

Izabela de Oliveira Mendes Pereira

**A MULTIMODAL APPROACH TO THE PRO-BREXIT AND
ANTI-BREXIT CAMPAIGN ADVERTISEMENTS LEADING UP
TO THE 2016 REFERENDUM**

Dissertação submetida ao Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina para a obtenção do Grau de Mestre de Letras em Inglês.

Orientadora: Prof.^a, Dr.^a Viviane M. Heberle.

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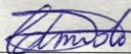
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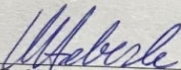
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Prof. Dr. Celso Henrique Soufen Tumolo
Coordenador do Curso

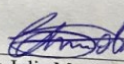
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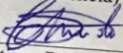


Prof.^a Dr.^a Viviane M. Heberle
Orientadora

Universidade Federal de Santa Catarina

Prof. Dr. Celso Henrique Soufen Tumolo
Coordenador do Programa de Pós-Graduação em
Inglês: Estudos Linguísticos e Literários
Universidade Federal de Santa Catarina
Portaria nº 1895/2017/GR

P/ 
Prof.^a Dr.^a Martha Julia Martins de Souza
Universidade Federal de Roraima
(Videoconferência)

P/ 
Prof.^a Dr.^a Lítiane Barbosa Macedo
Universidade Federal do Piauí
(Videoconferência)

Prof. Dr. Celso Henrique Soufen Tumolo
Coordenador do Programa de Pós-Graduação em
Inglês: Estudos Linguísticos e Literários
Universidade Federal de Santa Catarina
Portaria nº 1895/2017/GR

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ABSTRACT

The Brexit referendum that occurred in the United Kingdom (UK) on June 2016, changed the European scenario, generating a lot of media coverage and opposition towards the ‘leave’ and ‘remain’ campaigns in the UK. With this in mind, the present study aims to investigate the pro-Brexit and anti-Brexit campaign advertisements prior to the 2016 referendum through a multimodal analysis to understand this political movement as portrayed in the media. The theoretical background of the study presents a broad understanding of international relations and elaborates on the three main topics covered throughout the campaigns: Economy, Sovereignty and Immigration. Within these topics, twelve campaign advertisements are analyzed considering their socio-semantic implications, verbal and visual meanings as portrayed in the media. Through the use of Critical Discourse Analysis (CDA) and Systemic Functional Linguistics (SFL) the socio-semantic meanings of events are uncovered. Additionally within SFL, the verbal meanings are investigated through the transitivity system by applying the ideational metafunction and the visual meanings are analyzed through the Grammar of Visual Design (GVD). Lastly, a comparative discussion presents the findings of the multimodal analysis. The results show that although both campaign advertisements use similar metafunctions each campaign tries to convey a different message and thus portrays different meanings in the media. The pro-Brexit campaigns try to instruct people, to prevent the depicted visual illustrations in the advertisements from happening. The anti-Brexit campaign advertisements, on the other hand, try to inform people, to break pre-established negative stigmas placed on the covered issues during the campaigns.

Keywords: Brexit. Multimodal analysis. Critical Discourse Analysis. Systemic Functional Linguistics. Grammar of Visual Design.

RESUMO

O referendo do Brexit que ocorreu no Reino Unido (RU) em Junho de 2016, mudou o cenário Europeu gerando muita cobertura da mídia e oposição contra os grupos do “leave” e “remain” no Reino Unido. A partir dessa constatação, o presente estudo busca investigar as campanhas de propaganda pró-Brexit e anti-Brexit antes do referendo de 2016 por meio de uma análise multimodal para entender esse movimento político como apresentado na mídia. O arcabouço teórico do estudo apresenta um amplo entendimento das relações internacionais e desenvolve três tópicos principais cobertos durante as campanhas: Economia, Soberania e Imigração. Dentro desses tópicos, doze propagandas são analisadas considerando suas implicações semântico-sociais, verbais e significados visuais como apresentados na mídia. Por meio do uso da Análise Crítica de Discurso (ACD) e da Língua Sistemico-Funcional (LSF) os significados dos eventos semântico-sociais são revelados. Ainda dentro da LSF, os significados verbais são investigados por meio do sistema de transitividade aplicando a metafunção ideacional e os significados visuais são analisados por meio da Gramática do Design Visual (GDV). Por fim, uma discussão comparativa apresenta os resultados da análise multimodal. Resultados mostram que apesar de ambos os grupos da campanha usarem metafunções semelhantes, cada grupo tenta passar uma mensagem diferente e portanto, retratam significados diferentes na mídia. As campanhas pró-Brexit tentam instruir as pessoas, para prevenir as ilustrações retratadas nas propagandas de acontecerem, enquanto as campanhas anti-Brexit tentam informar as pessoas, a quebrar estigmas pré-estabelecidas nos tópicos abordados durante a campanha.

Palavras-chave: Brexit. Análise Multimodal. Análise Crítica de Discurso. Língua Sistemico-Funcional. Gramática do Design Visual.

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LIST OF ABBREVIATIONS AND ACRONYMS

Brexit – British Exit

UK – United Kingdom

EU – European Union

CDA – Critical Discourse Analysis

SFL – Systemic Functional Linguistics

GVD – Grammar of Visual Design

DA – Discourse Analysis

UKIP – UK Independence Party

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CHAPTER I INTRODUCTION

This chapter consists of the following sections: Initial Remarks, Context of Investigation, Significance of the Research, Objectives and Research Questions as well as the Method and the Criteria for Data Selection and insight into the Procedures of the Data Analysis. To finally outline the thesis by presenting the Organization of the research.

1.1 INITIAL REMARKS

The possibility of the United Kingdom's withdrawal from the European Union has been extensively discussed in the news for the past three years, with reference to the term 'Brexit', yet no British exit deal has been made generating many controversial responses. The main political movements involved are the pro-Brexit and anti-Brexit campaigns. The present thesis aims to investigate how these opposing sides are portrayed in the media- focusing on the media coverage given to the campaign advertisements leading up to the 2016 referendum. Political movements, oppositions and parties nowadays have many multimodal means of communication with which they can reach the public; this thesis looks at campaign advertisements from the official 'leave' and 'remain' websites. Ballmann (2017, p. 1) states that "the role of the media has been an important issue around the Brexit decision, which had its' peak in June 2016 with the EU-referendum, where the population of the United Kingdom voted in favor of leaving the EU". Kress and van Leeuwen (2008) explain the media holds the power to create and maintain ideologies in accordance with specific institutional, moral and political values to represent the world in a particular way to an audience. In order to carry out a concise and coherent analysis of the campaign advertisements, a multimodal approach has been adopted to ensure that different areas of analysis are covered. Thus, the theoretical and methodological concerns are drawn from Critical Discourse Analysis (CDA) considering the sociocultural practices, Systemic Functional Linguistics, regarding the Context of Situation and Transitivity, focusing on the contextual variables and lexicogrammatical meanings as well as the visual analysis within the Grammar of Visual Design of the campaign

advertisements in pro-Brexit (Leave campaign) and anti-Brexit (Remain campaign).

1.2 CONTEXT OF INVESTIGATION

According to Halliday and Matthiessen (2014, p.25) “we use language to make sense of our experiences throughout our lives, and to carry out our interactions with other people” hence, in this sense, grammar needs to interface with not only language but also with the conditions in the world and all the social practices involved. From Halliday’s systemic functional linguistics, other researchers have expanded his theory to encompass other semiotic resources, including multimodal meanings. In this sense, a multimodal analysis of the campaign advertisement’s leading up to the ‘United Kingdom European Union Membership Referendum’ in 2016 is important to understand how this political movement was portrayed in the media.

Throughout 2016, debates were carried out to decide whether the United Kingdom (UK) should ‘remain’ or ‘leave’ the European Union (EU). This is a long debated issue for the UK as throughout history many politicians have been faced with controversial issues surrounding the UK’s membership. Therefore, it is important to understand what the EU is and how Britain is involved in it. The European Union (EU) is a political and economic union of 28-member states, which seeks to standardize a system of laws for all the member states. According to Hunt and Wheeler (2017), the EU was not always as big as it is today: in fact when the European countries started to cooperate in 1951 with only six members. The EU originated post World War II with the idea that “countries which trade together are more likely to avoid going to war with each other”, hoping to foster political and economic co-operation with (or) within the countries involved (Hunt & Wheeler, 2017, p.1). The EU has grown to become a single/unified market ensuring: free movement of people, goods, services, and capital within the internal market. A monetary union was established in 1999 but only came into use in 2002 when the currency euro (€) was accepted and implemented by 19 of the member countries (Hunt & Wheeler, 2017). However, the UK has never accepted this currency as their own and continue to use the pound sterling (£) to this day.

In 2016, there were many emerging concerns brought to light by Conservative and the UK Independence Party leaders and a referendum was carried out on Thursday June 23rd 2016 to see how the British people felt in relation to these issues. According to an article published on BBC

News- by Hunt and Wheeler (2017,p.1) some central concerns surrounding the UK's membership in the EU for Brexit supporters are:

(a) Britain is held back by the EU. According to those in favor of 'leaving'- the EU imposes too many rules on businesses and charge billions of pounds a year in membership fees for little in return; (b) The UK should be able to make all of its own 'laws' rather than depending on shared decision making with other EU nations. The lack of autonomy in 'law-making' is reducing Britain's sovereignty and national identity; (c) Immigration is a big issue, Britain should 'take back full control' of its borders and reduce the number of people going to the UK to live and/or work.

The results of the 'United Kingdom European Union Membership Referendum' showed that the British population voted to 'leave' the EU (see figure 1). The vote 'Leave' won by 51.9% to 48.1% with a turnout of 71.8%, that being more than 30 million people voting.

Figure 1- UK 'Leave EU' Referendum Results

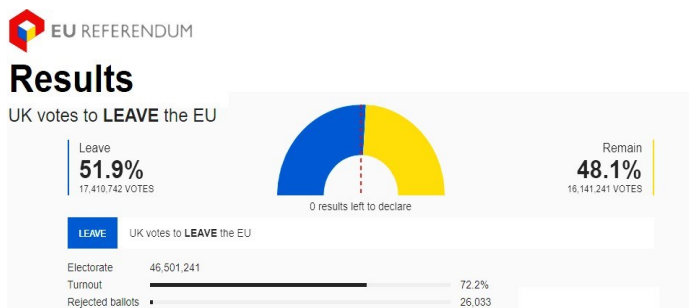


Figure 1- UK 'Leave EU' referendum results (BBC News, Hunt & Wheeler, 2017, p.1).

After the 2016 referendum, the term Brexit was consolidated; - it is a word that has become used as a shorthand way of saying the UK leaving the EU. It is the result of merging the words Britain and exit to get 'Brexit' (capital B for Britain). Some say that the result came as a surprise to the 'remain' voters and the world. On the other hand, the sociologist Durkheim (1895) states social factors are what make up the ideas and representations of the collective society's mind, so the turnout of the vote should be considered a real representation of the British people's views.

Therefore, within a social semiotic perspective the present thesis aims to analyze the pro and anti-Brexit campaign advertisements prior to the

2016 referendum, through a multimodal analysis, based on theoretical and methodological perspectives offered by Critical Discourse Analysis, Systemic Functional Linguistics and the Grammar of Visual Design. The study is intended to uncover the meanings which construe experience and enact social relationships and how these may reflect on the way in which the campaign advertisements portrayed the Brexit as a political movement in the media.

1.3 SIGNIFICANCE OF THE RESEARCH

By applying a multimodal approach to the Brexit campaign advertisements, a construction of experiences may be formed. Eggins (1994, p.23) says that “systemic linguists seek to develop both a theory about language as a social process and an analytical methodology which permits the detailed and systematic description of language patterns”. As the present thesis aims to uncover socio-semantic, lexicogrammatical and visual meanings of the campaign advertisements, it is necessary to establish common grounds with critical discourse analysts such as Fairclough (1989,1992), systemic functional linguists (Halliday and Matthiessen, 2014) who investigate the “underlying potential of a language: its potential as a meaning-making recourse”(p.27), as well as, Kress and van Leeuwen (1996), who are interested in analyzing how patterns of verbal and visual meanings interact with social structures and ideology.

As a researcher, I believe that it is fundamental to raise awareness to the choices political entities make in terms of verbal and visual meanings in campaign advertisements. Since campaign advertisements influence the population and political outcomes, they have a power relation over viewers. Having been raised in England and being a researcher with a bachelor’s degree in international relations, I believe the Brexit is significant, due to its’ extended repercussion in the media, especially considering the amount of attention given to the Brexit’s propagation in the media through different modes of campaigning TV news, online and other media.

Therefore, the thesis aims to contribute to a broader understanding of contemporary social practices in political campaign advertisements portrayed in the media. There have been previous studies carried out on the Brexit (Moore & Ramsey, 2017; Jackson et.al 2016; Ballmann, 2017; Vasylyk, 2016; Graneng, 2017); however, none have incorporated and debated the areas of study regarding this topic in a single combined analysis.

1.4 OBJECTIVES AND RESEARCH QUESTIONS

The primary objective of the thesis is to investigate pro and anti-Brexit 2016 referendum campaign advertisements through a multimodal analysis of the advertisements to understand this political movement as portrayed in the media.

The specific objectives of the thesis are:

- To explore the socio-cultural practices of the Brexit based on CDA.
- To present the context of situation of the Brexit based on SFL.
- To analyze the verbal meanings in the pro and anti-Brexit campaign advertisements based on SFL and the Transitivity system (Ideational metafunction).
- To analyze the visual meanings in the pro and anti-Brexit campaign advertisements based on GVD (representational, interactional and compositional metafunctions).

With the previous objectives in mind, these questions will help guide my research:

1. Through CDA and SFL's Context of Situation, what socio-semiotic meanings are revealed in the advertisements pro and anti-Brexit?
2. What do the verbal and visual meanings in the advertisements reveal about how the campaign advertisements are portrayed in the media?
3. What do the results suggest in terms of understanding this political movement as portrayed in the media?

1.5 METHOD

In order to investigate the campaign advertisements pro and anti-Brexit in Britain and to understand the political movement portrayed in the media, the thesis explores verbal and visual meanings in the campaign advertisements based on CDA, SFL and GVD, as already pointed out. According to Eggins (2004), there are different approaches to the study of texts, which can be defined by the complete linguistic interaction (spoken and written). A multimodal analysis of the campaign advertisements allow the varied theoretical approaches and levels of analysis to combine and explore the meanings in texts and the ways in

which social and cultural contexts affect language use. Figure 2 shows an outline to the analytical frameworks used throughout the present study.

Figure 2- Analytical Frameworks

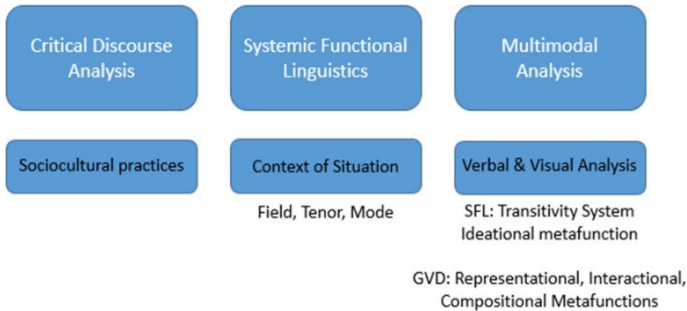


Figure 2- Analytical Frameworks (elaborated by author, 2019. Source: Personal collection).

In the following sub-sections, the criteria for data selection and the procedures for the data analysis are presented.

1.5.1 Criteria for data selection

Fairclough et al., (2009, p. 359) states that “language continues to be more salient and more important in a range of social processes” and nowadays considering all the new forms of communication, such as digital media, images and sound socio-semiotic studies are able to extend its’ boundaries. The United Kingdom- European Union Membership Referendum took place on June, 23rd 2016 and data for this thesis was taken from April to June 2018. The data was selected at random as they were displayed on the front pages of the websites in different months from the campaigns’ main pro-Brexit (Leave) and anti-Brexit (Remain) websites.

The website links are as follow:

- **Leave. EU**, access: <https://leave.eu/>.
- **Remain- Britain stronger IN Europe**, access: <http://www.strongerin.co.uk>.

A fundamental element to establishing the criteria of the data selection of the present thesis, is a study carried out by Vasilopoulou (2016) entitled ‘EU Referendum Analysis 2016: Media, Voters and the

Campaign, Early reflections from leading UK academics to be the most important issues in deciding how to vote in the YouGov, EU Referendum Analysis 2016'. Published in the Centre for the Study of Journalism, Culture and Community, Bournemouth University. This study outlined the main topic areas in the 'Remain' and 'Leave' campaign advertisements and with these topics the data was selected accordingly, they are: (1) Economy, (2) Sovereignty and (3) Immigration (see figure 2). And so, in the present thesis, a total of twelve images from the websites cited above, fitting these topics areas, six from each political movement have been selected.

Figure 2.1- EU Referendum: Most important issues in deciding how to vote.

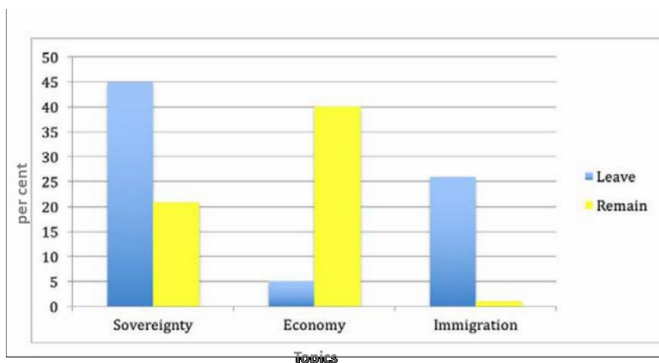


Figure 2.1 - (YouGov, Fieldwork, June 2016, p115).

Figure 2.1 shows that the topics Sovereignty and Immigration were much more important for those who opted to leave the European Union compared to those who opted to remain. In contrast, Economy and Sovereignty concerns were at the heart of the Remain campaign. Further research carried out by Moore and Ramsey (2017, pp.7-8) shows that economy was the most covered campaign issue overall with a total of 7,028 articles, followed by immigration with 4,383 articles and sovereignty was referred to frequently in almost 2,000 articles. (See figure 2.2 for an overlook of the topics covered in 'Remain' and 'Leave' 2016 Referendum campaign advertisements according to YouGov data (2016) and Moore and Ramsey (2017).

Figure 2.2- An overlook of the topics covered in ‘Remain’ and ‘Leave’ 2016 Referendum campaign advertisements.

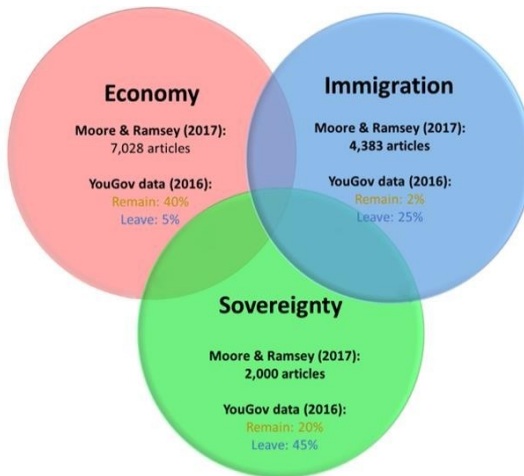


Figure 2.2- An overlook of the topics covered in ‘Remain’ and ‘Leave’ 2016 Referendum campaign advertisements (elaborated by author, 2019, based on YouGov, 2016 and Moore & Ramsey, 2017).

Therefore, through the analysis of the data selected it is possible to expect that the verbal and visual aspects in the campaign advertisements will be around and/or directed at these three main topics.

1.5.2 Procedures for data analysis

The data will be analyzed in Chapter three considering firstly Critical Discourse Analysis, within CDA the covert meanings in texts may be uncovered, in particular advertisements, highlighting issues regarding the campaigns’ ability to promote ideas and construe meaning. Secondly, within Systemic Functional Linguistics, the Context of Situation will be presented, providing a closer look into the Brexit campaign advertisements and their multi-dimensional semiotic spaces which present language with ranges of contrasting values. Moreover, within SFL, the Transitivity system considering the Ideational Metafunction is analyzed along with the Visual Grammar (GVD) considering the representational, interactional and compositional systems in a multimodal analysis to uncover the different processes, representations and meanings within the campaign advertisements.

Which is then, followed by a comparative discussion on the verbal and visual meanings present in the campaign advertisements. Overall aiming to understand this political movement as portrayed in the media throughout the 2016 Referendum.

