade sphere served by the Pacific and developing modern wars, San Francisco is becoming one of the very great cities of the world.

This city should be investigated as the location for your business headquarters, your branch factory, or your western assembling and distributing enterprise.

San Francisco has over the 11,000,000 people west of the Rockies most cheaply and promptly than can be done from any other north or south. Within 30 miles it has a highly prosperous, high-consuming trade area of 1,400,000 people, and Coast-ward for highly practical reasons the San Francisco

bay region including other Coast area by 25,000,000 a year in manufacturing. Its port business is the second greatest in America in value of warehouse storage.

Climate is ideal for industry—no snow, no scorching heat

Here the most complete temperature variations, winter and summer. No snow loads. No frozen pipes. No starvation.

Labor is contracted and its factory work is job. The worker's dollar goes farther, in cost of living, than in any other large city.

As business capital of the West—headquarters for the financial, shipping, banking, railroad, oil, insurance, electric, electronic manufacturing and distributing activities of the Pacific Coast, this city may have an important message for you. May its climate and traditions prove you with an authentic, illustrated book on markets and conditions? There is no charge.



WHOSE CUBE IS Bigger?

CALIFORNIA 1920
Area, 1500
50 Market Street, San Francisco
Send the book, "Why Manufacturers Choose San Francisco" to:

Name _____
Address _____

IN CALIFORNIA

1.3. Oakland ad - From TIME, January 21, 1929, p. 29.

January 21, 1929 TIME 29

C. K. WILLIAMS & COMPANY erect OAKLAND Plant



Frank Pappas, Gen. Mgr.
C. K. Williams & Co.
of California

Plant of C. K. Williams
& Co. of California

IN order to better serve its western trade, C. K. Williams & Co. of Boston, Pa., the foremost manufacturers of dry colors and dyes in the United States, decided upon a Pacific Coast plant. They selected Oakland, California, as being the logical manufacturing and distributing point for the eleven western states and last August placed in operation a large, modern plant engaged in manufacturing the well-known Anchor Brand dry colors and dyes.

Manufacturers in other lines desirous of cultivating the rich western market or interested in the export markets of the Pacific Ocean will find food for thought in the reasons why C. K. Williams & Co. selected the Oakland industrial district. Verne France states:



You Should Get Exact Information

"The Island Oakland" is a booklet containing the personally-written statements of many of the manufacturing industries operating in this territory. It sets out in detail the reasons for their particular industry on industrial centers and is made covering every detail covering into the considerations of a Pacific Coast plant. All correspondence will be turned to the nearest reader.

INDUSTRIAL DEPARTMENT, OAKLAND CHAMBER OF COMMERCE
OAKLAND, CALIFORNIA

Alameda County—the dominant industrial district of the Pacific Coast—is located on the eastern base of the great harbor of San Francisco Bay, and includes the cities of Alameda, Alhambra, Berkeley, Castroville, Elgin, Emeryville, Hayward, Irvington, Newark, Pittsburg, Piedmont, and San Leandro.

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1.4. Canadian Pacific ad - From TIME, January 21, 1929, p. 33.

January 21, 1929 TIME 33

The world's largest ship-building program PRESENTS ITS 1929 FLEET



This spring ... 24 passenger ships... St. Lawrence-Canadian Pacific to Europe. Two new this year ... two more last year ... four others, six years old. Already this is one of the outstanding fleets of the Atlantic.

In proud leaders are the three Empresses. First-class ... and four-class in terms of spreading sun, metal decorations, uncrowded cabins.

In newest additions are the four Duchesses, Cathartes... but cabins are lighted with public rooms of modern decoration, air-conditioned parlors ... private bath suites ... full electric appliances. 20,000 gross tons each.

In main fleet comprise four "SE" ships and five "Silver" ships... all large... all modern... all with followings of class sets. Its revolution will to come include a 40,000-ton 5-day liner of the sea.



Such are the ships you choose, when you choose St. Lawrence-Canadian Pacific to Europe. To the fascination of this 100-mile voyage into the heart of America, you add the delights of life aboard these aristocrats of the seas, with their French-style cuisine, their white-haired waiters, their wonderfully pleasant atmosphere.

Just to sail a week, May-November. From Montreal and Quebec. To England, Ireland, Holland, France, Germany, Belgium.

If you have a good travel agent, ask him. Otherwise, write our Canadian Pacific Office: New York, Chicago, Aden, Bombay, Baku, Calcutta, Cleveland, Dallas, Denver, Indianapolis, Kansas City, Los Angeles, Manila, Minneapolis, Omaha, Philadelphia, Pittsburgh, Portland, San Francisco, St. Louis, Seattle, Tacoma, Vancouver. In Canada: Montreal, Ottawa, St. Paul, St. James, Quebec, St. John, Toronto, Vancouver, Victoria, Winnipeg.

ST. LAWRENCE - Canadian Pacific

the other seaway to

EUROPE

1.5. TIME ad - From TIME, January 21, 1929, p. 39.

January 21, 1929

TIME



A'Round the World Cruise for TIME's Subscriber-Representatives

Sailings Every Two Weeks

LAST summer a score of TIME readers sailed for Europe to enjoy vacations they had earned for themselves in the spring months through a unique plan devised by TIME. So successful was the venture both for subscriber and publisher that this year TIME offers two trips to Europe and a fascinating 'Round the World Cruise to its Subscriber-Representatives.

'Round the world—from your home city, anywhere in the U. S., by train to San Francisco, where you board one of the famed Dollar "President" Liners. Your stateroom for the cruise will be an outside room with real beds, not berths; you will find the decks spacious and the oil-burning Dollar liners speedy and smooth.

'Round the world—first to Honolulu, then westward to Japan—"the Island Empire," and China with calls at Kobe, Shanghai, Hong Kong, Manila, next—"Pearl of the Orient"—a blend of American, Spanish and Malayan influences. From there your course is across the Indian Ocean to Colombo on the Island of Ceylon. You go into India to the sacred Ganges, Bombay and Calcutta to the Taj Mahal—

From Colombo to the Suez Canal. You make "passage into Egypt," rejoining your steamer at Alexandria. You visit Cairo, "city of the Arabian Nights;" the Nile, Luxor, the Valley of the Tombs of the Kings, the Sphinx, the Pyramids.

Then you cross the Mediterranean to Naples, Genoa, Marseilles. And after nearly three months of leisurely, colorful voyaging you complete your circling of the globe via New York. Home—after the vacation of a lifetime.

—and to Europe

For those who wish to travel abroad but whose time is limited, TIME offers again this year two short but eventful trips to Europe.

MAIL THE COUPON TODAY!

This is no contest. Special arrangements made with the American Express Co., Dollar Steamship Lines and Theo. Cook & Son make possible these amazingly generous rewards for your efforts as TIME's subscription representative. For complete details regarding the plan which makes this delightful vacation possible, simply fill in, cut out and mail the coupon below today.

TIME
The Weekly Newspaper
NEW YORK - CHICAGO

John Sargent, TIME, 2520 Franklin Ave., Chicago, Ill.

Send me at once complete details regarding TIME's 'Round the World and European Tour Plan.

Name _____

Address _____

January 21, 1929 TIME 41

**An OPEN LETTER to Boards of Trade,
Chambers of Commerce, Proud Citizens.. and
their WIVES!**

DOTTED above here and there over this country are communities that deserve to be known as "shining towns."

Virtues who come on business or social errands carry away the message of their tidiness and well-being... and shoring good cheer.

They are attracting the type of crowd who believes that a good city to make money is ought to be a beautiful city to live in, too.

And so they grow... and prosper... beyond their danger, less colorful neighbors. These "shining towns" owe much of their present liveliness to the transforming power of Aluminum Paint.

In the beginning the city fathers used Aluminum Paint because of its unusual protective qualities. But they soon realized that its mission was much broader than this. As water tanks, gas holders, lamp posts, lamp bases, traffic signals, bridges, covered a soft, silvery sheen, the town took on a new beauty... and a new, and broader, civic pride.

Owners of factories and mills—practical men who consider the economic features of such commercial expenditures—put their seal of approval on the economy wiser of Aluminum Paint.

Dry-gate factory trails, once unlovely spots against the landscape, have become shining thorough-

ways, open, broad structures of corrugated iron being brightened and beautified. They tell the passing world that here is a place that is proud of its industries... and wants everybody to know it.

And along the residential streets, garden walls, post-enclosures, metal fences, swings and steel bases have taken on a coating of Aluminum Paint, and are adding their touch to the "town with the silver lining."

To-day citizens with a taste of glass, the booklet, "Aluminum Paint" should be a matter of course. Let us send you a copy—or a copy, with your compliments, to those citizens of your community who are charged with its upkeep.

California Avenue Bridge,
Pittsburgh, Pa.,
Painted with Aluminum Paint

Pylon on Brighton,
Brighton, Ohio,
Painted with Aluminum Paint

Aluminum Painted City,
Cleveland, Ohio,
Painted with Aluminum Paint

ALUMINUM COMPANY OF AMERICA
2410 Ohio Building Pittsburgh, Pennsylvania
Office in 25 Principal American Cities
Aluminum in Every Commercial Form

When you buy Aluminum Paint, ask for the Aluminum Paint that is the most economical and most durable.

And to get in touch with the Aluminum Company of America, write to the Aluminum Company of America, 2410 Ohio Building, Pittsburgh, Pa.

ALUMINUM PAINT
"IT LEAFS"

APPENDIX 2

Macro Analysis - *Composition and Framing*

2.1. *Composition*

2.1.1. Identifying *composition* in TIME 1929 ads



2.1.1.1. Classifying and quantifying *composition* in TIME 1929 ads

AD	TYPE OF COMPOSITION								
	TOP-BOTTOM			LEFT-RIGHT			CENTRE-MARGIN		
	T=B	T>B	T<B	L=R	L>R	L<R	C=M	C>M	C<M
a) Standard P. F.	•								
b) Ipana Toothpaste	•								
c) SKF			•						
d) Studebaker		•							
e) Cast Iron Pipe*				(•)			(•)		
f) GM	•								
g) Sal Hepatica	•								
h) San Francisco		•							
i) Old Colony	•								
j) Oakland	•								
k) SPUD		•							
l) Canadian-Pacific	•								
m) TIME			•						
n) Aluminum Paint			•						
o) Hawaii		•							
p) Texaco						•			
Totals	7	4	3	0.5	-	1	0.5	-	-
Grand Totals	14			1.5			0.5		

*Cast Iron Pipe ad presents a combination of a *left-right* and a *centre-margin composition* known as a triptych (Kress & Van Leeuwen, 1996, p. 207). Thus, the symbol (•) counts as half.

2.1.2.1. Classifying and quantifying *composition* in TIME 2009 ads

AD	TYPE OF COMPOSITION								
	TOP-BOTTOM			LEFT-RIGHT			CENTRE-MARGIN		
	T=B	T>B	T<B	L=R	L>R	L<R	C=M	C>M	C<M
a) HP*		•							
b) CISCO		•							
c) Auto-Owners*		•							
d) Masdar	•								
e) Bose M. System*			•						
f) Drug-Free Amer.*			•						
g) Rosetta Stone	•								
h) LIFE		•							
i) Bose Headphones									•
j) Nissan		•							
Totals	2	5	2	-	-	-	-	-	1
Grand Totals	9			-			1		

* In the case of ads that present *connection* (*textual integration* or *pictorial integration*), main images and main texts are not actually distributed within the ad page but within each other. What I mean is that, in these cases, the ad page coincides with the main image (*textual integration*) or with the main text (*pictorial integration*). Therefore, in order to determine the type of *composition* in these cases, I have first identified the position of the element (main image or main text) being integrated, then, I have drawn a red dotted line in order to see if this element is centred or polarized within the *composition* of the other element, now the ad page. In all the four cases, I have found out that the element being integrated is placed in a polarized position (bottom areas in the case of *textual integration* – HP ad and Auto-Owners ad, and top areas in the case of *pictorial integration* – Bose Music System ad and Drug-Free America ad). Based on this polarization I have, then, classified the four *compositions* as *top-bottom*. In all cases, however, the area taken by the integrated element is always smaller than the totality of the area taken by the other element, which is the whole ad page.

2.1.2.1.1. Classifying and quantifying *composition* in TIME 2009 ads – Image Group

AD	TYPE OF COMPOSITION								
	TOP-BOTTOM			LEFT-RIGHT			CENTRE-MARGIN		
	T=B	T>B	T<B	L=R	L>R	L<R	C=M	C>M	C<M
a) HP		•							
b) CISCO		•							
c) Auto-Owners		•							
d) Masdar	•								
h) LIFE		•							
j) Nissan		•							
Totals	1	5	-	-	-	-	-	-	-
Grand Totals	6			-			-		

2.1.2.1.2. Classifying and quantifying *composition* in TIME 2009 ads – Text Group

AD	TYPE OF COMPOSITION								
	TOP-BOTTOM			LEFT-RIGHT			CENTRE-MARGIN		
	T=B	T>B	T<B	L=R	L>R	L<R	C=M	C>M	C<M
e) Bose M. System			•						
f) Drug-Free Amer.			•						
g) Rosetta Stone	•								
i) Bose Headphones									•
Totals	1	-	2	-	-	-	-	-	1
Grand Totals	3			-			1		

2.2. Framing

2.2.1. Identifying *framing* in TIME 1929 ads

(Please, refer to the image of the ads in the previous section 2.1.1)

- a) Standard Plumbing Fixtures ad: frame around the main image but overlap.
- b) Ipana Toothpaste ad: empty space between main image and main text.
- c) SKF ad: empty space between main image and main text.
- d) Studebaker ad: frame around the main image, no overlap.
- e) Cast Iron Pipe ad: empty space between main image and main text.
- f) General Motors ad: empty space between main image and main text.
- g) Sal Hepatica ad: image border and frame on the sides of the main image but overlap.
- h) San Francisco ad: image border and frame on the sides of the main image but overlap.
- i) Old Colony ad: frame at the bottom of the main image but overlap.
- j) Oakland ad: empty space between main image and main text.
- k) SPUD ad: image border but overlap.
- l) Canadian Pacific ad: image border but overlap.

- m) TIME ad: dividing line but overlap.
- n) Aluminum Paint ad: empty space between main image and main text.
- o) Hawaii ad: frame around the main image but overlap.
- p) Texaco ad: frame around the main image but overlap.

2.2.1.1. Classifying and quantifying *framing* in TIME 1929 ads

AD	TYPE OF FRAMING				
	DISCONNECTION			CONNECTION	
	Segregation without overlap	Segregation with overlap	Separation	Pictorial Integration	Textual Integration
a) Standard Plum. Fix.		•			
b) Ipana Toothpaste			•		
c) SKF			•		
d) Studebaker	•				
e) Cast Iron Pipe			•		
f) GM			•		
g) Sal Hepatica		•			
h) San Francisco		•			
i) Old Colony		•			
j) Oakland			•		
k) SPUD		•			
l) Canadian-Pacific		•			
m) TIME		•			
n) Aluminum Paint			•		
o) Hawaii		•			
p) Texaco		•			
Totals	1	9	6	-	-
Grand Totals		16			-

2.2.2. Identifying *framing* in TIME 2009 ads

(Please, refer to the image of the ads in the previous section 2.1.2)

- a) HP ad: main text superimposed on main image.
- b) CISCO ad: image border but overlap.
- c) Auto-Owners ad: main text superimposed on main image.
- d) Masdar ad: empty space between main image and main text.

- e) Bose Music System ad: main image integrated in the body of main text.
- f) Drug-Free America ad: main image integrated in the body of main text.
- g) Rosetta Stone ad: frame at the bottom of the main image but overlap.
- h) LIFE ad: image border but overlap.
- i) Bose-Headphones: empty space between main image and main text.
- j) Nissan ad: image border but overlap.

2.2.2.1. Classifying and quantifying *framing* in TIME 2009 ads

AD	TYPE OF FRAMING				
	DISCONNECTION			CONNECTION	
	Segregation without overlap	Segregation with overlap	Separation	Pictorial Integration	Textual Integration
a) HP					•
b) CISCO		•			
c) Auto-Owners					•
d) Masdar			•		
e) Bose M. Syst.				•	
f) Drug-Free A.				•	
g) Rosetta Stone		•			
h) LIFE		•			
i) Bose Headph.			•		
j) Nissan		•			
Totals	-	4	2	2	2
Grand Totals		6		4	

2.2.2.1.1. Classifying and quantifying *framing* in TIME 2009 ads
– Image Group

AD	TYPE OF FRAMING				
	DISCONNECTION			CONNECTION	
	Segregation without overlap	Segregation with overlap	Separation	Pictorial Integration	Textual Integration
a) HP					•
b) CISCO		•			
c) Auto-Owners					•
d) Masdar			•		
h) LIFE		•			
j) Nissan		•			
Totals	-	3	1	-	2
Grand Totals		4			2

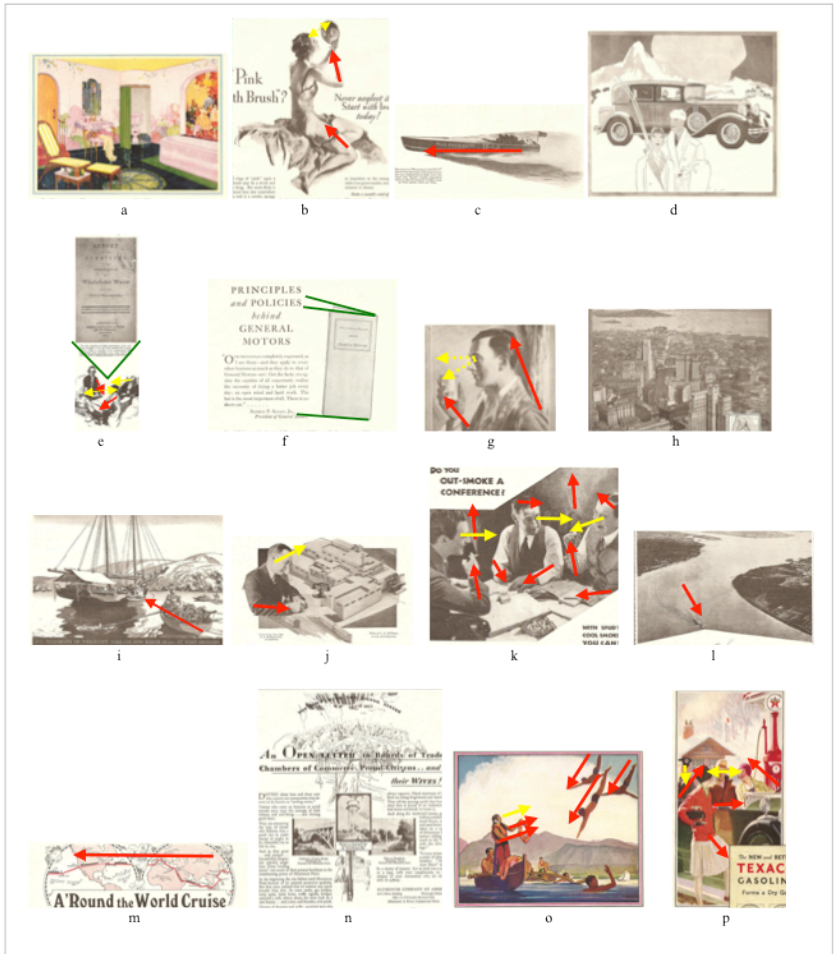
2.2.2.1.2. Classifying and quantifying *framing* in TIME 2009 ads
– Text Group

AD	TYPE OF FRAMING				
	DISCONNECTION			CONNECTION	
	Segregation without overlap	Segregation with overlap	Separation	Pictorial Integration	Textual Integration
e) Bose Music S.				•	
f) Drug-Free Am.				•	
g) Rosetta Stone		•			
i) Bose Headphones			•		
Totals	-	1	1	2	-
Grand Totals		2			2

APPENDIX 3

Micro Analysis – *Functional Meanings* – *Ideational Meanings*

3.1. Identifying *process* types, *participants* and *circumstances* in the main images of TIME 1929 ads



- a) Standard Plumbing Fixtures main image: no vectors
 Participants: bathroom items and area; colours, patterns, shapes, etc.
 Circumstance: in a bathroom
- b) Ipana Toothpaste main image: presence of vectors
 Participants: woman and mirror; woman and her reflection
 Circumstances: heading
- c) SKF main image: presence of vector
 Participants: a speed boat called Miss America VII
 Circumstances: some water
- d) Studebaker main image: no vectors
 Participants: Studebaker and couple
 Circumstances: landscape and building
- e) Cast Iron Pipe main image: presence of vectors
 Participants: report and City Fathers of Philadelphia
 Circumstances: table and chairs
- f) General Motors main image: presence of vectors
 Participants: booklet and text from booklet
 Circumstances: -
- g) Sal Hepatica main image: presence of vectors
 Participants: a man and a glass
 Circumstances: part of a curtain
- h) San Francisco main image: no vectors
 Participants: the city of San Francisco
 Circumstances: -
- i) Old Colony main image: presence of vector
 Participants: Baker's schooner and a small boat full of bananas
 Circumstances: sea, landscape and another small boat
- j) Oakland main image: presence of vectors
 Participants: Verne Frazee, the plant, and some paper
 Circumstances: a telephone
- k) SPUD main image: presence of vectors
 Participants: three men, SPUD cigarettes, pens and papers
 Circumstances: papers, astray, telephone

l) Canadian Pacific main image: presence of vector

Participants: a ship

Circumstances: landscape

m) TIME main image: presence of vector

Participants: a world map and a red line

Circumstances: sea and wind

n) Aluminum Paint main image: no vectors

Participants: a smiling town and three examples of constructions in the town (a bridge, a water tank and a sequence of poles)

Circumstances: sunny weather

o) Hawaii main image: presence of vectors (the lei-girl may be interpreted as looking at the diving boys, thus the vector in yellow)

Participants: diving boys and lei-girl

Circumstances: landscape, blue sky, water, other people and boats

p) Texaco main image: presence of vectors

Participants: four people and a car

Circumstances: petrol station, a building and trees

3.1.1. Classifying and quantifying the main images of TIME 1929 ads according to the most salient *process* type

AD	MAIN IMAGE ANALYSIS					
	NARRATIVE REPRESENTATION			CONCEPTUAL REPRESENTATION		
	Action	Mental	Verbal	Classificational	Analytical	Symbolic
a) Standard P. F.					•	
b) Ipana T.*	(•)	(•)				
c) SKF	•					
d) Studebaker						•
e) Cast Iron Pipe*	(•)	(•)	(•)			
f) GM			•			
g) Sal Hepatica*	(•)	(•)				
h) San Francisco					•	
i) Old Colony	•					
j) Oakland*	(•)	(•)				
k) SPUD*	(•)	(•)				
l) Canadian P.	•					
m) TIME	•					
n) Aluminum P.				•		
o) Hawaii*	(•)	(•)				
p) Texaco*	(•)	(•)				
Totals	7.33	3.33	1.33	1	2	1
Grand Totals	12			4		

*These ads present a combination of *process* types. Thus, the symbol (•) counts as half or third as applicable.

3.2. Identifying *process* types, *participants* and *circumstances* in the main images of TIME 2009 ads

The image displays ten advertisements from TIME magazine in 2009, arranged in a grid-like fashion. Each advertisement is labeled with a letter from 'a' to 'j'.

- a:** An advertisement for 3G mobile phones, featuring a laptop with a 3D cityscape on its screen and the text "Work in 3G. Get From Point A to Point B in 3G." and "3G".
- b:** An advertisement for a 24-hour service, showing a man in a dark jacket holding a glowing "24" sign. Text includes "Just in Time" and "SUN JAN 11 FOX 8.7".
- c:** An advertisement for a gold award or trophy, showing a gold-colored trophy with a circular plaque on top.
- d:** An advertisement for a large, modern building, showing a green, curved architectural structure.
- e:** An advertisement for a white, boxy electronic device, possibly a printer or scanner, with a remote control nearby.
- f:** An advertisement for a book or magazine, showing a woman in a green jacket reading a book in a library or bookstore. A red arrow points to the book.
- g:** An advertisement for a yellow folder or binder, showing a man in a white t-shirt holding a yellow folder. Text includes "We need a hardworking folder bag. Our men at Radio Shack... We know he would have just one chance to impress her." and "The folder you need for the new CD, DVD, MP3".
- h:** An advertisement for the LIFE Picture Collection, showing framed black and white photographs and a red "LIFE" logo.
- i:** An advertisement for headphones, showing a pair of black headphones. Text includes "Use them as a concert hall - or a sanctuary." and "Call 1-800-800-8000".
- j:** An advertisement for a car, showing a yellow car driving through a tunnel with glowing lights on the walls.

a) HP main image: no vectors

Participants: notebook, park representation and the heading

Circumstances: -

b) CISCO main image: no vectors

Participants: a man with a gun and a heading

Circumstances: the White House, a street at night

c) Auto-Owners main image: no vectors

Participants: an award plaque and its qualities

Circumstances: pinkish and shadowy background

d) Masdar main image: no vectors

Participants: a photo of a building in the shape of the sun

Circumstances: -

e) Bose Music System main image: no vectors

Participants: music system and its qualities, a remote control and a CD Rom

Circumstances: -

f) Drug-Free America main image: presence of vector

Participants: a teenager and a book

Circumstances: part of library shelves

g) Rosetta Stone main image: presence of vectors

Participants: a photo and a comment balloon

Circumstances: within the photo, a small piece of sky and some grass

h) LIFE main image: no vectors

Participants: three framed photographs and the heading

Circumstances: part of a dining room

i) Bose Headphones main image: no vectors

Participants: a set of headphones and the heading

Circumstances: -

j) Nissan main image: no vectors

Participants: the Nissan car model and its qualities

Circumstances: strong lights, walls, ceiling and the heading

3.2.1. Classifying and quantifying the main images of TIME 2009 ads according to the most salient *process* type

AD	MAIN IMAGE ANALYSIS					
	NARRATIVE REPRESENTATION			CONCEPTUAL REPRESENTATION		
	Action	Mental	Verbal	Classificational	Analytical	Symbolic
a) HP						•
b) CISCO						•
c) Auto-Owners					•	
d) Masdar						•
e) Bose Music S.					•	
f) Drug-Free Am.	•					
g) Rosetta Stone			•			
h) LIFE				•		
i) Bose Headp.					•	
j) Nissan					•	
Totals	1		1	1	4	3
Grand Totals	2			8		

3.2.1.1. Classifying and quantifying the main images of TIME 2009 ads according to the most salient *process* type – Image Group

AD	MAIN IMAGE ANALYSIS					
	NARRATIVE REPRESENTATION			CONCEPTUAL REPRESENTATION		
	Action	Mental	Verbal	Classificational	Analytical	Symbolic
a) HP						•
b) CISCO						•
c) Auto-Owners					•	
d) Masdar						•
h) LIFE				•		
j) Nissan					•	
Totals	-	-	-	1	2	3
Grand Totals	-			6		

3.2.1.2. Classifying and quantifying the main images of TIME 2009 ads according to the most salient *process* type - Text Group

AD	MAIN IMAGE ANALYSIS					
	NARRATIVE REPRESENTATION			CONCEPTUAL REPRESENTATION		
	Action	Mental	Verbal	Classificational	Analytical	Symbolic
e) Bose Music S.					•	
f) Drug-Free Am.	•					
g) Rosetta Stone			•			
i) Bose Headp.					•	
Totals	1		1		2	
Grand Totals	2			2		

3.3. Identifying *process* types, *participants* and *circumstances* in the main texts of TIME 1929 ads & Classifying *process* types

a) Standard Plumbing Fixtures main text

Heading

New Colors of Distinction for Plumbing Fixtures

Paragraph 1

Have [**pro...**] you [participant] imagined [**...cess: mental**] a bathroom with colored fixtures in a harmonious setting you yourself originated [participant]?