1.6 ORGANIZATION OF THE RESEARCH

The thesis is divided into four chapters. The first chapter is the Introduction, it presents the initial remarks, context of investigation, significance of the research, objectives and research questions and the method, including the criteria for data selection and the procedures for the data selection. The second chapter is entitled Theoretical background, it outlines the theoretical frameworks that are used in the research. The first framework presented is Principles of International Relations regarding Sovereignty, Economy and Immigration issues, followed by Critical Discourse Analysis, Systemic Functional Linguistics, with Context of Situation and the Transitivity System. And lastly, the Grammar of Visual Design considering the three metafunctions, Representational, Interactive and Compositional. The third chapter, Analysis and Discussion presents the campaign advertisements according to the framework selected and presents a comparative discussion of the findings. And the fourth chapter is the conclusion of the thesis with two subsections, limitations of the study and suggestions for further research.

CHAPTER II THEORETICAL BACKGROUND

In this section, the theoretical background that supports and justifies the present research and has served as a basis for the analysis is presented. Firstly, considering a macro scope of the Brexit, a brief study on international relations to situate readers with a wider political context is presented. Afterwards Critical Discourse Analysis (Fairclough 1989, 1995, 2003, 2010), which goes beyond the analysis at the text level and uncovers ideologies in social practices. Then, within Systemic Functional Linguistics (Halliday & Matthiessen, 2004, 2014; Halliday & Webster, 2009); which has served as an analytical tool to explore meaning within texts and their contexts, considering the Context of Situation and the Transitivity system. To finally, present the Grammar of Visual Design (Kress 1985; Kress & Leeuwen, 1996, 2006) considering the metafunctions to indicate the visual meanings present in the campaign advertisements.

2.1 PRINCIPLES OF INTERNATIONAL RELATIONS REGARDING SOVEREIGNTY, ECONOMY AND IMMIGRATION

In order to better understand Halliday's concept of context of situation as well as Fairclough's socio-cultural dimension, it is interesting to discuss principles of international relations, regarding sovereignty, economy and immigration. Within the discipline of international relations, there are many opposing general theories and perspectives on the topics. One of the most predominant theories is Realism, which holds the state as the main actor in the international arena, emphasizing states' pursuit for their own national interests, struggle for power, competitiveness and focus on its own security (Korab-Karpowicz, 2017). Another predominant theory is liberalism, which promotes cooperation among states, for instance through international organizations (Korab-Karpowicz, 2017). Sovereignty, immigration and economy hold distinctive features when contrasting both theories.

Regarding sovereignty¹, according to Levy et al. (2016, p. 38) a 'Britain Thinks' analysis of voters- sovereignty can be associated with a

¹ Defined as: supreme power or authority; a self-governing state. Synonyms: jurisdiction, rule, supremacy, dominion, power, ascendancy, hegemony, authority, control, influence, autonomy, independence, self-

number of issues, the conceptions people have of sovereignty “saw governmental autonomy, law-making and legislation as the key components”. Livermore and Clarkson (2017) point out that specific uses and invocations of the concept of sovereignty exist until today; the general statements made by the pro-Brexit campaigners with the logo ‘take back control’ and ‘take control’ emphasizes the lack thereof sovereignty in Britain. However, according to Katsirea (2016, p. 30) the debate about the EU referendum has been polarized, as the Remain campaigners emphasize the risks of the Brexit. The EU’s cooperation may be seen as an innovation as it is neither a new regional state, nor a mere case of interstate collaboration (Sørensen, 2011, p. 112), moreover in the EU there is the Country of Origin (COO) principle which aims to guarantee its’ members sovereignty. And also, the EU values inclusion, tolerance, justice, solidarity and non-discrimination; the freedom of movement, giving citizens the right to move and reside freely within the Union, to name a few².

Overall, in ‘UK media coverage of the 2016 EU Referendum campaign’ by Moore and Ramesy (2017, p. 117) sovereignty has been published in 1,924 different articles. Although sovereignty was featured in many articles during the Referendum campaign, it was rarely the main singular focus. Over the course of the campaign advertisements when sovereignty was referred to, it became more and more associated to immigration and economic issues (see Figure3).

Overall, in ‘UK media coverage of the 2016 EU Referendum campaign’ by Moore and Ramesy (2017, p. 117) sovereignty has been published in 1,924 different articles. Although sovereignty was featured in many articles during the Referendum campaign, it was rarely the main singular focus, over the course of the campaign advertisements when sovereignty was referred to, it became more and more associated to immigration and economic issues (see figure 3).

According to Moore and Ramsey (2017, pp. 64-65) immigration was the second most covered policy issue, having 4,383 articles referring to it during the campaign advertisements. Reflecting the high public concern about the issue, coverage of immigration and migrants during the EU Referendum campaign was notable in six ways: (1) The prominence, volume and persistence with which immigration and its effects were

government, self-rule, home rule, self-determination, freedom (Oxford Dictionary).

² Definition from European Union (Europa.eu, 2017) https://europa.eu/european-union/about-eu/eu-in-brief_en

covered; (2) The degree to which Leave campaign leaders raised the issue of migration and the impact of migrants on the UK during the campaign; (3) The extent to which certain news outlets reported the comments of those leaders about immigration; (4) The extent to which those same news outlets went further than the claims of campaign leaders in their coverage of immigration, and on the impact of migrants; (5) The range of issues for which migrants were blamed and the hostility aimed at migrants by both campaign leaders and news outlets; (6) The degree to which certain nationalities were subject to negative coverage in relation to immigration.

Furthermore, according to Moore and Ramsey (2017) the Remain campaign advertisements' economic statements and arguments featured in a large number of articles, concerning the working class, the Organization for Economic Co-ordination and Development (OECD) and linking immigration. Those who received the most coverage thought the campaign advertisements around this issue were high-profile individuals and institutions, including the Prime Minister, Chancellor, and a range of national and international research organizations. The Leave campaign made fewer specific economic claims, focusing mostly on criticizing the content and tone of 'Remain' claims.

Figure 3- Proportion of sovereignty articles with no mention of immigration or economy, vs. those mentioning immigration and/or economy.

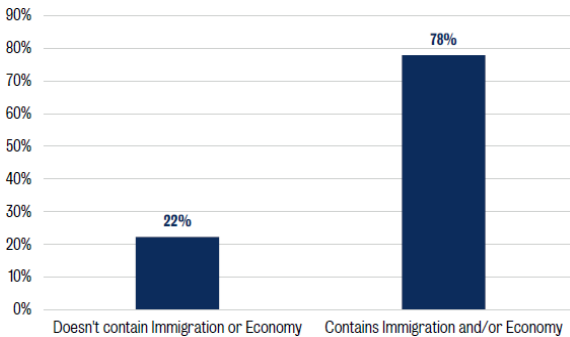


Figure 3- Proportion of sovereignty articles with no mention of immigration or economy, vs. those mentioning immigration and/or economy (Moore & Ramsey, 2017, p. 120).

Furthermore, according to Moore and Ramsey (2017) the Remain campaign advertisements' economic statements and arguments featured in a large number of articles, concerning the working class, the

Organization for Economic Co-ordination and Development (OECD) and linking immigration. Those who received the most coverage thought the campaign advertisements around this issue were high-profile individuals and institutions, including the Prime Minister, Chancellor, and a range of national and international research organizations. The Leave campaign made fewer specific economic claims, focusing mostly on criticizing the content and tone of ‘Remain’ claims.

Overall, one could argue that the pro-Brexit campaigns are an expression of realism thinking, which holds sovereignty and the security of the state above the membership of an international organization such as the EU. Furthermore, immigration and its’ effect on the economy is perceived by the Brexiters as detrimental to British interests and the UK’s sovereignty.

In this line of thought, the ‘remainers’ would embody the ideals of liberalism, believing that cooperation and association with the EU is preferable despite the flexibilization of its sovereignty and the potential risks of immigration and its’ effects on the economy, those issues being minimized in view of the benefits of cooperation in the long term.

2.2 CRITICAL DISCOURSE ANALYSIS

Discourse is defined by Kress (1989) as a systematically-organized set of statements which give expression to the meanings and values of an institution. However, in CDA the focus is not on the analysis of discourse ‘itself’ as one might take it to be, but the analysis of dialectical relations between discourse and other objects, elements or moments. CDA is a theory derived from Discourse Analysis (DA), an interdisciplinary field that may be used in applied linguistics, psychology, sociology and anthropology to name a few. It deals with, according to Caldas-Coulthard (2005, p. 15) “how the speakers of language identify and construe themselves and others, acting through a linguistic code as subjects within a social context”. And so, the ‘critical’ in CDA is responsible for what is beyond the text, extending the analysis to uncover ideologies and meaning of social practices. Thus, CDA may be defined as an interdisciplinary approach to the study of discourse, as it views language as a form of social practice. Fairclough (2010), one of the most prominent figures in the area, states that CDA is a systematic transdisciplinary analysis, which seeks to uncover ideologies and make clear connections between texts, discourse and other elements of the social process.

Fairclough (1989), states that there are three dimensions in discourse: (1) text, (2) discursive practice and (3) socio-cultural context. See figure 4 for a visual representation of Fairclough (1995) three-dimensional framework. The first dimension is text, it may be defined as production in written, oral or visual form whereas interaction, the second dimension is the discursive practice, it is related to text (re) production and text consumption. The last dimension is context, related to practices: socio-cultural, political, economic and environmental goings-on which the condition of production is part of.

As figure 4 shows, the three-dimensional framework according to Fairclough (1995) is overlapping therefore meaning that no text can be analyzed isolated from the context in which it has been produced. Caldas-Coulthard (2008) states that CDA focuses on analyzing texts as something that considering its' interaction, reflects and/or constructs the social context and practice. Additionally, according to Fairclough (2010, p. 4) CDA has three basic properties; (a) it is relational, (b) dialectical and (c) transdisciplinary. It is considered a relational form of research as its primary focus is not on entities or individuals but rather on social relations. These relations are considered dialectical as it is the dialectical character of these relations that enable the understanding that defining 'discourse' as a separate 'object' is not possible. And since analysis of such relations cut across conventional boundaries between disciplines (linguistics, politics, sociology and so forth) CDA is an interdisciplinary and/or transdisciplinary form of analysis.

Figure 4- A representation of the three-dimensional framework by Fairclough (1995).

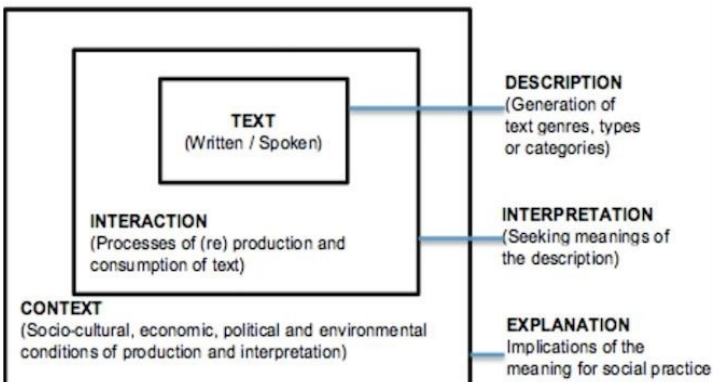


Figure 4- A representation of the three-dimensional framework by Fairclough 1995 (in *Critical Discourse Analysis*, Fairclough, 1995, p. 59).

Language may be the way in which people communicate and convey meaning, however, language serves more than just as a communication tool. According to Fairclough (1989) language is a ‘form of social practice’, and the author explains that (1) language is a part of society, since there isn’t an external relationship between language and society, but rather an internal and dialectical relationship; (2) language is a social process and (3) language is a socially conditioned process, conditioned that is by other (non-linguistic) parts of society. Yet, it is also constructive of many aspects of society; it helps to construct a social order bound by collective interests and purposes, (re)produces power relations among and within groups.

Discourse is seen here as language in use, not only as a system of abstract linguistic forms, but also a system for making meaning that serves different functions and communicative purposes in different contexts of situation as a type of social practice, simultaneously reflecting and shaping society. In other words, language is the way in which discourse is realized and also-the main way through which ideologies are perpetuated (Fairclough 1989). Given that discourse is a social practice materialized in text, it is not devoid of ideologies, previously constructed assumptions working in the service of power, maintaining hierarchical relations, in order to implicitly produce, reproduce and/or maintain unequal relations. A discursive genre that is said to do this is the news, Caldas-Coulthard (2005, p. 33) states that the news today “enjoys a privileged and prestigious position in our culture’s hierarchy of values” thus, making it necessary to consider Critical Discourse Analysis in this study of political campaign advertisements.

2.3 SYSTEMIC FUNCTIONAL LINGUISTICS

Systemic Functional Linguistics (SFL) is a language theory which emphasizes the exploration of the semogenic (‘meaning-making’) potential and power of language, theorized by M.A.K. Halliday and published in *Halliday’s Introduction to functional grammar* (IFG) in 1985. As Halliday and Webster (2009, p. 8) put it, Systemic Functional Linguistics seeks to advocate a broader understanding of language;

Instead of theorizing about language as an autonomous intellectual game, the goal should be to describe the grammatical resources available in language for making meaning. Meaning serves as a function of the description.

According to O'Halloran (2008, p. 444) the SFL approach is concerned with the “meaning potential of semiotic resources distributed across strata (i.e. context, discourse semantics, lexicogrammar, phonology, and typography/graphology) and the theory/analysis of the integrative meaning of semiotic choices in multimodal discourse”. Halliday and Matthiessen (2014) state that within the highest stratum of language is semantics, serving as an ‘interface’ between language/lexicogrammar and the environment outside language/ context. Semantics helps to transform experience and interpersonal relationships into linguistic meaning, whilst lexicogrammar transforms meaning into words, adopting the speaker’s perspective. So, the ‘content’ becomes expanded into the two, allowing the meaning making potential of a language to expand and be applied to human experiences and interactions (Halliday & Matthiessen, 2014, p. 444 cf. Halliday & Matthiessen, 2004).

Furthermore, Motta-Roth and Heberle (1994) explain that SFL aims to investigate language as a social system of meanings constituting human experience, the SFL framework uses different approaches to describe social contexts, consisting of three strata: context of culture, context and context of situation. The first, context of culture is related to genre, identifying human experiences. It is responsible for the analysis of: the use, adaptation of culture and the shape of language of the participants according to the specificities of each culture (Butt et al., 2000). According to Halliday and Matthiessen (2014, p. 33) “there are still no comprehensive descriptions of the context of culture, the general categories of context have been known for a long time”. The second approach is co-text, it refers to the discourse itself and is a dynamic system which is continually changing in accordance to the environment it is operating in (Matthiessen, 2009).

In short, the last approach is the context of situation, which is related to register and allows language to be transformed into socio-semiotics through the context of situation (Halliday, 2004). In order to successfully analyze the campaign advertisements’ social and verbal aspects, the present thesis focuses on the socio-semiotic aspects of the campaign advertisements considering the Context of Situation in a more macro SFL analysis. Moreover, within the SFL analysis a more microanalysis is also carried out considering the lexicogrammatical descriptions, within the Transitivity system. And so, the following sections present both theories in more depth.

2.2.1. Systemic Functional Linguistics: The Context of Situation

Halliday and Matthiessen (2014, p. 30) state, “it is clear that language does- as we put it- construe human experience. It names things, thus construing them into ‘categories’ [...] there is no facet in human experience that cannot be transformed into meaning”. Language is semiotic in the sense that it involves a set of meaningful choices along an amount of finite options and it is social because these choices are affected by three contextual variables, within the context of situation (see Figure 4.1). According to Halliday (2004) by using contextual variables, the concrete grammatical choices made by the speaker/writer in texts may be analyzed through the construction of three types of meanings transmitted by any text.

Christie and Unsworth (2000, p. 2) state “SFL is concerned to describe ‘meaning potential’- the linguistic options or choices that are available to construct meanings in particular contexts” and all languages are internally organized into three components or ‘metafunctions’ of language”. Halliday and Matthiessen (2014) explain that within SFL the metafunctions are: ideational, interpersonal and textual and within the context or situation, the register variables are: Field, Tenor and Mode. The combination of metafunctions and register variables define a multi-dimensional semiotic space determining different ways to use and make meaning of language with ranges of contrasting values.

Considering SFL, the Ideational metafunction of language is to explore lexicogrammatical resources that provide a theory of human experience. This metafunction is connected with the register, Field, ‘language as reflection’ concerned with building and maintaining a theory of experience and how we represent reality through language. The Interpersonal metafunction reflects both interactive and personal functions, related to Tenor, considering ‘language as action’ by looking at the relation between the participants. In addition, the Textual metafunction relates to Mode, the way in which information has been organized and presented by means of both the interpersonal and the ideational metafunctions.

In short, the context of situation describes the three variables, which influence how language is used as: Field, represents what is happening in the context/situation including the events and processes, the nature of the social and semiotic activity, topic or content. Tenor, refers to the nature of relationships between the participants, taking part and role playing in the situation, who are involved. And Mode, represents the channels of communication, how the message is being conveyed, what

role is being played by language, the message being told and received (Halliday & Matthiessen, 2014). Figure 4.1 shows the three dimensions of language in the context of situation (see as follows).

Figure 4.1- The three dimensions of language in the context of situation.

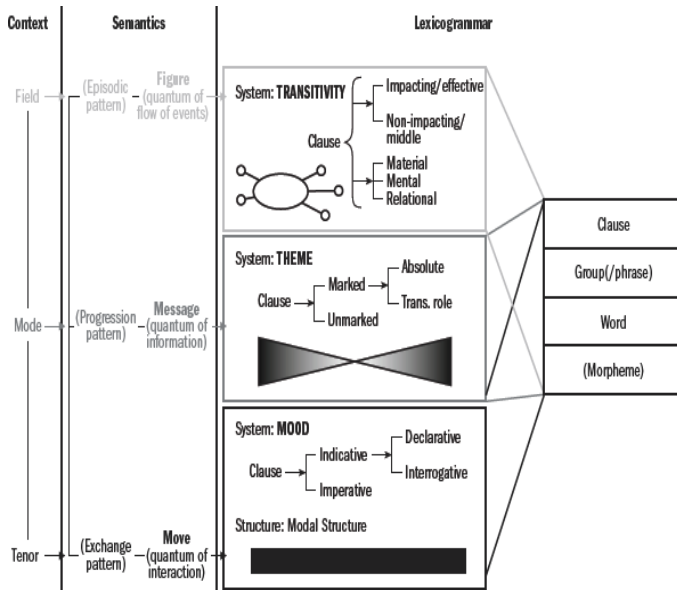


Figure 4.1- The three dimensions of language in the context of situation (Halliday & Matthiessen, 2014, p. 21).

There is a dependable relationship between the metafunctions of language and the context of situation. Christie and Unsworth (2000, p. 7) point out “the relationship is bi-directional because one can infer the values of the contextual (register) variables from the language of the text and one can also predict the meanings likely to be constructed in language from the values of the register variables’. See figure 4.2 for the bi-directional relationship of the context of situation and the Ideational, Interpersonal and Textual metafunctions.

Figure 4.2- Field, Tenor and Mode realized as Ideational, Interpersonal and Textual metafunctions in language.

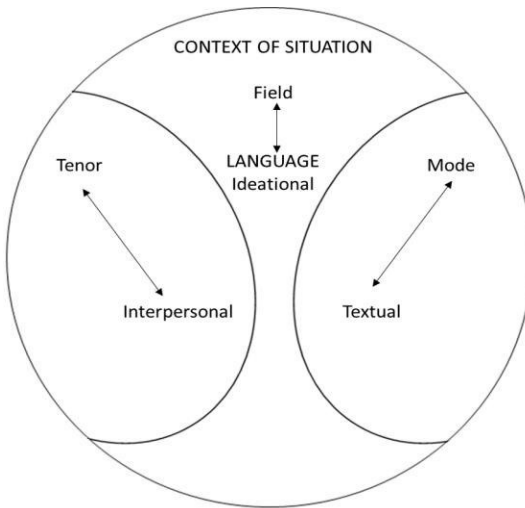


Figure 4.2- Field, Tenor and Mode realized as Ideational, Interpersonal and Textual metafunctions in language (elaborated by author, 2019, based on Martin, 1992, adaptation from Christie and Unsworth, 2000, p. 7).

2.2.2. Transitivity System

According to Halliday and Matthiessen (2014, p. 216) “the system of transitivity provides the lexicogrammatical resources for construing a quantum of change in the flow of events as a figure – as a configuration of elements centered on a process” as it seeks to identify and find experiential meanings. By applying Halliday and Matthiessen (2004) transitivity system, it is possible to identify the verbal meaning of interpersonal relationships, interactions and experiences within texts. As the present research focuses on representation, the ideational meanings will be explored at the lexicogrammatical level within the “system of wording built up around a verb” (Unsworth, 2001, p. 27).

As stated by Halliday and Matthiessen (2014) in the ideational metafunction, the *clause* is understood as an enactment of the personal, social and other interactions and relationships with those around us. The transitivity of a clause is identified through its process type + actor + circumstance and so, when describing the grammar of the clause as

representation we must not only describe the differences between process types (verb or verbal group) which specify actions and events or relationships between implicated participants. But also the association differences in functional participant roles (generally nouns/ pronouns or nominal constituents labelled functionally according to the process type) and in the possible selection of circumstances (time, place and cause to name a few).

In Halliday and Matthiessen's (1994) 'tripartite interpretation of processes' six process types are proposed (material, mental, behavioral, verbal, relational and existential), and they are construed into a manageable set of process types which allow the unfolding of events, or, 'goings-on'³. Halliday and Eggins (1994;2014) propose that the transitivity system and its 'process types may be represented as system network (as figure 4.3 shows), this proposed layout is helpful when identifying clauses, as "the key to beginning a grammatical analysis is to identify a clause; this is the hub of the grammar" as said by Ravelli (2000, p. 29). Figure 4.3 shows the Transitivity: Process types represented as System Network.

³ A term used by Halliday & Matthiessen (2004, p. 108).

Figure 4.3- Transitivity: Process types represented as System Network

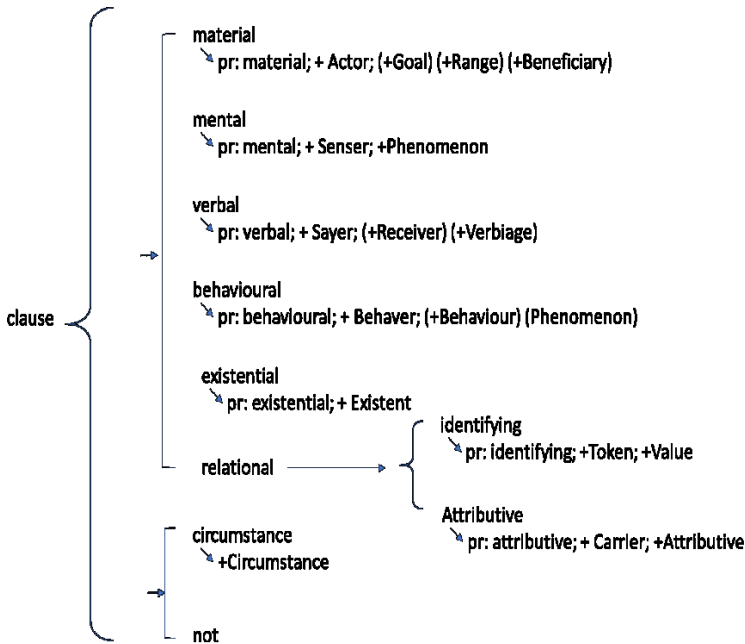


Figure 4.3- Transitivity: process types represented as system network (elaborated by author, 2019, adaptation from Halliday & Matthiessen, 2014, p.219 and Eggins, 1994, p. 228).

Halliday and Matthiessen (2014) elaborate on the processes which elucidate the understanding of the experiential meanings being transmitted in the text. Stating that the Material processes communicate outer material experiences; the Mental processes express inner experiences related to consciousness and affections; the Verbal processes encompass human representations created through language; the Relational processes classify and identify; the Behavioral processes refer to psychological states and the Existential processes are concerned with the existence of the one(s) involved in the referred process (see figure 4.4). Thus, by applying these processes in the analysis of the verbal groups, when identifying the Process type in the clause, the meanings represented in the Leave and Remainers' campaign advertisements may be uncovered.

Figure 4.4- Process types and meanings within the Transitivity System.

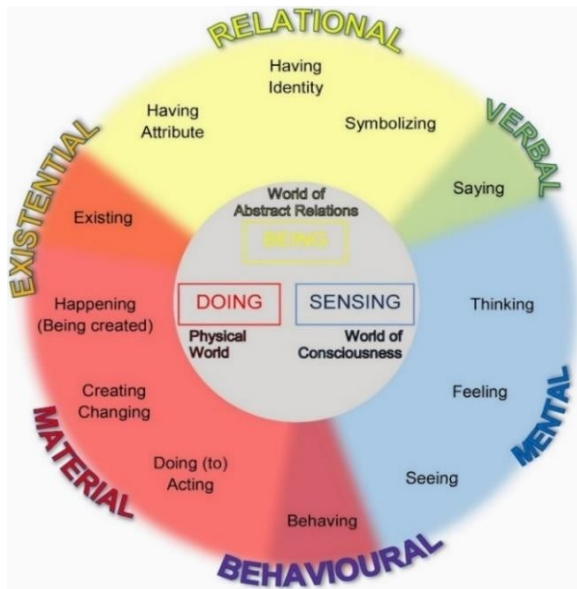


Figure 4.4- Process types within the Transitivity system (Moore, 2013, adaptation from Halliday 1985).

Halliday and Matthiessen (2014) point out that language is socially shaped and determined by social practices. And so, although lexicogrammatical choices in text reveal the underlying discourse, choices in visual representations may also reflect particular ideological meanings. According to Kress and Leeuwen (2006, p. 19);

both language and visual communication express meanings belonging to and structured by cultures in the one society; the semiotic processes, though not the semiotic means, are broadly similar; and this results in a considerable degree of congruence between the two.

Halliday and Matthiessen (2014) also state that grammar has always been and is still believed to be a formal study and is studied in isolation from meaning. Butt et al (2000, p. 47) state that “rather than thinking of particular verbs as always giving expression to one process type, we should think about how a particular verb is functioning in its context”. Therefore, to comprehend the entire scope of the pro and anti-Brexit

campaign advertisements, regarding the socio-semiotic interpretations of experience through the forms of social representation, interaction and visual composition, it is necessary to consider visual grammar, which will be elaborated in the following section.

2.4 THE GRAMMAR OF VISUAL DESIGN

In contemporary society, visual communication⁴ is considered one of three main types of communication, along with verbal communication (speaking) and non-verbal communication (tone, body language, etc.). According to White (2017, p. 1) “visual communication is believed to be the type that people rely on most, and it includes signs, graphic designs, films, typography, and countless other examples”. Since in the present thesis, the political pro and anti-Brexit campaign advertisements are analyzed considering both the verbal and visual meanings, it is important to discuss the grammar of visual design, which served as a theoretical basis for the analysis of visual meanings.

Kress and van Leeuwen (2001) reject the common-sense idea that meaning resides in verbal language alone and have emphasized the interplay between verbal image and other extra—semiotic resources of communication. Additionally, Hart (2014) states that there is a close relationship between language and image even after considering all the similarities and differences. Both language and image ‘stand for’ particular people, places and time periods which may, in turn, invoke attitudes and emotions, therefore performing its’ symbolic function which focuses on the dialogical interaction between social practices and semiotic practices in a particular culture.

The Grammar of Visual Design (GVD), developed by Kress and Van Leeuwen (1996, 2006), is a mode of semiotic analysis that is used to analyze and understand meaning in images. By applying it, it is thus possible to reveal meanings and show how different strategies in images can serve to legitimate social actions (Hart, 2014), making this a relevant framework for this thesis. Kress and van Leeuwen (1996) used Halliday’s verbal language (SFL) approach and developed the Grammar of Visual Design in order to recognize that images are attached to their situational contexts and to describe the meaning-making resources of language. The authors state that the system of visual grammar consists of some of the

⁴ Visual communication is the transmission of information and ideas using symbols and imagery (White, 2017, p. 1).

same sub-systems that make up lexicogrammar, adopting the notions of metafunctions and modality.

The metafunctions within Halliday's SFL are categorized as ideational, interpersonal and textual. Following Kress and Van Leeuwen (2006) and Unsworth (2001) equivalent meanings are given in visual analysis, through the corresponding representational, interactive and compositional metafunctions (see table 1). Thus, by using the combined theories, SFL and GVD it is possible to critically analyze a text from both a verbal and visual perspective.

Table 1- Metafunctions in SFL and GVD.

| <i>SFL</i> | → GVD | Nature |
|----------------------|-------------------------|--|
| <i>Ideational</i> | Representational | verbally and visually construct the nature of events, the objects and participants involved, and the circumstances in which they occur. |
| <i>Interpersonal</i> | Interactive | verbal and visual resources construct the nature of relationships among speakers/listeners, writers/readers, and viewers and what is viewed. |
| <i>Textual</i> | Compositional | is concerned with the distribution and layout of the information value or relative emphasis among elements of the text and image. |

Table 1- Metafunctions in SFL and GVD (elaborated by author, 2019 based on Unsworth 2001, p. 72).

The metafunctions within the GVD provide a theoretical account of the meaning-making resources (or visual grammar) of images. The meanings are significant to the analysis of visual meanings as images, like language, realize not only representations of material reality but also the interpersonal interaction of social reality and the textual compositions of semiotic reality (Unsworth, 2001). The following section defines in more detail each metafunction within the Grammar of Visual Design as proposed by Kress and van Leeuwen (1996).

2.4.1 The Representational metafunction

The representational meanings found in images allow for the visual elements related to the nature of events, the participants and circumstances involved in a determined situation to be described. The aim of the analysis through this system is to describe the meaning constructed in images, which are related to world representations and experiences. Kress and van Leeuwen (2006, p. 47) state:

Visual structures do not simply reproduce the structures of reality. On the contrary, they produce images of reality which are bound up with the interests of the social institutions within which the images are produced, circulated and read.

Within the representational system, images may provide narrative or conceptual representations of the nature of events. Narrative representations identify Actional, Reactional and Verbal processes within images. Action and Reactional processes both recognize the participants present by vectors formed representing actions; however, the latter specifies that the vector is formed by the participants' gaze. Also, both processes classify non-transactional (where only one participant is involved) and transactional (more than one participant is identified and involved) actions and reactions. The verbal process is represented by speech balloons and dialogues showing what is being thought and said by the participant. See table 1.1 for the classification of participants for each process within the narrative representation.

Table 1.1- Narrative representation: Process types and Participants.

| Processes | Participants |
|------------------|---|
| Actional | Actor (the one who does the action), Goal (the object of the action) |
| Reactional | Reactor (the one who observes something), Phenomenon (the one who is observed). |
| Verbal | Sayer (the one who enunciates), Verbiage (the thing that is being said). |

Table 1.1- Narrative representation: Process types and Participants (elaborated by author, 2019, based on Kress and van Leeuwen, 2006).

Images that show Conceptual representations aim to define or classify people, things and places as there is no presence of vectors. Thus,

Conceptual processes in GVD (Kress and van Leeuwen, 1996) recognize three major kinds: Classificational, Analytical, and Symbolic Processes. (1) Classificational, participants are represented in a classificatory form and are organized in taxonomy structures; Covert taxonomies: “a taxonomy in which the Superordinate is inferred from such similarities as the viewer may perceive to exist between Subordinates”. Overt taxonomies: “are usually ‘chained’, so that the intermediate participants will be Superordinates with respect to some of the other participants, and Subordinate with respect to others” thus meaning that the participants are presented, in some sense, as ‘of the same kind’ (Kress & van Leeuwen, 2006, pp. 79-80). (2) Analytical, relate participants in terms of a part-whole structures, involving two kinds of participants: the Carrier (the whole) and any number of Attributes (the parts). These types of processes reveal insights as to “what a participant *means* or *is*” conceptualizing someone or something through Attributes. Attributive Analytical Processes embody a large network of classifications (see Figure 10). (3) Symbolic Analytical Process, include two processes: the first being Symbolic Attributive, when “participants usually pose for the viewer rather than being shown as involved in some action”. The second is the Suggestive Process, where there is usually only one participant (the Carrier) who is depicted in a generalized essence and not involved in a specific moment or action (Kress & van Leeuwen, 2006, pp. 105-106).

Figure 5- Analytic Image Structure.

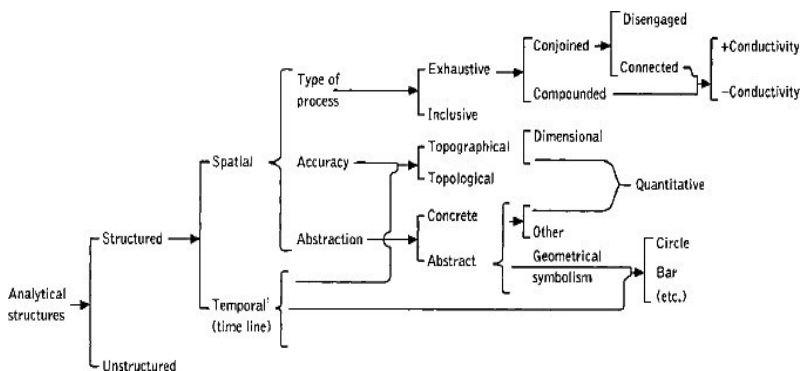


Figure 5- Analytic Image Structure (Kress & van Leeuwen, 2006, p. 104).

To conclude, the representational structures in the GVD represent the interactions and conceptual relations between people, places and things in visual analysis. Kress and van Leeuwen (1996, p. 56) recognize two major visual processes that they refer to as Conceptual and Narrative processes, which are used to characterize patterns of experience and phenomena in terms of sequences of process configurations in the visual mode. Therefore, by adapting the conceptual meaning of the clause constituents in the SFL Transitivity system and metafunctions the visual analysis within similar metafunctions are developed.

In the present thesis, the representational analysis focuses specifically on the representation and/or process that the participant is involved in and the colors used throughout the campaign advertisements.

2.4.2 The Interactive metafunctions

This system describes the meanings related to the interaction between the producer and viewer of the image. Images involve two kinds of participants: “represented participants (the people, the places and things depicted *in* images) and interactive participants (the people who communicate with each other *through* images)” as Kress & van Leeuwen (2006, p. 114) point out. Moreover, there are different ways to describe the interactional relations between participants and one is through Contact: considering firstly the image act and the gaze of the participants. Within this classification there is ‘Offer’, where the participants’ gaze is not directed at the viewer, offering only items of information, objects of contemplation and goods-and-services. And, ‘Demand’, when the represented participants’ gaze or gesture is directed at the viewer establishing a connection or interaction between participants. Kress and van Leeuwen (2006) say that there is a relation of ‘demand’ in which the viewer enters into some kind of imaginary relation with the viewer.

Secondly, the size of the frame and social distance is an important element, as the choice of distance may suggest different relations between represented participants and viewers, for example intimate and/or personal relations with close shots and very long shots indicating unknown and impersonal relations. See below (Table 1.2) for a detailed description of social distances and meanings.

Table 1.2- Frame Size and Social Distance

| Frame size | Social Relation |
|--|--|
| Very close shot (neck up & face) | Intimate/close |
| Close shot (head & shoulders) | Personal/ Friendly |
| Medium close shot (waist up) | Social / 'one of us' inclusive |
| Medium shot (knees up) | Familiar social/ friendly |
| Medium long shot (full figure/body) | General social / acquaintances |
| Long shot (figure occupies half frame height) | Public/ impersonal |
| Very long shot (anything wider than half height) | Little or no social connection / 'other' |

Table 1.2- Frame Size and Social Distance (elaborated by author, 2019, adaptation from Kress & van Leeuwen, 1996, p. 130).

Furthermore, other elements within the interactional meanings also reflect different participant/viewer relations. Attitude is an element that determines for instance: the level of involvement or detachment at the horizontal angle, power relations between participants and viewers are represented by the vertical angle among others. And Modality, referring to a “general range of means of expressing meanings of truth and falsehood, fact and fiction, certainty and doubt, credibility and unreliability” (Kress & van Leeuwen, 2006, p. 154). Through the use of colors, contextualization, representation, depth, illumination and brightness of the shot and Code Orientation (See Figure 5.1 for complete interactive meanings).

Lastly to summarize, within the interactional analysis, the interaction between the producer and viewer means that firstly a demand or offer of information is made to the viewer which may either be accepted or refused. Then, there is the depiction of the shot where viewers observe and interpret what is being placed in front of them, considering the size of the frame and the social distance intended. To then, subjectively or objectively form an Attitude towards the represented elements whilst considering the modality markers which help viewers form “relatively reliable guides to the truth or factuality of messages” (Kress & van Leeuwen, 2006, p. 154).

The interactive meanings analyzed in the present thesis focus on elements such as contact identifying ‘offer and demand’, social distance establishing the frame shot distance indicating involvement or detachment, attitude and modality.

Figure 5.1- Interactive Meanings.

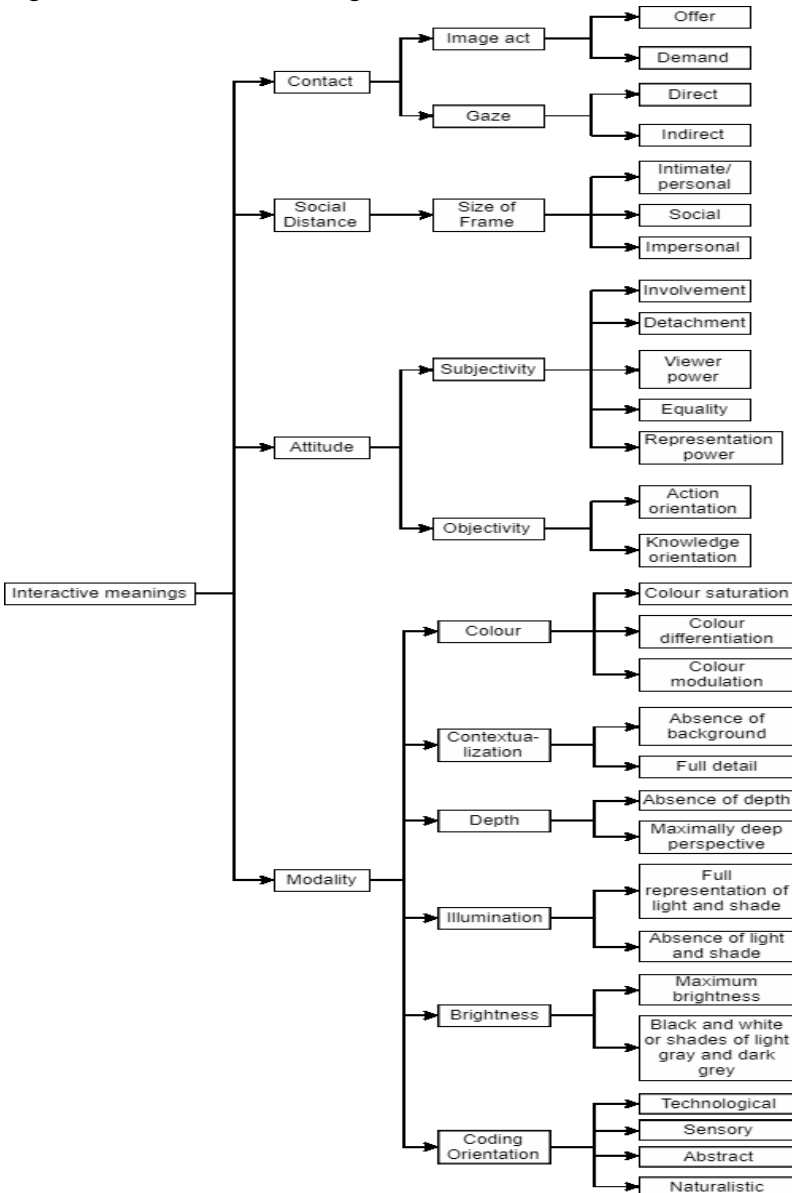


Figure 5.1- Interactive Meanings (elaborated by author, 2019, adapted from Kress & van Leeuwen, 1996, 2006).

2.4.3 The Compositional metafunction

The compositional meanings refer to the organization of elements in an image, and the choice of placement provides elements with specific information values relative to each other. The meanings described through this system reveal how elements integrate and relate with and to each other. Kress and van Leeuwen (2006, p. 177) state “Composition, then, relates the representational and interactive meanings of the image to each other through three interrelated systems”. The first is (1) Information value, where the “placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various ‘zones’ of the image” (see table 1.3).

Table 1.3- Zones of Images and Information Value

| Zones of images | Information value |
|------------------------|--|
| Left | ‘Given’, familiar or known information |
| Right | ‘New’, unknown or even problematic information |
| Top | ‘Ideal’, idealized or emotive appeal |
| Bottom | ‘Real’, informative or concrete information |
| Center | ‘Central nucleus’ of information |
| Margin | ‘Additional’ or complimentary information |

Table.1.3- Zones of Images and Information Value (adaptation from Kress & van Leeuwen, 2006).