Paragraph 2

Then [other] you [participant] will rejoice [**process: mental**] in the new colors created for “Standard” Plumbing Fixtures [circumstance]. They [participant] remove [**process: material**] the last restriction from the exercise of your talent in bathroom furnishing and decoration [participant].

Paragraph 3

The salient characteristic of “Standard” colors [participant] is [**process: relational**] purity [participant]. This [participant] is [**process: relational**] as true of the delicate hues as the deeper shades [participant]. There [other] is [**process: relational**] an absence of grayness – that common denominator which reduces all colors to negative value [participant]. “Standard” chemists [participant] have translated [**process: relational**] into reality [participant] an artist’s conception of pure, beautiful colors in plumbing fixtures [participant]. The variety, as well as the purity, of “Standard” colors [participant] open [**process: material**] the way to a more intimate expression of individuality in bathroom decoration [participant]. You [participant] may vision [**process: mental**] a bathroom with fixtures in Ming Green, Claire de Lune Blue, du Barry Rose, or, << as [other] pictured [**process: relational**] here [circumstance]>>, in the loveliest shade of Vincennes Orchid [participant]. But [other] your selection [participant] is not [**process: relational**] limited to delicate tones [participant]. Should [other] your inspiration [participant] require [**process: mental**] a blue

with the depth of ultramarine or a red with the rich warmth or burgundy [participant], || these colors [participant] are [**process: relational**] available [participant] – in “Standard” Plumbing Fixtures [circumstance].

Paragraph 4

You [participant] will not experience [**process: mental**] the charm of these colors [participant] || until [other] you [participant] have seen [**process: mental**] them [participant] at a “Standard Showroom” [circumstance]. Very likely [other] your visit [participant] will reveal [**process: relational**] a distinction in plumbing fixtures unknown to you before – a distinction in both color and design [participant]. Your request for a copy of the interesting book “Standard” Plumbing Fixtures for the Home, and a guide to the new “Standard” colors, [participant] will be honored [**process: material**] immediately [circumstance].

b) Ipana Toothpaste main text

Heading

“Pink Tooth Brush”?

Never [other] neglect [**process: material**] it [participant] Start [**process: material**] with Ipana [circumstance] today [circumstance].

Paragraph 1

A little tinge of “pink” upon a tooth brush [participant] may be [**process: relational**] a trivial and unimportant thing [participant]. But more likely [other] it [participant] is [**process: relational**] a pretty broad hint that somewhere in your gum wall is a tender, spongy spot...one which you can quickly restore to normal with Ipana and massage...or one which, if neglected, could easily result in more serious and more stubborn troubles [participant].

Paragraph 2

One great element present in the lives of all of us [participant] is having [**process: material**] a bad effect [participant] upon our gums [circumstance]. It [participant] is [**process: relational**] this soft modern food we eat, fibreless, robbed of roughage, creamy, and all too easy to eat [participant].

Paragraph 3

It [participant] does not give [**process: material**] to the gums [participant] the stimulation they need to remain in health [participant]. It [participant] causes [**pro...**] them [participant] to grow [...**cess: material**] flabby and soft [participant]...|| to bleed [**process: material**] easily [circumstance].

Subsection Title

How Ipana and massage restore the gums to health

Paragraph 4

In half a minute [circumstance], every time you brush your teeth [circumstance] you [participant] can remedy [**process: material**] the damage that your all too soft diet is doing to your gums [participant].

Paragraph 5

For [other] a light massage with the finger or brush [participant] will restore [**process: material**] to your gums [participant] the stimulation they need so

much [participant]. Thousands of dentists [participant] recommend [**process: verbal**] it [participant], || for [other] they [participant] know [**process: mental**] the good it does [participant].

Paragraph 6

Thousands of them [participant], too [other], recommend [**process: verbal**] || that [other] the massage [participant] be effected [**process: material**] with Ipana Tooth Paste [circumstance]. For [other] Ipana [participant], because of its content of ziratol (a recognized antiseptic and hemostatic) [circumstance], has [**process: relational**] a salutary and stimulating effect upon the gums fully as important as the massage [participant]. It [participant] will make [**process: material**] your gums [participant] studier, stronger, more resistant to disease [participant].

Subsection Title

Make [**process: material**] a month's trial of Ipana [participant]

Paragraph 7

The coupon [participant] offers [**process: material**] a 10-day sample [participant], || gladly [other] sent [**process: material**]. But [other] the better way [participant] is [**process: relational**] to get a full-size tube of Ipana at the drug store today [participant]. Start to use [**process: material**] it [participant] tonight [circumstance]. Brush [**process: material**] your teeth and gums [participant] with it [circumstance], faithfully [circumstance], twice a day [circumstance], for one month [circumstance].

Paragraph 8

You [participant] will find [**process: relational**] it [participant] far more than a pleasant dentrifice – more than a good cleaning agent [participant]. With its regular use [circumstance] will come [**process: material**] a sense of oral cleanliness you have never before known...and a firm and healthy gum structure that will defy the ravages of gum diseases [participant].

c) SKF main text

Heading

A roaring, hurtling mass of wood and metal – the fastest thing that ever travelled by water – equipped with SKF bearings

Paragraph 1

Careening [**process: material**] through space [circumstance] at better than 92 miles per hour [circumstance] - || fairly [other] spurning [**process: material**], with its hull [circumstance], the water its racing propellers thrust astern [participant], || Miss America VII, newest of Gar Wood's achievements [participant], roared [**process: material**] her way [participant] to a new speed record [circumstance] on SKF Bearings [circumstance].

Paragraph 2

No ordinary bearings [participant] could have stood up [**process: relational**] under the tremendous surge of power from the two great Packard engines [participant].

Paragraph 3

No ordinary bearings [participant] could have been [**process: relational**] depended upon [participant] || to take [**process: material**] the terrific and ever-varying loads [participant] ...|| In Miss America on the water, as in the Graf Zeppelin and the Spirit of St. Louis in the air [circumstance], the bearings [participant] were [**process: relational**] SKF – “The highest priced bearing in the world” [participant].

d) Studebaker main text

Heading

The new president eight brougham for five

Paragraph 1

By their new, trim, alert smartness, quite as pronouncedly as by their deeds and deportment [circumstance], Studebaker’s great new sixes and eights [participant] look [**process: relational**] every inch [other] the champions they are [participant]. The fleetness and stamina that enable Studebaker to hold every official stock car record for speed and endurance [participant], have been [**pro...**] splendidly [other] interpreted [...**cess: relational**] in body designs of original beauty [participant]. Each line, each curve, each modish color scheme [participant], bespeaks [**process: relational**] the surpassing performance typical of Studebaker-built motor cars [participant]. And fully [other] as gratifying as their behaviour in town or on the open road [participant], are [**process: relational**] the prices made possible by Studebaker’s One-Profit manufacture [participant].

e) Cast Iron Pipe main text

Heading

An act of the Select and Common Councils 127 years ago that saved money for Philadelphia taxpayers in 1928

Subsection Title

A lesson in public economy which will be of interest to property owners everywhere.

Paragraph 1

In the year 1801 [circumstance] the City Fathers of Philadelphia [participant] passed [**process: material**] an act authorizing experiments which would determine the best possible pipe for the city’s new water system [participant]. Testing [participant] was continued [**process: material**] for fifteen years [circumstance]. Cast Iron Pipe [participant] was [**pro...**] then officially [other] adopted [...**cess: material**] as the longest-lived material possible to secure for water-main construction [circumstance].

Paragraph 2

A century [participant] passed [**process: material**]. Tall buildings [participant] replaced [**process: material**] colonial structures [participant]. Mud roads [participant] were covered [**process: material**] with cobblestones; later brick; then , asphalt and concrete [circumstance]. Today [circumstance], beneath the roaring traffic of a city [circumstance], Cast Iron Pipe laid more than 100 years ago [participant] is [**process: relational**] still [other] in service [participant]. The predictions of the forefathers [participant] have been fulfilled [**process: material**]. No longer-wearing pipe [participant] has been discovered [**process: mental**]. Cast Iron Pipe [participant] has saved [**process: material**] Philadelphia taxpayers [participant] millions which would have been required had shorter-lived material been used [participant]. And [other] Cast Iron Pipe [participant] has saved [**process: material**] millions [participant] for the taxpayers of other cities, large and small [participant], throughout the country [circumstance].

Paragraph 3

We [participant] do not need to experiment [**process: material**] with water mains [circumstance] today [circumstance]. Cast Iron Pipe [participant] is [**process: relational**] now [circumstance] the unquestioned choice of engineers [participant] || whenever [circumstance] permanence [participant] is [**process: relational**] important [participant]. For [other] Cast iron Pipe's full span of life [participant] has [**pro...**] never [other] been measured [...**cess: material**]. Mains that have been in service for 250 years [participant] are [**process: relational**] still [other] in use [participant].

Paragraph 4

Cast Iron Pipe made by the members of The Cast Iron Pipe Research Association [participant] is manufactured [**process: material**] under laboratory control [circumstance] to the modern standards of the Association members [circumstance]. The Association [participant] offers [**process: material**] to taxpayers, city officials and engineers [participant], information on every subject pertaining to the use of pipe for water, gas, sewers, road culverts and for industrial needs [participant]. All information [participant] is supplied [**process: material**] without cost or obligation [circumstance]. Address: Thomas F. Wolfe, Research Engineer, 122 So. Michigan Ave., Chicago.

f) General Motors main text

Heading

Principles and policies behind General Motors

Quotation

“Our principles completely expressed [participant], <<as [other] I [participant] see [**process: mental**] them [participant] - || and [other] they [participant] apply [**process: relational**] to every other business [participant] as much as they do to that of General Motors [circumstance] - >> are [**process: relational**]: Get the facts; recognize the equities of all concerned; realize the necessity of doing a better job every day; an open mind and hard work [participant]. The last

[participant] is **[process: relational]** the most important of all [participant]. There [other] is **[process: relational]** no short cut [participant].” ... Alfred P. Sloan, Jr., President of the General Motors.

Paragraph 1

In addition to its Annual Report and Quarterly Statement of Earnings [circumstance], it [par...] is **[process: relational]** the custom of General motors [participant] to issue special booklets from time to time for the information of its stockholders, employees, dealers and the public generally [...ticipant]. Many of the principles and policies outlined in these booklets [participant] apply **[process: relational]** to every other business [participant] as much as they do to that of General Motors [circumstance].

Paragraph 2

This booklet, “Principles and Policies behind General Motors” [participant], together with the series of booklets to stockholders [circumstance], will be mailed **[process: material]** free [circumstance], upon request to Department J-1, General Motors Corporation, Broadway at 57th St., New York, N.Y [circumstance].

g) Sal Hepatica main text

Heading

A six second “Morning Ritual” [participant] keeps **[process: relational]** you [participant] fit [participant] the livelong day [circumstance].

Paragraph 1

A turn of the faucet...a reach for the glass...and into the pure fresh water [circumstance], whisk **[process: material]** a spoonful or two of Sal Hepatica [participant].

Paragraph 2

Drink **[process: material]** the sparkling, effervescent solution [participant]. It [participant] works **[process: material]** promptly [circumstance]. It [participant] improves **[process: material]** your whole day [participant]. It [participant] can **[process: material]** || and [other] does affect **[process: material]** your health and happiness [participant].

Paragraph 3

For [other] the saline method with Sal Hepatica [participant] not only [other] banishes **[process: material]** constipation [participant] promptly [circumstance], || but [other] it [participant] rids **[process: material]** the body [participant] of poisons [circumstance] || and [other] neutralizes **[process: material]** acidity [participant]. It [participant] keeps **[pro...]** you [participant] feeling [...cess: relational] “in the pink” [participant] all day long [circumstance].

Paragraph 4

The great doctors of the world – our own and the European – [participant] know **[process: mental]** well [circumstance] the benefits of salines [participant] || and [other] the great “cure stations” of the Continent [participant] are thronged

[**process: material**] with distinguished visitors seeking relief by the saline method from a long list of bodily disorders, aches and pains [circumstance].

Paragraph 5

The benefits brought about by these famous spas [participant] are [**process: relational**] the same benefits enjoyed by the use of Sal Hepatica [participant]. Sal Hepatica [participant] is [**process: relational**] the practical American equivalent of these Salines [participant].

Subsection Title

Many [participant] are [**process: relational**] the ills that yield to the benefits of Sal hepatica [participant].

Paragraph 6

Constipation...self-poisoning...headaches...colds...rheumatism...digestive irregularities...troubles of the eliminatory organs...complexion disorders and many other ills that arise from faulty elimination [participant] yield [**process: material**] to the good effects that follow the drinking of Sal Hepatica [circumstance].

Paragraph 7

Ask [**process: verbal**] your doctor [participant] || to explain [**process: verbal**] to you [participant] the great benefits of the saline method [participant]. Ask [**process: verbal**] him [participant] about Sal Hepatica [circumstance]. Buy [**process: material**] a bottle of it [participant] at your druggist's [circumstance]. And [other] the next time you wake up feeling a little out of sorts [circumstance] drink [**process: material**] a morning glass of Sal Hepatica [participant]. It [participant] is [**process: relational**] prompt in its action...speedy in its results... [participant]. You [participant] will feel [**process: relational**] better [participant] the whole day long [circumstance].

Paragraph 8

Send for [**process: material**] free booklet describing in greater detail how Sal Hepatica helps to relieve the many ills resulting from faulty elimination [participant].

h) San Francisco main text

Heading

Serving Growing markets swiftly and cheaply from the center

SAN FRANCISCO

Paragraph 1

With [other] the population of California and the whole West [participant] increasing [**process: material**] four times faster than that of the United States as a whole [circumstance]; || with [other] Central and South America, Hawaii, Australia, and the East Indies [participant] offering [**process: material**] rapidly growing markets [participant]; || and with [other] 900,000,000 people [participant] living [**process: material**] in a trade sphere served by the Pacific [circumstance] || and [other] developing [**process: material**] modern wants

[participant], || San Francisco [participant] is becoming [**process: relational**] one of the very great cities of the world [participant].

Paragraph 2

This city [participant] should be investigated [**process: material**] as the location for your business headquarters, your branch factory, or your western assembling or distributing enterprise [circumstance].

Paragraph 3

San Francisco [participant] serves [**process: material**] the 11,000,000 people west of the Rockies [participant] more cheaply and promptly than can be done from any point north or south [circumstance]. Within 50 miles [circumstance] it [participant] has [**process: relational**] a highly prosperous high-consuming trade area of 1,600,000 people [participant]. It [participant] is [**process: relational**] Coast-central [participant]. For highly practical reasons [circumstance] the San Francisco bay region [participant] leads [**process: material**] any other Coast area [participant] by \$ 250,000,000 a year in manufactures [circumstance]. Its port business [participant] is [**process: relational**] the second-greatest in America in value of waterbone tonnage [participant].

Subsection Title

Climate [participant] is [**process: relational**] ideal [participant] for industry – no snow, no enervating heat [circumstance].

Paragraph 4

Here [circumstance] the mean average temperature [participant] varies [**process: relational**] but [other] 6° [participant], winter and summer [circumstance]. No snow loads. No frozen pipes. No enervation.

Paragraph 5

Labor [participant] is [**process: relational**] contented and in harmony with its job [participant]. The worker's dollar [participant] goes [**process: material**] farther [par...], in commodity purchasing power [circumstance], than in any other larger city [...ticipant].

Paragraph 6

As business capital of the West-headquarters, for the financial, shipping, lumber, railroad, oil, insurance, hydro-electric, manufacturing and distributing activities of the Pacific Coast [circumstance], this city [participant] may have [**process: relational**] an important message [participant] for you [circumstance]. May [**pro...**] its citizens and institutions [participant] present [...**cess: material**] you [participant] with an authentic illustrated book on markets and conditions [circumstance]? There [other] is [**process: relational**] no charge [participant].

i) Old Colony main text

Heading

New England's largest trust company

Bananas...and White Fleets

Paragraph 1

In March, 71 [circumstance], Cap'n Lorenzo Baker [participant] left [**process: material**] Cape Cod [participant] for the warmer waters of Jamaica [circumstance] || returning [**process: material**] to Boston [circumstance] with a cargo of bananas [circumstance], which [participant] he [participant] landed [**process: material**] in good condition [circumstance]...first ever brought in quantity to this port.

Paragraph 2

His importing venture a success [circumstance], Baker [participant] proposed operating [**process: material**] a fleet of schooners [participant] in the banana trade between Jamaica and Boston [circumstance]. Canny Cape Code skippers [participant] listened [**process: mental**] || – approved [**process: mental**] the scheme [participant] - || forerunning [**process: material**] the “Great White Fleet” of the United Fruit Company, a famous New England enterprise which from its conception has been Boston owned – Boston manned [participant].

Paragraph 3

Old Colony [participant] always [other] has been [**process: relational**] a close friend to concerns foremost in the development of our country's import and export trade [participant], || sharing [**process: material**] with them [participant] a regard for sound business progress [participant]... Whether [other] your problem [participant] is [**process: relational**] confined [participant] to routine banking [circumstance], || or [other] extends [**process: material**] to the out post of the world's commercial frontiers [circumstance], || we [participant] gladly [other] offer [**process: material**] to you [participant] our comprehensive service [participant].

j) Oakland main text

Heading

C.K. Williams & Company [participant] erect [**process: material**] Oakland Plant [participant]

Paragraph 1

In order to [other] better [circumstance] serve [**process: material**] its western trade [participant], || C.K. Williams & Co. of Easton, Pa., the foremost manufacturers of dry colors and fillers in the United States [participant] decided upon [**process: mental**] a Pacific Coast plant [participant]. They [participant] selected [**process: mental**] Oakland, California [participant], << as [other] being [**process: relational**] the logical manufacturing and distributing point [participant] for the eleven western states [circumstance]>> || and [other] last August [circumstance] placed [**process: material**] in operation [participant] a large, modern plant engaged in manufacturing the well-known Anchor Brand dry colors and fillers [participant].

Paragraph 2

Manufacturers in other lines desirous of cultivating the rich western market or interested in the export markets of the Pacific Ocean [participant] will find

[**process: mental**] food for thought [participant] in the reasons why C.K. Williams & Co. selected the Oakland industrial district [circumstance]. Verne Frazee [participant] states [**process: verbal**]: || “With its main plant located on the Atlantic seaboard [circumstance], the necessity of giving better service to its growing western trade [participant] made [**process: material**] it [par...] imperative [participant] for our company [circumstance] to give serious consideration to the establishment of a plant on the Pacific seaboard” [...ticipant].

Paragraph 3

“Early in 1927 [circumstance] a careful investigation of possible Pacific Coast locations [participant] was made [**process: material**]. Emeryville, in the industrial district [participant], was selected [**process: mental**] || as [other] being [**process: relational**] the most central and advantageous manufacturing and distributing point for serving the eleven western states and the increasingly important markets of the Orient” [participant].

Paragraph 4

“We [participant] have discovered [**process: mental**], through actual experience [circumstance] || that [other] the advantages which Oakland possesses [participant] are [**pro...**], in reality [circumstance], exceeding [...**cess: material**] our original expectations” [participant].

k) SPUD main text

Heading

Do [**pro...**] you [participant] out-smoke [...**cess: material**] a conference [participant]? With Spud’s cool smoke [circumstance] you [participant] can [**process: material**]!

Paragraph 1

Can [**pro...**] you [participant] out-smoke [...**cess: material**] a conference [participant]? Or [other] does [**pro...**] it [participant] out-smoke [...**cess: material**] you [participant]? Give [**process: material**] Spud [participant] a try [participant] || where [circumstance] other cigarettes [participant] have disappointed [**process: mental**]! Try [**process: material**] Spud [participant]...|| when [circumstance] problem after problem [participant] means [**process: relational**] cigarette after cigarette [participant]. A Spud throat and tongue [participant] are [**process: relational**] still [other] moist-cool and comfortable [participant] || when [circumstance] the last decision [participant] is reached [**process: material**]...a Spud head, clear as a bell. Because [other] Spud’s laboratory-proved cooling effect (16% cooler) [participant] heightens [**process: material**] the enjoyment of its full tobacco flavor [participant]. Spud [participant] is [**process: relational**] the new freedom [participant] in the old fashioned tobacco enjoyment [circumstance]. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.

l) Canadian Pacific main text

Heading

The world's largest ship-building program [participant] presents [process: material] its 1929 fleet [participant].

Paragraph 1

This spring...16 passenger ships...St. Lawrence-Canadian pacific to Europe. Two new this year...two new last year...four others, six years old. Already [other] this [participant] is [process: relational] one of the outstanding fleets of the Atlantic [participant].

Paragraph 2

Its proud leaders [participant] are [process: relational] the three Empresses [participant]. First class...and first-class in terms of spreading ease, restful decoration, uncrowded comfort.

Paragraph 3

Its newest additions [participant] are [process: relational] the four Duchesses [participant]. Cabin-class...but cabin-class uplifted with public rooms of modern decoration, rare wood panelling...private bath suites...full electric operation. 20,000 gross tons each.

Paragraph 4

Its main fleet [participant] comprises [process: relational] four "M" ships and five "Mont" ships...all huge...all with followings of their own [participant]. Its revelations still to come [participant] include [process: relational] a 40,000 ton 5-day flyer to the seas [participant].

Paragraph 5

Such [participant] are [process: relational] the ships you choose [participant], || when [circumstance] you [participant] choose [process: mental] St. Lawrence-Canadian Pacific [participant] to Europe [circumstance]. To the fascination of this 1000-mile seaway into the heart of America [circumstance] you [participant] add [process: material] the delights of life aboard these aristocrats of the ocean [participant], with French-chef'd cuisine, their whole-hearted service, their wonderfully pleasant atmosphere [circumstance].

Paragraph 6

3-to-5 sailings a week, May-November. From Montreal and Québec. To England, Ireland, Scotland, France, Germany, Belgium.

m) TIME main text

Heading

A'Round the World Cruise for TIME's Subscriber-Representatives
Sailings Every Two Weeks

Paragraph 1

Last summer [circumstance] a score of TIME readers [participant] sailed [process: material] for Europe [circumstance] || to enjoy [process: mental] vacations they had earned for themselves in the spring months through a unique

plan devised by TIME [participant]. So successful [participant] was [**process: relational**] the venture [participant] both for subscriber and publisher [circumstance] || that [other] this year [circumstance] TIME [participant] offers [**process: material**] two trips to Europe and a fascinating 'Round the World Cruise [participant] to its Subscriber-Representatives [participant].

Paragraph 2

'Round the world – from your home city, anywhere in the U.S., by train to San Francisco, where you board one of the famed Dollar “President” Liners. Your stateroom for the cruise [participant] will be [**process: relational**] an outside room with real beds, not berths [participant]; || you [participant] will find [**process: relational**] the decks [participant] spacious [participant] and the oil-burning Dollar liners [participant] speedy and smooth [participant].

Paragraph 3

'Round the world – first to Honolulu, then westward to Japan – “the Island Empire”, and China with calls at Kobe, Shanghai, Hong Kong. Manila, next – “Pearl of the Orient” – a blend of American, Spanish and Malayan influences. From there [circumstance] your course [participant] is [**process: relational**] across the Indian Ocean to Colombo on the Island of Ceylon [participant]. You [participant] go into [**process: material**] India [participant] to the sacred Ganges, Bombay and Calcutta to the Taj Mahal [circumstance].

Paragraph 4

From Colombo to the Suez Canal. You [participant] make [**process: material**] “passage into Egypt” [participant]; || rejoining [**process: material**] your steamer [participant] at Alexandria [circumstance]. You [participant] visit [**process: material**] Cairo, “city of the Arabian Nights”; the Nile, Luxor, the Valley of the Tombs of the Kings, the Sphinx, the Pyramids [participant].

Paragraph 5

Then [other] you [participant] cross [**process: material**] the Mediterranean [participant] to Naples, Genoa, Marseilles [circumstance]. And [other] after nearly three months of leisurely, colourful voyaging [circumstance] you [participant] complete [**process: material**] your circling of the globe [participant] via New York [circumstance]. Home – after a vacation of a lifetime.

Subsection Title

- and to Europe

Paragraph 6

For those who wish to travel abroad but whose time is limited [circumstance], TIME [participant] offers [**process: material**] again [other] this year [circumstance] two short but eventful trips to Europe [participant].

n) Aluminum Paint main text

Heading

The town with the silver lining

An Open Letter to Boards of Trade, Chambers of Commerce, Proud Citizens...and their Wives!

Paragraph 1

Dotted about here and there over this country [participant] are [process: relational] communities that deserve to be known as “smiling towns” [participant].

Paragraph 2

Visitors who come on business or social errands [participant] carry away [process: material] the message of their tidiness and well-being...and shining good cheer [participant].

Paragraph 3

They [participant] are attracting [process: material] the type of citizen who believes that a good city to make money in ought to be a beautiful city to live in, too [participant].

Paragraph 4

And so [other] they [participant] grow [process: material] || and [other] prosper [process: material] ...beyond their dingier, less colourful neighbors [circumstance]. These “smiling towns” [participant] owe [process: material] much of their present loveliness [participant] to the transforming power of Aluminum Paint [participant].

Paragraph 5

In the beginning [circumstance] the city fathers [participant] used [process: material] Aluminum Paint [participant] because of its unusual protective qualities [circumstance]. But [other] they [participant] soon [other] realized [process: mental] || that [other] its mission [participant] was [process: relational] much broader than this [participant]. As [other] water tanks, gas holders, lamp posts, letter boxes, traffic signals, bridges [participant], assumed [process: material] a soft, silvery sheen [participant], || the town [participant] took on [process: material] a new beauty...and a new, and broader, civic pride [participant].