According to Kress and van Leeuwen (2006, p. 201) composition determines ‘where things can go’ and how the positioning of the elements in a composition endows these elements with different information values in relation to other elements. Therefore, it is important to consider the degree of (2) Salience given to elements, as they are made to attract the viewer’s attention to different degrees. Salience is not objectively measurable, it is the result of complex interaction and trading-off relationships between a number of factors as the authors state. Some factors that influence salience are: the placement of figures, participants or verbal text in the foreground or background, the relative size of these in comparison to other elements in the shot, contrasts in tonal value (or color) and differences in sharpness adding or reducing meaning. Salience may create a “hierarchy of importance among different elements in shots,

selecting some as more important or noteworthy of attention than others” (Kress & van Leeuwen, 2006, p. 201) but also present elements as equal

Furthermore, the third key element in composition is (3) Visual Framing, realized by elements which create dividing lines, or actual frame lines. Framing like salience considers the degrees in which elements of the shot are strongly or weakly framed. The presence or absence of “framing disconnects or connects elements of the image signifying that they belong or do not belong together in some sense” (Kress & van Leeuwen, 2006, p. 203). The absence of framing indicates group identity where the elements in the shot are connected and presented as being together, as a single unit of information within the special composition. Whereas, when there are actual frame lines or spaces between elements due to discontinues of color or intentionally white spaces present in the shot, this signifies individuality and differentiation.

Moreover, frame lines are intentionally placed to give a sense of a non-continuous flow, creating strong barriers between elements and consequently creating a sense of separation of images and information. Thus it is important to consider the composition of the image, regarding its linear (where images are placed in a set order which has been decided for them) or non-linear (where viewers can select their own images and view them in an order of their own choosing) form. According to Kress and van Leeuwen (2006, p. 208), there is an increasing number of texts (newspapers, billboards, comic strips, advertisements and websites) that offer the “reader a choice of reading paths” [...] texts “leave it up to the reader how to traverse the textual space”.

As illustrated in Figure 5.2, the compositional meaning considers three main elements in its’ meaning-making process within visual grammar, that identify why elements are placed in specific zones and why they are given more or less salience and framing in different shots.

Figure 5.2-Compositional Meanings

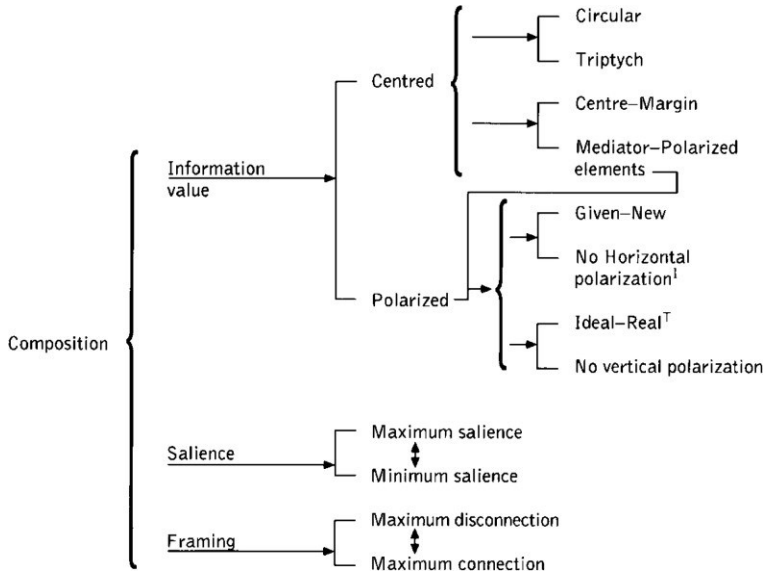


Figure 5.2 Compositional Meanings (Kress & van Leeuwen, 2006, p.210).

According to Kress and van Leeuwen (2006, p. 179) being able to identify where and why elements were put in a specific place hasn't always been the case as;

densely printed page began in the late nineteenth-century, mass press, in a context in which the ruling class, itself strongly committed to the densely printed page, attempted to maintain its hegemony by taking control of popular culture, commercializing it, and so turning the media of the people into the media for the people (see Williams 1977, p. 295).

The mass media, commercial and political advertisements today are known to incorporate both verbal and visual text to create meaning, not impose it, thus, as the present thesis deals with political campaign advertisements it is important to consider this metafunction. In the analysis, within the compositional meanings the thesis concentrates on information value and how elements are placed in the shot to create meaning, saliency placed on such elements and framing between elements creating connection and disconnection.

CHAPTER III ANALYSIS AND DISCUSSION

In this chapter, the analysis and discussion of the pro and anti-Brexit political campaign advertisements are presented. Firstly considering Critical Discourse Analysis, exploring the socio-cultural practices present in the campaign advertisements and providing an outline of the social practices within the three main topics Economy, Sovereignty and Immigration. Then, presenting an analysis of the Brexit situation within SFL's Context of Situation. Furthermore, a multimodal analysis of the campaign advertisements is presented, considering the verbal analysis, the Ideational metafunction within the Transitivity system, and visual analysis within the Grammar of Visual Design, considering all three metafunctions. Lastly, a comparative discussion will be presented with the findings of the multimodal analysis. Below is a figure illustrating the analytical frameworks used in the analysis, rhetorically organizing the analysis from a macro-analysis to micro-analysis of the campaign advertisements preceding the 2016 referendum.

3.1 CRITICAL DISCOURSE ANALYSIS

Historically, the United Kingdom has always held an advantageous position in relations to negotiations on a global scale, making significant contributions to the world economy and in the last decades, was actively involved in negotiations related to the European Union (Colley & Ravenhill, 2017). Hence, the complete havoc created when Britain announced plans to exit the EU with the outcome of the 2016 referendum, 'leave' vote. Since then, there have been many negotiations carried out by the UK and the EU trying to find common ground and a deal that suits both sides. The mass media has heavily been involved in the process of informing people of the happenings and development of the negotiations and the deal. Fairclough (2010) explains that mass media discourse is able to expose or hide power relations, reinforce ideologies through discourse by making use of particular social conventions that carry ideological conjectures, which are legitimized because they are transmitted via ordinary habits from daily life, which are presumably correct. Additionally, Caldas-Coulthard (1997) talks about news as social practice and how it works like a lens for people, through which outside events are transmitted and carry different points of views by filtering information.

Furthermore, considering Fairclough's (1989) three dimensions in discourse, the first dimension, text, involves the examination of linguistic forms and meanings. Fairclough's text analysis considers the grammatical categories of the Ideational, Interpersonal and Textual meanings following Halliday's SFL theory for grammatical analysis. This thesis is concerned with the Ideational metafunction, which examines representations of outer world experiences. This analysis is carried out in section 3.3- Multimodal analysis, where Halliday's SFL, transitivity system and the Ideational meanings are presented for each campaign advertisement.

The second dimension, interaction is the discursive practice that is concerned with text (re) production, interpretation, distribution and consumption. According to Figueiredo (2000, p. 125) it "concerns the analysis of how people produce and interpret texts, and their relation to the orders of discourse: it is the analysis of sociocognitive aspects of text production and interpretation". Based on the text analysis of the data, the pro-Brexit campaign advertisements were produced aiming to instruct people to take 'action' by using mainly the Material Process. And were also interpreted in this way, as the campaign advertisements that use written text create a sense of inclusion and involvement by directing the viewers (for instance, 'lets', you, our, us') appealing to a unified nation to act. The concept of nation in the campaign advertisements is portrayed as all-inclusive verbally not excluding anyone. However when considering the visual elements, the 'lets' or 'you' is representative of predominantly white middle class British citizens as depicted in some campaign advertisement shots. Visually, the pro-Brexit campaign advertisements, portrayed participants as 'others' those whom the viewer has indicated little or no social connection, overall describing the 'us vs them'⁵ motif. As most shots portrayed participants of different ethnic backgrounds and in groups suggesting an invasion as they are directed towards the viewer, they create an overwhelming feeling and consequently contribute to make the viewers form negative associations towards these groups. Moreover, this is the 'leave' campaign's objective so that people may vote in favor of more border control as they go to vote with this image and/or idea in mind.

The anti-Brexit campaign advertisements were also produced directing viewers to follow the actions/instructions provided by the producers of the campaign advertisements, through the use of mainly the Material Process. However they provide more statistical information and

⁵ See Wirth-Koliba (2016) and Bremmer (2018).

information to help people create positive associations towards the issues/topics referred to throughout the campaigns leading up to the referendum vote. In addition, the visual meanings also represent visual ‘actions’ however, the interpretation of the anti-Brexit campaign advertisements are completely different from the pro-Brexit campaign advertisements. This is because unlike the pro-Brexit campaign advertisements, where visual detachment from participants was the goal, in the anti-Brexit campaign advertisements participants were portrayed in order to be celebrated. The participants in the campaign advertisement shots were shown in ‘action’ working, suggesting they are an integral part of the nation. Furthermore, most of the campaign advertisements showing people represented them as ‘one of us’ giving them names, professions and meaning in the society. Moreover, the anti-Brexit campaign advertisements were produced to exemplify what remaining or leaving the EU looks like: ‘get’ money back, ‘workers’ rights protected’ [to name a few] if you vote ‘remain’.

Lastly, the third dimension is context, the socio-cultural context and social practice. Heberle (2000) points out that within Fairclough’s three dimensions of discourse, social conditions are what shapes peoples’ background knowledge and thus, influence and determine the way people produce and interpret texts. Additionally, Hodge (2012) explains that CDA pays “close attention to social functions and meanings, and scrutiny of features of linguistic form which other traditions treat as meaningless”. Therefore, it is important to investigate different levels of society understanding the implications of practices, socio-cultural, political, economic and environmental more specifically for this thesis, focusing on the three main topics referred to in the analysis, Economy, Sovereignty and Immigration.

Through choices of representations, where some segments of news are responsible for either foregrounding and backgrounding, including or excluding and categorizing information. This process allows the news; the power to role-allocate ideas according to the ideology behind the writer or institution that produces them. Curtis (2017, p. 3) points out that

the EU referendum has been orchestrated by political elites from the start. Far from being a natural result of widespread economic inequality, this political process was instigated by the Prime Minister David Cameron to ensure the continuous support of Conservative party members.

This process then brought forth in the campaign advertisement’s issues on economy, for saving EU membership fees, sovereignty related

to (re)gaining national identity and immigration, Britain's EU membership and the lack of immigration control.

Kenneth Waltz (2000, p. 15), an important author within international relations, states that "the impulse to protect one's identity—cultural and political as well as economic from encroachment by others is strong" which would explain the UK's 'Leave' campaign advertisements towards immigration, sovereignty and economic issues. However, Curtis (2017, p. 1) states that the decision of leaving the EU came as a surprise to people as "while the EU's neoliberal tendencies and never-ending crises in banking, sovereign debt and migration made the deficiencies of the organization clearly evident over the past years". Curtis (2017, p. 1) also adds that "[m]ost of us had not expected that a majority of people in England and Wales would consider a drift back into nationalism to be the appropriate response".

According to sociologist Jonathan Hearn⁶ (as cited in Skey, 2016, p. 107) "national identities, like all identities, are rendered salient when they seem to address personal issues of power over one's own life". Skey (2016, p. 107) goes on to discuss how it has been found that people in England are feeling a loss of control and a sense of anxiety, thus, the Brexit 'leave' vote may have been a response to this. Likewise, Curtis (2017) and Ballmann (2017) discuss how presently, Euroscepticism is a developing concept throughout Europe and greatly associated with xenophobia. When identifying representations, categorizing and naming them, Caldas-Coulthard (1997) says that critical discourse analysis is the best resource because it provides a factual and objective report of events from an outside point of view. In short, in some cases in the media there was a de-contextualization of different stories associated with economy, sovereignty, immigration and the misrepresentation of European nationals and Muslims in the campaign advertisements. Thus, it was hard to judge whether the campaign advertisements were real or unreal representations of society, consequently validating the overall feeling of anxiety felt by the British people (Skey, 2016).

As Heberle and Ferreira (2013, p. 114) point out the three dimensional framework proposed by Fairclough does not have "clear-cut categories" and the "three levels may merge into each other". When considering such close-knit topics they are bound to interconnect, some of the campaign advertisements selected from the data also merged, within the three topics, however, the socio-semiotic interpretations of

⁶ Professor of Political and Historical Sociology at the University of Edinburgh (2019).

events are still revealed. Thus, having considered the macro analysis of the socio-cultural practices involved in the campaign advertisements, the context of situation, presented in the next section, describes a more microanalysis on how people use language in different social contexts through the meaning-making systems of language.

3.2 SYSTEMIC FUNCTIONAL LINGUISTICS: THE CONTEXT OF SITUATION

In order to contextualize the object of study, the three variables of the Context of Situation provided by Halliday (1985) have been investigated and are presented in this section. According to Halliday and Matthiessen (2014, p. 35) the three variables are “the basis for any attempt to develop a taxonomy of situations [...] taxonomy of texts operating in situations”. Therefore, each campaign advertisement has individually been analyzed and categorized into Field, Tenor and Mode and are presented in the pro-Brexit campaign advertisements-Register variables and the anti-Brexit campaign advertisements-Register variables. The first register analyzed is Field, it explores the context of the campaign advertisements and represents what is going on and/or happening in the situation considering the social and semiotic activities. Tenor, considers who is part of the situation and explores the relationship and role played by those taking part (the participants) in the socio-semiotic activity and/or situation. Lastly, the final register is Mode, concerned with how the organization of the content sets the mood to convey, tell or receive the message in the campaign advertisements.

As the main objective of the thesis is to investigate the campaign advertisements and the political movement as portrayed in the media, the analysis within Systemic Functional Linguistics’ Context of Situation analysis will be deepened considering the Field. As Martin (1992) points out, Field refers to what is happening and the nature of social actions that take place in different situations. Additionally, within SFL the verbal analysis is carried out by applying the Transitivity system, focusing on the Ideational metafunction, which are modeled as a figures of “happening, doing, sensing, saying, being or having” (Halliday & Matthiessen, 2014, p. 213). See figure 6 for an overlook of the pro-Brexit or ‘Leave’ campaign advertisements sorted into the three main topics- Economy, sovereignty and immigration.

Figure 6- Overlook of the pro-Brexit campaign advertisements



Figure 6- Overlook of the Pro-Brexit campaign advertisements (elaborated by author, 2019).

Regarding the pro-Brexit campaign advertisements- Register Variables the findings are as follows:

Table 2-Register Variables (Advertisement 1-‘Let’s give our NHS the 350 million pounds the EU takes every week. Vote Leave, take control’).

| Register Variables | Value description of the Variables |
|--------------------|---|
| Field | The socio-semiotic activity that constitutes this situation is ‘recommending’ as this ad recommends a course of action. There is only red verbal text in the foreground of a plain white background talking about economic issues relating to the NHS (National Health Service). The ‘Leave’ camp is trying to appeal to people considering the economic and health care (NHS) system, pointing out that the money currently going to |

| | |
|-------|--|
| | the EU could be invested internally, which is a major concern to the whole British population that depend on the NHS. |
| Tenor | The role relationships are between producer of the image and the general audience. There are unequal status roles of power of the producer over the viewer of the image. |
| Mode | The message is conveyed through the campaign's official website thus legitimizing the ad and allowing it to be received as a reliable source of information. The verbal text plays a crucial role in the interaction, transmitting instructions and information. |

Table 2.1-Register Variables (Advertisement 2-‘Get involved Leave.EU Action Day Saturday May 14 at a town near you. Join Britain’s fastest growing grassroots movement by texting “Leave EU” to 81400’).

| Register Variables | Value description of the Variables |
|---------------------------|---|
| Field | This ad represents an ‘enabling’ socio-semiotic activity, enabling the activity by instructing people how, when and where to undertake the activity. There is a woman wearing the British flag as a cape on the left hand side and verbal text in the same colors (red, white and blue) on the right hand side, talking about getting involved on action day. Here the population is being told that the EU is taking control over all the UK’s actions concerning the nations’ decisions and thus, with the nature of the semiotic activity in the shot, represents sovereignty and patriotism making people believe that they have the power to affect the situation. |
| Tenor | The participants of this ad are the producers, the participant represented in the shot and the viewers of the campaign ad. The sociometric roles are positively conveying natural change. |
| Mode | The verbal text is playing an instructive role in the interaction and the image is setting the mood conveying an empowerment message from the producer to the general audience. |

Table 2.2 -Register Variables (Advertisement 3- 'It's political correctness gone mad!').

| Register Variables | Value description of the Variables |
|---------------------------|--|
| Field | The socio-semiotic activity that constitutes this situation is 'exploring' as in the foreground there is British politician standing behind a post-box looking sideways toward the quoted verbal text that is being explored in a public area concerning social values and positions on 'political correctness'. Whilst in the background of the shot, there are blurred faces and women wearing burqas, this contrast represents the excluding nature of social activities within the domain of experience related to sovereignty. In this ad the topic is relevant throughout the whole world, as the discussion on 'political correctness' is an important issue being debated. |
| Tenor | The participants involved are the producers, participants in the shot and the general audience. The decontextualized background and the participant represented in the foreground represent unequal status roles. |
| Mode | The semiotic systems in this image convey a negative interaction indicating exclusion and detachment between participants. |

Table 2.3 -Register Variables (Advertisement 4- 'Islamist Extremism is a real threat to our way of life. Act now before we see an Orlando-style atrocity here before too long').

| Register Variables | Value description of the Variables |
|---------------------------|---|
| Field | The socio-semiotic activity that constitutes this situation is 'recreating' a 'threatening' domain of experience that is reinforced by the language used in the verbal text. The shot shows a group of men with covered faces, holding up weapons and the black standard flag in a desert like location. This ad refers to a problem the world has been facing: the threat from the ISIL ⁷ group and the ad makes a reference to the 'Orlando-style atrocity', a tragedy that had previously happened.- embedding the situation into people's daily lives. |

⁷ See Hogeback, J., (2019). Is It ISIS or ISIL? Available at: <
<https://www.britannica.com/story/is-it-isis-or-isil>>. Accessed on: Jan.2019.

| | |
|-------|---|
| Tenor | There is an unequal and impersonal relationship between the participants involved. In addition, the contact roles represent the participants as strangers/ 'other' to the viewer creating negative socio-metric roles. |
| Mode | The organization of the narrative conveys a strong sense of danger and threat, which is reinforced both verbally and visually. The message is received in such manner and therefore is successful in its' semiotic purpose in portraying this context of situation. |

Table 2.4 -Register Variables (Advertisement 5 -'Breaking Point. The EU has failed us all. We must break free of the EU and take back control of our borders').

| Register Variables | Value description of the Variables |
|--------------------|--|
| Field | The socio-semiotic activity that constitutes this situation is both 'expounding' knowledge about the world and categorizing the phenomena as well as, 'recreating' prototypical human life (in this case, reflecting border control). This shot has verbal text on the left and on the right occupying the whole width of the shot a long line of people, mostly male are shown. The ad places sovereignty and immigration at the center of this campaign ad and the 'leave' campaign as a whole. However it is interesting to consider that the shot displays different nationalities (resembling middle-eastern features) when in actual fact regarding the Brexit-immigration refers to EU nationals. |
| Tenor | The participants involved are the producers of the shot, the pro-Brexit campaign that is trying to create a campaign advertisement that affects social relations negatively, trying to portray the participants in the shot as invasive. Which consequently effects contact role relationships between those presented and the general audience as it encourages negative stigmas to be formed and/or reinforced. |
| Mode | The semiotic systems in this campaign advertisement convey a unified message indicating a correlation verbally and visually of the roles played in the representation of events. |

Table 2.5 -Register Variables (Advertisement 6- ‘I wouldn’t want my four year old looked after by somebody wearing a burqa’).

| Register Variables | Value description of the Variables |
|---------------------------|---|
| Field | This campaign advertisement is a manipulated shot, placing on the left hand side verbal text (quoting the participant) and on the right hand side the participant (a photograph of the woman-who was quoted). The nature of this situation is ‘sharing’, which is prototypically associated with private activities,- in this shot the verbal text is quoted indicating that this personal experience and value most likely was shared in private. The domain of inner experience shared in this shot refers to immigration issues or better yet, anti-immigration. |
| Tenor | The participants involved are the producers, participants in the shot and the general audience. There is a distinct contact role of intimacy and familiarity by the proximity of the shot frame and participants’ direct gaze. |
| Mode | The message received by the general audience indicates that although the producers, participant of the shot and viewers of the campaign ad may feel unified,-the ad reinforces an excluding relationship between ‘us’ and ‘them’. Suggestively, verbal language played an important role in establishing a negative interaction. |

See the following figure 6.1 for an overlook of the anti-Brexit or ‘Remain’ campaign advertisements sorted into topics.



Figure 6.1- Overlook of the anti-Brexit campaign advertisements (elaborated by author, 2019).