Paragraph 6

Owners of factories and mills – practical men who consider the economic features of each commercial expenditure – [participant] put [process: material] their seal of approval [participant] on the community value of Aluminum Paint [circumstance].

Paragraph 7

Dingy factory tanks, once unlovely spots against the landscape [participant], have become [process: relational] shining turrets on silvery supports [participant]. Metal structures of every kind [participant] are being brightened [process: material] || and [other] beautified [process: material]. They [participant] tell [process: verbal] the passing world [participant] || that [other] here [participant] is [process: relational] a place that is proud of its industries...and wants everybody to know it [participant].

Paragraph 8

And [other] along the residential streets [circumstance], garden trellises, iron benches, metal fences, swings and sand boxes [participant] have taken on [process: material] a coating of Aluminum Paint [participant], || and [other] are adding [process: material] their touch [participant] to the “towns with the silver linings” [circumstance].

Paragraph 9

To every citizen with a pride of place [circumstance], the booklet, “Aluminum Paint” [participant] should be [process: relational] a matter of interest [participant]. Let us [participant] send [process: material] you [participant] a copy – or a copy, with your compliments, to those citizens of your community who are charged with its upkeep [participant].

o) Hawaii main text

Paragraph 1

Diving boys [participant] plunge [process: material] from the rail of your ship [circumstance]... Lei-girls [participant] greet [process: material] you [participant] with flowers [circumstance]...

Paragraph 2

As [other] you [participant] step [process: material] ashore [circumstance], || you [participant] feel [process: mental] || that [other] you [participant] are [process: relational] the discoverer of a new world where it is never winter or summer, but always June [participant]! There [other] are [process: relational] new fragrances of ginger-flowers, lehua, plumeria [participant]. New jewel colors in the water that caresses the coral sands. A new sense of remoteness...

Paragraph 3

Tonight [circumstance] the lilting cadence of a low-voiced Hawaiian song [participant] may drift [process: material] to the lanai of your smart hotel [circumstance], on a breeze that is just as soft in winter as in summer [circumstance]. The torches of native fishermen [participant] will sparkle [process: material] to you [participant] from a distant coral reef [circumstance] || as [other] you [participant] sit [process: material] || chatting [process: material] with old chance-met acquaintance of the Riviera [circumstance]. How different [participant] it all [participant] is [process: relational] || and yet [other] you [participant] found [process: material] Hawaii [participant] in less time than it takes to cross the Atlantic [circumstance]!

Paragraph 4

Golf courses everywhere - along the sea, up in rainbow-festooned valleys, even one where the steam from awesome Kilauea Volcano drifts across the greens.

Paragraph 5

Every day [circumstance] you [participant] go swimming, surfboarding or outrigger-canoeing [process: material]; || motor [process: material] to colourful beaches, stupendous canyons and volcanic wonderlands [circumstance]. You [participant] enjoy [process: mental] deepsea game fishing; the native luaus and ancient hulas; the Oriental bazaars; the little cruises

among the islands of Kauai, Oahu, Hawaii and Maui [participant]. And best of all, perhaps, the long days and evenings of dreamy, delicious laziness among all the luxuries of the world-famed hotels.

Paragraph 6

Stay [**process: relational**] long enough [circumstance] || to see [**process: mental**] it all [participant]! Hawaii [participant] is [**process: relational**] only [other] 2000 miles (four to six day's delightful voyage) [participant] from the Pacific Coast [circumstance]; || and [other] all-inclusive tours [participant] range [**process: relational**] upward from \$ 400 or \$ 500 [participant] including all steamer fares, and hotels and sightseeing for two or three weeks ashore [circumstance]. Deluxe accommodations, also, that are equal to those of Europe's most renowned resorts.

Paragraph 7

Hawaii [participant] is [**process: relational**] a U.S. Territory [participant], || and [other] travel agents everywhere [participant] can book [**process: material**] you [participant] direct from home [circumstance], without formalities [circumstance], via Los Angeles, San Francisco, Seattle or Vancouver, B.C. [circumstance]. Ask [**process: verbal**] your local agent [participant] for more information [circumstance] today [circumstance].

p) Texaco main text

Heading

A true high test premium gasoline and no added price

Paragraph 1

Winter [participant] is [**process: relational**] testing time [participant] for gasoline [circumstance].

Paragraph 2

When [circumstance] other gasolines [participant] are [**pro...**] stubbornly [circumstance] resisting [...**cess: material**] the action of the carburettor [participant] || the new and better Texaco [participant] vaporizes [**process: material**] readily [circumstance].

Paragraph 3

The quick get-away that you obtain even at this time of the year with Texaco [participant] shows [**process: relational**] the value of this high test gasoline [participant].

Paragraph 4

The smooth starts and the rapid response to the accelerator [participant] are [**process: relational**] the natural results of a "low boiling point" and a "low end point" with an "even, close distillation range" [participant].

Paragraph 5

Exacting scientific operations, rigidly controlled in our various refineries [participant], insure [**process: relational**] the same high quality [participant] in every State and in all seasons [circumstance].

Paragraph 6

Try [**process: material**] this real high test gasoline [participant]. Drive in [**process: material**] today [circumstance] || wherever [circumstance] you [participant] see [**process: mental**] the Texaco Red Star with a Green T [participant].

Paragraph 7

Fill [**process: material**] your tank [participant] – || enjoy [**process: mental**] premium performance [participant] at no added price [circumstance].

3.3.1. Quantifying *process* types in the main texts of TIME 1929 ads

AD	MAIN TEXT ANALYSIS				
	Total number of processes (clauses)	NARRATIVE REPRESENTATION			CONCEPTUAL REPRESENTATION
		Material	Mental	Verbal	Relational
a) Standard P. F.	17	3	6	-	8
b) Ipana T.	25	16	1	2	6
c) SKF	7	4	-	-	3
d) Studebaker	4	-	-	-	4
e) Cast Iron Pipe	19	14	1	-	4
f) GM	8	1	1	-	6
g) Sal Hepatica	25	14	1	3	7
h) San Francisco	18	9	-	-	9
i) Old Colony	12	8	2	-	2
j) Oakland	14	6	5	1	2
k) SPUD	12	8	1	-	3
l) Canadian Pacific	9	2	1	-	6
m) TIME	14	9	1	-	4
n) Aluminum P.	21	14	1	1	5
o) Hawaii	22	11	3	1	7
p) Texaco	11	5	2	-	4
Totals		124	26	8	
Grand Totals	238	158			80

3.4. Identifying *process* types, *participants* and *circumstances* in the main texts of TIME 2009 ads & Classifying *process* types

a) HP main text

Heading

Work [**process: material**] in 3G [circumstance]. The Get-More-Done-Under-The-Sun Dimension. The computer [participant] is [**process: relational**] personal [participant] again [circumstance].

Paragraph 1

HP 3G Notebooks [participant], <<starting [**process: relational**] at just \$769 [participant],>> are [**process: relational**] the smart way to work [participant] in

a changing business climate [circumstance]. That [participant] 's [**process: relational**] because you'll experience faster downloads in more places than ever before – from around the corner to around the globe [participant]. You [participant] 'll [**pro...**] also [other] get [...**cess: material**] a free built-in Gobi modem with activation, plus a 30-day trial of LaptopConnect from AT & T on the nation's fastest 3G network [participant]. When [circumstance] you [participant] 're working [**process: material**] in 3G [circumstance], || it [participant] is [**process: relational**] productivity in another dimension [participant].

Final Line

Get [**process: relational**] connected [participant] now [circumstance] at hp.com/learn/3Gtime [circumstance] | 866-625-3756 | || Text [**process: material**] 3G [participant] to 38488 [circumstance]

b) CISCO main text

Heading

24 Just in time

2-NIGHT 4 HOUR PREMIERE

SUN JAN 11 FOX 8/7C

saving the world [participant] does not require [**process: relational**] travelling across it [participant]

Paragraph 1

Introducing global travel. Without the jetlag. This season [circumstance], see [**process: mental**] how Cisco Collaboration technologies help save the day [participant]. Learn [**process: mental**] more [circumstance] at cisco.com/go/collaboration-tp [circumstance].

c) Auto-Owners main text

Heading

Auto-Owners Insurance.

Clearly [other], you [participant] agree [**process: mental**].

Paragraph 1

We [participant] believe [**process: mental**] || there [other] is [**process: relational**] something to be said [participant] for handling claims quickly, and being straightforward...for showing empathy...for returning phone calls and being proactive [circumstance].

Paragraph 2

We [participant] believe [**process: mental**] || there [other] is [**process: relational**] something to be said [participant] for common sense [circumstance].

Paragraph 3

Thank [**process: material**] you [participant] for rating Auto-Owners Insurance for the J.D. Power and Associates 2008 “Highest in Customer Satisfaction with the Auto Insurance Claims Experience” [circumstance].

Paragraph 4

At your service in 25 states: www.auto-owners.com/jd

Final Line

Auto-Owners Insurance Safe.Sound.Secure.®Since 1916.

d) Masdar main text

Heading

Powering the future. Masdar.

Leading the quest for renewable energy and sustainability.

Paragraph 1

How [circumstance] do [**pro...**] we [participant] power [...**cess: material**] the future [participant]? Is [**process: relational**] it [participant] by developing the next-generation-high-energy low maintenance wind turbines or by funding thin-film solar technology that results in a better energy harvest [participant]? Is [**process: relational**] it [participant] by providing market-driven incentives to reduce carbon emissions by global utilities or developing CO2 capture networks [participant]? Is [**process: relational**] it [participant] by creating future energy leaders through a specialized institute or by creating the world’s first carbon neutral city [participant]? Actually [other], it [participant] is [**process: relational**] all the above and just the start of things to come [participant]. After all [other], what we are creating in Abu Dhabi [participant] is [**process: relational**] a centre of excellence dedicated to sustainable energy [participant].

Final Line

Be [**process: relational**] part of the open platform for cooperation being led by Masdar [participant]. Join [**process: material**] us [participant] || as [other] we [participant] host [**process: material**] the World Future Energy Summit [participant] in Abu Dhabi [circumstance].

e) Bose Music System main text

Heading

BOSE Presenting the Acoustic Wave music system II.

Our best one-piece music system.

Paragraph 1

When [circumstance] we [participant] introduced [**process: material**] the original Acoustic Wave® music system [participant], || *Sound & Vision* [participant] said [**process: verbal**] || it [participant] delivered [**process: material**] “possibly [other] the best-reproduced sound many people have ever heard” [participant]. And [other] the *Oregonian* [participant] reported [**process: verbal**] || it [participant] had “changed [**process: material**] the way many Americans listen to music” [participant].

Paragraph 2

Today [circumstance], the improved Acoustic Wave® music system II [participant] builds [**process: material**] on more than 40 years of industry-leading innovation [circumstance] || to deliver [**process: material**] even better sound [participant]. This [participant] is [**process: relational**] the best one-piece music system we've ever made [participant], with sound that rivals large and complicated stereos [circumstance]. There [other] 's [**process: relational**] no stack of equipment [participant]. No tangles of wires. Just all-in-one convenience and lifelike sound.

Subsection Title

Even better sound than its award-winning predecessor.

Paragraph 3

With recently developed Bose® technologies [circumstance], our engineers [participant] were able to make [**process: material**] the acclaimed sound quality [participant] even more natural [participant]. Play [**process: material**] your favorite vocalist – a challenging test for any audio system [participant]. Or [other] play [**process: material**] an acoustically demanding piece with a bass guitar or percussion [participant]. We [participant] believe [**process: mental**] || you [participant] 'll appreciate [**process: mental**] the quality of the sound [participant] even at volume levels approaching that of a live performance [circumstance].

Subsection Title

Use [**process: material**] it [participant] || where [circumstance] you [participant] like [**process: mental**].

Paragraph 4

This small system [participant] fits [**process: material**] almost anywhere [circumstance]. You [participant] can move [**process: material**] it [participant] from room to room [circumstance], || or [other] take [**process: material**] it [participant] outside [circumstance]. It [participant] has [**process: relational**] what you need to enjoy your music [participant], including a built-in CD player and digital FM/AM tuner [circumstance]. You [participant] also [other] can [**pro...**] easily [other] connect [...**cess: material**] additional sources like your MP3 player or TV [participant].

Subtitle Section

Hear [**process: mental**] it [participant] yourself [circumstance] risk free [circumstance] for 30 days [circumstance].

Paragraph 5

Use [**process: material**] your Excitement Guarantee [participant] || to try [**process: material**] it [participant] in your home [circumstance] for 30 days [circumstance]. When [circumstance] you [participant] call [**process: material**], || ask [**process: verbal**] about adding the optional 5-CD Changer [circumstance] || to play [**process: material**] your music [participant] for hours [circumstance] - || the same slim remote [participant] operates [**process: material**] both system and changer [participant]. Also [other], ask [**process: verbal**] about using your own major credit card [circumstance] || to make

[**process: material**] 12 easy payments [participant], with no interest charges from Bose [circumstance]. Compare [**process: mental**] the performance of the Acoustic Wave® music system II [participant] with large, multi-component stereos costing much more [circumstance]. And [other] discover [**process: mental**] || why [circumstance] Bose [participant] is [**process: relational**] the most respected name in sound [participant].

Final Line

To order or learn more: 1-800-314-3416, et. G8404 www.Bose.com/AWMS2

f) Drug-Free America main text

Heading

How to talk to your kids about drugs if you did drugs

The fact that you've had experience [participant] may [**pro...**] actually [other] be [...**cess: relational**] an advantage [participant]. Read on [**process: material**].

Subsection Title

1. This [participant] isn't [**process: relational**] about you [participant].

Paragraph 1

We all [participant] want to warn [**process: verbal**] our kids [participant] against the dangers of drug abuse [circumstance]. But [other] the single biggest reason so many of us are reluctant to start the conversation [participant] is [**process: relational**] because we're afraid we'll be asked the uncomfortable question: "Mom, Dad...did you do drugs?" [participant]. So [other] let's [participant] start [**process: material**] || by [other] stating [**process: verbal**] the obvious [participant]: || this [participant] isn't [**process: relational**] about what you did or didn't do [participant]. It [participant] 's [**process: relational**] about what your child is going to do or not do [participant]. So [other] let's [participant] talk [**process: verbal**] about how your personal experiences might help steer your child in a good direction [circumstance].

Subsection Title

2. Experts [participant] disagree [**process: mental**].

Paragraph 2

For every psychologist who recommends openness and honesty about your past [circumstance], another [participant] advises [**process: verbal**] caution [participant]. The fact [participant] is [**process: relational**] you can say too much [participant]. A good place to start [participant] is [**process: relational**] by considering your child [participant]. Some kids [participant] demand [**process: verbal**] candor [participant]. Others [participant] are [**process: relational**] happy just to talk [participant]. Use [**process: material**] your judgement [participant]. You [participant] know [**process: mental**] your kids [participant] better than anyone [circumstance].

Subsection Title

3. When to lie.

Paragraph 3

In our opinion? Never. Some parents who used drugs in the past [participant] choose not to tell [**process: verbal**] the truth [participant], || but [other] risk losing [**process: material**] their credibility [participant] || if [other] their kids [participant] discover [**process: mental**] the real story [participant] from a talkative uncle at a family party [circumstance]. Many experts [participant] recommend [**process: verbal**] || you [participant] give [**process: material**] an honest answer – or no answer at all [participant].

Subsection Title

4. The whole truth?

Paragraph 4

Try to avoid giving [**process: material**] your child [participant] more information than she or he asked for [participant]. (No need to reveal that you smoked marijuana 132 times!) This [participant] is not [**process: relational**] a courtroom [participant]; || it [participant] 's [**process: relational**] a conversation [participant].

Subsection Title

5. Say [**process: verbal**] || what [participant] you [participant] mean to say [**process: verbal**].

Paragraph 5

Like other important conversations you'll have with your kids [circumstance], the point you're trying to make [participant] is [**process: relational**] what really matters [participant]. In this case [circumstance], it [par...] is [**process: relational**] crucial [participant] your kids understand that you don't want them to use drugs [...ticipant]. Don't beat about the bush [**process: verbal**]; || say [**process: verbal**] so [circumstance]. ("I [participant] don't want [**process: mental**] you [participant] || to use [**process: material**] drugs" [participant].) Then [other] give [**process: material**] your reasons why [participant]. ("Drugs [participant] are [**process: relational**] dangerous, expensive, unpredictable, distracting..." [participant]). And yes [other], it [par...] 's [**process: relational**] okay [participant] to have a lot of reasons [...ticipant].

Subsection Title

6. What [participant] have [**pro...**] you [participant] learned [...**cess: mental**]?

Paragraph 6

Before [circumstance] you [participant] talk [**process: verbal**], || take stock [**process: mental**]. You [participant] 've lived [**process: material**] your entire life [participant] in a culture where drugs are a fact of life [circumstance]. From the headlines on TV to your own experiences [circumstance], you [participant] 've seen [**process: mental**] too many examples of how drugs can change young lives for the worse [participant]. Your own experiences with drugs [participant] are [**process: relational**] just [other] part of the bigger picture [participant]. The real opportunity here [participant] is [**process: relational**] to share what you've learned [participant].

Subsection Title

7. You [participant] could say [**process: verbal**] it [participant] like this [circumstance]:

Paragraph 7

“I [participant] tried [**process: material**] drugs [participant] || because [other] some kids I knew [participant] were experimenting [**process: material**], || and [other] I [participant] thought [**process: mental**] || I [participant] needed to try [**process: material**] drugs [participant] || to fit in [**process: material**]. It [participant] took [**process: material**] me [participant] a while [participant] || to discover [**process: mental**] || that [participant] ’s [**process: relational**] never [other] a very good reason to do anything [participant]. Do [**pro...**] you [participant] ever [other] feel [...**cess: mental**] pressured [participant] like that [circumstance]?”

Subsection Title

8. Or like this:

Paragraph 8

“Everyone [participant] makes [**process: material**] mistakes [participant] || and [other] trying drugs [participant] was [**process: relational**] a mistake I made [participant]. It [participant] made [**pro...**] me [participant] do [...**cess: material**] some dumb things [participant]. And [other] it [par...] ’s [**process: relational**] hard [participant] to look back and see that I got anything good out of the experience [...ticipant]. I [participant] love [**process: mental**] you [participant] too much to watch you repeat bad decisions I made” [circumstance].

Subsection Title

9. Or even like this:

Paragraph 9

“My experience with drugs [participant] is [**process: relational**] no guarantee that yours would be the same [participant]. Drugs [participant] affect [**process: material**] everyone [participant] differently [circumstance]. So [other] I [participant] wanted to share [**process: material**] my experiences [participant] with you [circumstance], || because [other] << even if [other] drugs [participant] didn’t ruin [**process: material**] my life [participant],>> I [participant] ’ve seen [**pro...**] them [participant] ruin [...**cess: material**] other people’s lives [participant]. And [other] God [participant] forbid [**process: material**] you should be one of those people” [participant].

Subsection Title

10. Don’t [**pro...**] just [other] talk [**process: verbal**]. Listen [**process: mental**].

Paragraph 10

You [participant] can anticipate [**process: mental**] || that [other] your child’s first reaction when you raise the subject of drugs [participant] will be [**process: relational**] to be quiet [participant]. So [other] do [**process: material**] your darndest [participant] || to make [**process: material**] it [participant] a two-way conversation [participant]. Ask [**process: verbal**] || what [participant] they [participant] think [**process: mental**]. Ask [**process: verbal**] || if [other] it [participant] ’s [**process: relational**] a subject their friends talk about [participant]. Ask [**process: verbal**] || what [participant] they [participant] think [**process: mental**] of celebrities who use drugs [circumstance]. Keep asking

[**process: verbal**] questions [participant]. And [other] listen to [**process: mental**] the answers [participant].

Subsection Title

11. Stay [**process: relational**] calm [participant].

Paragraph 11

Whatever [participant] happens [**process: material**], || try not to raise [**process: material**] your voice [participant]. If [other] you [participant] lose [**process: material**] your temper [participant], || try to catch [**process: material**] yourself [participant]. It [parti...] 's [**process: relational**] okay [participant] to admit that these conversations aren't easy for you, either [...cipant]. And if [other] things [participant] aren't going [**process: material**] so well [circumstance], || suggest talking [**process: verbal**] about it [circumstance] again [circumstance] another time [circumstance]. ("I [participant] didn't mean to surprise [**process: mental**] you [participant] || or [other] make [**pro...**] you [participant] feel [...**cess: relational**] awkward [participant]. Let's [participant] talk [**process: verbal**] again [circumstance] in a day or two [circumstance]).

Subsection Title

12. Good luck.

Paragraph 12

Yes [other], it [parti...] 's [**process: relational**] difficult [participant] to know how to talk to your kids about drugs [...cipant]. You [participant] don't want [**process: mental**] them [participant] || to hold [**pro...**] your history [participant] up [...**cess: material**] as some kind of a precedent to follow, or as a tool to use against you [circumstance]. But [other] you [participant] may be able to use [**process: material**] your life experiences [participant] as a teachable moment [circumstance]. So even if [other] you [participant] 're [**process: relational**] nervous [participant], || don't put off [**process: material**] having the conversation [participant]. This [participant] isn't [**process: relational**] about your past [participant]. This [participant] is [**process: relational**] about your child's future [participant]. For more [circumstance], go [**process: material**] to drugfree.org, a parent resource from The Partnership for a Drug-Free America® [circumstance].

g) Rosetta Stone main text

Comment Balloon

He [participant] was [**process: relational**] a hardworking farm boy [participant]. She [participant] was [**process: relational**] an Italian supermodel [participant]. He [participant] knew [**process: mental**] || he [participant] would have [**process: relational**] just [other] one chance to impress her [participant].

Heading within the comment balloon

The fastest and easiest way to learn Italian.

Paragraph 1

Rosetta Stone® [participant] brings [**process: material**] you [participant] a complete language-learning solution [participant], || wherever [circumstance] you [participant] are [**process: relational**]: at home, in-the-car or on-the go [participant]. You [participant] 'll learn [**process: mental**] quickly and effectively [circumstance], without translation or memorization [circumstance]. You [participant] 'll discover [**process: mental**] our method [participant], || which [participant] keeps [**process: relational**] you [participant] excited to learn more and more [participant].

Bullet points

You [participant] 'll experience [**process: mental**] Dynamic Immersion® [participant] || as [other] you [participant] match [**process: material**] real-world images [participant] to words spoken by native speakers [circumstance] || so [other] you [participant] 'll find [**process: relational**] yourself [participant] engaged [participant] || and [other] learn [**process: mental**] your second language [participant] like you learned your first [circumstance].

Our proprietary Speech Recognition Technology [participant] evaluates [**process: mental**] your speech [participant] || and [other] coaches [**process: material**] you [participant] on more accurate pronunciation [circumstance]. You [participant] 'll speak [**process: verbal**] naturally [circumstance].

Only [other] Rosetta Stone [participant] has [**process: relational**] Adaptive Recall™ [participant], || that [other] brings back [**process: material**] material to help you where you need it most [participant], for more effective progress [circumstance].

And [other] Rosetta Stone [participant] includes [**process: relational**] Audio Companion™ [participant] || so that [other] you [participant] can take [**process: material**] the Rosetta Stone experience [participant] anywhere you use a CD or MP3 player [circumstance].

Final Lines

Innovative software. Immersive method. Complete mobility. It [participant] 's [**process: relational**] the total solution [participant]. Get [**process: material**] Rosetta Stone – The fastest Way to Learn a Language [participant]. Guaranteed®.

h) LIFE main text

Heading

Life Picture Collection

Decorate [**process: material**] with the world's most vivid and recognizable photos [circumstance].

Bullet Points

More than 20,000 LIFE photographs in the collection

Fast delivery, shipped to your door ready to hang

100% satisfaction guaranteed

Final line

Now available for purchase at www.lifephotographs.com/time

i) Bose Headphones main text

Heading

Use **[process: material]** them [participant] as a concert hall – or a sanctuary [circumstance].

Subsection Title

Think of **[process: mental]** them [participant] as a peaceful getaway from the world around you [circumstance].

Paragraph 1

Whether [other] it [participant] 's **[process: relational]** the engine roar inside an airplane cabin, the bustle of the city or the distractions in the office [participant], || Bose QuietComfort 2 headphones [participant] help **[pro...** them [participant] fade **[...cess: material]** softly [circumstance] into the background [circumstance] with the flick of a switch [circumstance]. You [participant] can savor **[process: mental]** delicate musical nuances [participant] || without [other] disturbing **[process: material]** others [participant]. And [other] when [circumstance] you [participant] 're not listening to **[process: mental]** music [participant] || you [participant] can slip into **[process: material]** a tranquil haven [participant] || - where [circumstance] you [participant] can relax **[process: material]** || and [other] enjoy **[process: mental]** peace and solitude [participant]. Clearly [other], these [participant] are **[process: relational]** no ordinary headphones [participant]. It [participant] 's **[process: relational]** no exaggeration to say they're one of those things you have to experience to believe [participant].

Subsection Title

“It [participant] 's **[process: relational]** as if someone behind your back reached out, and found the volume control for the world, and turned it way, way, down” [participant] || reports **[process: verbal]** TechnologyReview.com [participant].

Paragraph 2

Bose QC®2 headphones [participant] incorporate **[process: material]** patented technology that electronically identifies and dramatically reduces noise, while faithfully preserving the music, movie dialogue or tranquillity you desire [participant]. We [participant] designed **[process: material]** these headphones [participant] primarily for airplane travellers [circumstance]. But [other] owners [participant] soon [other] started telling **[process: verbal]** us [participant] || how much [circumstance] they [participant] enjoy using **[process: material]** them [participant] in other places [circumstance] || to reduce **[process: material]** distractions around them [participant]. They [participant] 're **[process: relational]** excellent for listening to music [participant] || whether [other] you [participant] 're **[process: relational]** on the go, at home or in the office [participant].

Subsection Title

“Forget [**process: mental**] ‘concertlike’ comparisons [participant]; || you [participant] ’ll think [**process: mental**] || you [participant] ’re [**process: relational**] onstage [participant] with the band [circumstance]”.

Paragraph 3

That [participant] ’s [**process: relational**] what Travel + Leisure Golf said when these headphones were first introduced [participant]. You [participant] ’ll relish [**process: mental**] the sound of a bass guitar [participant]. Or a flute. Or the delicate inflections of a singing voice. The audio [participant] is [**process: relational**] so clear you may find yourself discovering new subtleties in even your favourite music [participant].

Subsection Title

“The QuietComfort 2 [participant] lives up to [**process: material**] its name [participant], || enveloping [**process: material**] you [participant] in blissful sound [circumstance] in the utmost comfort [circumstance]. It [par...] ’s [**process: relational**] easy [participant] to forget they are on your head” [...ticipant].