Considering the anti-Brexit campaign advertisements- Register Variables the findings are as follows:

Table 2.6 -Register Variables (Advertisement 7-‘For every one pound we put into the EU, we get almost ten pounds back through increased trade, investments, jobs, growth and lower prices’).

| Register Variables | Value description of the Variables |
|--------------------|---|
| Field | The socio-semiotic activity that constitutes this situation is ‘reporting’ as the image reports a statistic provided by CBI ⁸ . The semiotic activity is represented both in the verbal text but |

⁸ See CBI, pwc, Leaving the EU: implications for the UK economy. (2016). Available at: <http://www.cbi.org.uk/news/leaving-eu-would-cause-a-serious-shock-to-uk-economy-new-pwc-analysis/leaving-the-eu-implications-for-the-uk-economy/>>. Accessed on Jan.2019.

| | |
|-------|---|
| | also visually with coins representing the economic nature of the events. The Context of Situation in Britain prior to the 2016 Referendum was greatly surrounding economic relationships and issues between the UK and EU. This campaign ad enables people to understand the economic process behind the input of money into the EU and how that money is returned to the UK. |
| Tenor | There is an unequal relation between the producer of the image and the viewer in this shot. When the image presents 'sourced' information provided by the CBI. The general audience becomes submissive to the information provided by the ad, as it is assumed to be real and/or legitimate. |
| Mode | There is a correlation between the verbal and visual elements and the semiotic systems representing events in this campaign advertisement. |

Table 2.7 -Register Variables (Advertisement 8- 'Nine out of ten economists say leaving Europe will damage our economy').

| Register Variables | Value description of the Variables |
|---------------------------|---|
| Field | In this campaign advertisement, the socio-semiotic activity that constitutes this situation is also 'reporting'. Here it is done through surveying 639 economists and reporting the phenomena found regarding the economy. The verbal text is on the left hand side of the shot and on the opposite side, there is a scale balancing the verbal texts' findings (participants representing the economists) in a visual form. Considering that the British people were living the economic debate surrounding the Brexit, this ad serves to visually illustrate and inform people of the findings. |
| Tenor | Through the use of 'sourced' information, in this ad provided by Ipsos MORI ⁹ the institutional role becomes unequal as the audience takes the information provided as legitimate. |
| Mode | The semiotic systems used in the shot are unified in the meaning-making process, where the verbal text presents and/or reports statistics and the visual representations illustrate the verbal text. |

⁹ See Ipsos MORI. Available at: < <https://www.ipsos.com/ipsos-mori/en-uk> >.

Table 2.8 -Register Variables (Advertisement 9 - ‘Don’t let them gamble with your future. Vote Leave June 23rd’).

| Register Variables | Value description of the Variables |
|---------------------------|--|
| Field | The domain of experience represented in this image refers to economy. This campaign advertisement represents two socio-semiotic activities; firstly, it is ‘recommending’ some course of activity for the sake of preventing something negative from happening, which is made clear through the verbal text. And also, ‘recreating’ as the visual represents a prototypical activity, gambling. Considering the Context of Situation, the three men presented in the campaign ad, during the 2016 referendum, were key figures for the ‘leave’ campaign, so to show them ‘gambling with your future’ is an expressive way to present a counter argument. |
| Tenor | The role played by the producer of the image is to recommend some activity to people by representing the participants in the shot (three British politicians) as recklessness whilst gambling. The general audience plays the role of the observer. |
| Mode | The organization of the shot ensures that the message conveyed by the image is effective, as it correlated the verbal and visual meanings forming a concise and unified representation of the risk people’s future face (while in the hands of the politicians). |

Table 2.9 -Register Variables (Advertisement 10-‘Workers’ rights: protected by the EU. British workers are safer and stronger in Europe’).

| Register Variables | Value description of the Variables |
|---------------------------|---|
| Field | The socio-semiotic activity that constitutes this situation is ‘expounding’ as there is a general class of phenomena, sovereignty which is being categorized and explained to the viewer. The verbal text provides the information about the workers’ rights and the visual elements represent a group of workers, placing in the center and in focus a woman with her back facing towards the viewer in the shot. During the Brexit campaigns, many people believed that that EU was unrightfully imposing policies related to workers’ rights to benefit themselves and did not know that in fact some rights (present at the time in the UK) were actually protected by the EU’s policies and this ad elaborates on the issue. |

| | |
|-------|--|
| Tenor | The participants in the shot with turned backs towards the viewer indicate distancing (as if they were walking away) but at the same time signal a socially familiar contact role as turning ones' back is a sign of trust. |
| Mode | The semantic systems used help to convey the message that if the UK leaves the EU, they will be walking away from the workers' rights presented in the shot. The message is received in such a way although the verbal and visual elements are not unified in the same way as the other campaign advertisements, where there was a literal visual representation of the verbal text. |

Table 2.10 -Register Variables (Advertisement 11- 'Remaining in the EU will create an extra 790,000 UK jobs by 2030').

| Register Variables | Value description of the Variables |
|---------------------------|---|
| Field | There is more than one socio-semiotic activity constituting this situation. The ad is 'reporting' the phenomenon related to sovereignty and jobs in the UK with findings from CEBR ¹⁰ . Also 'recreating' an auto shop (work) environment, which is portrayed in the background of the shot and in the foreground there, is a woman dressed in a high visibility bomber vest used in work environments. The Context of Situation in this ad is representative of the sovereign, economic and migratory concerns during the Brexit. |
| Tenor | The contact roles established in this shot indicate familiarity between participants and role relationships promote equality. |
| Mode | In this shot, the verbal and visual elements correlate to form a unified representation of the semiotic activity. |

¹⁰ See Centre for Economic and Business Research. Available at: <
<https://cebr.com/>>.

Table 2.11 -Register Variables (Advertisement 12- 'I am an Immigrant. For seven years I have been saving lives and your life could be saved next').

| Register Variables | Value description of the Variables |
|---------------------------|--|
| Field | <p>This campaign advertisement is a manipulated shot that places on the left hand side verbal text that quotes the participant, indicating 'sharing' of the participant's personal experience. And on the right hand side there is a photograph of the man-who was quoted) in a 'recreated' way, portraying the participant in work clothes (fireman).</p> <p>Considering the Context of Situation during the Brexit and the participant representing an 'immigrant' worker, the ad is trying to break a negative stigma of 'immigrant' workers and their contribution to the British workforce.</p> |
| Tenor | <p>Involved in the roles are the producers, participant in the shot and the general audience. Through the participant's direct gaze and asserting '<i>what he is</i>' (an immigrant) through inner experiences there is a sense of intimacy between the contact roles.</p> |
| Mode | <p>The socio-semiotic activity that constitutes this shot represents the experience of immigration, with the title 'I am an Immigrant' and the shot presenting verbal text and visual elements to promote this concept.</p> |

3.3 MULTIMODAL ANALYSIS

Kress and van Leeuwen (2006) state that with the rapid changes in societies in communication modes and conventions in recent years the need to read between the lines and get the gist of what ideological mechanisms are propagandized is crucial. Today, western societies are motivated by mass culture and by advances in technology and powerful economic relations as a consequence of globalization (Bennett, 2005); therefore, it is important that people develop their multimodal communicative competences to better understand what is presented to them through different means of communication.

Multimodal studies allow language and texts to be analyzed in a broader sense considering how “meaning making occurs in different semiotic modes” as put by van Leeuwen (2005, p. 281). Thus, multimodal texts are texts whose meanings are produced with more than one semiotic mode, such as the written, visual, gestural, audio modes, and may be identified by body language, fashion, symbols and colors (Souza, 2010, p. 41) all interfacing to create systems of meaning. When referring to the analysis of multimodal texts, questions usually arise as Kress and van Leeuwen (2006) point out. They are regarding “whether the products of the various modes should be analyzed separately or in an integrated way; whether the meanings of the whole should be treated as the sum of the meanings of the parts, or whether the parts should be looked upon as interacting with and affecting one another” (Kress & van Leeuwen, 2006, p. 177).

Although Multimodality is an extension of Halliday’s work for the study of images, Kress and van Leeuwen (2006, p. 35) point out that;

It’s hard for some to understand that visual language can be also a source of reliable information that reproduces meaning and convey implicit and explicit values. Whether we are able or not to understand a semiotic appeal is what will lead us to a more effective and active role in the world.

Therefore, the authors (Kress & van Leeuwen, 1996, 2006) have developed a framework that presents three types of meanings, which correspond to SFL’s Ideational, Interpersonal and Textual meanings: Representational, Interactive and Compositional, respectively. The representational meanings visually represent the nature of events, identifying the objects and participants involved and the circumstances in which they occur and appear. In addition, the interactive meanings

provide visual resources that construct and reveal the nature of relationships among participants in the shot and the receiver of the image. Lastly, the compositional meanings are concerned with the distribution and layout of information value, salience and framing among elements within the image. In this study, the campaign advertisements from the data selection are composed of verbal and visual text; therefore, it is important to consider the visual and verbal semiotic resources in order to carry out a consistent analysis. As pointed out by Unsworth (2000) with the growing interest in studies incorporating Multimodality, in which communication can be investigated through a range of semiotic modes besides verbal language, the Grammar of Visual Design (GVD) is a relevant framework.

The following section will present the verbal analysis, within SFL and the Transitivity system; the Ideational metafunction considering the lexicogrammatical meanings in the pro and anti-Brexit campaign advertisements. The visual analysis, based on GVD follows next, with all three metafunctions analyzed in all the pro and anti-Brexit campaign advertisements. Twelve campaign advertisements have been verbally and visually analyzed in order to uncover and guarantee a concise semiotic representation of flow of events in the campaign advertisements. The advertisements are divided into three topics covered throughout the referendum in 2016 in the political campaigns as presented by Moore and Ramsey (2017) Economy, Sovereignty and Immigration.

3.3.1 Verbal and Visual Meanings in the Pro-Brexit campaign advertisements


In this section, the verbal and visual analysis of the pro-Brexit campaign advertisements are presented. Firstly the verbal analysis is presented, within the transitivity system, the Ideational metafunction of systemic functional linguistics, in order to identifying interactions and relationships with those around us. Then, the visual analysis is presented, considering the representational, interactional and compositional meanings, within the grammar of visual design. The first advertisement analyzed refers to the topic Economy, the following four analysis refer to the topic Sovereignty and the last topic Immigration consists of one campaign advertisement analysis, in total six advertisements.

The following sub-section also carries out the verbal and visual analysis but considers the anti-Brexit campaign advertisements.

(1) Economy

Advertisement 1-‘Let’s give our NHS the 350 million pounds the EU takes every week. Vote Leave, take control’.

Let’s give our *NHS* the
£350 million
 the EU takes every week

 Vote Leave, take control

Ad. 1 – Let’s give our NHS the 350 million pounds the EU takes every week.
 Vote Leave, take control (<https://leave.eu/>. Accessed on: May 2018).

| Advertisement 1.- Clause (1) | | | |
|------------------------------|------------------------------|-------------|---|
| Let’s | give | our NHS | the £350 million, the EU takes every week |
| Actor | Process: Material | Beneficiary | Goal |

| Advertisement 1.- Clause (1.2) | | | |
|--------------------------------|--------|------------------------------|---------------|
| the £350 million | the EU | takes | every week |
| Goal | Actor | Process: Material | Circ:loc:time |

| Advertisement 1.- Clause (2) | | |
|------------------------------|--------------------------|--------------------------|
| Vote | Leave, | Take control |
| Process: Material | Process: Material | Process: Material |

From the pro-Brexit data selection, there is only one campaign advertisement covering this topic and it consists of only material processes. According to Halliday and Matthiessen (2014, p. 227) material clauses indicate outer material experiences; meaning they are clauses of doing and/or happening, therefore “they express the notion that some entity ‘does’ something- which may be ‘to’ some other entity”. This is a strong indicator of what the campaign advertisement is trying to achieve by instructing the population, through the use of a transformative clause (clause 1 and 2). With processes like: give, take, vote, leave and take control there is a clear entity telling people to *do* something, transmitting the sense of responsibility as ‘doing’ usually describes concrete and real tangible actions” (Eggins, 1994, p. 231).

In the first clause the Actor indicated by ‘let’s’ is inclusive as it allows the whole British population to be addressed, regardless of gender, class or race and through the Material process, a possessive relation is extended. The beneficiary ‘our NHS’ provides a real sense of unity, according to Unsworth (2000, p. 38) “it is the co-partnering of process type with participant roles which identifies the content” and also allows for important roles and actions to be observed, adding further depth to the analysis. In clause (1.2) the actor becomes ‘the EU’, “the Actor is the participant who does something, who acts” suggests Norgaard (2003, p. 30) and here the Actor ‘takes every week the £350 million’. The use of the circumstance ‘every week’ suggests an ongoing action of taking, invading, occupying or even attacking overall taking what is not theirs constantly, leading people to believe that this is ongoing problem that needs to be dealt with.

Furthermore, considering the visual elements, the representational system indicates a narrative representation as the image is composed of words only, with no images of places, people or objects. According to Salbego et al. (2015, p. 8) “image interpretations may be confirmed and reinforced, others may be clarified by the written text”, thus, written text clarifies information as it usually suggests truth. The verbal text occupies the whole frame of the shot with red words in different fonts and sizes. Chapman (2010) states that in visual design; red is a powerful accent color and is used when power or passion wants to be portrayed. The author (2010, p. 1) also points out that red is a warm color and can be very versatile, in brighter versions it may be an “energizing, passionate, and positive” color but may also be used to alert. In darker shades, it is “more powerful and elegant” and is generally associated with importance.

As the whole frame of the shot is occupied by written text, it is a very long shot which represents authority as the shot tells people what to do, the verbal text says ‘Let’s give our NHS [...]’ but also narrates what the Brexiters¹¹ want to do, ‘give our NHS the £350 million’ back. Therefore, there is a sense of involvement created between the shot and the viewer as Kress and van Leeuwen (2006) explain: with the plural, people distinguish that things belong to ‘us’ and this is an intrinsic part of the system of involvement. Written text involves more than just language, viewers must consider that it is written *on* something, it is written *with* something and with letters formed as types of font; all “influenced by aesthetic, psychological, pragmatic and other considerations; and with layout imposed” (Kress & van Leeuwen, 2006, p. 41).

Hence, considering the compositional meaning, the red verbal text being placed in the ‘center’ shows it is the central nucleus of information and draws viewers’ attention. However, the most salient element is exposed by the enlarged and bold font, saying ‘£350 million’ which is the amount in pounds put into the EU every week. The relative size of this font compared to the rest of the verbal text may have been chosen as a way to impress people in terms of how much money is given to the EU and furthermore suggesting that this money could be going into ‘our NHS’, the British Healthcare system. Plain white according to Chapman (2010, p. 1) “is generally considered a neutral backdrop that lets other colors in a design have a larger voice” and represents simplicity and cleanliness.

Without any framing in between elements, the verbal text becomes salient and the background becomes secondary, representative of the economic relation portrayed where the EU (which is in the foreground-taking money) and the UK (secondary- giving money to the EU and not internally investing).

¹¹ Noun, British informal, formed in the early 21st century: from Brexit + -er. A person who is in favor of the United Kingdom withdrawing from the European Union (Oxford ‘*living*’ Dictionaries). Available at: < <https://en.oxforddictionaries.com/definition/brexit>>. Accessed on Jan. 2019.

(2) Sovereignty

Advertisement 2-‘Get involved Leave.EU Action Day Saturday May 14 at a town near you. Join Britain’s fastest growing grassroots movement by texting “Leave EU” to 81400’.

Ad.2 -‘Get involved Leave.EU Action Day Saturday May 14 at a town near you. Join Britain’s fastest growing grassroots movement by texting “Leave EU” to 81400’ (<https://leave.eu>. Accessed on: May 2018).

| Advertisement 2.- Clause (1) | | | |
|------------------------------|---------------------|---------------------------|--------------|
| Get involved | Leave.EU action day | Saturday May 14 at a town | near you |
| Process: Material | - | - | Circumstance |

| Advertisement 2.- Clause (2) | | | | |
|------------------------------|---|--------------------------|------------|----------------|
| Join | Britain’s fastest growing grassroots movement | by texting | ‘Leave EU’ | to 81400 |
| Process: Material | Goal | Process: Material | Goal | Circ:loc:cause |

Once again, there is only one campaign advertisement found within the data selection on this topic as the pro-Brexit campaign had immigration as a central focus, but also recurrent is the excessive use of

material processes within a single advertisement, as there are three material processes in the two clauses. As Unsworth (2000, p. 37) suggests material processes “give a sense of physical action” so ‘get involved’ may suggest any means, not only digital ‘Leave.EU’ but also physical, to rally and protest on the day. However, it is important to note that material processes are “not necessarily concrete, physical events; they may be abstract doings and happenings” (Halliday, 1994, p. 111). Additionally, by using simple instructions as material processes ‘join, by texting’ it makes it easy for anyone to understand and follow or DO as instructions or commands.

In clause (1) the Actor is ‘you’, which is implicit and suggests that the process ‘get involved’ is the key element or action that you should focus on. However as Halliday and Matthiessen (2014, p. 225) state, the Actor is characteristically the subject-“the element held morally responsible for the proposal or proposition” therefore the use of ‘you’ in the ad still adds value to the action. In clause (2) the Actor is again implicit, and the use of the material process ‘join’ seems inclusive.

The visual elements considering the representational meaning shows a Symbolic Process, a conceptual representation. According to Kress and van Leeuwen (2006, p. 105) “symbolic processes are about what a participant *means* or *is*” and not what they are *doing*. There are two participants; the Carrier is the participant whose meaning or identity is recognized in the relation, in this shot there is a human participant (a blonde-haired white female) and (2) the Symbolic Attribute representing the meaning or identify itself. Kress and van Leeuwen (2006) say that in Symbolic Attributive processes, human participants are usually portrayed as posing for the viewer rather than being portrayed as involved in an action. The participant is in a ‘power-pose’¹² standing like a superhero with her hands on her waist, chest out and dressed up with a blue eye mask and the UK’s Flag as a cloak. Yet, the participants’ clothes are casual indicating the she is like everyone else despite her pose. The participant’s pose cannot be interpreted as narrative but rather a symbolic display of what normal people can accomplish as British patriots.

Considering the interactional meaning present in this symbolic process, the represented participants’ gaze is depicted in the shot as ‘offer’. The participant is not looking directly at the viewer; she is looking

¹²‘Power pose’ (Kreiss, 2014, p.1), available at: <http://www.creativitypost.com/psychology/powerposinglikeasuperherotransformyouintoone>>. Accessed on: Dec, 2018.

out of the frame at something the viewer does not see. This communicative function serves to bring out a social response to the image by the information provided in it (Unsworth, 2001). The medium close shot is inclusive and makes viewers accept the participant as socially 'one of us' and with that the participant is accepted as an integrated member of society. Furthermore, the fact that she is portrayed at eye-level also makes the involved participants close to the viewers and suggests that 'being' a superhero is an attributing feature to everyone's capacities and abilities, and that anyone could be in that position, if they 'get involved'.

The visual elements along with the verbal text suggests that if people 'get involved' they too will be superheroes and will be saving the nation. The concept of saving the nation is not only associated with the verbal text and context of the campaign 'leave.EU' but is also implicit in the visual meaning as the cloak worn by the participant is the Union Jack's Flag, the United Kingdom's flag. The colors used are repeated throughout the shot: red, blue and white in the text boxes, the eye mask, the participant's belt and the cloak (flag) giving the shot visual consistency as a whole.

Moreover, considering the compositional meaning, the placement of the participant and colored text boxes is a very important element. The participant placed on the left hand side represents something 'given' or familiar to the viewer reinforcing the previously held visual association towards the general appearance of British people. On the right hand side there are two text boxes presenting 'new' information, which are individually important. The framing separates and disconnects them with diving lines, suggesting each brings different information. The first text box is given salience as it uses a bigger font size relative to the other verbal texts and is in red giving it a bigger contrast in tonal value. As stated by Chapman (2010, p. 1) red can be associated with many different things, for example anger or danger "the reason stop lights and signs are red, and that warning labels are often red", but also it is associated with importance. What's more, the text box being placed on the top represents the 'ideal', providing an emotive appeal for people to 'Get involved' in the campaign to leave the EU on action day, the combination of color and poisoning gives this greater importance. On the other hand, the text box on the bottom is in blue, a color that symbolizes peace and calmness (Callow, 2013) and this positioning affords real, known or predictable information.

Advertisement 3- ‘It’s political correctness gone mad!’



Ad.3 - ‘It’s political correctness gone mad!’ (<https://leave.eu/>. accessed on: June 2018).

| Advertisement 3.-Clause (1) | | | | |
|-----------------------------|--------------------------------|-----------------------|----------------------------|------------|
| It | is | political correctness | gone | mad! |
| Carrier | Process: Relational | Attribute | Process: Mental | Phenomenon |

The Relational clause encompasses the many different forms in which ‘being’ is expressed in English clauses. Halliday and Matthiessen (2014, p. 259) define relational clauses as “clauses that serve to characterize and to identify” therefore, a common indicator of this process is carried out through the identification of the verbs *be* or *have* and related synonyms. Accordingly, while analyzing this clause from ‘below’¹³, it is possible to identify that the process is realized by the verb *to be* in the simple present. This is an important feature to consider as according to Unsworth (2000, p. 40) the verbs “*to be* and *to have* occur frequently as auxiliaries in relation to other verbs” hence, it is only considered a relational process if it is identified as the main verb of the clause. The relational process constructs both the outer and inner experiences and models them as ‘being’ unlike the material and mental processes: as ‘doing’ and ‘sensing’. The relationship of ‘being’ created by this process allows people to believe the clause as a real description of the fact and so,

¹³ See Halliday (2014, page 259).

this clause ‘It is political correctness gone mad!’ aims to affirm a description of what was going on in relation to the Brexit referendum in the UK.

Additionally, Halliday and Matthiessen (2014, p. 262) state that Relational clauses have two inherent participants, configured as Process + ‘Be-er1’ + ‘Be-er2’. This clause uses an intensive attributive relational process meaning that it involves the Carrier: ‘It’ (a nominal group or noun identifies the Carrier) and an Attribute. According to Eggins (1994, p. 256) the attributive is a “sub-type, a quality, classification or descriptive epithet” given to the Carrier. Therefore, the ad is asserting that ‘political correctness gone mad!’ is what ‘It is’ (referring to the debates on the Brexit), in addition, also contributing to this assertion is the use of the Mental process, through the experiences that the mental processes provide. It asserts a ‘personal attachment’¹⁴ to what people are thinking and feeling, helping to solidify the campaign advertisement as a representation of the populations’ views.

The representational meanings in this shot indicate a transactional reaction, as Unsworth (2001, p. 78) indicates, “when a vector is formed from the eye line of one or more of the participants so that they are looking at something, the process is a reaction rather than an action”. In this ad. the participant, the Reactor has been placed in the foreground of the shot hiding behind a post-box. According to Hall (1982) manipulating shots is a common practice in press photographs of politician: here the picture editor(s) cropped the photo to create a close shot (head and shoulders) of the Reactor (Boris Johnson)¹⁵. Considering the interactional meaning, this establishes a personal social relation, since he is someone well-known to the British community. The shot was edited to place the Reactor’s eyes in the opening of the post box, like a curious neighbor peeping through. It is impossible for the viewer to know what the Reactor was actually looking at when the photograph was taken but the editing of the shot suggests he is looking sideways puzzled, forming vectors directed at the Phenomenon, the verbal text.

¹⁴ See Unsworth (2000, page 39).

¹⁵ Alexander Boris de Pfeffel Johnson, best known as Boris Johnson, is a British politician, journalist and popular historian. He was Mayor of London from 2008 to 2016 and in 2016; Johnson became a prominent figure in the successful Vote ‘Leave’ campaign to withdraw the UK from the EU. He became Foreign Secretary under Theresa May’s premiership, but resigned in criticism of May’s approach to Brexit and the Chequers Agreement.

Pease and Pease (2004, p. 177) state that the “the Sideways Glance is used to communicate interest, uncertainty or hostility. [...]. If it is clustered with down-turned eyebrows, furrowed brow it signals a suspicious, hostile or critical attitude”, which in this shot is visible of the Reactors’ expression. Thus, through the Reactor’s gaze, an interaction between the participants is suggested; the Reactor’s gaze ‘offers’ information leading the viewer to follow the gaze and perceive the Phenomenon, the verbal text. Therefore, the Phenomenon, the verbal text itself is offered to the viewer as an object of contemplation and is given the most salience. Within compositional meaning, Saliency is given to the Phenomenon due to its enlarged size; tonal contrast, the contrast between the white words and blurred back accents in the background. Also, the placement in the visual field, “elements not only become ‘heavier’ as they are moved towards the top, but also appear ‘heavier’ the further they are moved towards the left, due to an asymmetry in visual field” (Kress & van Leeuwen, 2006, p. 202).

By using abstract framing, colors are discontinued and the units of information become separate, the shot also indicates what is ‘ideal’ and what is ‘real’. Ideal is related to the picture and verbal text occupying on the top of the image. The ad shows: Boris Johnson, a white male, an elected representative of the British people (MP and Mayor of London), standing behind one of the most iconic symbols of power, prestige and sovereignty of the UK, dating back to 1660 when the Royal Mail was formed by Charles II, the freestanding Red Postal Box. And, in the background there are decontextualized and blurred faces of women wearing head scarves and an overlapping verbal text on the left hand side saying ‘It’s political correctness gone mad!’ For the ‘Leave’ campaign during the Brexit, political correctness “worked as a magical simplifier, relegating to the side-lines the ‘serious issues agenda’ which would face drowning out the details of the UK’s EU relationships in a chorus of values-dog whistles on immigration and ‘control’ (Rose, 2018, p. 2). The ‘Ideal’ presents an “ideologically foregrounded part of the message” and the ‘real’, concrete information is found at the bottom ‘Leave.EU’ providing a seemingly straightforward solution (Kress & van Leeuwen, 2006, p. 187).

Advertisement 4- ‘Islamist Extremism is a real threat to our way of life. Act now before we see an Orlando-style atrocity here before too long’.



ISLAMIST EXTREMISM IS A REAL THREAT TO OUR WAY OF LIFE.

ACT NOW BEFORE WE SEE AN ORLANDO-STYLE ATROCITY HERE BEFORE TOO LONG.

LEAVE.EU JOIN BRITAIN'S FASTEST GROWING GRASSROOTS MOVEMENT BY TEXTING "LEAVE EU" TO 81400. (TEXTS ARE CHARGED AT STANDARD RATES) **WWW.LEAVE.EU**

Ad.4- ‘Islamist Extremism is a real threat to our way of life. Act now before we see an Orlando-style atrocity here before too long’ (<https://leave.eu/>. accessed on: May 2018).

| Advertisement 4.- Clause (1) | | |
|------------------------------|----------------------------|----------------------------------|
| Islamist extremism | is | a real threat to our way of life |
| Token | Process: Relational | Value |

| Advertisement 4.- Clause (2) | | | | | |
|------------------------------|---------------|---------------|--------|------------------------|---|
| Act | now | before | we | see | an Orlando-style atrocity here before too long. |
| Process: Material | Circ:loc:time | Circ:loc:time | Senser | Process: Mental | Phenomenon |

In this single advertisement, there are properties characteristic of different processes: Relational, Material and Mental, which are regarded as the major process types in systemic functional grammar according to

Unsworth (2000)¹⁶. The Relational process encourages the perception of ‘being and having’, the Material process indicates ‘doing and happening’ and the Mental process brings the conscious internal and external aspects of ‘thinking and feeling’. As a result, the combination of processes enable for the creation of an advertisement that encourages people to consider the campaign as a representation of the societies views and/or position.

The Relational process in clause (1) is an intensive identifying process¹⁷, as defined by Eggins (2000, p. 258) “Identifying clause is not about ascribing or classifying, but defining. The meaning of an identifying intensive is that *x* serves to define the identity of *y*”. Hence, this means that identifying clauses are reversible, whereas Attributive clauses are not. Halliday and Matthiessen (2014, p. 265) exemplify “Sarah is the leader/ the leader is Sarah”; this reversible technique may be applied to the following clause (1): ‘Islamist extremism is a real threat to our way of life/ a real threat to our way of life is Islamist extremism’. And so, the generalized labels used for the participants are Token and Value and either can be used to identify the other according to Halliday (1994), the Token (that which stands for what is being defined) and the Value (that which defines).

In sequence, the Material process is then present in clause (2) starting the phrase with ‘Act’, a direct instruction, since material clauses describe processes of ‘doing’, concrete or ‘real’ tangible actions (Eggins, 2004). Here, the clause is sequencing a procedure of concrete change, whereby people are instructed to ‘Act’ and vote in favor of the Brexit in order to avoid problems like those in the ‘Orlando-style atrocity’. Halliday and Matthiessen (2014, p. 225) point out “in instructional texts; the Actor is also typically the Subject-the element held modally responsible for the proposal or proposition”, for that reason, it is noted that there is no Actor but rather an implicit ‘you’ in the clause. As put by Halliday (1994) the Circumstances are not considered a central element in the configuration of a clause, as they are usually optional augmentations. Yet, they do contribute to the modelling of a quantum of change and therefore ought to be considered. In this clause (2), the instructions are continued by the temporal Circumstances (Circumstance-location-time): ‘now’ and ‘before’, which signal and alert a sense of urgency.

¹⁶ See Figure 2.2 Major Process Types in systemic functional grammar (Unsworth, 2000, page 38).

¹⁷ See Table 5.12 The principal categories of ‘relational’ clauses (Halliday & Matthiessen, 2014, page 265).

And lastly, clause (2) continues with an appeal to the self-consciousness of people by using a Mental process: people become concerned with their own inner experiences. And this is reinforced through the Senser ‘we’, which is inclusive and suggests feelings of unity but also brings feelings of empowerment. Conclusively, with the combination of the experiential metafunctions in the ad, people are led to think that it is in their hands to ‘act’, meaning to vote in favor of the Brexit, in order to save ‘we’/us all or the whole nation from an atrocity.

The verbal and visual meanings in this advertisement draw a parallel, creating an overall experience of shock and distress. It is safe to say that this advertisement uses scare tactics as a meaning-making resource, according to Yannotti (2017, p. 1), “Fear appeals strike a nerve with people who have doubts about things”. The author adds “[t]hey play on our inherent fears of the unknown or that something is going to kill us”. Yannotti (2017, p. 1) goes on to say “[t]hat is why scare tactics are stunningly effective”. The verbal text is telling the viewer that ‘Islamist extremism is a real threat to our way of life’ and the visual text, within the representational metafunction is showing a non-transactional reaction, Isis militants brandishing guns in the desert. Vectors formed directly from the Reactors’ gaze or eye line to the viewer suggest involvement; interactional meanings call it ‘demand’ as this kind of gesture “demands that the viewer enter into some kind of imaginary relation with him or her” [the participant] (Kress & van Leeuwen, 2006, p. 118).

On the other hand, despite the eye contact established between participant and viewer, the participant’s faces are covered. While considering the circumstance: location, covering ones’ face may be considered a norm in the Middle East. However, within Western cultures, it is believed that “the less we see of a person, the less we trust them. This body language principle is particularly true when the face is covered. Depending on the other nonverbals with which it is clustered, it can also evoke fear” (Brown, 2014, p. 1). Furthermore, the angle at which the Reactors orient their bodies, in this case standing facing the viewer also gives non-verbal clues to their attitudes and relationship. As Pease and Pease (2004, p. 282) point out, ‘Direct body pointing’ indicates an attempt to get a captive audience and is a strong attitude perceived as aggressive and hostile. The colors worn by the participants are also indicative of hostility, the participant’s olive green clothes resemble military uniforms and may be associated with war and the scarves covering their faces are colors associated with [red] anger and danger and [black] mystery, evil or death (Callow, 2013).

Within the interactional metafunction, other visual resources are also used to determine the interaction between the viewers and the represented participants. For instance, social distance and angle: the former is concerned with the kinds of social relations between interactants and is realized by varying the size of frame. This example is a very long shot, as the viewer sees the participants from a far social distance, when the whole figure is visible with space around it. The image is intentionally being shown impersonally as strangers or ‘other’, creating a sense of distance and no possibility of engagement between the participant and viewer, which is the intended message, as the caption suggests that the participants are a ‘real threat to our way of life’ and the reader should not want to be acquainted with them. Furthermore, the horizontal angle shows an aligned frontal relation between the frontal plane of the image producer and of the represented participants. Kress and van Leeuwen (2006, p. 136) state “the frontal angle says, as it were, what you see here is part of our world, something we are involved with”. Therefore, the ad is indicating to the viewer visually that what they have been presented with is a reality in the world and warns the viewer verbally that it could happen again ‘Act now before we see an Orlando-style atrocity here before too long’.

Regarding the composition, the elements are strongly framed presenting separate units of information and with the different colors; it gives an even more precise nature of separation. The verbal text placed on the top presents the ‘ideal’, which means, “it is an idealized or generalized essence of the information, hence also as its ostensibly, most salient part”. In addition, by using yellow, a color used for warning and guidance signs, the ad catches the viewers’ attention. Therefore, it gives more importance to the verbal text indicating the ‘real threat’ to people’s way of life. Chapman (2010) states that yellow may present positive or negative associations, for instance in this advertisement, it is more negatively associated with deceit and cowardice. The author also continues to state that both yellow and red may be associated with danger and warning, not surprisingly being the two colors used to frame the verbal texts in this particular ad. The verbal text placed at the bottom of the shot presents more practical information of ‘what is’ (Kress & van Leeuwen, 2006, p. 187) or in this case, ‘what was’ and shouldn’t be repeated ‘an Orlando-style atrocity’¹⁸ giving emphases by using red, mirroring danger and people’s anger towards this tragedy.

18 On June 12, 2016 one of the worst shooting massacres in US history occurred, an attack on Pulse, a gay nightclub in Orlando, Florida. Over 50 people were killed and more injured, the perpetrator (a 29-year-old American security guard, Omar Mateen) reportedly pledged allegiance to Isis before turning the gun on himself following a three-hour hostage situation. For

Advertisement 5 - ‘Breaking Point. The EU has failed us all. We must break free of the EU and take back control of our borders’.



Ad. 5 - ‘Breaking Point. The EU has failed us all. We must break free of the EU and take back control of our borders’ (<https://leave.eu/>. accessed on: May 2018).

| Advertisement 5.- Clause (1) | | |
|------------------------------|------------------------|------------|
| The EU | has failed | us all |
| Senser | Process: Mental | Phenomenon |

| Advertisement 5.-Clause (2) | | | | | | |
|-----------------------------|------------|--------------------------|-----------|-----|--------------------------|------------------------|
| We | must | break free | of the EU | and | take back | control of our borders |
| Actor | Modal Verb | Process: Material | Goal | - | Process: Material | Goal |

In clause (1) there is a mental clause and in this process, the Senser ‘the EU’ is the participant, who feels, thinks and perceives. Other than the manner in which the process is probed through the identification

more information on this headline, access: <https://www.independent.co.uk/news/uk/politics/eu-referendum-brexit-leave-poster-orlando-shooting-free-movement-atrocity-a7079511.html>.

of the doing or happening (material) or feeling or thinking (mental), according to Halliday (1994) and Eggins (1994), one of the biggest differences between the material and the mental are the number and nature of the participants. The Senser ‘the EU has failed us all’, in this case, the Phenomenon serves to represent “that which is thought, felt or perceived by the conscious Senser” (Eggins, 1994, p. 243) going beyond the UK and extending this belief to all of the members of the EU. The fact that one of the features of the mental process is often to project (Unsworth, 2000) is fitting for this example in particular as this features allows a clause to relate to a whole other clause, allowing the viewer of the advertisement to interconnect the clauses.

The second clause presents a material process, Halliday (1994) states that material clauses are not only concrete and/or physical events, actions that carry out ‘DOING’ but they are also abstract indicators of ‘doings and happenings’. In clause (2) ‘break free’ and ‘take back’ are understood as abstract indicators of the ‘doing’, since it is through people’s vote that the British people will take back control of their borders. The Actor also serves to indicate this desire,-as based on Fairclough (1989) the inclusive ‘we’, suggests that it is a shared standpoint of the nation, therefore connecting the general message conveyed in both clauses, throughout the verbal text.

From the representational point of view, the shot provides a reactional meaning, linking the verbal and visual meanings through world representations and experiences. For instance, the verbal text ‘Breaking point’ may naturally be visually associated with extremes (see figure 7.1) and is defined as: (1) the point at which a person gives way under stress, (2) the point at which a situation becomes critical and (3) the point at which something loses force or validity¹⁹. Here in ad 5, the lack of space in the shot portrays the ‘breaking point’, which represents the country’s lack of space indicating the breaking point of the borders. Kress and van Leeuwen (2006, p. 47) explain that “visual structures do not simply reproduce the structures of ‘reality’ but rather they produce images of reality that encompass interests of social institutions.

¹⁹ Definition from Merriam- Webster Online Dictionary. Available at: <<https://www.merriam-webster.com/dictionary/breaking%20point>>. Accessed on: Jan.2019.

Figure 6.2- Visual Representation-Breaking point.



Figure 6.2- Visual Representation-Breaking point. (Elaborated by author, 2019, source: personal collection).

The campaign advertisement presents a non-transactional reaction, which shows a crowd of people standing forming a never-ending line, facing towards the viewer and forming vectors by the participants' eye lines. According to Keiles (2018, p. 2) while standing or waiting in line, people are not all created equal, the "line is just a hierarchy extruded". The participants are dressed in dark heavy clothing, usually associated with cold weather or winter clothing. Moreover, the circumstance: location indicates that the participants are outside, in outdoor lines, exposed to the world and "people are left to fend for themselves" (Keiles, 2018, p. 1).

Within interactional meaning, the participants' gaze indicate 'demand' as the represented participants are looking at the viewer, forming direct eye lines and entering into an 'imaginary' interpersonal relationship with the viewer. Unsworth (2001, p. 95) points out that "the nature of this relationship is influenced by other factors such as facial expression" too. As presented by Cherry (2018, p. 1) "Facial expressions are also among the most universal forms of body language". Cherry also explains that "the expressions used to convey fear, anger, sadness, and happiness are similar throughout the world". Here the overall facial expressions identified in the shot convey feelings of satisfaction and stress with the situation, which as presented in the verbal text, is crossing the border. This is significant because the visual 'demand' of an interpersonal relationship and the happy faces shown are

then counter challenged by the political positioning of the ad, which is trying to convey the message of the participants being the 'other', not 'one of us' and unwelcome.

Through the combing of the verbal text and key elements within the interactional metafunction, there is no social connection and equal power relation between the participants and viewers, realizing a sense of detachment between the parts and superiority of the viewer over the participants. One key element that contributes to this is the very long shot, which indicates little or no social connection (Ferreira, 2003). Another is the lack of involvement in the horizontal angle; the oblique angle in which the viewer perceives the participants creates a sense of detachment as if one were 'looking in' at a display that did not belong to their world. Finally, the vertical angle of the shot suggests an unequal power relation where the viewer is looking at the participants from a 'top-down' angle, a 'God-like' view (Kress & van Leeuwen, 2006, p. 145) indicating dominant power. Overall, it is inferred through the visual and verbal text that the viewer has the power to decide the outcome 'We must break free of the EU and take back control of our borders'.

Furthermore, from a compositional point of view, the placement of elements in this shot is interesting because as Rayner (1998) explains the first glimpse of a shot is thought to orient the viewer, providing some sort of guidance about subsequent eye movements. Viewers do not fixate all elements with equal information value; rather they choose to view elements that are particularly valuable, meaningful and relevant in the shot. One of the most salient, most eye-catching elements in the composition is the big red verbal text due to its size, color and positioning. The enlarged font size draws attention to the verbal text giving it more importance over the other verbal texts. Chapman (2010, p. 1) states, "red can actually have a physical effect on people, raising blood pressure and respiration rates" and also, it "has been shown to enhance human metabolism, too", thus, an abstract framing device is present as abstract lines are visible with discontinuities of color. Especially in contrast to the opposing green background, green is known to promote harmony, prompting a physical reaction to the verbal text. Last but not least, the positioning of the verbal text on the left hand side of the shot is indicative of 'given' information, suggesting that the viewer is aware of the 'Breaking Point' but with the elements mentioned above, it is giving importance and calling the viewers' attention indicating danger. As viewers go on to inspect the rest of the scene, another salient and noteworthy element in the composition of the shot is evident. That is, a crowd of people standing forming a never-ending line, this queue creates

an elusive visual line for viewers to follow. The line visually starts from the central bottom position of the shot, showing a sharp and clear view of the closest participants' faces looking at the viewers, presenting at the nucleus of information, 'what is' real (Unsworth, 2001), middle eastern faces that the viewers are already familiar with.

Then, as the line, shifts to the right hand side of the shot 'new' or 'even problematic' information is presented as the line then continues to work its way up the shot (Kress & van Leeuwen, 2006). With visual crowding "the inability to recognize objects in clutter sets a fundamental limit on conscious visual perception and object recognition throughout most of the visual field" explains Whitney and Levi (2011, p.1). The participants' faces start to blur but the line continues turning left and reaches its end at the top left hand side of the ad where the participants' faces are completely decontextualized and only the outlines of the people in the queue remain. By blurring and decontextualizing the participant's faces towards the end of the line, the producer can add depth to the shot. Thus, the image creates an illusion of an infinite line of people trying to enter the UK, generating an overwhelming fear of the crowd. Dr, Panzer²⁰ says "People are more vigilant and feel less in control of their safety" in crowds. Moreover, "the fear of crowds is one aspect of a larger sense of helplessness and lack of control" felt by many people as cited by Heaney (2017). This is the desired effect of this pro-Brexit advertisement, both visually as exemplified beforehand and verbally. The verbal text says 'We must break free of the EU and take back control of our boarders'; leading people to believe it is out of control because 'The EU has failed us all'.