Paragraph 4

That [participant] ’s [**process: relational**] what respected columnist Rich Warren reports [participant]. To enjoy [**process: mental**] peace and tranquillity [participant], || simply [other] turn [**pro...**] them [participant] on [...**cess: material**]. To add [**process: material**] Bose quality sound [participant], || attach [**process: material**] the included audio cord [participant] || and [other] connect [**process: material**] them [participant] to a laptop computer, portable CD/DVD/MP3 player, in flight audio system or home stereo [circumstance]. They [participant] also [other] offer [**process: material**] a fold-flat design [participant] for easy storage in the slim carrying case [circumstance].

Subsection Title

Try [**process: material**] the QC2 headphones [participant] for yourself [circumstance], risk free [circumstance].

Paragraph 5

You [participant] really [other] must experience [**process: mental**] them [participant] || to believe [**process: mental**] it [participant]. Call [**process: material**] toll free [circumstance] || to try [**process: material**] these headphones [participant] for 30 days [circumstance]. Use [**process: material**] them [participant] on your next trip, in your home or at the office – satisfaction guaranteed [circumstance]. If [other] you [participant] aren’t [**process: relational**] delighted [participant], || simply [other] return [**process: material**] them [participant] for a full refund [circumstance].

Subsection Title

Call [**process: material**] 1-800-901-0256, ext. Q7100 [participant] today [circumstance].

Paragraph 6

The QC2 headphones [participant] are [**process: relational**] available [participant] directly from Bose – the most respected name in sound [circumstance]. When [circumstance] you [participant] call [**process: material**],

|| ask [**process: verbal**] about making 12 easy payments, with no interest charges from Bose [circumstance]. And [other] discover [**process: mental**] a very different kind of headphone – QuietComfort 2 Acoustic Noise Cancelling headphones [participant].

Final Line

To order or learn more: 1-800-901-0256, ext. Q7100 www.Bose.com/QC

j) Nissan main text

Heading

140° heat, 95% humidity and [other] it [participant] hasn't [**pro...**] even [other] broken [...**cess: material**] a sweat [participant].

Paragraph 1

The Nissan Altima. Over 5,000 quality and durability tests for years of performance. The Nissan Altima [participant] puts [**process: material**] excitement [participant] into everyday driving [circumstance] with no effort at all [circumstance]. To make [**process: material**] sure that excitement lasts [participant], || we [participant] test [**process: material**] it [participant] in subzero Fairbanks, AK, and blazing, high-humidity oven at our test facility [circumstance]. Because [other] any car worth driving [participant] is [**process: relational**] worth driving for a long, long time [participant]. The Nissan Altima. Made to drive. Built to last. NissanUSA.com.

3.4.1. Quantifying *process* types in the main texts of TIME 2009 ads

AD	MAIN TEXT ANALYSIS				
	Total number of processes (clauses)	NARRATIVE REPRESENTATION			CONCEPTUAL REPRESENTATION
		Material	Mental	Verbal	Relational
a) HP	10	4	-	-	6
b) CISCO	3	-	2	-	1
c) Auto-Owners	6	1	3	-	2
d) Masdar	9	3	-	-	6
e) Bose M. S	33	19	6	4	4
f) Drug-Free A.	99	32	18	20	29
g) Rosetta Stone	22	6	6	1	9
h) LIFE	1	1	-	-	-
i) Bose Headp.	50	23	11	3	13
j) Nissan	5	4	-	-	1
Totals		93	46	28	
Grand Totals	238	167			71

3.4.1.1. Quantifying *process* types in the main texts of TIME 2009 ads – Image Group

AD	MAIN TEXT ANALYSIS				
	Total number of processes (clauses)	NARRATIVE REPRESENTATION			CONCEPTUAL REPRESENTATION
		Material	Mental	Verbal	Relational
a) HP	10	4	-	-	6
b) CISCO	3	-	2	-	1
c) Auto-Owners	6	1	3	-	2
d) Masdar	9	3	-	-	6
h) LIFE	1	1	-	-	-
j) Nissan	5	4	-	-	1
Totals		13	5	-	
Grand Totals	34	18			16

3.4.1.2. Quantifying *process* types in the main texts of TIME 2009 ads – Text Group

AD	MAIN TEXT ANALYSIS				
	Total number of processes (clauses)	NARRATIVE REPRESENTATION			CONCEPTUAL REPRESENTATION
		Material	Mental	Verbal	Relational
e) Bose Music S.	33	19	6	4	4
f) Drug-Free Am.	99	32	18	20	29
g) Rosetta Stone	22	6	6	1	9
i) Bose Headphones	50	23	11	3	13
Totals		80	41	28	
Grand Totals	204	149			55

APPENDIX 4

Micro Analysis – *Functional Meanings* – *Interpersonal Meanings*

4.1. Identifying *contact*, *social distance* and *attitude* in the main images of TIME 1929 ads

(Please, refer to the main images of the ads in the previous section 3.1 or in the forthcoming section 5.1)

a) Standard Plumbing Fixtures ad: the participants do not look at the viewer; the bathroom is shown as if someone is about to enter it; the frontal planes of some participants are parallel to the viewer's frontal plane but others not; choice of eye level angle.

b) Ipana Toothpaste ad: the participants do not look at the viewer; the viewer sees the whole figure of the woman and the mirror in full; the frontal plane of the participants is not parallel to the viewer's frontal plane; choice of low angle.

c) SKF ad: the participant does not look at the viewer; the viewer sees the participant in full but without much space around it; the frontal plane of the participant is not parallel to the viewer's frontal plane; choice of eye level angle.

d) Studebaker ad: some participants (the couples) look at the viewer; some participants are shown from waist up and others are shown out of reach; the car is shown in full but without much space around it; the frontal plane of some participants are parallel to the viewer's frontal plane but others not; choice of low angle.

e) Cast Iron Pipe ad: the participants do not look at the viewer; the city fathers are shown from waist up and the report is shown in full but without much space around it; the frontal plane of the report is parallel to the viewer but the frontal planes of the city fathers are not; choice of eye level angle for the report and high angle for the city fathers.

f) General Motors ad: the participants do not look at the viewer; the participants are shown in full but without much space around them; the frontal plane of the text is parallel to the viewer's frontal plane but the frontal plane of the booklet is not; choice of eye level angle.

g) Sal Hepatica ad: the participants do not look at the viewer; the viewer sees the head and shoulders of the man and the glass in full; the frontal plane of the glass is parallel to the viewer's frontal plane but the frontal plane of the man is not; choice of eye level angle.

h) San Francisco ad: the participant does not look at the viewer; the participant is seen as someone's destination; the frontal plane of the participant is not parallel to the viewer's frontal plane; choice of high angle.

i) Old Colony ad: the participants do not look at the viewer; they are shown in full but without much space around them; the frontal plane of the participants is not parallel to the viewer's frontal plane; choice of eye level angle.

j) Oakland ad: the participants do not look at the viewer; it is possible to see the head and shoulders of the man; the plant is shown in full but without much space around it; the frontal planes of the participants are not parallel to the viewer's frontal plane; choice of eye level angle for the man and high angle for the plant.

k) SPUD ad: the participants do not look at the viewer; it is possible to see the head and shoulders of the three participants; the frontal plane of the participants are not parallel to the viewer's frontal plane; choice of eye level angle.

l) Canadian Pacific ad: the participant does not look at the viewer; the participant is shown out of reach; the frontal plane of the participant is not parallel to the viewer's frontal plane; choice of high angle.

m) TIME ad: the participant does not look at the viewer; the participant is shown as if the viewer is engaged with it; the frontal plane of the participant is parallel to the viewer's frontal plane; choice of eye level angle.

n) Aluminum Paint ad: the participants do not look at the viewer; the participants are shown as someone's destination; the frontal plane of most participants is not parallel to the viewer's frontal plane; choice of high angle for the smiling town and choice of low angle for the examples of constructions in the town.

o) Hawaii ad: the participants do not look at the viewer; it is possible to see the whole figure of at least one participant and the torso of three other participants; the frontal plane of the participants is not parallel to the viewer's frontal plane; choice of eye level angle.

p) Texaco ad: the participants do not look at the viewer; it is possible to see the whole figure of one participant, the other participants are shown from waist up but they are either in the car or behind it; the frontal plane of most participants is not parallel to the viewer's frontal plane; choice of eye level angle.

4.1.1 Classifying and quantifying *contact*, *social distance* and *attitude* in the main images of TIME 1929 ads

AD	MAIN IMAGE ANALYSIS									
	CONTACT		SOCIAL DISTANCE			ATTITUDE				
	D	O	C	M	L	I	D	PP	EP	PV
a) Standard P. F.		•	•			(•)	(•)		•	
b) Ipana Toothpaste		•		•			•	•		
c) SKF		•		•			•		•	
d) Studebaker	(•)	(•)	(•)	(•)		(•)	(•)	•		
e) Cast Iron Pipe		•	(•)	(•)		(•)	(•)		(•)	(•)
f) GM		•		•		(•)	(•)		•	
g) Sal Hepatica		•	(•)	(•)		(•)	(•)		•	
h) San Francisco		•			•		•			•
i) Old Colony		•		•			•		•	
j) Oakland		•	(•)	(•)			•		(•)	(•)
k) SPUD		•	•				•		•	
l) Canadian Pacific		•			•		•			•
m) TIME		•	•			•			•	
n) Aluminum Paint		•			•	(•)	(•)	(•)		(•)
o) Hawaii		•		(•)	(•)		•		•	
p) Texaco		•		•		(•)	(•)		•	
Totals	0.5	15.5	5	7.5	3.5	4.5	11.5	2.5	10	3.5

Contact: (D) Demand; (O) Offer

Social Distance: (C) Close; (M) Middle; (L) Long

Attitude – Involvement: (I) Involvement; (D) Detachment

Attitude – Power: (PP) Power to Participants; (E) Equal Power; (PV) Power to Viewer

4.2. Identifying *contact*, *social distance* and *attitude* in the main images of TIME 2009 ads

a) HP ad: the participants do not look at the viewer; it is possible to see participants in full but without much space around them; the frontal plane of participants is not parallel to the viewer's frontal plane; choice of eye level angle.

b) CISCO ad: the participants do not look at the viewer; the man is shown from waist up and the gun is partially shown; the frontal plane of the participants are not parallel to the viewer's frontal plane; choice of low angle.

c) Auto-Owners ad: the participant does not look at the viewer; the participant is shown in full but without much space around it; the frontal plane of the participant is parallel to the viewer's frontal plane; choice of eye level angle.

- d) Masdar ad: the participant does not look at the viewer; the participant is shown for contemplation; the frontal plane of the participant is parallel to the viewer's frontal plane; choice of low angle.
- e) Bose Music System ad: the participants do not look at the viewer; the music system and the remote control are shown in full, the CD Rom is shown partially; the frontal plane of the participants is not parallel to the viewer's frontal plane; choice of high angle.
- f) Drug-Free America ad: one participant (the teenager) looks at the viewer; it is possible to see the whole figure of the teenager and the book in full; the frontal plane of the participants is not parallel to the viewer's frontal plane; choice of eye level angle.
- g) Rosetta Stone ad: the participants do not look at the viewer; the teenager is shown from waist up, the Rosetta Stone box is shown almost in full and the comment balloon is shown in full; only the frontal plane of the comment balloon is parallel to the viewer's frontal plane; choice of low angle for the teenager and the Rosetta Stone box but eye level angle for the comment balloon.
- h) LIFE ad: the participants do not look at the viewer; the participants are shown in full but without much space around them; the frontal plane of the participants is parallel to the viewer's frontal plane; choice of eye level angle.
- i) Bose-Headphones: the participants do not look at the viewer; the participants are shown in full but without much space around them; the frontal plane of the participants is parallel to the viewer's frontal plane; choice of eye level angle.
- j) Nissan ad: the participant does not look at the viewer; the participant is shown in full but without much space around it; the frontal plane of the participant is parallel to the the viewer's frontal plane; choice of eye level angle.

4.2.1. Classifying and quantifying *contact*, *social distance* and *attitude* in the main images of TIME 2009 ads

AD	MAIN IMAGE ANALYSIS									
	CONTACT		SOCIAL DISTANCE			ATTITUDE				
	D	O	C	M	L	I	D	PP	EP	PV
a) HP		•		•			•		•	
b) CISCO		•	•				•	•		
c) Auto-Owners		•		•		•			•	
d) Masdar		•			•	•		•		
e) Bose Music S.		•		•			•			•
f) Drug-Free Am.	(•)	(•)		•			•		•	
g) Rosetta Stone		•	(•)	(•)		(•)	(•)	(•)	(•)	
h) LIFE		•		•		•			•	
i) Bose Headphones		•		•		•			•	
j) Nissan		•		•		•			•	
Totals	0.5	9.5	1.5	7.5	1	5.5	4.5	2.5	6.5	1

Contact: (D) Demand; (O) Offer

Social Distance: (C) Close; (M) Middle; (L) Long

Attitude – Involvement: (I) Involvement; (D) Detachment

Attitude – Power: (PP) Power to Participants; (E) Equal Power; (PV) Power to Viewer

4.2.1.1. Classifying and quantifying *contact*, *social distance* and *attitude* in the main images of TIME 2009 ads – Image Group

AD	MAIN IMAGE ANALYSIS									
	CONTACT		SOCIAL DISTANCE			ATTITUDE				
	D	O	C	M	L	I	D	PP	EP	PV
a) HP		•		•			•		•	
b) CISCO		•	•				•	•		
c) Auto-Owners		•		•		•			•	
d) Masdar		•			•	•		•		
h) LIFE		•		•		•			•	
j) Nissan		•		•		•			•	
Totals		6	1	4	1	4	2	2	4	-

Contact: (D) Demand; (O) Offer

Social Distance: (C) Close; (M) Middle; (L) Long

Attitude – Involvement: (I) Involvement; (D) Detachment

Attitude – Power: (PP) Power to Participants; (E) Equal Power; (PV) Power to Viewer

4.2.1.2. Classifying and quantifying *contact*, *social distance* and *attitude* in the main images of TIME 2009 ads – Text Group

AD	MAIN IMAGE ANALYSIS									
	CONTACT		SOCIAL DISTANCE			ATTITUDE				
	D	O	C	M	L	I	D	PP	EP	PV
e) Bose Music S.		•		•			•			•
f) Drug-Free Am.	(•)	(•)		•			•		•	
g) Rosetta Stone		•	(•)	(•)		(•)	(•)	(•)	(•)	
i) Bose Headphones		•		•		•			•	
Totals	0.5	3.5	0.5	3.5	-	1.5	2.5	0.5	2.5	1

Contact: (D) Demand; (O) Offer

Social Distance: (C) Close; (M) Middle; (L) Long

Attitude – Involvement: (I) Involvement; (D) Detachment

Attitude – Power: (PP) Power to Participants; (E) Equal Power; (PV) Power to Viewer

4.3. Identifying *subject*, *finite*, *predicator*, *complement* and *adjunct* in the main texts of TIME 1929 ads

a) Standard Plumbing Fixtures main text

Heading

New Colors of Distinction for Plumbing Fixtures

Paragraph 1

Have [**finite**] you [**subject**] imagined [**predicator**] a bathroom with colored fixtures in a harmonious setting you yourself originated [**complement**]?

Paragraph 2

Then [**adjunct**] you [**subject**] will [**finite**] rejoice [**predicator**] in the new colors created for “Standard” Plumbing Fixtures [**adjunct**]. They [**subject**] remove [**finite**/predicator] the last restriction from the exercise of your talent in bathroom furnishing and decoration [**complement**].

Paragraph 3

The salient characteristic of “Standard” colors [**subject**] is [**finite**/predicator] purity [**complement**]. This [**subject**] is [**finite**/predicator] as true of the delicate hues as the deeper shades [**adjunct**]. There [**subject**] is [**finite**/predicator] an absence of grayness – that common denominator which reduces all colors to negative value [**complement**]. “Standard” chemists [**subject**] have [**finite**] translated [**predicator**] into reality [**adjunct**] an artist’s conception of pure, beautiful colors in plumbing fixtures [**complement**]. The variety, as well as the purity, of “Standard” colors [**subject**] open [**finite**/predicator] the way to a more intimate expression of individuality in bathroom decoration [**complement**]. You [**subject**] may [**finite**] vision [**predicator**] a bathroom with fixtures in Ming Green, Claire de Lune Blue, du Barry Rose, or, << as [**adjunct**] pictured

[predicator in non-finite clause] here [adjunct]>>, in the loveliest shade of Vincennes Orchid [complement]. But [adjunct] your selection [**subject**] is not [**finite**/predicator] limited to delicate tones [complement]. Should [adjunct] your inspiration [**subject**] require [**finite**/predicator] a blue with the depth of ultramarine or a red with the rich warmth or burgundy [complement], || these colors [**subject**] are [**finite**/predicator] available [complement] – in “Standard” Plumbing Fixtures [adjunct].

Paragraph 4

You [**subject**] will not [**finite**] experience [predicator] the charm of these colors [complement] || until [adjunct] you [**subject**] have [**finite**] seen [predicator] them [complement] at a “Standard Showroom” [adjunct]. Very likely [adjunct] your visit [**subject**] will [**finite**] reveal [predicator] a distinction in plumbing fixtures unknown to you before – a distinction in both color and design [complement]. Your request for a copy of the interesting book “Standard” Plumbing Fixtures for the Home, and a guide to the new “Standard” colors, [**subject**] will [**finite**] be honored [predicator] immediately [adjunct].

b) Ipana Toothpaste main text

Heading

“Pink Tooth Brush”?

Never [adjunct] neglect [**predicator**] it [complement] Start [**predicator**] with Ipana [adjunct] today [adjunct].

Paragraph 1

A little tinge of “pink” upon a tooth brush [**subject**] may [**finite**] be [predicator] a trivial and unimportant thing [complement]. But [adjunct] more likely [adjunct] it [**subject**] is [**finite**/predicator] a pretty broad hint that somewhere in your gum wall is a tender, spongy spot...one which you can quickly restore to normal with Ipana and massage...or one which, if neglected, could easily result in more serious and more stubborn troubles [complement].

Paragraph 2

One great element present in the lives of all of us [**subject**] is [**finite**] having [predicator] a bad effect [complement] upon our gums [adjunct]. It [**subject**] is [**finite**/predicator] this soft modern food we eat, fibreless, robbed of roughage, creamy, and all too easy to eat [complement].

Paragraph 3

It [**subject**] does not [**finite**] give [predicator] to the gums [adjunct] the stimulation they need to remain in health [complement]. It [**subject**] causes [**finite**/predi...] them [complement] to grow [...ator] flabby and soft [complement]...|| to bleed [predicator in non-finite clause] easily [adjunct].

Subsection Title

How Ipana and massage restore the gums to health

Paragraph 4

In half a minute [adjunct], every time you brush your teeth [adjunct] you [subject] can [finite] remedy [predicator] the damage that your all too soft diet is doing to your gums [complement].

Paragraph 5

For [adjunct] a light massage with the finger or brush [subject] will [finite] restore [predicator] to your gums [adjunct] the stimulation they need so much [complement]. Thousands of dentists [subject] recommend [finite/predicator] it [complement], || for [adjunct] they [subject] know [finite/predicator] the good it does [complement].

Paragraph 6

Thousands of them [subject], too [adjunct], recommend [finite/predicator] || that [adjunct] the massage [subject] be effected [predicator in non-finite clause] with Ipana Tooth Paste [adjunct]. For [adjunct] Ipana [subject], because of its content of ziralol (a recognized antiseptic and hemostatic) [adjunct], has [finite/predicator] a salutary and stimulating effect upon the gums fully as important as the massage [complement]. It [subject] will [finite] make [predicator] your gums [complement] sturdier, stronger, more resistant to disease [complement].

Subsection Title

Make [predicator] a month's trial of Ipana [complement]

Paragraph 7

The coupon [subject] offers [finite/predicator] a 10-day sample [complement], || gladly [adjunct] sent [predicator in non-finite clause]. But [adjunct] the better way [subject] is [finite/predicator] to get a full-size tube of Ipana at the drug store today [complement]. Start to use [predicator] it [complement] tonight [adjunct]. Brush [predicator] your teeth and gums [complement] with it [adjunct], faithfully [adjunct], twice a day [adjunct], for one month [adjunct].

Paragraph 8

You [subject] will [finite] find [predicator] it [complement] far more than a pleasant dentrifice – more than a good cleaning agent [adjunct]. With its regular use [adjunct] [ellipsis of sub... - anticipatory it] will [finite] come [predicator] a sense of oral cleanliness you have never before known...and a firm and healthy gum structure that will defy the ravages of gum diseases [...ject].

c) SKF main text

Heading

A roaring, hurtling mass of wood and metal – the fastest thing that ever travelled by water – equipped with SKF bearings

Paragraph 1

Careening [predicator in non-finite clause] through space [adjunct] at better than 92 miles per hour [adjunct] - || fairly [adjunct] spurning [predicator in non-finite clause], with its hull [adjunct], the water its racing propellers thrust astern [complement], || Miss America VII, newest of Gar Wood's achievements

[**subject**], roared [**finite/predicator**] her way [complement] to a new speed record [adjunct] on SKF Bearings [adjunct].

Paragraph 2

No ordinary bearings [**subject**] could [**finite**] have stood up [predicator] under the tremendous surge of power from the two great Packard engines [adjunct].

Paragraph 3

No ordinary bearings [**subject**] could [**finite**] have been [predicator] depended upon [complement] || to take [predicator in non-finite clause] the terrific and ever-varying loads [complement] ...|| In Miss America on the water, as in the Graf Zeppelin and the Spirit of St. Louis in the air [adjunct], the bearings [**subject**] were [**finite/predicator**] SKF – “The highest priced bearing in the world” [complement].

d) Studebaker main text

Heading

The new president eight brougham for five

Paragraph 1

By their new, trim, alert smartness, quite as pronouncedly as by their deeds and deportment [adjunct], Studebaker’s great new sixes and eights [**subject**] look [**finite/predicator**] every inch [adjunct] the champions they are [complement]. The fleetness and stamina that enable Studebaker to hold every official stock car record for speed and endurance [**subject**], have [**finite**] been [predi...] splendidly [adjunct] interpreted [...cator] in body designs of original beauty [adjunct]. Each line, each curve, each modish color scheme [**subject**], bespeaks [**finite/predicator**] the surpassing performance typical of Studebaker-built motor cars [complement]. And [adjunct] fully [adjunct] as gratifying as their behaviour in town or on the open road [adjunct], are [**finite/predicator**] the prices made possible by Studebaker’s One-Profit manufacture [**subject**]*.

* Archaic or literary variant in which the subject comes at the end of the clause. Nevertheless, it is still regarded as a declarative (Halliday, 2004, p. 220).

e) Cast Iron Pipe main text

Heading

An act of the Select and Common Councils 127 years ago that saved money for Philadelphia taxpayers in 1928

Subsection Title

A lesson in public economy which will be of interest to property owners everywhere.

Paragraph 1

In the year 1801 [adjunct] the City Fathers of Philadelphia [**subject**] passed [**finite/predicator**] an act authorizing experiments which would determine the best possible pipe for the city’s new water system [complement]. Testing [**subject**] was [**finite**] continued [predicator] for fifteen years [adjunct]. Cast

Iron Pipe [subject] was [finite] then [adjunct] officially [adjunct] adopted [predicator] as the longest-lived material possible to secure for water-main construction [adjunct].

Paragraph 2

A century [subject] passed [finite/predicator]. Tall buildings [subject] replaced [finite/predicator] colonial structures [complement]. Mud roads [subject] were [finite] covered [predicator] with cobblestones; later brick; then , asphalt and concrete [adjunct]. Today [adjunct], beneath the roaring traffic of a city [adjunct], Cast Iron Pipe laid more than 100 years ago [subject] is [finite/predicator] still [adjunct] in service [adjunct]. The predictions of the forefathers [subject] have [finite] been fulfilled [predicator]. No longer-wearing pipe [subject] has [finite] been discovered [predicator]. Cast Iron Pipe [subject] has [finite] saved [predicator] Philadelphia taxpayers [complement] millions which would have been required had shorter-lived material been used [complement]. And [adjunct] Cast Iron Pipe [subject] has [finite] saved [predicator] millions [complement] for the taxpayers of other cities, large and small [adjunct], throughout the country [adjunct].

Paragraph 3

We [subject] do not [finite] need to experiment [predicator] with water mains [adjunct] today [adjunct]. Cast Iron Pipe [subject] is [finite/predicator] now [adjunct] the unquestioned choice of engineers [complement] || whenever [adjunct] permanence [subject] is [finite/predicator] important [complement]. For [adjunct] Cast iron Pipe's full span of life [subject] has [finite] never [adjunct] been measured [predicator]. Mains that have been in service for 250 years [subject] are [finite/predicator] still [adjunct] in use [adjunct].

Paragraph 4

Cast Iron Pipe made by the members of The Cast Iron Pipe Research Association [subject] is [finite] manufactured [predicator] under laboratory control [adjunct] to the modern standards of the Association members [adjunct]. The Association [subject] offers [finite/predicator] to taxpayers, city officials and engineers [adjunct], information on every subject pertaining to the use of pipe for water, gas, sewers, road culverts and for industrial needs [complement]. All information [subject] is [finite] supplied [predicator] without cost or obligation [adjunct]. Address: Thomas F. Wolfe, Research Engineer, 122 So. Michigan Ave., Chicago.

f) General Motors main text

Heading

Principles and policies behind General Motors

Quotation

“Our principles completely expressed [subject], <<as [adjunct] I [subject] see [finite/predicator] them [complement] - || and [adjunct] they [subject] apply [finite/predicator] to every other business [adjunct] as much as they do to that of General Motors [adjunct] - >> are [finite/predicator]: Get the facts; recognize

the equities of all concerned; realize the necessity of doing a better job every day; an open mind and hard work [complement]. The last [subject] is [finite/predicator] the most important of all [complement]. There [subject] is [finite/predicator] no short cut [complement].” ... Alfred P. Sloan, Jr., President of the General Motors.

Paragraph 1

In addition to its Annual Report and Quarterly Statement of Earnings [adjunct], it [sub...] is [finite/predicator] the custom of General motors [complement] to issue special booklets from time to time for the information of its stockholders, employees, dealers and the public generally [...ject]. Many of the principles and policies outlined in these booklets [subject] apply [finite/predicator] to every other business [adjunct] as much as they do to that of General Motors [adjunct].

Paragraph 2

This booklet, “Principles and Policies behind General Motors” [subject], together with the series of booklets to stockholders [adjunct], will [finite] be mailed [predicator] free [adjunct], upon request to Department J-1, General Motors Corporation, Broadway at 57th St., New York, N.Y [adjunct].

g) Sal Hepatica main text

Heading

A six second “Morning Ritual” [subject] keeps [finite/predicator] you [complement] fit [complement] the livelong day [adjunct].

Paragraph 1

A turn of the faucet...a reach for the glass...and into the pure fresh water [adjunct], whisk [predicator] a spoonful or two of Sal Hepatica [complement].

Paragraph 2

Drink [predicator] the sparkling, effervescent solution [complement]. It [subject] works [finite/predicator] promptly [adjunct]. It [subject] improves [finite/predicator] your whole day [complement]. It [subject] can [finite] || and [adjunct] [ellipsis of subject] does [finite] affect [predicator] your health and happiness [complement].

Paragraph 3

For [adjunct] the saline method with Sal Hepatica [subject] not only [adjunct] banishes [finite/predicator] constipation [complement] promptly [adjunct], || but [adjunct] it [subject] rids [finite/predicator] the body [complement] of poisons [adjunct] || and [adjunct] [ellipsis of subject] neutralizes [finite/predicator] acidity [complement]. It [subject] keeps [finite/predi...] you [complement] feeling [...cator] “in the pink” [adjunct] all day long [adjunct].

Paragraph 4

The great doctors of the world – our own and the European – [subject] know [finite/complement] well [adjunct] the benefits of salines [complement] || and [adjunct] the great “cure stations” of the Continent [subject] are [finite]

thronged [predicator] with distinguished visitors seeking relief by the saline method from a long list of bodily disorders, aches and pains [adjunct].

Paragraph 5

The benefits brought about by these famous spas [subject] are [finite/predicator] the same benefits enjoyed by the use of Sal Hepatica [complement]. Sal Hepatica [subject] is [finite/predicator] the practical American equivalent of these Salines [complement].

Subsection Title

Many [subject] are [finite/predicator] the ills that yield to the benefits of Sal hepatica [complement].

Paragraph 6

Constipation...self-poisoning...headaches...colds...rheumatism...digestive irregularities...troubles of the eliminatory organs...complexion disorders and many other ills that arise from faulty elimination [subject] yield [finite/predicator] to the good effects that follow the drinking of Sal Hepatica [adjunct].

Paragraph 7

Ask [predicator] your doctor [complement] || to explain [predicator in non-finite clause] to you [adjunct] the great benefits of the saline method [complement]. Ask [predicator] him [complement] about Sal Hepatica [adjunct]. Buy [predicator] a bottle of it [complement] at your druggist's [adjunct]. And [adjunct] the next time you wake up feeling a little out of sorts [adjunct] drink [predicator] a morning glass of Sal Hepatica [complement]. It [subject] is [finite/predicator] prompt in its action...speedy in its results... [complement]. You [subject] will [finite] feel [predicator] better [adjunct] the whole day long [adjunct].

Paragraph 8

Send [predicator] for [adjunct] free booklet describing in greater detail how Sal Hepatica helps to relieve the many ills resulting from faulty elimination [complement].

h) San Francisco main text

Heading

Serving Growing markets swiftly and cheaply from the center

SAN FRANCISCO

Paragraph 1

With [adjunct] the population of California and the whole West [subject] increasing [predicator in non-finite clause] four times faster than that of the United States as a whole [adjunct]; || with [adjunct] Central and South America, Hawaii, Australia, and the East Indies [subject] offering [predicator in non-finite clause] rapidly growing markets [complement]; || and [adjunct] with [adjunct] 900,000,000 people [subject] living [predicator in non-finite clause] in a trade sphere served by the Pacific [adjunct] || and [adjunct] developing [predicator in non-finite clause] modern wants [complement], || San Francisco

[**subject**] is [**finite**] becoming [predicator] one of the very great cities of the world [complement].

Paragraph 2

This city [**subject**] should [**finite**] be investigated [predicator] as the location for your business headquarters, your branch factory, or your western assembling or distributing enterprise [adjunct].

Paragraph 3

San Francisco [**subject**] serves [**finite**/predicator] the 11,000,000 people west of the Rockies [complement] more cheaply and promptly than can be done from any point north or south [adjunct]. Within 50 miles [adjunct] it [**subject**] has [**finite**/predicator] a highly prosperous high-consuming trade area of 1,600,000 people [complement]. It [**subject**] is [**finite**/predicator] Coast-central [complement]. For highly practical reasons [adjunct] the San Francisco bay region [**subject**] leads [**finite**/predicator] any other Coast area [complement] by \$ 250,000,000 a year in manufactures [adjunct]. Its port business [**subject**] is [**finite**/predicator] the second-greatest in America in value of waterborne tonnage [complement].

Subsection Title

Climate [**subject**] is [**finite**/predicator] ideal [complement] for industry – no snow, no enervating heat [adjunct].

Paragraph 4

Here [adjunct] the mean average temperature [**subject**] varies [**finite**/predicator] but [adjunct] 6° [complement], winter and summer [adjunct]. No snow loads. No frozen pipes. No enervation.

Paragraph 5

Labor [**subject**] is [**finite**/predicator] contented and in harmony with its job [complement]. The worker's dollar [**subject**] goes [**finite**/predicator] farther [com...], in commodity purchasing power [adjunct], than in any other larger city [...plement].

Paragraph 6

As business capital of the West-headquarters, for the financial, shipping, lumber, railroad, oil, insurance, hydro-electric, manufacturing and distributing activities of the Pacific Coast [adjunct], this city [**subject**] may [**finite**] have [predicator] an important message [complement] for you [adjunct]. May [**finite**] its citizens and institutions [**subject**] present [predicator] you [complement] with an authentic illustrated book on markets and conditions [adjunct]? There [**subject**] is [**finite**/predicator] no charge [complement].

i) Old Colony main text

Heading

New England's largest trust company

Bananas...and White Fleets

Paragraph 1

In March, 71 [adjunct], Cap'n Lorenzo Baker [**subject**] left [**finite/predicator**] Cape Cod [complement] for the warmer waters of Jamaica [adjunct] || returning [predicator in non-finite clause] to Boston [adjunct] with a cargo of bananas [adjunct], which [complement] he [**subject**] landed [**finite/predicator**] in good condition [adjunct]...first ever brought in quantity to this port.

Paragraph 2

His importing venture a success [adjunct], Baker [**subject**] proposed operating [**finite/predicator**] a fleet of schooners [complement] in the banana trade between Jamaica and Boston [adjunct]. Canny Cape Code skippers [**subject**] listened [**finite/predicator**] || – [**ellipsis of subject**] approved [**finite/predicator**] the scheme [complement] - || forerunning [predicator in non-finite clause] the “Great White Fleet” of the United Fruit Company, a famous New England enterprise which from its conception has been Boston owned – Boston manned [complement].

Paragraph 3

Old Colony [**subject**] always [adjunct] has [**finite**] been [predicator] a close friend to concerns foremost in the development of our country's import and export trade [complement], || sharing [predicator in non-finite clause] with them [adjunct] a regard for sound business progress [complement]... Whether [adjunct] your problem [**subject**] is [**finite/predicator**] confined [complement] to routine banking [adjunct], || or [adjunct] [**ellipsis of subject**] extends [**finite/predicator**] to the out post of the world's commercial frontiers [adjunct], || we [**subject**] gladly [adjunct] offer [**finite/predicator**] to you [adjunct] our comprehensive service [complement].

j) Oakland main text

Heading

C.K. Williams & Company [**subject**] erect [**finite/predicator**] Oakland Plant [complement]

Paragraph 1

In order to [adjunct] better [adjunct] serve [predicator in non-finite clause] its western trade [complement], || C.K. Williams & Co. of Easton, Pa., the foremost manufacturers of dry colors and fillers in the United States [**subject**] decided [**finite/predicator**] upon [adjunct] a Pacific Coast plant [complement]. They [**subject**] selected [**finite/predicator**] Oakland, California [complement], << as [adjunct] being [predicator in non-finite clause] the logical manufacturing and distributing point [complement] for the eleven western states [adjunct]>> || and [adjunct] last August [adjunct] [**ellipsis of subject**] placed [**finite/predicator**] in operation [adjunct] a large, modern plant engaged in manufacturing the well-known Anchor Brand dry colors and fillers [complement].

Paragraph 2

Manufacturers in other lines desirous of cultivating the rich western market or interested in the export markets of the Pacific Ocean [**subject**] will [**finite**] find

[**predicator**] food for thought [complement] in the reasons why C.K. Williams & Co. selected the Oakland industrial district [adjunct]. Verne Frazee [**subject**] states [**finite**/predicator]: || “With its main plant located on the Atlantic seaboard [adjunct], the necessity of giving better service to its growing western trade [**subject**] made [**finite**/predicator] it [compl...] imperative [complement] for our company [adjunct] to give serious consideration to the establishment of a plant on the Pacific seaboard” [...ement].

Paragraph 3

“Early in 1927 [adjunct] a careful investigation of possible Pacific Coast locations [**subject**] was [**finite**] made [predicator]. Emeryville, in the industrial district [**subject**], was [**finite**] selected [predicator] || as [adjunct] being [predicator in non-finite clause] the most central and advantageous manufacturing and distributing point for serving the eleven western states and the increasingly important markets of the Orient” [complement].

Paragraph 4

“We [**subject**] have [**finite**] discovered [predicator], through actual experience [adjunct] || that [adjunct] the advantages which Oakland possesses [**subject**] are [**finite**], in reality [adjunct], exceeding [predicator] our original expectations” [complement].

k) SPUD main text

Heading

Do [**finite**] you [**subject**] out-smoke [predicator] a conference [complement]?
With Spud’s cool smoke [adjunct] you [**subject**] can [**finite**]!

Paragraph 1

Can [**finite**] you [**subject**] out-smoke [predicator] a conference [complement]?
Or [adjunct] does [**finite**] it [**subject**] out-smoke [predicator] you [complement]? Give [**predicator**] Spud [complement] a try [complement] || where [adjunct] other cigarettes [**subject**] have [**finite**] disappointed [predicator]! Try [**predicator**] Spud [complement]...|| when [adjunct] problem after problem [**subject**] means [**finite**/predicator] cigarette after cigarette [complement]. A Spud throat and tongue [**subject**] are [**finite**/predicator] still [adjunct] moist-cool and comfortable [complement] || when [adjunct] the last decision [**subject**] is [**finite**] reached [predicator]...a Spud head, clear as a bell. Because [adjunct] Spud’s laboratory-proved cooling effect (16% cooler) [**subject**] heightens [**finite**/predicator] the enjoyment of its full tobacco flavor [complement]. Spud [**subject**] is [**finite**/predicator] the new freedom [complement] in the old fashioned tobacco enjoyment [adjunct]. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.

l) Canadian Pacific main text

Heading

The world's largest ship-building program [**subject**] presents [**finite/predicator**] its 1929 fleet [complement].

Paragraph 1

This spring...16 passenger ships...St. Lawrence-Canadian pacific to Europe. Two new this year...two new last year...four others, six years old. Already [adjunct] this [**subject**] is [**finite/predicator**] one of the outstanding fleets of the Atlantic [complement].

Paragraph 2

Its proud leaders [**subject**] are [**finite/predicator**] the three Empresses [complement]. First class...and first-class in terms of spreading ease, restful decoration, uncrowded comfort.

Paragraph 3

Its newest additions [**subject**] are [**finite/predicator**] the four Duchesses [complement]. Cabin-class...but cabin-class uplifted with public rooms of modern decoration, rare wood panelling...private bath suites...full electric operation. 20,000 gross tons each.

Paragraph 4

Its main fleet [**subject**] comprises [**finite/predicator**] four "M" ships and five "Mont" ships...all huge...all with followings of their own [complement]. Its revelations still to come [**subject**] include [**finite/predicator**] a 40,000 ton 5-day flyer to the seas [complement].

Paragraph 5

Such [**subject**] are [**finite/predicator**] the ships you choose [complement], || when [adjunct] you [**subject**] choose [**finite/predicator**] St. Lawrence-Canadian Pacific [complement] to Europe [adjunct]. To the fascination of this 1000-mile seaway into the heart of America [adjunct] you [**subject**] add [**finite/predicator**] the delights of life aboard these aristocrats of the ocean [complement], with French-chef'd cuisine, their whole-hearted service, their wonderfully pleasant atmosphere [adjunct].

Paragraph 6

3-to-5 sailings a week, May-November. From Montreal and Québec. To England, Ireland, Scotland, France, Germany, Belgium.

m) TIME main text

Heading

A'Round the World Cruise for TIME's Subscriber-Representatives
Sailings Every Two Weeks

Paragraph 1

Last summer [adjunct] a score of TIME readers [**subject**] sailed [**finite/predicator**] for Europe [adjunct] || to enjoy [predicator in non-finite clause] vacations they had earned for themselves in the spring months through a unique plan devised by TIME [complement]. So successful [**complement**] was

[finite/predicator] the venture [subject] both for subscriber and publisher [adjunct]* || that [adjunct] this year [adjunct] TIME [subject] offers [finite/predicator] two trips to Europe and a fascinating 'Round the World Cruise to its Subscriber-Representatives [complement].

* Archaic or literary variant in which the subject comes at the end of the clause. Nevertheless, it is still regarded as a declarative (Halliday, 2004, p. 220).

Paragraph 2

'Round the world – from your home city, anywhere in the U.S., by train to San Francisco, where you board one of the famed Dollar “President” Liners. Your stateroom for the cruise [subject] will [finite] be [predicator] an outside room with real beds, not berths [complement]; || you [subject] will [finite] find [predicator] the decks [complement] spacious [complement] and the oil-burning Dollar liners [complement] speedy and smooth [complement].

Paragraph 3

'Round the world – first to Honolulu, then westward to Japan – “the Island Empire”, and China with calls at Kobe, Shanghai, Hong Kong. Manila, next – “Pearl of the Orient” – a blend of American, Spanish and Malayan influences. From there [adjunct] your course [subject] is [finite/predicator] across the Indian Ocean to Colombo on the Island of Ceylon [adjunct]. You [subject] go [finite/predicator] into [adjunct] India [complement] to the sacred Ganges, Bombay and Calcutta to the Taj Mahal [adjunct].

Paragraph 4

From Colombo to the Suez Canal. You [subject] make [finite/predicator] “passage into Egypt” [complement]; || rejoining [predicator in non-finite clause] your steamer [complement] at Alexandria [adjunct]. You [subject] visit [finite/predicator] Cairo, “city of the Arabian Nights”; the Nile, Luxor, the Valley of the Tombs of the Kings, the Sphinx, the Pyramids [complement].

Paragraph 5

Then [adjunct] you [subject] cross [finite/predicator] the Mediterranean [complement] to Naples, Genoa, Marseilles [adjunct]. And [adjunct] after nearly three months of leisurely, colourful voyaging [adjunct] you [subject] complete [finite/predicator] your circling of the globe [complement] via New York [adjunct]. Home – after a vacation of a lifetime.

Subsection Title

- and to Europe

Paragraph 6

For those who wish to travel abroad but whose time is limited [adjunct], TIME [subject] offers [finite/predicator] again [adjunct] this year [adjunct] two short but eventful trips to Europe [complement].

n) Aluminum Paint main text

Heading

The town with the silver lining

An Open Letter to Boards of Trade, Chambers of Commerce, Proud Citizens...and their Wives!

Paragraph 1

Dotted about here and there over this country [**complement**] are [**finite/predicator**] communities that deserve to be known as “smiling towns” [**subject**]*.

* Archaic or literary variant in which the subject comes at the end of the clause. Nevertheless, it is still regarded as a declarative (Halliday, 2004, p. 220).

Paragraph 2

Visitors who come on business or social errands [**subject**] carry [**finite/predicator**] away [adjunct] the message of their tidiness and well-being...and shining good cheer [complement].

Paragraph 3

They [**subject**] are [**finite**] attracting [predicator] the type of citizen who believes that a good city to make money in ought to be a beautiful city to live in, too [complement].

Paragraph 4

And [adjunct] so [adjunct] they [**subject**] grow [**finite/predicator**] || and [adjunct] [**ellipsis of subject**] prosper [**finite/predicator**] ...beyond their dingier, less colourful neighbors [adjunct]. These “smiling towns” [**subject**] owe [**finite/predicator**] much of their present loveliness [complement] to the transforming power of Aluminum Paint [adjunct].

Paragraph 5

In the beginning [adjunct] the city fathers [**subject**] used [**finite/predicator**] Aluminum Paint [complement] because of its unusual protective qualities [adjunct]. But [adjunct] they [**subject**] soon [adjunct] realized [**finite/predicator**] || that [adjunct] its mission [**subject**] was [**finite/predicator**] much broader than this [complement]. As [adjunct] water tanks, gas holders, lamp posts, letter boxes, traffic signals, bridges [**subject**], assumed [**finite/predicator**] a soft, silvery sheen [complement], || the town [**subject**] took [**finite/predicator**] on [adjunct] a new beauty...and a new, and broader, civic pride [complement].

Paragraph 6

Owners of factories and mills – practical men who consider the economic features of each commercial expenditure – [**subject**] put [**finite/predicator**] their seal of approval [complement] on the community value of Aluminum Paint [adjunct].

Paragraph 7

Dingy factory tanks, once unlovely spots against the landscape [**subject**], have [**finite**] become [predicator] shining turrets on silvery supports [complement]. Metal structures of every kind [**subject**] are [**finite**] being brightened [predicator] || and [adjunct] [**ellipsis of subject and finite**] beautified [predicator]. They [**subject**] tell [**finite/predicator**] the passing world [complement] || that [adjunct] here [**subject**] is [**finite/predicator**] a place that is proud of its industries...and wants everybody to know it [complement].

Paragraph 8

And [adjunct] along the residential streets [adjunct], garden trellises, iron benches, metal fences, swings and sand boxes [subject] have [finite] taken [predicator] on [adjunct] a coating of Aluminum Paint [complement], || and [adjunct] [ellipsis of subject] are [finite] adding [predicator] their touch [complement] to the “towns with the silver linings” [adjunct].

Paragraph 9

To every citizen with a pride of place [adjunct], the booklet, “Aluminum Paint” [subject] should [finite] be [predicator] a matter of interest [complement]. Let us [subject] send [finite/predicator] you [complement] a copy – or a copy, with your compliments, to those citizens of your community who are charged with its upkeep [complement].

o) Hawaii main text

Paragraph 1

Diving boys [subject] plunge [finite/predicator] from the rail of your ship [adjunct]... Lei-girls [subject] greet [finite/predicator] you [complement] with flowers [adjunct]...

Paragraph 2

As [adjunct] you [subject] step [finite/predicator] ashore [adjunct], || you [subject] feel [finite/predicator] || that [adjunct] you [subject] are [finite/predicator] the discoverer of a new world where it is never winter or summer, but always June [complement]! There [subject] are [finite/predicator] new fragrances of ginger-flowers, lehua, plumeria [complement]. New jewel colors in the water that caresses the coral sands. A new sense of remoteness...

Paragraph 3

Tonight [adjunct] the lilting cadence of a low-voiced Hawaiian song [subject] may [finite] drift [predicator] to the lanai of your smart hotel [adjunct], on a breeze that is just as soft in winter as in summer [adjunct]. The torches of native fishermen [subject] will [finite] sparkle [predicator] to you [adjunct] from a distant coral reef [adjunct] || as [adjunct] you [subject] sit [finite/predicator] || chatting [predicator in non-finite clause] with old chance-met acquaintance of the Riviera [adjunct]. How different [complement] it all [subject] is [finite/predicator] || and [adjunct] yet [adjunct] you [subject] found [finite/predicator] Hawaii [complement] in less time than it takes to cross the Atlantic [adjunct]!

Paragraph 4

Golf courses everywhere - along the sea, up in rainbow-festooned valleys, even one where the steam from awesome Kilauea Volcano drifts across the greens.

Paragraph 5

Every day [adjunct] you [subject] go swimming, surfboarding or outrigger-canoeing [finite/predicator]; || [ellipsis of subject] motor [finite/predicator] to colourful beaches, stupendous canyons and volcanic wonderlands [adjunct]. You [subject] enjoy [finite/predicator] deepsea game fishing; the native luaus

and ancient hulas; the Oriental bazaars; the little cruises among the islands of Kauai, Oahu, Hawaii and Maui [complement]. And best of all, perhaps, the long days and evenings of dreamy, delicious laziness among all the luxuries of the world-famed hotels.

Paragraph 6

Stay [**predicator**] long enough [adjunct] || to see [predicator in non-finite clause] it all [complement]! Hawaii [**subject**] is [**finite/predicator**] only [adjunct] 2000 miles (four to six day's delightful voyage) [complement] from the Pacific Coast [adjunct]; || and [adjunct] all-inclusive tours [**subject**] range [**finite/predicator**] upward from \$ 400 or \$ 500 [adjunct] including all steamer fares, and hotels and sightseeing for two or three weeks ashore [adjunct]. Deluxe accommodations, also, that are equal to those of Europe's most renowned resorts.

Paragraph 7

Hawaii [**subject**] is [**finite/predicator**] a U.S. Territory [complement], || and [adjunct] travel agents everywhere [**subject**] can [**finite**] book [predicator] you [complement] direct from home [adjunct], without formalities [adjunct], via Los Angeles, San Francisco, Seattle or Vancouver, B.C. [adjunct]. Ask [**predicator**] your local agent [complement] for more information [adjunct] today [adjunct].

p) Texaco main text

Heading

A true high test premium gasoline and no added price

Paragraph 1

Winter [**subject**] is [**finite/predicator**] testing time [complement] for gasoline [adjunct].

Paragraph 2

When [adjunct] other gasolines [**subject**] are [**finite**] stubbornly [adjunct] resisting [predicator] the action of the carburettor [complement] || the new and better Texaco [**subject**] vaporizes [**finite/predicator**] readily [adjunct].

Paragraph 3

The quick get-away that you obtain even at this time of the year with Texaco [**subject**] shows [**finite/predicator**] the value of this high test gasoline [complement].

Paragraph 4

The smooth starts and the rapid response to the accelerator [**subject**] are [**finite/predicator**] the natural results of a "low boiling point" and a "low end point" with an "even, close distillation range" [complement].

Paragraph 5

Exacting scientific operations, rigidly controlled in our various refineries [**subject**], insure [**finite/predicator**] the same high quality [complement] in every State and in all seasons [adjunct].

Paragraph 6

Try [**predicator**] this real high test gasoline [complement]. Drive [**predicator**] in [adjunct] today [adjunct] || wherever [adjunct] you [**subject**] see [**finite/predicator**] the Texaco Red Star with a Green T [complement].

Paragraph 7

Fill [**predicator**] your tank [complement] – || enjoy [**predicator**] premium performance [complement] at no added price [adjunct].

4.3.1. Classifying and quantifying *mood* types in the main texts of TIME 1929 ads

AD	MAIN TEXT ANALYSIS				
	Total number of clauses	Non-finite clauses	Declarative (Subject + Finite)	Interrogative (Finite + Subject)	Imperative (Predicator)
a) Standard P. F.	17	1	15	1	-
b) Ipana Toothp.	25	3	17	-	5
c) SKF	7	3	4	-	-
d) Studebaker	4	-	4	-	-
e) Cast Iron P.	19	-	19	-	-
f) GM	8	-	8	-	-
g) Sal Hepatica	25	1	17	-	7
h) San Franc.	18	4	13	1	-
i) Old Colony	12	3	9	-	-
j) Oakland	14	3	11	-	-
k) SPUD	12	-	7	3	2
l) Canadian P.	9	-	9	-	-
m) TIME	14	2	12	-	-
n) Aluminum P.	21	-	21	-	-
o) Hawaii	22	2	18	-	2
p) Texaco	11	-	7	-	4
Totals	238	22	191	5	20

4.4. Identifying *subject*, *finite*, *predicator*, *complement* and *adjunct* in the main texts of TIME 2009 ads

a) HP main text

Heading

Work [**predicator**] in 3G [adjunct]. The Get-More-Done-Under-The-Sun Dimension. The computer [**subject**] is [**finite/predicator**] personal [complement] again [adjunct].

Paragraph 1

HP 3G Notebooks [**subject**], <<starting [predicator in non-finite clause] at just \$769 [adjunct],>> are [**finite/predicator**] the smart way to work [complement]

in a changing business climate [adjunct]. That [subject]’s [finite/predicator] because you’ll experience faster downloads in more places than ever before – from around the corner to around the globe [complement]. You [subject] ’ll [finite] also [adjunct] get [predicator] a free built-in Gobi modem with activation, plus a 30-day trial of LaptopConnect from AT & T on the nation’s fastest 3G network [complement]. When [adjunct] you [subject] ’re [finite] working [predicator] in 3G [adjunct], || it [subject] is [finite/predicator] productivity in another dimension [complement].

Final Line

Get [predicator] connected [complement] now [adjunct] at hp.com/learn/3Gtime [adjunct] | 866-625-3756 | || Text [predicator] 3G [complement] to 38488 [adjunct]

b) CISCO main text

Heading

24 Just in time

2-NIGHT 4 HOUR PREMIERE

SUN JAN 11 FOX 8/7C

saving the world [subject] does not [finite] require [predicator] travelling across it [complement]

Paragraph 1

Introducing global travel. Without the jetlag. This season [adjunct], see [predicator] how Cisco Collaboration technologies help save the day [complement]. Learn [predicator] more [adjunct] at cisco.com/go/collaboration-tp [adjunct].

c) Auto-Owners main text

Heading

Auto-Owners Insurance.

Clearly [adjunct], you [subject] agree [finite/predicator].

Paragraph 1

We [subject] believe [finite/predicator] || there [subject] is [finite/predicator] something to be said [complement] for handling claims quickly, and being straightforward...for showing empathy...for returning phone calls and being proactive [adjunct].

Paragraph 2

We [subject] believe [finite/predicator] || there [subject] is [finite/predicator] something to be said [complement] for common sense [adjunct].

Paragraph 3

Thank [predicator] you [complement] for rating Auto-Owners Insurance for the J.D. Power and Associates 2008 “Highest in Customer Satisfaction with the Auto Insurance Claims Experience” [adjunct].

Paragraph 4

At your service in 25 states: www.auto-owners.com/jd

Final Line

Auto-Owners Insurance Safe.Sound.Secure.®Since 1916.

d) Masdar main text

Heading

Powering the future. Masdar.

Leading the quest for renewable energy and sustainability.