²⁰ Dr, Paula Panzer, psychiatrist and chief clinical and medical officer at the Jewish Board of Family and Children's Services in New York City.

(3) Immigration

Advertisement 6- ‘I wouldn’t want my four year old looked after by somebody wearing a burqa’.



Ad. 6- ‘I wouldn’t want my four year old looked after by somebody wearing a burqa’ (<https://leave.eu/>. Accessed on: June 2018).

| Advertisement 6.- Clause (1) | | | |
|------------------------------|------------|----------------------------|------------------|
| I | wouldn't | want | my four year old |
| Senser | Modal Verb | Process: Mental | Phenomenon |

| | | | |
|------------------------------|------------------------|------------------------------|------------------------|
| looked after | by somebody | wearing | a burqa |
| Process: Material | Beneficiary; Client | Process: Material | Depictive Attribute |

This clause embodies two representations including a mental and material clause, being so closely intertwined that it creates a rich semiotic point. The mental process allows readers to become exposed to the Senser's inner experiences, through her shared thoughts and having her name displayed. Bringing a sense of closeness, proximity and consequently the feeling of being addressing in a direct form, suggesting 'this could be your child' leading people to question their own inner consciousness and experiences of the world. That being-, in the mental process it is clear that the Senser is construing her own process of consciousness, which may be felt, wanted, thought and/or perceived by the Phenomenon. The Phenomenon is realized by the denotation of a fact in this clause, which the Senser describes as not wanting 'my four year old looked after by somebody wearing a burqa'. In this part of the Phenomenon, there is a material process 'wearing' and a Depictive Attribute 'a burqa'.

With the Material process, the clause represents outer experiences: as the clause continues the Material process is introduced in the Phenomenon, bringing with it a concrete process. According to Halliday and Matthiessen (2014, p. 244) "with a concrete process it is usually clear which role a given participant is playing", here the Beneficiary; Client 'somebody' represents a non-inclusive 'other'. By using 'somebody' readers may interpret and mirror social stigmas on any 'other', however, the verbal text specifies who this 'other' may be, as it provides the Beneficiary, Client with a depictive Attribute 'somebody wearing a burqa' narrowing the scope of potential conjectures to Islamic women (who wear burqas as part of their culture and/or religious beliefs).

This advertisement in particular is interesting as the participant/Senser presented is actually NOT pro-Brexit, Emily Thornberry²¹ is a Labour Party Member and therefore would be more inclined to support the 'Remain' campaign. Hence, this xenophobic comment made by the participant in a decontextualized form has been used in the oppositions 'Leave' campaign advertisement to draw attention to the fact that although someone may hold a certain public position, perhaps his or her inner experiences may be hidden. Therefore, this advertisement is effective, as it encourages people to question their own positions towards this situation and consequently towards immigration as a whole.

This shot is a conceptual representation of a Symbolic Attributive Process where the participant, the Carrier is shown posing for the viewer

²¹See Emily Thornberry. Available at:

<https://en.wikipedia.org/wiki/Emily_Thornberry>. Accessed on: Jan.2019.

rather than being portrayed as involved in an action. Usually human participants in Symbolic Attributive processes are portrayed front-on and at eye level looking at the viewer. Although this is not a general rule, “it means that they take up a posture which cannot be interpreted as narrative”. Therefore the participants just “sit, stand or appear in the shot for no reason other than to display themselves to the viewer”. In this ad, by visually showing the participant’s face the ad is ‘putting a face to a name’ (Kress & van Leeuwen, 2006, p. 106). The shot’s objective is to show what the participant ‘means’ not what she is doing. The participant being a white blonde-haired female visually appeals to the viewer as the participant is recognized as a British woman, ‘one of us’, creating a sense of social inclusion and indicating shared values both participants and viewers hold.

As the participant is looking at the viewer, vectors from the participant’s eye line form a direct visual address, addressing the viewer as ‘you’. According to Kress (1989) when ‘demand’ is established, there is a suggestion of reciprocity between the participants (the viewer and the person depicted in the image). In this shot the participant is ‘demanding’ a friendly relation with the viewer –demanding that the viewer trust, believe and share her values as presented in the verbal text. A friendly relation is assumed because the participant is smiling: the expression on a person’s face can be a crucial factor to help determine social relations; if we trust or believe in an individual and in what he or she is saying. According to Cherry (2018, p.1); one study found that the most trustworthy facial expression involved a slight raise of the eyebrows and a slight smile. This expression, the researchers suggested, conveys both friendliness and confidence” and these are exactly the facial expressions presented by the participant in Ad 6.

Continuing within the interactional metafunction, size and frame help to establish social relations between viewers and participants. As Kress and van Leeuwen (2006, p. 126) explain, images imaginarily “allow us to come as close to public figures as if they were our friends and neighbors-or look at people like ourselves as strangers, *others*”. In this very close shot (extreme close-up) the participant’s neck and head/face are displayed, indicating an intimate relation, a personal social distance. Furthermore, the frontal angle in which the viewer has been placed suggests involvement between the participants and viewers and involvement in the viewers’ world.

The compositional arrangement of the shot is very simplistic but gives insight to many different elements that contribute to building information value relative to participants and viewers. Kress and van

Leeuwen (2006, p. 176) explain “the placement of the elements (of the participants and of the syntagms that connect them to each other and to the viewer) endows them with specific information values relative to each other”. The background lacks salience due to the plainness and light blue tones; light blues are often associated with relaxation and calmness (Chapman, 2010) indicating that the viewers’ attention is supposed to be drawn elsewhere, which in this case are the elements portrayed in the foreground. Moreover, in the foreground of the shot, there is verbal text placed on the left hand side providing the viewer with ‘given’ information, a ‘known’ or ‘familiar’ opinion shared by all (Unsworth, 2001). Under the main verbal text, on the bottom of the shot in a smaller font there is a name and date, suggesting a direct quotation of sorts, presenting ‘real’ and reliable information that the viewer can trust. On the right hand side, the participant’s face is portrayed at a slightly acute angle and the camera angle is low (with the camera placed below the subject’s eyes and tilted up). According to Clark (2018, p. 1) low camera angles “can make people seem tall and authoritative” a technique used when photographing politicians, a football players and generally people who wish to appear particularly powerful. Furthermore, the participant’s face is the largest element in the shot occupying the whole size of the frame-on the right attracting the viewers’ attention making the participant’s face the most salient, most eye-catching element in the composition.

3.3.2 Verbal and Visual Meanings in the Anti-Brexit campaign advertisements

In this section, the verbal and visual analysis of the anti-Brexit or ‘Remain’ campaign advertisements are presented. The verbal analysis is carried out first within the transitivity system and the Ideational metafunction. The visual analysis within the grammar of visual design follows next, considering all three metafunctions proposed by Kress and van Leeuwen (1996). The first three analysis presented refer to the topic Economy, the following two analysis refer to the topic Sovereignty and the last topic Immigration consists of one advertisement campaign analysis, in total six campaign advertisements were analyzed.

(1) Economy

Advertisement 7-‘For every one pound we put into the EU, we get almost ten pounds back through increased trade, investments, jobs, growth and lower prices’.



FOR EVERY £1 WE PUT INTO THE EU, WE GET ALMOST £10 BACK
through increased trade, investment, jobs, growth and lower prices (Sources: CBI, OBR)

For UK families, UK businesses and UK workers, the benefits of being in Europe outweigh the costs.

BRITAIN STRONGER IN EUROPE

Ad.7-‘For every one pound we put into the EU, we get almost ten pounds back through increased trade, investments, jobs, growth and lower prices’, anti-Brexit (<http://www.strongerin.co.uk>, accessed on April 2018).

| Advertisement 7 - Clause (1) | | | |
|------------------------------|-------|------------------------------|--------------|
| For every £1 | we | put | into the EU, |
| Circ:loc:cause | Actor | Process: Material | Goal |

| | | |
|-------|------------------------------|--|
| we | get | almost £10 back through increased trade, investment, job, growth and lower prices. |
| Actor | Process: Material | Goal |

The use of the Material Process within the campaign advertisements of the anti-Brexit serve a similar purpose as the pro-Brexit campaign advertisements of instructing the population. This is because Material clauses are clauses of ‘doing & happening’ (Halliday & Matthiessen, 2014). Through some input of energy, in this case by ‘putting’ money into the EU, people are led to believe that there will be a quantum of change in the flow of events as a consequence of their ‘doings, which, in this case ‘ refers to getting almost £10 back through increased trade, investment, job, growth and lower prices’. Moreover, there is a common consensus on the correlation between ‘put’ and ‘get’ that represents a cyclical or natural flow of events known to people.

According to Eggins (2004), the Actor is essential to the clause as it represents the one who performs the action or carries out the deed. In both cases of the Material processes in the clause the Actor is realized by the nominal group ‘we’ highlighting the implication that people or ‘we’ are responsible for ‘doing’ something, which according to the example would be putting money into the EU in order to get more back. Hart (2014) states that this use of pronouns sets the tone of inclusiveness, thus, giving the Actor and subsequently the viewer of the advertisement a greater role and participation in the ‘goings-on’. As also pointed out by Heberle (1997), following Fowler and Kress (1979), the pronoun *we* here can be seen as an inclusive we, which attempts to suggest intimacy, solidarity and involvement with the audience.

In addition, the Actor and the Goal work together, the Actor doing something, which is directed at or extended to the Goal (Halliday & Matthiessen, 2014). So accordingly, the Goal contributes to creating the belief that if one of the Goals is ‘the EU’ and the other Goal is to get “almost £10 back through increased trade, investment, job, growth and lower prices”, then this would be the reward.

The visual elements of the advertisement also contributes to a positive tone toward the EU-UK relation, creating an overall cohesive meaning. Within the representational metafunction, there is a narrative representation as the shot combines the use of the verbal text; narrating the action and the visual text; the image of the coin flying in the shot to show the return of money in action. In this advertisement, the verbal text becomes just one of the elements integrated by information value, as there are many different elements contributing to the meaning-making process in this image. The background is a solid dark blue and in the foreground, there are different verbal texts separated by red and white frames, the verbal texts are different sizes and fonts and there are images of coins. The use of the different colors in the background and foreground are

significant as the solid dark blue in the background is associated with importance; the bright red used to frame the verbal texts is a powerful accent color attracting attention; the white font is more peaceful but still allows for a dramatic contrast (Chapman, 2010).

The interactive meaning of this image is uncovered through the ‘size of frame’ of the shot.

Kress and van Leeuwen (2006, p. 127) explain that “the system of social distance can apply also to the representation of object and the environment”, and in this shot there are coins displayed at close distance. At close distance it is as if viewers are engaged with the object, in this case, coins or money is something people use daily and are in constant contact with. When objects are realistic they may be portrayed in detail, for instance, in this shot the viewer can see the inscriptions on the edge of the stacked coins making the one pound coin easy to identify due to its distinctive features (inscriptions, reverse, composition, diameter and mass). Moreover, the detailed illustrations of the coins are important because they contribute to the understanding of the power relation at the vertical angle; the coins are at eye level indicating involvement and equality between the presented object and the viewer.

Within the compositional meaning, the positioning of elements indicate their information value, salience and framing. According to Kress and van Leeuwen (1996), when information is organized on the left hand side it means that the information provided to the viewer is ‘given’, known or familiar, in the shot the left hand-side is mainly occupied by verbal text. Thus indicating that it is a known fact to the British population that the money they put into EU, will generate returns. Moreover, due to the strong red framing used around the main verbal text and the larger font ‘For every £1 we put into the EU, we get almost £10 pounds back’ this information becomes the most salient verbal text presented throughout the entire shot (Kress & van Leeuwen, 2002). There are other verbal texts presented in the shot, which also use framing to stand out in contrast to the background, but they are written with smaller fonts, deemphasizing their importance.

Furthermore, also placed on the left hand-side and on top of the verbal text, is an image of a coin flying in at an oblique angle exposing the Royal Coat of Arms 1983 design²² of the one-pound coin. The choice

²² The English lion and the Scottish tethered unicorn flank the quartered shield containing the historic coat of arms of England, Scotland and Ireland (Chard, 2018), Available at: <<https://www.chards.co.uk/blog/one-pound-coin-designs/46>>. Accessed on Jan.2019.

of the £1 coin's design is important as this symbol is representative of the historic coat of arms of England, Scotland and Ireland (the United Kingdom), suggesting that the whole UK is unified regarding the 'Remain' campaign advertisement and all the UK will benefit from the return of trade, investment, jobs, growth and lower prices. The coin flying in is a dynamic representation of the return of money, suggestively portraying to people that one coin becomes many due to the visual representation of the coins on the right hand-side of the shot. These coins are depicted as static and stacked up in an irregular pattern creating a conceptual representation of the £10 the UK gets back.

Lastly within the compositional meanings, the 'Remain' campaign's slogan (see figure 7.3) is at the bottom of the shot and this is significant for two reasons (1) the general composition of this advertisement and (2) the general meaning-making purpose it serves as a slogan used to identify the entire campaign. As the slogan is placed at the bottom of the shot, this specifies 'real' concrete and trustworthy information of 'what is' (Kress & van Leeuwen, 2006), suggestively telling people that 'Britain is stronger in Europe'. However, the use of the slogan not only provides information for the shot but it also reinforces the campaign slogan to viewers. The framing around the verbal text separates the slogan from the rest of the advertisement, presenting this information as an individual entity. Considering that, this slogan represents the entire 'Remain' campaign the use of it in this shot is not exclusive and therefore should be presented as an individual entity.

Figure 6.3- 'Remain' campaign slogan



Figure 6.3- 'Remain' campaign slogan (adaptation from: Stronger in, 2018, Available at: <<http://www.strongerin.co.uk>>).

Furthermore, the use of colors selected for each word is significant as colors provide meanings (Kress & van Leeuwen, 2002). The words in blue 'BRITAIN' and 'EUROPE' pair up forming an association of familiarity and equality whilst in red 'STRONGER' uses an accent color indicating importance and alerting viewers. The most salient word is 'IN' because both blue and red are paralleled uniting the different semiotic perceptions and establishing an overall understanding that 'BRITAIN IS STRONGER IN EUROPE', an implication which may be clear even to a viewer who is not a supporter of the 'Remain' campaign.

Advertisement 8- ‘Nine out of ten economists say leaving Europe will damage our economy’.



Ad 8- ‘Nine out of ten economists say leaving Europe will damage our economy’, anti-Brexit (<http://www.strongerin.co.uk>, accessed on May 2018).

| Advertisement 8- Clause (1) | | |
|-----------------------------|------------------------|--|
| Nine out of ten economists | say | leaving Europe will damage our economy |
| Sayer | Process: Verbal | Verbiage |

Verbal clauses involve all sorts of verbal action- actual and symbolic processes of ‘saying’, which must be interpreted in a broad sense because they are an important resource in different styles of discourse (Halliday & Webster, 2009). Within the varied styles of discourse, Verbal clauses project, quote or report speech, one way of identifying this process is by considering the participants involved: Sayer, Verbiage, Receiver and Target. For this clause to be identified as a direct and/or quoted locution, where two participants need to participate. In the example, the first is the Sayer, the central participant of verbal clauses, who is responsible for the verbal process in the clause ‘saying, commanding, responding, suggesting’ among other literal and symbolic acts. The Sayer is not necessarily indicated by a nominal group or conscious being but also by “anything” that puts out a verbal or non-

verbal signal (Halliday, 1994, p. 140). Here, indicating the Sayer, is a nominal group denoting a conscious speaker, the ‘economists’. Halliday and Matthiessen (2014) explain that when this happens the tense selection is usually similar to the Material clause (simple present) ‘say’ indicative of generalizations-which is present in the clause ‘Nine out of ten economists’. The Sayer holds a powerful position as an expert in the field, thus it becomes a great legitimizing tool to reinforce information.

Additionally, the second participant is the Verbiage, that which is said (quoted) or signaled (reported) by the Sayer, in this case that: ‘leaving Europe will damage our economy’. Eggin (1994, p. 252) elaborates on Verbiage stating: “although many verbal processes occur with a nominal element, a Verbiage, it is a distinctive feature of verbal processes that they project”, different from Mental processes where “verbals form a clause complex, projecting a second clause” by quoting or reporting ideas. The Verbal process allows the projecting clause to occur as first or second in the sequence, quoting or reporting speech (locution).

The representational meaning of this image shows a classification, conceptual representation, “representing participants 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, 2006, p. 79). Using the scale in the shot, the participants are visually represented in a classificatory form, being organized in a taxonomy structure. According to Kress and van Leeuwen (2006), taxonomies may provide different kinds of knowledge; the first is being able to represent the world in terms of a hierarchical order and the second is describing the world in terms of an actively pursued process with a clear beginning and an end, having a sequential progression and being goal-oriented. The overt taxonomy used in this shot represents the relation between the participants as a system, where the participants are not represented, as being at the same level; rather it is clear to the viewer by looking at the scale that there is an unbalance between the participants in the image. The unbalance between participants is also portrayed by the colors worn by them. On the left hand side of the scale, the participants are wearing different colors visually adding depth and giving the impression of ‘many’ (Kress & Van Leeuwen, 2002). However, although they are wearing different colors, all the colors are in a pastel, toned down color signifying that they are neutral and/or equal. Whereas on the right hand side of the scale, there is only one participant standing alone in blue formal clothes, blue indicating a business-like appearance (Chapman, 2010). Thus, the participants on the scale portray to the viewer a diversely

unified British nation on the left and a weak workforce on the right. Moreover, throughout the entire composition of the shot the left-red and right-blue relation visually separates elements creating an unbalancing visual composition. The strong red used in the verbal text and the framed material process ‘damage our economy’ is overwhelming and the dark blue scale is formal and business-like (Callow, 2013).

Considering the interactional meaning, this shot places the participants at a long shot, implying an impersonal social distance, which places the participants on display and out of the viewer’s reach. As put by Kress and van Leeuwen (2006, p. 126) “in diagrams the human figure is almost always shown in medium long or long shot- objectively”. Additionally, this shot is at a frontal angle where the viewer is directly facing the participants, indicating to the viewer that his/her world is involved although the depicted scenario is out of reach. This advertisement visually provides factual-qualitative information, with sources, inducing viewers to contemplate their opinions and positioning but also, provides verbal text that involves participants in actions by using the Material process ‘damage our economy’ instructing viewers.

Barthes (1977) makes a distinction between image–text relations, identifying two types of elaboration, one in which the verbal text comes first, so that the image forms an illustration of it, and one in which the image comes first, so that the text forms a more definite and precise restatement or ‘fixing’ of it (Kress & van Leeuwen, 2006). From the compositional point of view of the shot, there is a clear relationship between the verbal text and the image presented even though because of the abstract framing; they are separate units of information. The general composition of the image shows on the left hand side of the shot, verbal text which says ‘Nine out of ten economists say leaving Europe will damage our economy’. And on the right hand side, an image of a scale with ten animated figures making up the weights on each side, providing ‘new or even problematic information’ (Kress & van Leeuwen, 2006, p. 184). The visual meaning of the shot only becomes clear when combined with the verbal text and a microanalysis of the image, where the ten animated figures are divided, nine on the left and one on the right, visually representing the ‘Nine out of ten economists’.

Furthermore, by micro analyzing the image of the scale it is clear that the scale itself contributes to the meaning making process. It shows, on the left side of the scale labelled ‘Remain’ nine animated figures, represented differently regarding their gender, race, clothes and

hairstyles, making up a diversified group of people. On the right side of the scale, labeled 'Brexit' there is only one animated figure- illustrated as a white blond male in formal/work clothes. Suggestively the sides of the scale serve to represent the nation, on the left a 'familiar' scenario of a multi-ethnic nation, which by voting 'Remain' will continue to be so and on the right a 'new' scenario where Brits will be predominate but on the other hand, alone in the workforce and the economy will be damaged.

Advertisement 9 - 'Don't let them gamble with your future. Vote Leave June 23rd'.