Paragraph 1

How [adjunct] do [finite] we [subject] power [predicator] the future [complement]? Is [finite] it [subject] by developing the next-generation-high-energy low maintenance wind turbines or by funding thin-film solar technology that results in a better energy harvest [complement]? Is [finite] it [subject] by providing market-driven incentives to reduce carbon emissions by global utilities or developing CO2 capture networks [complement]? Is [finite] it [subject] by creating future energy leaders through a specialized institute or by creating the world's first carbon neutral city [complement]? Actually [adjunct], it [subject] is [finite/predicator] all the above and just the start of things to come [complement]. After all [adjunct], what we are creating in Abu Dhabi [subject] is [finite/predicator] a centre of excellence dedicated to sustainable energy [complement].

Final Line

Be [predicator] part of the open platform for cooperation being led by Masdar [complement]. Join [predicator] us [complement] || as [adjunct] we [subject] host [finite/predicator] the World Future Energy Summit [complement] in Abu Dhabi [adjunct].

e) Bose Music System main text

Heading

BOSE Presenting the Acoustic Wave music system II.

Our best one-piece music system.

Paragraph 1

When [adjunct] we [subject] introduced [finite/predicator] the original Acoustic Wave® music system [complement], || *Sound & Vision* [subject] said [finite/predicator] || it [subject] delivered [finite/predicator] “possibly [adjunct] the best-reproduced sound many people have ever heard” [complement]. And [adjunct] the *Oregonian* [subject] reported [finite/predicator] || it [subject] had [finite] “changed [predicator] the way many Americans listen to music” [complement].

Paragraph 2

Today [adjunct], the improved Acoustic Wave® music system II [**subject**] builds [**finite/predicator**] on more than 40 years of industry-leading innovation [adjunct] || to deliver [predicator in non-finite clause] even better sound [complement]. This [**subject**] is [**finite/predicator**] the best one-piece music system we've ever made [complement], with sound that rivals large and complicated stereos [adjunct]. There [**subject**] 's [**finite/predicator**] no stack of equipment [complement]. No tangles of wires. Just all-in-one convenience and lifelike sound.

Subsection Title

Even better sound than its award-winning predecessor.

Paragraph 3

With recently developed Bose® technologies [adjunct], our engineers [**subject**] were [**finite**] able to make [predicator] the acclaimed sound quality [complement] even more natural [complement]. Play [**predicator**] your favorite vocalist – a challenging test for any audio system [complement]. Or [adjunct] play [**predicator**] an acoustically demanding piece with a bass guitar or percussion [complement]. We [**subject**] believe [**finite/predicator**] || you [**subject**] 'll [**finite**] appreciate [predicator] the quality of the sound [complement] even at volume levels approaching that of a live performance [adjunct].

Subsection Title

Use [**predicator**] it [complement] || where [adjunct] you [**subject**] like [**finite/predicator**].

Paragraph 4

This small system [**subject**] fits [**finite/predicator**] almost anywhere [adjunct]. You [**subject**] can [**finite**] move [predicator] it [complement] from room to room [adjunct], || or [adjunct] [**ellipsis of subject and finite**] take [predicator] it [complement] outside [adjunct]. It [**subject**] has [**finite/predicator**] what you need to enjoy your music [complement], including a built-in CD player and digital FM/AM tuner [adjunct]. You [**subject**] also [adjunct] can [**finite**] easily [adjunct] connect [predicator] additional sources like your MP3 player or TV [complement].

Subtitle Section

Hear [**predicator**] it [complement] yourself [adjunct] risk free [adjunct] for 30 days [adjunct].

Paragraph 5

Use [**predicator**] your Excitement Guarantee [complement] || to try [predicator in non-finite clause] it [complement] in your home [adjunct] for 30 days [adjunct]. When [adjunct] you [**subject**] call [**finite/predicator**], || ask [**predicator**] about adding the optional 5-CD Changer [adjunct] || to play [predicator in non-finite clause] your music [complement] for hours [adjunct] - || the same slim remote [**subject**] operates [**finite/predicator**] both system and changer [complement]. Also [adjunct], ask [**predicator**] about using your own major credit card [adjunct] || to make [predicator in non-finite clause] 12 easy payments [complement], with no interest charges from Bose [adjunct]. Compare

[**predicator**] the performance of the Acoustic Wave® music system II [complement] with large, multi-component stereos costing much more [adjunct]. And [adjunct] discover [**predicator**] || why [adjunct] Bose [**subject**] is [**finite/predicator**] the most respected name in sound [complement].

Final Line

To order or learn more: 1-800-314-3416, et. G8404 www.Bose.com/AWMS2

f) Drug-Free America main text

Heading

How to talk to your kids about drugs if you did drugs

The fact that you've had experience [**subject**] may [**finite**] actually [adjunct] be [predicator] an advantage [complement]. Read [**predicator**] on [adjunct].

Subsection Title

1. This [**subject**] isn't [**finite/predicator**] about you [adjunct].

Paragraph 1

We all [**subject**] want to warn [**finite/predicator**] our kids [complement] against the dangers of drug abuse [adjunct]. But [adjunct] the single biggest reason so many of us are reluctant to start the conversation [**subject**] is [**finite/predicator**] because we're afraid we'll be asked the uncomfortable question: "Mom, Dad...did you do drugs?" [complement]. So [adjunct] let's [**subject**] start [**finite/predicator**] || by [adjunct] stating [predicator in non-finite clause] the obvious [complement]: || this [**subject**] isn't [**finite/predicator**] about what you did or didn't do [adjunct]. It [**subject**] 's [**finite/predicator**] about what your child is going to do or not do [adjunct]. So [adjunct] let's [**subject**] talk [**finite/predicator**] about how your personal experiences might help steer your child in a good direction [adjunct].

Subsection Title

2. Experts [**subject**] disagree [**finite/predicator**].

Paragraph 2

For every psychologist who recommends openness and honesty about your past [adjunct], another [**subject**] advises [**finite/predicator**] caution [complement]. The fact [**subject**] is [**finite/predicator**] you can say too much [complement]. A good place to start [**subject**] is [**finite/predicator**] by considering your child [complement]. Some kids [**subject**] demand [**finite/predicator**] candor [complement]. Others [**subject**] are [**finite/predicator**] happy just to talk [complement]. Use [**predicator**] your judgement [complement]. You [**subject**] know [**finite/predicator**] your kids [complement] better than anyone [adjunct].

Subsection Title

3. When to lie.

Paragraph 3

In our opinion? Never. Some parents who used drugs in the past [**subject**] choose not to tell [**finite/predicator**] the truth [complement], || but [adjunct] [**ellipsis of subject**] risk losing [**finite/predicator**] their credibility [complement] || if [adjunct] their kids [**subject**] discover [**finite/predicator**] the real story

[complement] from a talkative uncle at a family party [adjunct]. Many experts [subject] recommend [finite/predicator] || you [subject] give [finite/predicator] an honest answer – or no answer at all [complement].

Subsection Title

4. The whole truth?

Paragraph 4

Try to avoid giving [predicator] your child [complement] more information than she or he asked for [complement]. (No need to reveal that you smoked marijuana 132 times!) This [subject] is not [finite/predicator] a courtroom [complement]; || it [subject] 's [finite/predicator] a conversation [complement].

Subsection Title

5. Say [predicator] || what [complement] you [subject] mean to say [finite/predicator].

Paragraph 5

Like other important conversations you'll have with your kids [adjunct], the point you're trying to make [subject] is [finite/predicator] what really matters [complement]. In this case [adjunct], it [sub...] is [finite/predicator] crucial [complement] your kids understand that you don't want them to use drugs [...ject]. Don't beat about the bush [predicator]; || say [predicator] so [adjunct]. ("I [subject] don't [finite] want [predicator] you [complement] || to use [predicator in non-finite clause] drugs" [complement].) Then [adjunct] give [predicator] your reasons why [complement]. ("Drugs [subject] are [finite/predicator] dangerous, expensive, unpredictable, distracting..." [complement]). And [adjunct] yes [adjunct], it [sub...] 's [finite/predicator] okay [complement] to have a lot of reasons [...ject].

Subsection Title

6. What [complement] have [finite] you [subject] learned [predicator]?

Paragraph 6

Before [adjunct] you [subject] talk [finite/predicator], || take stock [predicator]. You [subject] 've [finite] lived [predicator] your entire life [complement] in a culture where drugs are a fact of life [adjunct]. From the headlines on TV to your own experiences [adjunct], you [subject] 've [finite] seen [predicator] too many examples of how drugs can change young lives for the worse [complement]. Your own experiences with drugs [subject] are [finite/predicator] just [adjunct] part of the bigger picture [complement]. The real opportunity here [subject] is [finite/predicator] to share what you've learned [complement].

Subsection Title

7. You [subject] could [finite] say [predicator] it [complement] like this [adjunct]:

Paragraph 7

"I [subject] tried [finite/predicator] drugs [complement] || because [adjunct] some kids I knew [subject] were [finite] experimenting [predicator], || and [adjunct] I [subject] thought [finite/predicator] || I [subject] needed to try [finite/predicator] drugs [complement] || to fit [predicator in non-finite clause]

in [adjunct]. It [subject] took [finite/predicator] me [complement] a while [complement] || to discover [predicator in non-finite clause] || that [subject] 's [finite/predicator] never [adjunct] a very good reason to do anything [complement]. Do [finite] you [subject] ever [adjunct] feel [predicator] pressured [complement] like that [adjunct]?

Subsection Title

8. Or like this:

Paragraph 8

“Everyone [subject] makes [finite/predicator] mistakes [complement] || and [adjunct] trying drugs [subject] was [finite/predicator] a mistake I made [complement]. It [subject] made [finite/pre...] me [complement] do [...dicator] some dumb things [complement]. And [adjunct] it [sub...] 's [finite/predicator] hard [complement] to look back and see that I got anything good out of the experience [...ject]. I [subject] love [finite/predicator] you [complement] too much to watch you repeat bad decisions I made” [adjunct].

Subsection Title

9. Or even like this:

Paragraph 9

“My experience with drugs [subject] is [finite/predicator] no guarantee that yours would be the same [complement]. Drugs [subject] affect [finite/predicator] everyone [complement] differently [adjunct]. So [adjunct] I [subject] wanted to share [finite/predicator] my experiences [complement] with you [adjunct], || because [adjunct] << even if [adjunct] drugs [subject] didn't [finite] ruin [predicator] my life [complement],>> I [subject] 've [finite] seen [predi...] them [complement] ruin [...cator] other people's lives [complement]. And [adjunct] God [subject] forbid [finite/predicator] you should be one of those people” [complement].

Subsection Title

10. Don't [finite] just [adjunct] talk [predicator]. Listen [predicator].

Paragraph 10

You [subject] can [finite] anticipate [predicator] || that [adjunct] your child's first reaction when you raise the subject of drugs [subject] will [finite] be [predicator] to be quiet [complement]. So [adjunct] do [predicator] your darndest [complement] || to make [predicator in non-finite clause] it [complement] a two-way conversation [complement]. Ask [predicator] || what [complement] they [subject] think [finite/predicator]. Ask [predicator] || if [adjunct] it [subject] 's [finite/predicator] a subject their friends talk about [complement]. Ask [predicator] || what [complement] they [subject] think [finite/predicator] of celebrities who use drugs [adjunct]. Keep asking [predicator] questions [complement]. And [adjunct] listen [predicator] to [adjunct] the answers [complement].

Subsection Title

11. Stay [predicator] calm [complement].

Paragraph 11

Whatever [subject] happens [finite/predicator], || try not to raise [predicator] your voice [complement]. If [adjunct] you [subject] lose [finite/predicator] your temper [complement], || try to catch [predicator] yourself [complement]. It [sub...] 's [finite/predicator] okay [complement] to admit that these conversations aren't easy for you [...ject], either [adjunct]. And [adjunct] if [adjunct] things [subject] aren't [finite] going [predicator] so well [adjunct], || suggest talking [predicator] about it [adjunct] again [adjunct] another time [adjunct]. ("I [subject] didn't [finite] mean to surprise [predicator] you [complement] || or [adjunct] [ellipsis of subject and finite] make [predi...] you [participant] feel [...cator] awkward [complement]. Let's [subject] talk [finite/predicator] again [adjunct] in a day or two [adjunct]).

Subsection Title

12. Good luck.

Paragraph 12

Yes [adjunct], it [sub...] 's [finite/predicator] difficult [complement] to know how to talk to your kids about drugs [...ject]. You [subject] don't [finite] want [predicator] them [complement] || to hold [predicator in non-finite clause] your history [complement] up [adjunct] as some kind of a precedent to follow, or as a tool to use against you [adjunct]. But [adjunct] you [subject] may [finite] be able to use [predicator] your life experiences [complement] as a teachable moment [adjunct]. So [adjunct] even if [adjunct] you [subject] 're [finite/predicator] nervous [complement], || don't [finite] put [predicator] off [adjunct] having the conversation [complement]. This [subject] isn't [finite/predicator] about your past [adjunct]. This [subject] is [finite/predicator] about your child's future [adjunct]. For more [adjunct], go [predicator] to drugfree.org, a parent resource from The Partnership for a Drug-Free America® [adjunct].

g) Rosetta Stone main text

Comment Balloon

He [subject] was [finite/predicator] a hardworking farm boy [complement]. She [subject] was [finite/predicator] an Italian supermodel [complement]. He [subject] knew [finite/predicator] || he [subject] would [finite] have [predicator] just [adjunct] one chance to impress her [complement].

Heading within the comment balloon

The fastest and easiest way to learn Italian.

Paragraph 1

Rosetta Stone® [subject] brings [finite/predicator] you [complement] a complete language-learning solution [complement], || wherever [adjunct] you [subject] are [finite/predicator]: at home, in-the-car or on-the go [adjunct]. You [subject] 'll [finite] learn [predicator] quickly and effectively [adjunct], without translation or memorization [adjunct]. You [subject] 'll [finite] discover [predicator] our method [complement], || which [subject] keeps

[**finite/predicator**] you [complement] excited to learn more and more [complement].

Bullet points

You [**subject**] 'll [**finite**] experience [predicator] Dynamic Immersion® [complement] || as [adjunct] you [**subject**] match [**finite/predicator**] real-words images [complement] to words spoken by native speakers [adjunct] || so [adjunct] you [**subject**] 'll [**finite**] find [predicator] yourself [complement] engaged [complement] || and [adjunct] [**ellipsis of subject and finite**] learn [predicator] your second language [complement] like you learned your first [adjunct].

Our proprietary Speech Recognition Technology [**subject**] evaluates [**finite/predicator**] your speech [complement] || and [adjunct] [**ellipsis of subject**] coaches [**finite/predicator**] you [complement] on more accurate pronunciation [adjunct]. You [**subject**] 'll [**finite**] speak [predicator] naturally [adjunct].

Only [adjunct] Rosetta Stone [**subject**] has [**finite/predicator**] Adaptive Recall™ [complement], || that [**subject**] brings [**finite/predicator**] back [adjunct] material to help you where you need it most [complement], for more effective progress [adjunct].

And [adjunct] Rosetta Stone [**subject**] includes [**finite/predicator**] Audio Companion™ [complement] || so that [adjunct] you [**subject**] can [**finite**] take [predicator] the Rosetta Stone experience [complement] anywhere you use a CD or MP3 player [adjunct].

Final Lines

Innovative software. Immersive method. Complete mobility. It [**subject**] 's [**finite/predicator**] the total solution [complement]. Get [**predicator**] Rosetta Stone – The fastest Way to Learn a Language [complement]. Guaranteed®.

h) LIFE main text

Heading

Life Picture Collection

Decorate [**predicator**] with the world's most vivid and recognizable photos [circumstance].

Bullet Points

More than 20,000 LIFE photographs in the collection

Fast delivery, shipped to your door ready to hang

100% satisfaction guaranteed

Final line

Now available for purchase at www.lifephotographs.com/time

i) Bose Headphones main text

Heading

Use [**predicator**] them [complement] as a concert hall – or a sanctuary [adjunct].

Subsection Title

Think [**predicator**] of [adjunct] them [complement] as a peaceful getaway from the world around you [adjunct].

Paragraph 1

Whether [adjunct] it [**subject**] 's [**finite**/predicator] the engine roar inside an airplane cabin, the bustle of the city or the distractions in the office [complement], || Bose QuietComfort 2 headphones [**subject**] help [**finite**/predi...] them [complement] fade [...cator] softly [adjunct] into the background [adjunct] with the flick of a switch [adjunct]. You [**subject**] can [**finite**] savor [predicator] delicate musical nuances [complement] || without [adjunct] disturbing [predicator in non-finite clause] others [complement]. And [adjunct] when [adjunct] you [**subject**] 're not [**finite**] listening [predicator] to [adjunct] music [complement] || you [**subject**] can [**finite**] slip [predicator] into [adjunct] a tranquil haven [complement] || - where [adjunct] you [**subject**] can [**finite**] relax [predicator] || and [adjunct] [**ellipsis of subject and finite**] enjoy [predicator] peace and solitude [complement]. Clearly [adjunct], these [**subject**] are [**finite**/predicator] no ordinary headphones [complement]. It [**subject**] 's [**finite**/predicator] no exaggeration to say they're one of those things you have to experience to believe [complement].

Subsection Title

“It [**subject**] 's [**finite**/predicator] as if someone behind your back reached out, and found the volume control for the world, and turned it way, way, down” [adjunct] || reports [**finite**/predicator] TechnologyReview.com [**subject**]*.

* In this case, the locution comes in first position, what allows for the possibility of placing the subject in the last position. Nevertheless, it is still a declarative clause.

Paragraph 2

Bose QC@2 headphones [**subject**] incorporate [**finite**/predicator] patented technology that electronically identifies and dramatically reduces noise, while faithfully preserving the music, movie dialogue or tranquillity you desire [complement]. We [**subject**] designed [**finite**/predicator] these headphones [complement] primarily [adjunct] for airplane travellers [adjunct]. But [adjunct] owners [**subject**] soon [adjunct] started telling [**finite**/predicator] us [complement] || how much [adjunct] they [**subject**] enjoy using [**finite**/predicator] them [complement] in other places [adjunct] || to reduce [predicator in non-finite clause] distractions around them [adjunct]. They [**subject**] 're [**finite**/predicator] excellent for listening to music [complement] || whether [adjunct] you [**subject**] 're [**finite**/predicator] on the go, at home or in the office [adjunct].

Subsection Title

“Forget [**predicator**] ‘concertlike’ comparisons [complement]; || you [**subject**] ’ll [**finite**] think [predicator] || you [**subject**] ’re [**finite/predicator**] onstage [complement] with the band [adjunct]”.

Paragraph 3

That [**subject**] ’s [**finite/predicator**] what Travel + Leisure Golf said when these headphones were first introduced [complement]. You [**subject**] ’ll [**finite**] relish [predicator] the sound of a bass guitar [complement]. Or a flute. Or the delicate inflections of a singing voice. The audio [**subject**] is [**finite/predicator**] so clear you may find yourself discovering new subtleties in even your favourite music [complement].

Subsection Title

“The QuietComfort 2 [**subject**] lives [**finite/predicator**] up to [adjunct] its name [complement], || enveloping [predicator in non-finite clause] you [complement] in blissful sound [adjunct] in the utmost comfort [adjunct]. It [**sub...**] ’s [**finite/predicator**] easy [complement] to forget they are on your head” [...**ject**].

Paragraph 4

That [**subject**] ’s [**finite/predicator**] what respected columnist Rich Warren reports [complement]. To enjoy [predicator in non-finite clause] peace and tranquillity [complement], || simply [adjunct] turn [**predicator**] them [complement] on [adjunct]. To add [predicator in non-finite clause] Bose quality sound [complement], || attach [**predicator**] the included audio cord [complement] || and [adjunct] connect [**predicator**] them [complement] to a laptop computer, portable CD/DVD/MP3 player, in flight audio system or home stereo [adjunct]. They [**subject**] also [adjunct] offer [**finite/predicator**] a fold-flat design [complement] for easy storage in the slim carrying case [adjunct].

Subsection Title

Try [**predicator**] the QC2 headphones [complement] for yourself [adjunct], risk free [adjunct].

Paragraph 5

You [**subject**] really [adjunct] must [**finite**] experience [predicator] them [complement] || to believe [predicator in non-finite clause] it [complement]. Call [**predicator**] toll free [adjunct] || to try [predicator in non-finite clause] these headphones [complement] for 30 days [adjunct]. Use [**predicator**] them [complement] on your next trip, in your home or at the office – satisfaction guaranteed [adjunct]. If [adjunct] you [**subject**] aren’t [**finite/predicator**] delighted [complement], || simply [adjunct] return [**predicator**] them [complement] for a full refund [adjunct].

Subsection Title

Call [**predicator**] 1-800-901-0256, ext. Q7100 [complement] today [adjunct].

Paragraph 6

The QC2 headphones [**subject**] are [**finite/predicator**] available [complement] directly from Bose – the most respected name in sound [adjunct]. When [adjunct] you [**subject**] call [**finite/predicator**], || ask [**predicator**] about making 12 easy payments, with no interest charges from Bose [adjunct]. And [adjunct]

discover [**predicator**] a very different kind of headphone – QuietComfort 2 Acoustic Noise Cancelling headphones [complement].

Final Line

To order or learn more: 1-800-901-0256, ext. Q7100 www.Bose.com/QC

j) Nissan main text

Heading

140° heat, 95% humidity and [adjunct] it [**subject**] hasn't [**finite**] even [adjunct] broken [predicator] a sweat [complement].

Paragraph 1

The Nissan Altima. Over 5,000 quality and durability tests for years of performance. The Nissan Altima [**subject**] puts [**finite/predicator**] excitement [complement] into everyday driving [adjunct] with no effort at all [adjunct]. To make [predicator in non-finite clause] sure that excitement lasts [complement], || we [**subject**] test [**finite/predicator**] it [complement] in subzero Fairbanks, AK, and blazing, high-humidity oven at our test facility [adjunct]. Because [adjunct] any car worth driving [**subject**] is [**finite/predicator**] worth driving for a long, long time [complement]. The Nissan Altima. Made to drive. Built to last. NissanUSA.com.

4.4.1. Classifying and quantifying *mood* types in the main texts of TIME 2009 ads

AD	MAIN TEXT ANALYSIS				
	Total number of clauses	Non-finite clauses	Declarative (Subject + Finite)	Interrogative (Finite + Subject)	Imperative (Predicator)
a) HP	10	1	6	-	3
b) CISCO	3	-	1	-	2
c) Auto-Owners	6	-	5	-	1
d) Masdar	9	-	3	4	2
e) Bose M. S.	33	4	20	-	9
f) Drug-Free A.	99	6	69	2	22
g) Rosetta S.	22	-	21	-	1
h) LIFE	1	-	-	-	1
i) Bose Headph.	50	7	30	-	13
j) Nissan	5	1	4	-	-
Totals	238	19	159	6	54

4.4.1.1. Classifying and quantifying *mood* types in the main texts of TIME 2009 ads – Image Group

AD	MAIN TEXT ANALYSIS				
	Total number of clauses	Non-finite clauses	Declarative (Subject + Finite)	Interrogative (Finite + Subject)	Imperative (Predicator)
a) HP	10	1	6	-	3
b) CISCO	3	-	1	-	2
c) Auto-Owners	6	-	5	-	1
d) Masdar	9	-	3	4	2
h) LIFE	1	-	-	-	1
j) Nissan	5	1	4	-	-
Totals	34	2	19	4	9

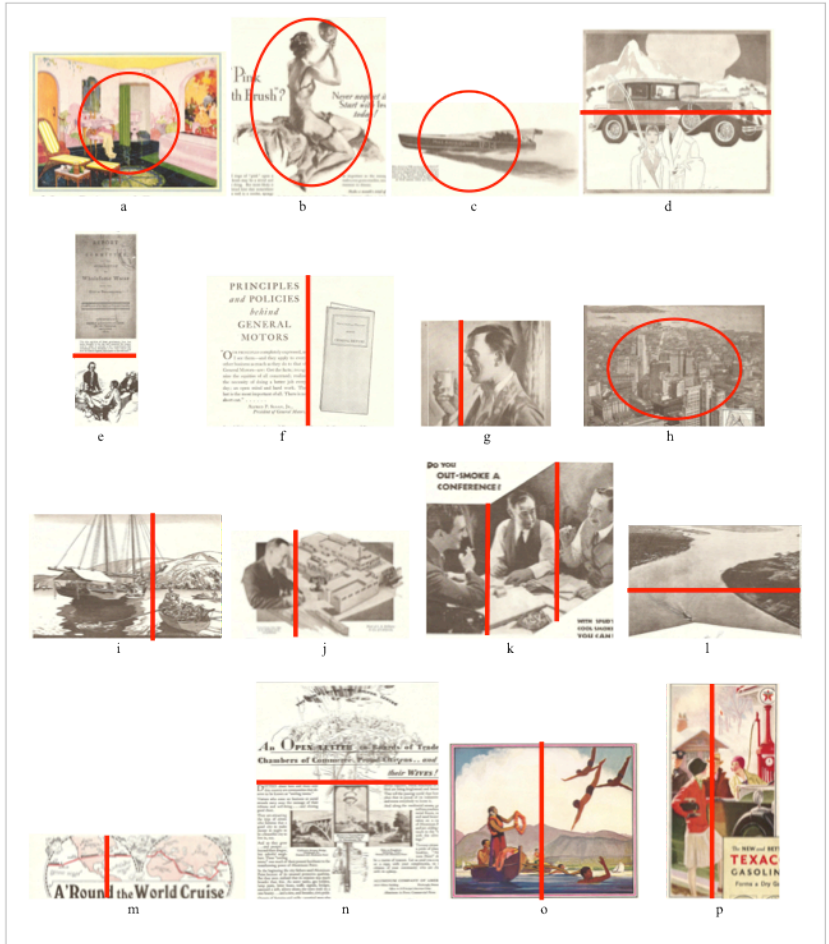
4.4.1.2. Classifying and quantifying *mood* types in the main texts of TIME 2009 ads – Text Group

AD	MAIN TEXT ANALYSIS				
	Total number of clauses	Non-finite clauses	Declarative (Subject + Finite)	Interrogative (Finite + Subject)	Imperative (Predicator)
e) Bose M. Syst.	33	4	20	-	9
f) Drug-Free Am.	99	6	69	2	22
g) Rosetta Stone	22	-	21	-	1
i) Bose Headph.	50	7	30	-	13
Totals	204	17	140	2	45

APPENDIX 5

Micro Analysis – *Functional Meanings* – *Textual Meanings*

5.1. Identifying *composition* in the main images of TIME 1929 ads



5.1.1. Classifying and quantifying *composition* in the main images of TIME 1929 ads

Main Images	TYPE OF COMPOSITION		
	TOP-BOTTOM	LEFT-RIGHT	CENTRE-MARGIN
a) Standard Plumbing F.			•
b) Ipana Toothpaste			•
c) SKF			•
d) Studebaker	•		
e) Cast Iron Pipe	•		
f) GM		•	
g) Sal Hepatica		•	
h) San Francisco			•
i) Old Colony		•	
j) Oakland		•	
k) SPUD*		(•)	(•)
l) Canadian-Pacific	•		
m) TIME		•	
n) Aluminum Paint	•		
o) Hawaii		•	
p) Texaco		•	
Totals	4	7.5	4.5

*The SPUD main image presents a combination of a *left-right* and a *centre-margins composition* known as a triptych (Kress & van Leeuwen, 1996, p. 207). Thus, the symbol (•) counts as half.

5.2. Identifying *composition* in the main images of TIME 2009 ads

a

b

c

d

e

f

g

h

i

j

5.2.1. Classifying and quantifying *composition* in the main images of TIME 2009 ads

Main Images	TYPE OF COMPOSITION		
	TOP-BOTTOM	LEFT-RIGHT	CENTRE-MARGIN
a) HP			•
b) CISCO			•
c) Auto-Owners			•
d) Masdar			•
e) Bose Music System			•
f) Drug-Free America		•	
g) Rosetta Stone		•	
h) LIFE	•		
i) Bose Headphones			•
j) Nissan			•
Totals	1	2	7

5.2.1.1. Classifying and quantifying *composition* in the main images of TIME 2009 ads – Image Group

Main Images	TYPE OF COMPOSITION		
	TOP-BOTTOM	LEFT-RIGHT	CENTRE-MARGIN
a) HP			•
b) CISCO			•
c) Auto-Owners			•
d) Masdar			•
h) LIFE	•		
j) Nissan			•
Totals	1	-	5

5.2.1.2. Classifying and quantifying *composition* in the main images of TIME 2009 ads – Text Group

Main Images	TYPE OF COMPOSITION		
	TOP-BOTTOM	LEFT-RIGHT	CENTRE-MARGIN
e) Bose Music System			•
f) Drug-Free America		•	
g) Rosetta Stone		•	
i) Bose Headphones			•
Totals	-	2	2

5.3. Identifying *theme* and *rheme* in the main texts of TIME 1929 ads & Classifying *theme* types

a) Standard Plumbing Fixtures main text

Heading

New Colors of Distinction for Plumbing Fixtures

Paragraph 1

Have [**interpersonal theme**] you [**topical theme**] imagined a bathroom with colored fixtures in a harmonious setting you yourself originated [rheme]?

Paragraph 2

Then [**textual theme**] you [**topical theme**] will rejoice in the new colors created for “Standard” Plumbing Fixtures [rheme]. They [**topical theme**] remove the last restriction from the exercise of your talent in bathroom furnishing and decoration [rheme].

Paragraph 3

The salient characteristic of “Standard” colors [**topical theme**] is purity [rheme]. This [**topical theme**] is as true of the delicate hues as the deeper shades [rheme]. There [**topical theme**] is an absence of grayness – that common denominator which reduces all colors to negative value [rheme]. “Standard” chemists [**topical theme**] have translated into reality an artist’s conception of pure, beautiful colors in plumbing fixtures [rheme]. The variety, as well as the purity, of “Standard” colors [**topical theme**] opens the way to a more intimate expression of individuality in bathroom decoration [rheme]. You [**topical theme**] may vision a bathroom with fixtures in Ming Green, Claire de Lune Blue, du Barry Rose, or, << as [**textual theme**] pictured here [rheme]>>, in the loveliest shade of Vincennes Orchid [rheme]. But [**textual theme**] your selection [**topical theme**] is not limited to delicate tones [rheme]. Should [**textual theme**] your inspiration [**topical theme**] require a blue with the depth of ultramarine or a red with the rich warmth or burgundy [rheme], || these colors [**topical theme**] are available – in “Standard” Plumbing Fixtures [rheme].

Paragraph 4

You [**topical theme**] will not experience the charm of these colors [rheme] || until [**textual theme**] you [**topical theme**] have seen them at a “Standard Showroom” [rheme]. Very likely [**interpersonal theme**] your visit [**topical theme**] will reveal a distinction in plumbing fixtures unknown to you before – a distinction in both color and design [rheme]. Your request for a copy of the interesting book “Standard” Plumbing Fixtures for the Home, and a guide to the new “Standard” colors, [**topical theme**] will be honored immediately [rheme].

b) Ipana Toothpaste main text

Heading

“Pink Tooth Brush”?

Never [interpersonal theme] neglect [topical theme] it [rheme] Start [topical theme] with Ipana today [rheme].

Paragraph 1

A little tinge of “pink” upon a tooth brush [topical theme] may be a trivial and unimportant thing [rheme]. But [textual theme] more likely [interpersonal theme] it [topical theme] is a pretty broad hint that somewhere in your gum wall is a tender, spongy spot...one which you can quickly restore to normal with Ipana and massage...or one which, if neglected, could easily result in more serious and more stubborn troubles [rheme].

Paragraph 2

One great element present in the lives of all of us [topical theme] is having a bad effect upon our gums [rheme]. It [topical theme] is this soft modern food we eat, fibreless, robbed of roughage, creamy, and all too easy to eat [rheme].

Paragraph 3

It [topical theme] does not give to the gums the stimulation they need to remain in health [rheme]. It [topical theme] causes them to grow flabby and soft [rheme]...|| to bleed easily [rheme].

Subsection Title

How Ipana and massage restore the gums to health

Paragraph 4

In half a minute, every time you brush your teeth [topical theme] you can remedy the damage that your all too soft diet is doing to your gums [rheme].

Paragraph 5

For [textual theme] a light massage with the finger or brush [topical theme] will restore to your gums the stimulation they need so much [rheme]. Thousands of dentists [topical theme] recommend it [rheme], || for [textual theme] they [topical theme] know the good it does [rheme].

Paragraph 6

Thousands of them [topical theme], too, recommend [rheme] || that [textual theme] the massage [topical theme] be effected with Ipana Tooth Paste [rheme]. For [textual theme] Ipana [topical theme], because of its content of ziratol (a recognized antiseptic and hemostatic), has a salutary and stimulating effect upon the gums fully as important as the massage [rheme]. It [topical theme] will make your gums studier, stronger, more resistant to disease [rheme].

Subsection Title

Make [topical theme] a month’s trial of Ipana [rheme]

Paragraph 7

The coupon [topical theme] offers a 10-day sample [rheme], || gladly sent [rheme]. But [textual theme] the better way [topical theme] is to get a full-size tube of Ipana at the drug store today [rheme]. Start to use [topical theme] it tonight [rheme]. Brush [topical theme] your teeth and gums with it, faithfully, twice a day, for one month [rheme].

Paragraph 8

You [**topical theme**] will find it far more than a pleasant dentrifice – more than a good cleaning agent [rheme]. With its regular use [**topical theme**] will come a sense of oral cleanliness you have never before known...and a firm and healthy gum structure that will defy the ravages of gum diseases [rheme].

c) SKF main text

Heading

A roaring, hurtling mass of wood and metal – the fastest thing that ever travelled by water – equipped with SKF bearings

Paragraph 1

Careening through space at better than 92 miles per hour [rheme] - || fairly [**interpersonal theme**] spurning, with its hull, the water its racing propellers thrust astern [rheme], || Miss America VII, newest of Gar Wood's achievements [**topical theme**], roared her way to a new speed record on SKF Bearings [rheme].

Paragraph 2

No ordinary bearings [**topical theme**] could have stood up under the tremendous surge of power from the two great Packard engines [rheme].

Paragraph 3

No ordinary bearings [**topical theme**] could have been depended upon [rheme] || to take the terrific and ever-varying loads [rheme] ...|| In Miss America on the water, as in the Graf Zeppelin and the Spirit of St. Louis in the air [**topical theme**], the bearings were SKF – “The highest priced bearing in the world” [rheme].

d) Studebaker main text

Heading

The new president eight brougham for five

Paragraph 1

By their new, trim, alert smartness, quite as pronouncedly as by their deeds and deportment [**topical theme**], Studebaker's great new sixes and eights look every inch the champions they are [rheme]. The fleetness and stamina that enable Studebaker to hold every official stock car record for speed and endurance [**topical theme**], have been splendidly interpreted in body designs of original beauty [rheme]. Each line, each curve, each modish color scheme [**topical theme**], bespeaks the surpassing performance typical of Studebaker-built motor cars [rheme]. And [**textual theme**] fully [**interpersonal theme**] as gratifying as their behaviour in town or on the open road [**topical theme**], are the prices made possible by Studebaker's One-Profit manufacture [rheme].

e) Cast Iron Pipe main text

Heading

An act of the Select and Common Councils 127 years ago that saved money for Philadelphia taxpayers in 1928

Subsection Title

A lesson in public economy which will be of interest to property owners everywhere.

Paragraph 1

In the year 1801 **[topical theme]** the City Fathers of Philadelphia passed an act authorizing experiments which would determine the best possible pipe for the city's new water system [rheme]. Testing **[topical theme]** was continued for fifteen years [rheme]. Cast Iron Pipe **[topical theme]** was then officially adopted as the longest-lived material possible to secure for water-main construction [rheme].

Paragraph 2

A century **[topical theme]** passed [rheme]. Tall buildings **[topical theme]** replaced colonial structures [rheme]. Mud roads **[topical theme]** were covered with cobblestones; later brick; then , asphalt and concrete [rheme]. Today, beneath the roaring traffic of a city **[topical theme]**, Cast Iron Pipe laid more than 100 years ago is still in service [rheme]. The predictions of the forefathers **[topical theme]** have been fulfilled [rheme]. No longer-wearing pipe **[topical theme]** has been discovered [rheme]. Cast Iron Pipe **[topical theme]** has saved Philadelphia taxpayers millions which would have been required had shorter-lived material been used [rheme]. And **[textual theme]** Cast Iron Pipe **[topical theme]** has saved millions for the taxpayers of other cities, large and small, throughout the country [rheme].

Paragraph 3

We **[topical theme]** do not need to experiment with water mains today [rheme]. Cast Iron Pipe **[topical theme]** is now the unquestioned choice of engineers [rheme] || whenever **[textual/topical theme]** permanence is important [rheme]. For **[textual theme]** Cast iron Pipe's full span of life **[topical theme]** has never been measured [rheme]. Mains that have been in service for 250 years **[topical theme]** are still in use [rheme].

Paragraph 4

Cast Iron Pipe made by the members of The Cast Iron Pipe Research Association **[topical theme]** is manufactured under laboratory control to the modern standards of the Association members [rheme]. The Association **[topical theme]** offers to taxpayers, city officials and engineers, information on every subject pertaining to the use of pipe for water, gas, sewers, road culverts and for industrial needs [rheme]. All information **[topical theme]** is supplied without cost or obligation [rheme]. Address: Thomas F. Wolfe, Research Engineer, 122 So. Michigan Ave., Chicago.

f) General Motors main text

Heading

Principles and policies behind General Motors

Quotation

“Our principles completely expressed [**topical theme**], <<as [**textual theme**] I [**topical theme**] see them [rheme] - || and [**textual theme**] they [**topical theme**] apply to every other business as much as they do to that of General Motors [rheme] - >> are: Get the facts; recognize the equities of all concerned; realize the necessity of doing a better job every day; an open mind and hard work [rheme]. The last [**topical theme**] is the most important of all [rheme]. There [**topical theme**] is no short cut [rheme].” ... Alfred P. Sloan, Jr., President of the General Motors.

Paragraph 1

In addition to its Annual Report and Quarterly Statement of Earnings [**topical theme**], it is the custom of General Motors to issue special booklets from time to time for the information of its stockholders, employees, dealers and the public generally [rheme]. Many of the principles and policies outlined in these booklets [**topical theme**] apply to every other business as much as they do to that of General Motors [rheme].

Paragraph 2

This booklet, “Principles and Policies behind General Motors” [**topical theme**], together with the series of booklets to stockholders, will be mailed free, upon request to Department J-1, General Motors Corporation, Broadway at 57th St., New York, N.Y [rheme].

g) Sal Hepatica main text

Heading

A six second “Morning Ritual” [**topical theme**] keeps you fit the livelong day [rheme].

Paragraph 1

A turn of the faucet...a reach for the glass...and into the pure fresh water [**topical theme**], whisk a spoonful or two of Sal Hepatica [rheme].

Paragraph 2

Drink [**topical theme**] the sparkling, effervescent solution [rheme]. It [**topical theme**] works promptly [rheme]. It [**topical theme**] improves your whole day [rheme]. It [**topical theme**] can [rheme] || and [**textual theme**] [**ellipsed topical theme**] does affect your health and happiness [rheme].

Paragraph 3

For [**textual theme**] the saline method with Sal Hepatica [**topical theme**] not only banishes constipation promptly [rheme], || but [**textual theme**] it [**topical theme**] rids the body of poisons [rheme] || and [**textual theme**] [**ellipsed topical theme**] neutralizes acidity [rheme]. It [**topical theme**] keeps you feeling “in the pink” all day long [rheme].

Paragraph 4

The great doctors of the world – our own and the European – [topical theme] know well the benefits of salines [rheme] || and [textual theme] the great “cure stations” of the Continent [topical theme] are thronged with distinguished visitors seeking relief by the saline method from a long list of bodily disorders, aches and pains [rheme].

Paragraph 5

The benefits brought about by these famous spas [topical theme] are the same benefits enjoyed by the use of Sal Hepatica [rheme]. Sal Hepatica [topical theme] is the practical American equivalent of these Salines [rheme].

Subsection Title

Many [topical theme] are the ills that yield to the benefits of Sal hepatica [rheme].

Paragraph 6

Constipation...self-poisoning...headaches...colds...rheumatism...digestive irregularities...troubles of the eliminatory organs...complexion disorders and many other ills that arise from faulty elimination [topical theme] yield to the good effects that follow the drinking of Sal Hepatica [rheme].

Paragraph 7

Ask [topical theme] your doctor [rheme] || to explain to you the great benefits of the saline method [rheme]. Ask [topical theme] him about Sal Hepatica [rheme]. Buy [topical theme] a bottle of it at your druggist's [rheme]. And [textual theme] the next time you wake up feeling a little out of sorts [topical theme] drink a morning glass of Sal Hepatica [rheme]. It [topical theme] is prompt in its action...speedy in its results... [rheme]. You [topical theme] will feel better the whole day long [rheme].

Paragraph 8

Send for [topical theme] free booklet describing in greater detail how Sal Hepatica helps to relieve the many ills resulting from faulty elimination [rheme].

h) San Francisco main text

Heading

Serving Growing markets swiftly and cheaply from the center

SAN FRANCISCO

Paragraph 1

With [textual theme] the population of California and the whole West [topical theme] increasing four times faster than that of the United States as a whole [rheme]; || with [textual theme] Central and South America, Hawaii, Australia, and the East Indies [topical theme] offering rapidly growing markets [rheme]; || and with [textual theme] 900,000,000 people [topical theme] living in a trade sphere served by the Pacific [rheme] || and [textual theme] developing modern wants [rheme], || San Francisco [topical theme] is becoming one of the very great cities of the world [rheme].

Paragraph 2

This city [**topical theme**] should be investigated as the location for your business headquarters, your branch factory, or your western assembling or distributing enterprise [rheme].

Paragraph 3

San Francisco [**topical theme**] serves the 11,000,000 people west of the Rockies more cheaply and promptly than can be done from any point north or south [rheme]. Within 50 miles [**topical theme**] it has a highly prosperous high-consuming trade area of 1,600,000 people [rheme]. It [**topical theme**] is Coast-central [rheme]. For highly practical reasons [**topical theme**] the San Francisco bay region leads any other Coast area by \$ 250,000,000 a year in manufactures [rheme]. Its port business [**topical theme**] is the second-greatest in America in value of waterbone tonnage [rheme].

Subsection Title

Climate [**topical theme**] is ideal for industry – no snow, no enervating heat [rheme].

Paragraph 4

Here [**topical theme**] the mean average temperature varies but 6°, winter and summer [rheme]. No snow loads. No frozen pipes. No enervation.

Paragraph 5

Labor [**topical theme**] is contented and in harmony with its job [rheme]. The worker's dollar [**topical theme**] goes farther, in commodity purchasing power, than in any other larger city [rheme].

Paragraph 6

As business capital of the West-headquarters, for the financial, shipping, lumber, railroad, oil, insurance, hydro-electric, manufacturing and distributing activities of the Pacific Coast [**topical theme**], this city may have an important message for you [rheme]. May [**interpersonal theme**] its citizens and institutions [**topical theme**] present you with an authentic illustrated book on markets and conditions [rheme]? There [**topical theme**] is no charge [rheme].

i) Old Colony main text

Heading

New England's largest trust company

Bananas...and White Fleets

Paragraph 1

In March, 71 [**topical theme**], Cap'n Lorenzo Baker left Cape Cod for the warmer waters of Jamaica [rheme] || returning to Boston with a cargo of bananas [rheme], || which [**textual/topical theme**] he landed in good condition [rheme]...first ever brought in quantity to this port.

Paragraph 2

His importing venture a success [**topical theme**], Baker proposed operating a fleet of schooners in the banana trade between Jamaica and Boston [rheme]. Canny Cape Code skippers [**topical theme**] listened [rheme] || – [**ellipsed topical theme**] approved the scheme [rheme] - || forerunning the "Great White

Fleet” of the United Fruit Company, a famous New England enterprise which from its conception has been Boston owned – Boston manned [rheme].

Paragraph 3

Old Colony [topical theme] always has been a close friend to concerns foremost in the development of our country’s import and export trade [rheme], || sharing with them a regard for sound business progress [rheme]... Whether [textual theme] your problem [topical theme] is confined to routine banking [rheme], || or [textual theme] [ellipsed topical theme] extends to the out post of the world’s commercial frontiers [rheme], || we [topical theme] gladly offer to you our comprehensive service [rheme].

j) Oakland main text

Heading

C.K. Williams & Company [topical theme] erect Oakland Plant [rheme]

Paragraph 1

In order to [textual theme] better [topical theme] serve its western trade [rheme], || C.K. Williams & Co. of Easton, Pa., the foremost manufacturers of dry colors and fillers in the United States [topical theme] decided upon a Pacific Coast plant [rheme]. They [topical theme] selected Oakland, California [rheme], << as [textual theme] being the logical manufacturing and distributing point for the eleven western states [rheme]>> || and [textual theme] last August [topical theme] placed in operation a large, modern plant engaged in manufacturing the well-known Anchor Brand dry colors and fillers [rheme].

Paragraph 2

Manufacturers in other lines desirous of cultivating the rich western market or interested in the export markets of the Pacific Ocean [topical theme] will find food for thought in the reasons why C.K. Williams & Co. selected the Oakland industrial district [rheme]. Verne Frazee [topical theme] states [rheme]: || “With its main plant located on the Atlantic seaboard [topical theme], the necessity of giving better service to its growing western trade made it imperative for our company to give serious consideration to the establishment of a plant on the Pacific seaboard” [rheme].

Paragraph 3

“Early in 1927 [topical theme] a careful investigation of possible Pacific Coast locations was made [rheme]. Emeryville [topical theme], in the industrial district, was selected [rheme] || as [textual theme] being the most central and advantageous manufacturing and distributing point for serving the eleven western states and the increasingly important markets of the Orient” [rheme].

Paragraph 4

“We [topical theme] have discovered, through actual experience [rheme] || that [textual theme] the advantages which Oakland possesses [topical theme] are, in reality, exceeding our original expectations” [rheme].

k) SPUD main text

Heading

Do [interpersonal theme] you [topical theme] out-smoke a conference [rheme]? With Spud's cool smoke [topical theme] you can [rheme]!

Paragraph 1

Can [interpersonal theme] you [topical theme] out-smoke a conference [rheme]? Or [textual theme] does [interpersonal theme] it [topical theme] out-smoke you [rheme]? Give [topical theme] Spud a try [rheme] || where [textual/topical theme] other cigarettes have disappointed [rheme]! Try [topical theme] Spud [rheme]...|| when [textual/topical theme] problem after problem means cigarette after cigarette [rheme]. A Spud throat and tongue [topical theme] are still moist-cool and comfortable [rheme] || when [textual/topical theme] the last decision is reached [rheme]...a Spud head, clear as a bell. Because [textual theme] Spud's laboratory-proved cooling effect (16% cooler) [topical theme] heightens the enjoyment of its full tobacco flavor [rheme]. Spud [topical theme] is the new freedom in the old fashioned tobacco enjoyment [rheme]. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.

l) Canadian Pacific main text

Heading

The world's largest ship-building program [topical theme] presents its 1929 fleet [rheme].

Paragraph 1

This spring...16 passenger ships...St. Lawrence-Canadian Pacific to Europe. Two new this year...two new last year...four others, six years old. Already [interpersonal theme] this [topical theme] is one of the outstanding fleets of the Atlantic [rheme].

Paragraph 2

Its proud leaders [topical theme] are the three Empresses [rheme]. First class...and first-class in terms of spreading ease, restful decoration, uncrowded comfort.

Paragraph 3

Its newest additions [topical theme] are the four Duchesses [rheme]. Cabin-class...but cabin-class uplifted with public rooms of modern decoration, rare wood panelling...private bath suites...full electric operation. 20,000 gross tons each.

Paragraph 4

Its main fleet [topical theme] comprises four "M" ships and five "Mont" ships...all huge...all with followings of their own [rheme]. Its revelations still to come [topical theme] include a 40,000 ton 5-day flyer to the seas [rheme].

Paragraph 5

Such [topical theme] are the ships you choose [rheme], || when [textual/topical theme] you choose St. Lawrence-Canadian Pacific to Europe [rheme]. To the

fascination of this 1000-mile seaway into the heart of America [topical theme] you add the delights of life aboard these aristocrats of the ocean, with French-chef'd cuisine, their whole-hearted service, their wonderfully pleasant atmosphere [rheme].

Paragraph 6

3-to-5 sailings a week, May-November. From Montreal and Québec. To England, Ireland, Scotland, France, Germany, Belgium.

m) TIME main text

Heading

A'Round the World Cruise for TIME's Subscriber-Representatives
Sailings Every Two Weeks

Paragraph 1

Last summer [topical theme] a score of TIME readers sailed for Europe [rheme] || to enjoy vacations they had earned for themselves in the spring months through a unique plan devised by TIME [rheme]. So successful [topical theme] was the venture both for subscriber and publisher [rheme] || that [textual theme] this year [topical theme] TIME offers two trips to Europe and a fascinating 'Round the World Cruise to its Subscriber-Representatives [rheme].

Paragraph 2

'Round the world – from your home city, anywhere in the U.S., by train to San Francisco, where you board one of the famed Dollar “President” Liners. Your stateroom for the cruise [topical theme] will be an outside room with real beds, not berths [rheme]; || you [topical theme] will find the decks spacious and the oil-burning Dollar liners speedy and smooth [rheme].

Paragraph 3

'Round the world – first to Honolulu, then westward to Japan – “the Island Empire”, and China with calls at Kobe, Shanghai, Hong Kong. Manila, next – “Pearl of the Orient” – a blend of American, Spanish and Malayan influences. From there [topical theme] your course is across the Indian Ocean to Colombo on the Island of Ceylon [rheme]. You [topical theme] go into India to the sacred Ganges, Bombay and Calcutta to the Taj Mahal [rheme].

Paragraph 4

From Colombo to the Suez Canal. You [topical theme] make “passage into Egypt” [rheme]; || rejoining your steamer at Alexandria [rheme]. You [topical theme] visit Cairo, “city of the Arabian Nights”; the Nile, Luxor, the Valley of the Tombs of the Kings, the Sphinx, the Pyramids [rheme].

Paragraph 5

Then [textual theme] you [topical theme] cross the Mediterranean to Naples, Genoa, Marseilles [rheme]. And [textual theme] after nearly three months of leisurely, colourful voyaging [topical theme] you complete your circling of the globe via New York [rheme]. Home – after a vacation of a lifetime.

Subsection Title

- and to Europe

Paragraph 6

For those who wish to travel abroad but whose time is limited [**topical theme**], TIME offers again this year two short but eventful trips to Europe [rheme].

n) Aluminum Paint main text

Heading

The town with the silver lining

An Open Letter to Boards of Trade, Chambers of Commerce, Proud Citizens...and their Wives!

Paragraph 1

Dotted about here and there over this country [**topical theme**] are communities that deserve to be known as “smiling towns”[rheme].

Paragraph 2

Visitors who come on business or social errands [**topical theme**] carry away the message of their tidiness and well-being...and shining good cheer [rheme].

Paragraph 3

They [**topical theme**] are attracting the type of citizen who believes that a good city to make money in ought to be a beautiful city to live in, too [rheme].

Paragraph 4

And so [**textual theme**] they [**topical theme**] grow [rheme] || and [**textual theme**] [**ellipsed topical theme**] prosper...beyond their dingier, less colourful neighbors [rheme]. These “smiling towns” [**topical theme**] owe much of their present loveliness to the transforming power of Aluminum Paint [rheme].

Paragraph 5

In the beginning [**topical theme**] the city fathers used Aluminum Paint because of its unusual protective qualities [rheme]. But [**textual theme**] they [**topical theme**] soon realized [rheme] || that [**textual theme**] its mission [**topical theme**] was much broader than this [rheme]. As [**textual theme**] water tanks, gas holders, lamp posts, letter boxes, traffic signals, bridges [**topical theme**], assumed a soft, silvery sheen [rheme], || the town [**topical theme**] took on a new beauty...and a new, and broader, civic pride [rheme].

Paragraph 6

Owners of factories and mills – practical men who consider the economic features of each commercial expenditure – [**topical theme**] put their seal of approval on the community value of Aluminum Paint [rheme].

Paragraph 7

Dingy factory tanks, once unlovely spots against the landscape [**topical theme**], have become shining turrets on silvery supports [rheme]. Metal structures of every kind [**topical theme**] are being brightened [rheme] || and [**textual theme**] [**ellipsed topical theme**] beautified [rheme]. They [**topical theme**] tell the passing world [rheme] || that [**textual theme**] here [**topical theme**] is a place that is proud of its industries...and wants everybody to know it [rheme].

Paragraph 8

And [textual theme] along the residential streets [topical theme], garden trellises, iron benches, metal fences, swings and sand boxes have taken on a coating of Aluminum Paint [rheme], || and [textual theme] [ellipsed topical theme] are adding their touch to the “towns with the silver linings” [rheme].

Paragraph 9

To every citizen with a pride of place [topical theme], the booklet, “Aluminum Paint” should be a matter of interest [rheme]. Let us [topical theme] send you a copy – or a copy, with your compliments, to those citizens of your community who are charged with its upkeep [rheme].

o) Hawaii main text

Paragraph 1

Diving boys [topical theme] plunge from the rail of your ship [rheme]... Lei-girls [topical theme] greet you with flowers [rheme]...

Paragraph 2

As [textual theme] you [topical theme] step ashore [rheme], || you [topical theme] feel [rheme] || that [textual theme] you [topical theme] are the discoverer of a new world where it is never winter or summer, but always June [rheme]! There [topical theme] are new fragrances of ginger-flowers, lehua, plumeria [rheme]. New jewel colors in the water that caresses the coral sands. A new sense of remoteness...

Paragraph 3

Tonight [topical theme] the lilting cadence of a low-voiced Hawaiian song may drift to the lanai of your smart hotel, on a breeze that is just as soft in winter as in summer [rheme]. The torches of native fishermen [topical theme] will sparkle to you from a distant coral reef [rheme] || as [textual theme] you [topical theme] sit [rheme] || chatting with old chance-met acquaintance of the Riviera [rheme]. How different [topical theme] it all is [rheme] || and [textual theme] yet [interpersonal theme] you [topical theme] found Hawaii in less time than it takes to cross the Atlantic [rheme]!

Paragraph 4

Golf courses everywhere - along the sea, up in rainbow-festooned valleys, even one where the steam from awesome Kilauea Volcano drifts across the greens.

Paragraph 5

Every day [topical theme] you go swimming, surfing or outrigger-canoeing [rheme]; || [ellipsed topical theme] motor to colourful beaches, stupendous canyons and volcanic wonderlands [rheme]. You [topical theme] enjoy deepsea game fishing; the native luaus and ancient hulas; the Oriental bazaars; the little cruises among the islands of Kauai, Oahu, Hawaii and Maui [rheme]. And best of all, perhaps, the long days and evenings of dreamy, delicious laziness among all the luxuries of the world-famed hotels.

Paragraph 6

Stay [topical theme] long enough [rheme] || to see it all [rheme]! Hawaii [topical theme] is only 2000 miles (four to six day’s delightful voyage) from

the Pacific Coast [rheme]; || and [textual theme] all-inclusive tours [topical theme] range upward from \$ 400 or \$ 500 including all steamer fares, and hotels and sightseeing for two or three weeks ashore [rheme]. Deluxe accommodations, also, that are equal to those of Europe's most renowned resorts.

Paragraph 7

Hawaii [topical theme] is a U.S. Territory [rheme], || and [textual theme] travel agents everywhere [topical theme] can book you direct from home, without formalities, via Los Angeles, San Francisco, Seattle or Vancouver, B.C. [rheme]. Ask [topical theme] your local agent for more information today [rheme].

p) Texaco main text

Heading

A true high test premium gasoline and no added price

Paragraph 1

Winter [topical theme] is testing time for gasoline [rheme].

Paragraph 2

When [textual/topical theme] other gasolines are stubbornly resisting the action of the carburettor [rheme] || the new and better Texaco [topical theme] vaporizes readily [rheme].

Paragraph 3

The quick get-away that you obtain even at this time of the year with Texaco [topical theme] shows the value of this high test gasoline [rheme].

Paragraph 4

The smooth starts and the rapid response to the accelerator [topical theme] are the natural results of a "low boiling point" and a "low end point" with an "even, close distillation range" [rheme].

Paragraph 5

Exact scientific operations, rigidly controlled in our various refineries [topical theme], insure the same high quality in every State and in all seasons [rheme].

Paragraph 6

Try [topical theme] this real high test gasoline [rheme]. Drive in [topical theme] today [rheme] || wherever [textual/topical theme] you see the Texaco Red Star with a Green T [rheme].

Paragraph 7

Fill [topical theme] your tank – || enjoy [topical theme] premium performance at no added price [rheme].

5.3.1. Quantifying *theme* types in the main texts of TIME 1929 ads

AD	MAIN TEXT ANALYSIS			
	Total number of clauses	THEME		
		TEXTUAL	INTERPERSONAL	TOPICAL
a) Standard P. Fix.	17	5	2	16
b) Ipana Toothpaste	25	6	2	23
c) SKF	7	-	1	4
d) Studebaker	4	1	1	4
e) Cast Iron Pipe	19	3	-	19
f) GM	8	2	-	8
g) Sal Hepatica	25	6	-	24
h) San Francisco	18	4	1	17
i) Old Colony	12	3	-	9
j) Oakland	14	5	-	12
k) SPUD	12	5	3	12
l) Canadian Pacific	9	1	1	9
m) TIME	14	3	-	12
n) Aluminum Paint	21	9	-	21
o) Hawaii	22	6	1	20
p) Texaco	11	2	-	11
Totals	238	61	12	221

5.4. Identifying *theme* and *rheme* in the main texts of TIME 2009 ads & Classifying theme types

a) HP main text

Heading

Work [**topical theme**] in 3G [rheme]. The Get-More-Done-Under-The-Sun Dimension. The computer [**topical theme**] is personal again [rheme].

Paragraph 1

HP 3G Notebooks [**topical theme**], <<starting at just \$769 [rheme],>> are the smart way to work in a changing business climate [rheme]. That [**topical theme**] 's because you'll experience faster downloads in more places than ever before – from around the corner to around the globe [rheme]. You [**topical theme**] 'll also get a free built-in Gobi modem with activation, plus a 30-day trial of LaptopConnect from AT & T on the nation's fastest 3G network [rheme]. When [**textual/topical theme**] you're working in 3G [rheme], || it [**topical theme**] is productivity in another dimension [rheme].

Final Line

Get [**topical theme**] connected now at hp.com/learn/3Gtime [rheme] | 866-625-3756 || Text [**topical theme**] 3G to 38488 [rheme]

b) CISCO main text

Heading

24 Just in time

2-NIGHT 4 HOUR PREMIERE

SUN JAN 11 FOX 8/7C

saving the world [**topical theme**] does not require travelling across it [rheme]

Paragraph 1

Introducing global travel. Without the jetlag. This season [**topical theme**], see how Cisco Collaboration technologies help save the day [rheme]. Learn [**topical theme**] more at cisco.com/go/collaboration-tp [rheme].

c) Auto-Owners main text

Heading

Auto-Owners Insurance.

Clearly [**interpersonal theme**], you [**topical theme**] agree [rheme].

Paragraph 1

We [**topical theme**] believe [rheme] || there [**topical theme**] is something to be for handling claims quickly, and being straightforward...for showing empathy...for returning phone calls and being proactive [rheme].

Paragraph 2

We [**topical theme**] believe [rheme] || there [**topical theme**] is something to be said for common sense [rheme].

Paragraph 3

Thank [**topical theme**] you for rating Auto-Owners Insurance for the J.D. Power and Associates 2008 “Highest in Customer Satisfaction with the Auto Insurance Claims Experience” [rheme].

Paragraph 4

At your service in 25 states: www.auto-owners.com/jd

Final Line

Auto-Owners Insurance Safe.Sound.Secure.®Since 1916.

d) Masdar main text

Heading

Powering the future. Masdar.

Leading the quest for renewable energy and sustainability.

Paragraph 1

How [**interpersonal/topical theme**] do we power the future [rheme]? Is [**interpersonal theme**] it [**topical theme**] by developing the next-generation-high-energy low maintenance wind turbines or by funding thin-film solar technology that results in a better energy harvest [rheme]? Is [**interpersonal theme**] it [**topical theme**] by providing market-driven incentives to reduce carbon emissions by global utilities or developing CO2 capture networks [rheme]? Is [**interpersonal theme**] it [**topical theme**] by creating future energy

leaders through a specialized institute or by creating the world's first carbon neutral city [rheme]? Actually [**interpersonal theme**], it [**topical theme**] is all the above and just the start of things to come [rheme]. After all [**textual theme**], what we are creating in Abu Dhabi [**topical theme**] is a centre of excellence dedicated to sustainable energy [rheme].

Final Line

Be [**topical theme**] part of the open platform for cooperation being led by Masdar [rheme]. Join [**topical theme**] us [rheme] || as [**textual theme**] we [**topical theme**] host the World Future Energy Summit in Abu Dhabi [rheme].

e) Bose Music System main text

Heading

BOSE Presenting the Acoustic Wave music system II.

Our best one-piece music system.

Paragraph 1

When [**textual/topical theme**] we introduced the original Acoustic Wave® music system [rheme], || *Sound & Vision* [**topical theme**] said [rheme] || it [**topical theme**] delivered “possibly the best-reproduced sound many people have ever heard” [rheme]. And [**textual theme**] the *Oregonian* [**topical theme**] reported [rheme] || it [**topical theme**] had “changed the way many Americans listen to music” [rheme].

Paragraph 2

Today [**topical theme**], the improved Acoustic Wave® music system II builds on more than 40 years of industry-leading innovation [rheme] || to deliver even better sound [rheme]. This [**topical theme**] is the best one-piece music system we've ever made, with sound that rivals large and complicated stereos [rheme]. There [**topical theme**] 's no stack of equipment [rheme]. No tangles of wires. Just all-in-one convenience and lifelike sound.

Subsection Title

Even better sound than its award-winning predecessor.

Paragraph 3

With recently developed Bose® technologies [**topical theme**], our engineers were able to make the acclaimed sound quality even more natural [rheme]. Play [**topical theme**] your favorite vocalist – a challenging test for any audio system [rheme]. Or [**textual theme**] play [**topical theme**] an acoustically demanding piece with a bass guitar or percussion [rheme]. We [**topical theme**] believe [rheme] || you [**topical theme**] 'll appreciate the quality of the sound even at volume levels approaching that of a live performance [rheme].

Subsection Title

Use [**topical theme**] it [rheme] || where [**textual/topical theme**] you like [rheme].

Paragraph 4

This small system [**topical theme**] fits almost anywhere [rheme]. You [**topical theme**] can move it from room to room [rheme], || or [**textual theme**] [**ellipsed**]

topical theme] take it outside [rheme]. It [**topical theme**] has what you need to enjoy your music, including a built-in CD player and digital FM/AM tuner [rheme]. You [**topical theme**] also can easily connect additional sources like your MP3 player or TV [rheme].

Subtitle Section

Hear [**topical theme**] it yourself risk free for 30 days [rheme].

Paragraph 5

Use [**topical theme**] your Excitement Guarantee [rheme] || to try it in your home for 30 days [rheme]. When [**textual/topical theme**] you call [rheme], || ask [**topical theme**] about adding the optional 5-CD Changer [rheme] || to play your music for hours [rheme] - || the same slim remote [**topical theme**] operates both system and changer [rheme]. Also [**textual theme**], ask [**topical theme**] about using your own major credit card [rheme] || to make 12 easy payments, with no interest charges from Bose [rheme]. Compare [**topical theme**] the performance of the Acoustic Wave® music system II with large, multi-component stereos costing much more [rheme]. And [**textual theme**] discover [**topical theme**] || why [**textual/topical theme**] Bose is the most respected name in sound [rheme].

Final Line

To order or learn more: 1-800-314-3416, et. G8404 www.Bose.com/AWMS2

f) Drug-Free America main text

Heading

How to talk to your kids about drugs if you did drugs

The fact that you've had experience [**topical theme**] may actually be an advantage [rheme]. Read [**topical theme**] on [rheme].

Subsection Title

1. This [**topical theme**] isn't about you [rheme].

Paragraph 1

We all [**topical theme**] want to warn our kids against the dangers of drug abuse [rheme]. But [**textual theme**] the single biggest reason so many of us are reluctant to start the conversation [**topical theme**] is because we're afraid we'll be asked the uncomfortable question: "Mom, Dad...did you do drugs?" [rheme]. So [**textual theme**] let's [**topical theme**] start [rheme] || by [**textual theme**] stating the obvious [rheme]: || this [**topical theme**] isn't about what you did or didn't do [rheme]. It [**topical theme**] 's about what your child is going to do or not do [rheme]. So [**textual theme**] let's [**topical theme**] talk about how your personal experiences might help steer your child in a good direction [rheme].

Subsection Title

2. Experts [**topical theme**] disagree [rheme].

Paragraph 2

For every psychologist who recommends openness and honesty about your past [topical theme], another advises caution [rheme]. The fact [topical theme] is you can say too much [rheme]. A good place to start [topical theme] is by considering your child [rheme]. Some kids [topical theme] demand candor [rheme]. Others [topical theme] are happy just to talk [rheme]. Use [topical theme] your judgement [rheme]. You [topical theme] know your kids better than anyone [rheme].

Subsection Title

3. When to lie.

Paragraph 3

In our opinion? Never. Some parents who used drugs in the past [topical theme] choose not to tell the truth [rheme], || but [textual theme] [ellipsed topical theme] risk losing their credibility [rheme] || if [textual theme] their kids [topical theme] discover the real story from a talkative uncle at a family party [rheme]. Many experts [topical theme] recommend [rheme] || you [topical theme] give an honest answer – or no answer at all [rheme].

Subsection Title

4. The whole truth?

Paragraph 4

Try to avoid giving [topical theme] your child more information than she or he asked for [rheme]. (No need to reveal that you smoked marijuana 132 times!) This [topical theme] is not a courtroom [rheme]; || it [topical theme] 's a conversation [rheme].

Subsection Title

5. Say [topical theme] || what [topical theme] you mean to say [rheme].

Paragraph 5

Like other important conversations you'll have with your kids [topical theme], the point you're trying to make is what really matters [rheme]. In this case [textual theme], it [topical theme] is crucial your kids understand that you don't want them to use drugs [rheme]. Don't [interpersonal theme] beat about the bush [topical theme]; || say [topical theme] so [rheme]. ("I [topical theme] don't want you [rheme] || to use drugs" [rheme].) Then [textual theme] give [topical theme] your reasons why [rheme]. ("Drugs [topical theme] are dangerous, expensive, unpredictable, distracting..." [rheme]). And [textual theme] yes [interpersonal theme], it [topical theme] 's okay to have a lot of reasons [rheme].

Subsection Title

6. What [interpersonal/topical theme] have you learned [rheme]?

Paragraph 6

Before [textual theme] you [topical theme] talk [rheme], || take stock [topical theme]. You [topical theme] 've lived your entire life in a culture where drugs are a fact of life [rheme]. From the headlines on TV to your own experiences [topical theme], you've seen too many examples of how drugs can change young lives for the worse [rheme]. Your own experiences with drugs [topical

theme] are just part of the bigger picture [rheme]. The real opportunity here [topical theme] is to share what you've learned [rheme].

Subsection Title

7. You [topical theme] could say it like this [rheme]:

Paragraph 7

"I [topical theme] tried drugs [rheme] || because [textual theme] some kids I knew [topical theme] were experimenting [rheme], || and [textual theme] I [topical theme] thought [rheme] || I [topical theme] needed to try drugs [rheme] || to fit in [rheme]. It [topical theme] took me a while [rheme] || to discover [rheme] || that [topical theme] 's never a very good reason to do anything [rheme]. Do [interpersonal theme] you [topical theme] ever feel pressured like that [rheme]?"

Subsection Title

8. Or like this:

Paragraph 8

"Everyone [topical theme] makes mistakes [rheme] || and [textual theme] trying drugs [topical theme] was a mistake I made [rheme]. It [topical theme] made me do some dumb things [rheme]. And [textual theme] it [topical theme] 's hard to look back and see that I got anything good out of the experience [rheme]. I [topical theme] love you too much to watch you repeat bad decisions I made" [rheme].

Subsection Title

9. Or even like this:

Paragraph 9

"My experience with drugs [topical theme] is no guarantee that yours would be the same [rheme]. Drugs [topical theme] affect everyone differently [rheme]. So [textual theme] I [topical theme] wanted to share my experiences with you [rheme], || because [textual theme] << even if [textual theme] drugs [topical theme] didn't ruin my life [rheme],>> I [topical theme] 've seen them ruin other people's lives [rheme]. And [textual theme] God [topical theme] forbid you should be one of those people" [rheme].

Subsection Title

10. Don't just [interpersonal theme] talk [topical theme]. Listen [topical theme].

Paragraph 10

You [topical theme] can anticipate [rheme] || that [textual theme] your child's first reaction when you raise the subject of drugs [topical theme] will be to be quiet [rheme]. So [textual theme] do [topical theme] your darndest [rheme] || to make it a two-way conversation [rheme]. Ask [topical theme] || what [textual/topical theme] they think [rheme]. Ask [topical theme] || if [textual theme] it [topical theme] 's a subject their friends talk about [rheme]. Ask [topical theme] || what [textual/topical theme] they think of celebrities who use drugs [rheme]. Keep asking [topical theme] questions [rheme]. And [textual theme] listen to [topical theme] the answers [rheme].

Subsection Title

11. Stay [**topical theme**] calm [rheme].

Paragraph 11

Whatever [**topical theme**] happens [rheme], || try not to raise [**topical theme**] your voice [rheme]. If [**textual theme**] you [**topical theme**] lose your temper [rheme], || try to catch [**topical theme**] yourself [rheme]. It [**topical theme**] 's okay to admit that these conversations aren't easy for you, either [rheme]. And if [**textual theme**] things [**topical theme**] aren't going so well [rheme], || suggest talking [**topical theme**] about it again another time [rheme]. ("I [**topical theme**] didn't mean to surprise you [rheme] || or [**textual theme**] [**ellipsed topical theme**] make you feel awkward [rheme]. Let's [**topical theme**] talk again in a day or two [rheme]).

Subsection Title

12. Good luck.

Paragraph 12

Yes [**interpersonal theme**], it [**topical theme**] 's difficult to know how to talk to your kids about drugs [rheme]. You [**topical theme**] don't want them [rheme] || to hold your history up as some kind of a precedent to follow, or as a tool to use against you [rheme]. But [**textual theme**] you [**topical theme**] may be able to use your life experiences as a teachable moment [rheme]. So even if [**textual theme**] you [**topical theme**] 're nervous [rheme], || don't [**interpersonal theme**] put off having [**topical theme**] the conversation [rheme]. This [**topical theme**] isn't about your past [rheme]. This [**topical theme**] is about your child's future [rheme]. For more [**topical theme**], go to drugfree.org, a parent resource from The Partnership for a Drug-Free America® [rheme].

g) Rosetta Stone main text

Comment Balloon

He [**topical theme**] was a hardworking farm boy [rheme]. She [**topical theme**] was an Italian supermodel [rheme]. He [**topical theme**] knew [rheme] || he [**topical theme**] would have just one chance to impress her [rheme].

Heading within the comment balloon

The fastest and easiest way to learn Italian.

Paragraph 1

Rosetta Stone® [**topical theme**] brings you a complete language-learning solution [rheme], || wherever [**textual/topical theme**] you are: at home, in-the-car or on-the go [rheme]. You [**topical theme**] 'll learn quickly and effectively, without translation or memorization [rheme]. You [**topical theme**] 'll discover our method [rheme], || which [**textual/topical theme**] keeps you excited to learn more and more [rheme].

Bullet points

You [**topical theme**] 'll experience Dynamic Immersion® [rheme] || as [**textual theme**] you [**topical theme**] match real-words images to words spoken by

native speakers [rheme] || so [textual theme] you [topical theme] ’ll find yourself engaged [rheme] || and [textual theme] [ellipsed topical theme] learn your second language like you learned your first [rheme].

Our proprietary Speech Recognition Technology [topical theme] evaluates your speech [rheme] || and [textual theme] [ellipsed topical theme] coaches you on more accurate pronunciation [rheme]. You [topical theme] ’ll speak naturally [rheme].

Only [interpersonal theme] Rosetta Stone [topical theme] has Adaptive Recall™ [rheme], || that [textual/topical theme] brings back material to help you where you need it most, for more effective progress [rheme].

And [textual theme] Rosetta Stone [topical theme] includes Audio Companion™ [rheme] || so that [textual theme] you [topical theme] can take the Rosetta Stone experience anywhere you use a CD or MP3 player [rheme].

Final Lines

Innovative software. Immersive method. Complete mobility. It [topical theme] ’s the total solution [rheme]. Get [topical theme] Rosetta Stone – The fastest Way to Learn a Language [rheme]. Guaranteed®.

h) LIFE main text

Heading

Life Picture Collection

Decorate [topical theme] with the world’s most vivid and recognizable photos [rheme].

Bullet Points

More than 20,000 LIFE photographs in the collection

Fast delivery, shipped to your door ready to hang

100% satisfaction guaranteed

Final line

Now available for purchase at www.lifephotographs.com/time

i) Bose Headphones main text

Heading

Use [topical theme] them as a concert hall – or a sanctuary [rheme].

Subsection Title

Think [topical theme] of them as a peaceful getaway from the world around you [rheme].

Paragraph 1

Whether [textual theme] it [topical theme] ’s the engine roar inside an airplane cabin, the bustle of the city or the distractions in the office [rheme], || Bose QuietComfort 2 headphones [topical theme] help them fade softly into the background with the flick of a switch [rheme]. You [topical theme] can savor delicate musical nuances [rheme] || without [textual theme] disturbing others [rheme]. And [textual theme] when [textual/topical theme] you’re not

listening to music [rheme] || you [**topical theme**] can slip into a tranquil haven [rheme] || - where [**textual/topical theme**] you can relax [rheme] || and [**textual theme**] [**ellipsed topical theme**] enjoy peace and solitude [rheme]. Clearly [**interpersonal theme**], these [**topical theme**] are no ordinary headphones [rheme]. It [**topical theme**] 's no exaggeration to say they're one of those things you have to experience to believe [rheme].

Subsection Title

“It [**topical theme**] 's as if someone behind your back reached out, and found the volume control for the world, and turned it way, way, down” [rheme] || [**ellipsed topical theme**] reports TechnologyReview.com [rheme].

Paragraph 2

Bose QC®2 headphones [**topical theme**] incorporate patented technology that electronically identifies and dramatically reduces noise, while faithfully preserving the music, movie dialogue or tranquillity you desire [rheme]. We [**topical theme**] designed these headphones primarily for airplane travellers [rheme]. But [**textual theme**] owners [**topical theme**] soon started telling us [rheme] || how much [**topical theme**] they enjoy using them in other places [rheme] || to reduce distractions around them [rheme]. They [**topical theme**] 're excellent for listening to music [rheme] || whether [**textual theme**] you [**topical theme**] 're on the go, at home or in the office [rheme].

Subsection Title

“Forget [**topical theme**] ‘concertlike’ comparisons [rheme]; || you [**topical theme**] 'll think [rheme] || you [**topical theme**] 're onstage with the band [rheme]”.

Paragraph 3

That [**topical theme**] 's what Travel + Leisure Golf said when these headphones were first introduced [rheme]. You [**topical theme**] 'll relish the sound of a bass guitar [rheme]. Or a flute. Or the delicate inflections of a singing voice. The audio [**topical theme**] is so clear you may find yourself discovering new subtleties in even your favourite music [rheme].

Subsection Title

“The QuietComfort 2 [**topical theme**] lives up to its name [rheme], || enveloping you in blissful sound in the utmost comfort [rheme]. It [**topical theme**] 's easy to forget they are on your head” [rheme].

Paragraph 4

That [**topical theme**] 's what respected columnist Rich Warren reports [rheme]. To enjoy peace and tranquillity [rheme], || simply [**interpersonal theme**] turn [**topical theme**] them on [rheme]. To add Bose quality sound [rheme], || attach [**topical theme**] the included audio cord [rheme] || and [**textual theme**] connect [**topical theme**] them to a laptop computer, portable CD/DVD/MP3 player, in flight audio system or home stereo [rheme]. They [**topical theme**] also offer a fold-flat design for easy storage in the slim carrying case [rheme].

Subsection Title

Try [**topical theme**] the QC2 headphones for yourself, risk free [rheme].

Paragraph 5

You [**topical theme**] really must experience them [rheme] || to believe it [rheme]. Call [**topical theme**] toll free [rheme] || to try these headphones for 30 days [rheme]. Use [**topical theme**] them on your next trip, in your home or at the office – satisfaction guaranteed [rheme]. If [**textual theme**] you [**topical theme**] aren't delighted [rheme], || simply [**interpersonal theme**] return [**topical theme**] them for a full refund [rheme].

Subsection Title

Call [**topical theme**] 1-800-901-0256, ext. Q7100 today [rheme].

Paragraph 6

The QC2 headphones [**topical theme**] are available directly from Bose – the most respected name in sound [rheme]. When [**textual/topical theme**] you call [rheme], || ask [**topical theme**] about making 12 easy payments, with no interest charges from Bose [rheme]. And [**textual theme**] discover [**topical theme**] a very different kind of headphone – QuietComfort 2 Acoustic Noise Cancelling headphones [rheme].

Final Line

To order or learn more: 1-800-901-0256, ext. Q7100 www.Bose.com/QC

j) Nissan main text

Heading

140° heat, 95% humidity and [**textual theme**] it [**topical theme**] hasn't even broken a sweat [rheme].

Paragraph 1

The Nissan Altima. Over 5,000 quality and durability tests for years of performance. The Nissan Altima [**topical theme**] puts excitement into everyday driving with no effort at all [rheme]. To make sure that excitement lasts [rheme], || we [**topical theme**] test it in subzero Fairbanks, AK, and blazing, high-humidity oven at our test facility [rheme]. Because [**textual theme**] any car worth driving [**topical theme**] is worth driving for a long, long time [rheme]. The Nissan Altima. Made to drive. Built to last. NissanUSA.com.

5.4.1. Quantifying *theme* types in the main texts of TIME 2009 ads

AD	MAIN TEXT ANALYSIS			
	Total number of clauses	THEME		
		TEXTUAL	INTERPERSONAL	TOPICAL
a) HP	10	1	-	9
b) CISCO	3	-	-	3
c) Auto-Owners	6	-	1	6
d) Masdar	9	2	5	9
e) Bose Music System	33	9	-	29
f) Drug-Free America	99	29	7	93
g) Rosetta Stone	22	9	1	22
h) LIFE	1	-	-	1
i) Bose Headphones	50	12	3	43
j) Nissan	5	2	-	4
Totals	238	64	17	219

5.4.1.1. Quantifying *theme* types in the main texts of TIME 2009 ads – Image Group

AD	MAIN TEXT ANALYSIS			
	Total number of clauses	THEME		
		TEXTUAL	INTERPERSONAL	TOPICAL
a) HP	10	1	-	9
b) CISCO	3	-	-	3
c) Auto-Owners	6	-	1	6
d) Masdar	9	2	5	9
h) LIFE	1	-	-	1
j) Nissan	5	2	-	4
Totals	34	5	6	32

5.4.1.2. Quantifying *theme* types in the main texts of TIME 2009 ads – Text Group

AD	MAIN TEXT ANALYSIS			
	Total number of clauses	THEME		
		TEXTUAL	INTERPERSONAL	TOPICAL
e) Bose Music System	33	9	-	29
f) Drug-Free America	99	29	7	93
g) Rosetta Stone	22	9	1	22
i) Bose Headphones	50	12	3	43
Totals	204	59	11	187