Ad.9- 'Don't let them gamble with your future. Vote Leave June 23rd', anti-Brexit (<http://www.strongerin.co.uk>, accessed on May 2018).

| Advertisement 9 -Clause (1) | | | |
|------------------------------------|-------|------------------------------------|------------------|
| Don't let | them | gamble | with your future |
| Process: Material | Actor | Process: Material | Goal |

| Advertisement 9 -Clause (2) | | |
|-----------------------------|--------|---------------|
| Vote | Remain | June 23rd |
| Process: Material | Goal | Circ:loc:time |

Although no economic figures are presented in this image like in the previous advertisements, this campaign advertisement can also be classified in an economically related topic. As clause (1) has two Material processes, indicated by 'let and gamble' and the latter brings with it the following definition: the activity of risking money on the result of something, such as a game or horse race, hoping to make money²³.

²³ See Cambridge Dictionary (2018). Access: <https://dictionary.cambridge.org/us/dictionary/english/gambling>.

The first Material process ‘Don’t let’ is a negative imperative, meaning a negative instruction or unfolding of events is indicated. According to Hart (2014) in reporting strategies, phrases with negative imperatives serve to alert people of something and in this clause, this is apparent. Because then, the clause continues to point out the Actor, as being the participants who people should not let gamble with their future. The Actor ‘them’ in this example, is representative of the three men visible in the image. In addition, as said by Germano (1997) in the Material Process the Actor is the participant who does the deed and is held modally responsible, and in clause (1) the negative imperative suggests to NOT allow the Actor to carry out the ‘doing’ [Material Process]. The transitive material process evident indicates that the Actor’s ‘doings’ are extended to the Goal meaning that, those men’s gambling’ is ‘directed at’ your future (Halliday & Matthiessen, 2014, p. 226). Subsequently, allowing people to receive this clause as an instruction.

Furthermore, in clause (2) the ad continues to instruct the viewer by specifying *what to do*, *how to do* it and *when to do* it, through the Material clause. Halliday and Matthiessen (2014, p. 225) explain, “we have to be careful to distinguish the experiential notion of the ‘*one doing the deed*’”, as in this clause, there is no nominal group [Actor] only a direct instruction to the viewer of the ad to ‘Vote’. Not only this, but the ad continues to inform the viewer ‘*how*’ to vote, by voting ‘remain’ epithet of the anti-Brexit movement. In addition, the Circumstantial element: Location (time), specifies *when* to vote ‘June 23rd’. Overall, this ad is concerned with instructing people ‘*how to vote*’ corresponding to its’ own political position.

The visual elements considering the representational meanings show a dynamic and personal narrative representation, with more than one process visible through the vector lines. The first process is an Actional transactional scheme where the Actor in the middle, Boris Johnson, the leading spokesperson for the Brexit campaign represents the participant who does the deed. There are strong lines forming the vectors in this scheme; the participant’s direct gaze and outstretched arm in the same direction form a strong vector between the Actional action process in which throwing the dice or ‘gambling’ is the Goal. This visual configuration has two main functions when considering interaction (1) to create a visual form of direct address, by explicitly addressing the viewer and (2) it constitutes an ‘image act’, when the producer uses the shot to ‘do’ something to the viewer, creating a ‘demand’ according to Kress and van Leeuwen (2006).

This process (man throwing the dice) then becomes the Phenomenon of a reactional non-transactional process where the participant on the far left, Michael Grove, a key figure head of the campaign becomes the Reactor and a vector is formed by the direction of his gaze. This participant's gaze is at a lower but frontal angle to the viewer, indicating less authority but still maintaining the sense of involvement through the gaze. On the other hand, the body of the third participant on the far right, Nigel Farage, is angled away from the viewer, suggesting detachment and he is looking out of the frame at something that the viewer cannot see. He may have his own desires and visions (Kress & van Leeuwen, 2006) which is fitting, as he is not a figurehead for the Brexit campaign specifically but the UKIP²⁴ Leader, - a party, which on its own has different political agendas and so, his out of frame gaze may be suggestive of that.

Within narrative representations "secondary participants, participants related to the main participants, not by means of vectors, but in other ways" may be present according to Kress and van Leeuwen (2006), and may be called Circumstance- following Halliday and Matthiessen (2004). In this shot the Locative Circumstances (or Settings) are very important to the realization of the visual modality; in the foreground, the colors are very saturated and dark. According to Chapman (2010) the positive side of dark colors is that they are commonly associated with power, elegance and formality but on the negative side, they are also associated with evil and mystery. Leaving the viewer with mixed feelings in relation to the participants' intentions. The background setting has a softer focus, desaturated in color. The background setting is darker than the foreground, giving it an ethereal look and providing salience to the participants and verbal text in the foreground. In addition, Chapman (2010, p. 1) states that red a powerful accent color may have an "overwhelming and physical effect on people, it is a color used to represent power or passion, love or danger". Therefore, visually the red verbal text on the left and the red dice on the right are aligned suggesting that if you do not 'Vote Leave June 23rd' the 'new' reality would be a 'gamble with your future'.

By considering the representational and interactional meanings, the relations between the participants and the viewer is distinguished. Additionally, in the interactional meaning many key elements contribute to the relations formed between participants in an image. Firstly, the viewer has a lower level vertical angle of the shot, meaning the

²⁴ UKIP: UK Independence Party

represented have more power over the viewer. Secondly, a medium close (waist up) shot indicates familiarity, the participants, well-known political figures are demanding something from the viewer, as frontal angles are orientated towards actions (Unsworth, 2001).

The compositional meanings show on the left hand side the verbal texts saying 'Don't let them gamble with your future' and 'Vote Leave June 23rd'. According to the visual grammar, this indicates the 'given' or known information to the viewer. The first clause supports the notion that 'they' (politicians) gamble with your future but the negative imperative is telling the viewer to not let this happen. The second clause serves to specify the action process and temporal location. In both cases, the discontinuities of color and the contrast of the verbal text and the background, separate the units of information firstly from the circumstance of the image and secondly from each other (red and white verbal text).

On the right, the 'new' is shown by indicating who these people (politicians) that gamble with your future are (almost serving to point the finger at them), presenting new faces to this problematic information.

(2) Sovereignty

Advertisement 10-‘Workers’ rights: protected by the EU. British workers are safer and stronger in Europe’.



Ad. 10- ‘Workers’ rights: protected by the EU. British workers are safer and stronger in Europe’, anti-Brexit (<http://www.strongerin.co.uk>, accessed on May 2018).

| Ad 10 -Clause (1) | | |
|-------------------|--------------------------|-----------|
| Workers’ Rights: | <i>(are)</i> protected | by the EU |
| Goal | Process: Material | Actor |

| Ad 10 - Clause (2) | | |
|--------------------|----------------------------|------------------------------|
| British workers | are | safer and stronger in Europe |
| Carrier | Process: Relational | Attribute |

Norgaard (2003) states that in clauses there are varied fundamental elements as well as a number of configurations of these elements, and within the Material clause one of these elements is the different types of participants [Actor, Goal, Range and Beneficiary]. In this example, there are two key participants: Actor & Goal and, consistent with Halliday and Matthiessen (2014, p. 227) when there is an Actor and Goal, the representation may come in either of two forms: operative (active) or receptive (passive). Clause (1) indicates the latter, in the

receptive variant “it is the Goal that is mapped on to the Subject, so it is assigned modal responsibility”. The passive verbal group indicated though the use of ‘by’ serves to assign modal responsibility on the EU. So, this receptive transitive material clause indirectly excludes any other option or condition for the workers rights’ to be protected, the clause suggests that it is (only) **by** the EU, that workers’ Rights are: (1) paid maternity leave, (2) guaranteed holiday leave and (3) protection for women in the workplace are protected. The auxiliary verb (are) is not present in the process, in advertising, it is sometimes necessary to use implicit verbal text for visual purposes however, the reader can still fill in the gap. Therefore, the ad assumes that if you are not in the EU these Rights will not be protected.

With the continuation of the ad, clause (2) goes on to use a Relational Process which focuses on the ‘being’ or ‘relation’ connected to the participants rather than a strong sense of ‘action’ being involved. This clause may be classified as relational attributive as it is not reversible but also, as intensive attributive because in it “an entity has some class ascribed or attributed to it” (Halliday, 2014, p. 267). The Carrier is categorized by the nominal group ‘British workers’, who is the Carrier of the Attribute ‘safer and stronger’; these attributes are references to qualities and so, they serve to describe the ‘British workers’. Hence creating an association of the way ‘British workers’ are in ‘the EU’, which is ‘safer and stronger’.

To conclude, in the first clause, the use of the Material Process is effective in conveying certainty of the action ‘protect’ provided ‘by the EU’, whereas in the second clause, through the Relational process the focus is turned to the participants. Overall, the clauses complement one another as they contribute to create a positive implicature whereby the EU brings guarantees and qualities to British workers.

In view of this image, the representational system within visual grammar indicates an Actional process where there is a presence of vectors, which show the participants are active. The participants are walking; this interactive process does not implicate a Goal and therefore is non-transactional. The participants in this shot may be regarded as a single Actor, as they have been grouped in both the verbal and visual text. In the verbal text the participants are referred to as ‘the workers and/or British workers’ and in the visual representation the viewer only sees the back view, similar clothes and colors –eliminating any distinguishing individuality.

The back view is an important element to consider, as initially to the necked eye it seems to suggest distancing and detachment, however

as Kress and van Leeuwen (2006, p. 138) point out “to expose one’s back to someone is also to make oneself vulnerable, and this implies a measure of trust, despite the abandonment which the gesture also signifies”. Considering this, in this advertisement the back view serves both purposes, a double meaning explained by the authors. Firstly, to show that the ‘British workers’ feel safe and ‘protected’ *in* the EU, enough so, to be presenting their backs. But also, secondly the back view shows their vulnerability and suggests that if they don’t comply these assurances will not remain and they will be abandoned *by* the EU.

This idea of offering objects or information for contemplation to viewers, that may or not have double meanings is also revealed in interactional meanings. When considering image act, it is clear that there is no gaze as the participants have their backs turned to the viewer- they are not demanding anything, rather in this example there is ‘offer’. The producer is offering the represented participants to the viewer as items of information in an impersonal way to generate a social response of some kind from the viewer. The frame size, in which the participants and viewers have been placed indicates a sense of public or social relations and the frontal angle puts the viewer parallel to the participants walking in the shot. This gives the impression that the viewer could be part of the crowd, walking alongside the participants, establishing the sense of inclusion, involvement and normality as everyone is walking in the same direction, even though their backs are turned to the viewer (Unsworth, 2000). This sense of normality continues, as the participants are presented at different sizes mirroring the viewer’s natural perspective/vision. Kress and van Leeuwen (1996), explain that the medium long shot (full figure) is a general social relation and long shot indicates a public and impersonal relation, which are the social relations most people have whilst being or walking in a crowd. These participants making up the crowd of people in the shot are depicted as business-like due to that fact that they are in more formal clothes and colors. According to Chapman (2010) dark blue reflects calmness, formality, strength and responsibility and is often used in business design to establish reliability and elegance. The visual composition makes significant use of the Centre, placing a woman wearing grey in the middle and around her in the Margins all the other participants’ wearing dark colors. Chapman (2010) states that the use of neutral colors (grey) in the Centre is a visual technique used to create brighter accents and consequently drawing the viewer’s eyes in to the center of the frame.

Furthermore, Kress and van Leeuwen (2006, p. 196) say “for something to be presented as Centre means that it is presented as the

nucleus of the information to which all the other elements are in some sense subservient”. Thus it can be seen that there is a high level of salience given to the participant in the Centre. Visually and socially, this is important because the participant placed in the Centre of the shot is a white blonde female, representative of the population, to whom the ad appeals to the most as in the verbal text it says: ‘Paid maternity leave, Guaranteed holiday leave and Protection for women in the workplace’. Therefore, it is a crucial element, so that the viewer can put him/herself in that person’s position –walk in her shoes.

Advertisement 11- ‘Remaining in the EU will create an extra 790,000 UK jobs by 2030’.



Ad. 11- ‘Remaining in the EU will create an extra 790,000 UK jobs by 2030’, anti-Brexit (<http://www.strongerin.co.uk>, accessed on May 2018).

| Advertisement 11-Clause (1) | | | | | |
|------------------------------|-----------|---------------|------------------------------|---------------------------------|-------------------|
| Remaining | in the EU | will | create | an extra £790,000 UK jobs | by 2030 |
| Process: Material | Goal | Modal Verb | Process: Material | Goal | Circ:loc: time |

This is the second advertisement anti-Brexit focused on sovereignty. Similarly, to the previous it is trying to remove negatively stigmatized ideas of remaining in the EU by presenting positive aspects that directly affect the British. Hart (2014) suggests that material processes are perhaps the largest category of processes; this is a common perception as single clauses may have many different Material processes at once. According to Halliday & Matthiessen (2014, p. 228), “the quantum of change represented by a material clause is constructed as unfolding through distinct phases, typically over a fairly short interval of

time”. In this ad, by using two Material processes this is evidenced. In the initial phase of unfolding it is put forward by the Material process that ‘Remaining’ in the European Union will generate good consequences. The Actor in this clause is not present in the form of a nominal group; it is implicit within the clause²⁵ indicating the actions people are ‘doing’ [of remaining] is influencing the Goal ‘the EU’ the core participant. Therefore, with this a parallel link is drawn to people’s actions and consequences involving the EU. Halliday and Matthiessen (2014) say that the final phase is the outcome of the process; it represents a change of some feature of one of the participants in the Material clause, which suggests that ‘an extra £790,000 UK jobs’ is the outcome of the action [of remaining in the EU]. This conveys the notion of certainty as firstly, it is specified by Halliday and Matthiessen (1994; 2014) that one phase is the outcome of the other and secondly, because the modal verb ‘will’ is defined as: “used to talk about what is going to happen in the future, especially things that you are certain about”²⁶.

Finally, considering the Circumstance, Location: Time it is stated by Halliday and Matthiessen (2014, pp. 315-316) that Extent and Location construe the unfolding of the process in “space-time: the place where it unfolds or the time when it unfolds”. An empirical investigation carried out by Matthiessen (1999) aimed to discover the frequency of different configurations of processes: participants and circumstances. And it was discovered that in English, the most common choices of circumstances are those expressing time and place (Extent and Location) with a calculated average use of 60% and it was also found that these circumstances occur more often in Material Clauses. With that, it is important to recognize that space-time does add significant information to the clause although it is not an obligatory element of processes; ‘Time is Crucial’ (Unsworth, 2000). In this example, note in the clause how the prepositional phrase ‘by’ adds significance to the date presented ‘2030’: it serves to assert and comfort people to know that there is a timeline or limit in which the action [the creation of an extra £790,000 UK jobs] will be accomplished.

The visual elements complement the verbal findings as within the representational system the image represents a non-transactional reaction. According to Kress and van Leeuwen (2006) when the vector is formed by an eye line of the represented participant the process is

²⁵ See nominal groups (Halliday, 1994, pp.180-96).

²⁶ See Cambridge Dictionary (2018). Access:

<https://dictionary.cambridge.org/dictionary/learner-English/will_1>.

reactional and so the woman in the shot, is the Reactor, the main figure, as the vector comes from the participant. Although the participant is looking at the viewer, suggesting involvement with the viewer, the participants' body is at a slightly oblique angle, away from the viewer indicating a sense of detachment.

In addition, the participant's arms are crossed on chest, according to Pease & Pease (2004, p. 91) "crossed-arms-on-chest is universal and is decoded with the same defensive or negative meaning almost everywhere". These authors add that "[i]t is commonly seen among strangers in public meetings". On the other hand the participant is smiling and Pease & Pease (2004, p. 65) say that a natural smile may be identified by "wrinkles around the eyes - insincere people smile only with their mouth" and so here the participant is projecting a sense of happiness, satisfaction and perhaps fulfilment, to suggest she will keep/have a job if the UK 'remains'.

By analyzing the participant's attributes viewers understand who the participant is and what *action* she is involved in: the participant is a white female dressed in a yellow t-shirt with black and gray accents, a bomber vest that workers often wear for high visibility. Callow (2013, p. 66) states that the use of yellow represents "energy and hope", and this color is used twice: in the participant's clothes symbolizing hope as it indicates jobs will be created (as the participant is wearing work clothes). In addition, with the verbal text 'A brighter future IN Europe' written in yellow, 'bright' can be associated with the color and hope for a better future.

Considering the interaction between the producer and the viewer of the image, the participant is represented in the shot with a direct gaze, looking at the viewer establishing contact or addressing the viewer. Meanwhile the viewer perceives the participant from a medium close shot (waist up) indicating that although there are vectors of involvement from the participant to the viewers, there is also a social distance between them, suggestive of the different nationalities narrated in the shot 'EU and UK' national. However, it is not excluding but rather inclusive as 'one of us' only not intimate; helping the bridging process in the 'Remain' in the EU campaign.

Additionally, in the interactive meanings there are many Modality markers, which contribute to understanding interactions within images. An image may be judged as Naturalistic depending on its' level of representation, and the coding orientation in this ad suggests that all members of the society are addressed as fellow members. According to Unsworth (2001, p. 99) "color is a major influence on naturalistic

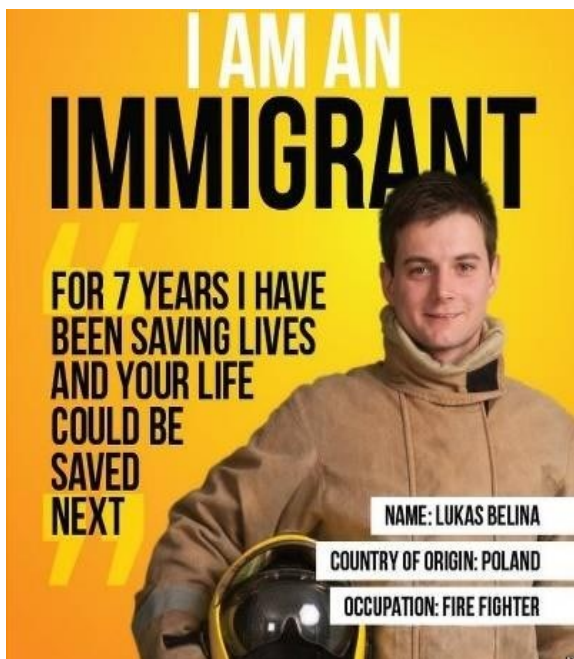
modality”, and in this ad four main primary colors are used (black, white, yellow, red). Yellow and Red are used in the foreground of the shot to frame the sentences and black and white are used in the contextualized background, an auto shop. These colors help to provide brightness to the background, representing it as a key feature of the ad and as part of the viewer’s world (Kress & van Leeuwen, 2006).

The placement of elements in images gives specific meaning to participants and viewers. Considering information value, the participant is placed on the left hand side indicating the ‘given’, the implicature is that the viewer is familiar with the participant, suggesting that the participant is a British worker. On the right there is verbal text saying ‘More jobs and opportunities. A brighter future IN Europe’, indicating that this is ‘new’, unknown information. According to Kress and van Leeuwen (2006, p. 180) verbal text placed on the right “seems to be the side of the key information, of what the reader must pay particular attention to”. Furthermore, with the same verbal text, and its being displayed on top ‘More jobs and opportunities’ indicates the ‘ideal’ and generates an emotive appeal to the viewer presenting ‘what might be’. In addition, on the bottom ‘Remaining in the EU will create an extra 790,000 UK jobs by 2030’, ‘real’ concrete information of ‘what is’ and a source is given here too ‘Source: Centre of Economic and business Research’ indicating factual information.

Kress and van Leeuwen (2006, p. 202) state, “being able to judge the visual weight of the elements of a composition is being able to judge how they balance”; these elements taken together create a balancing center (regardless if the point is the actual center) and becomes the space of the central message. The areas of high tonal and color contrast –of the yellow and red– provide the salience in this shot, the strong visual framing used on the bottom verbal text and it suggests that the information is presented as a separate unit and this color suggests higher value. Overall, all of these metafunctions complement each other to create a precise verbal and visual representation.

(3) Immigration

Advertisement 12- ‘I am an Immigrant. For seven years I have been saving lives and your life could be saved next’.



Ad. 12- ‘I am an Immigrant. For seven years I have been saving lives and your life could be saved next’, anti-Brexit (<http://www.strongerin.co.uk>, accessed on June 2018).

| Advertisement 12 - Clause (1) | | |
|-------------------------------|----------------------------|--------------|
| I | am | an immigrant |
| Carrier | Process: Relational | Attribute |

| Advertisement 12 - Clause (2) | | | | | |
|-------------------------------|--------------------------|-------|---------------|--------------------------|---------------|
| I | have been saving | lives | and your life | could be saved | next |
| Actor | Process: Material | Goal | Actor | Process: Material | Circ:loc:time |

During the 2016 Brexit referendum, the ‘Remain’ movement, the Joint Council for the Welfare of Immigrants along with the Movement Against Xenophobia started publicizing a poster campaign advertisement entitled ‘I am an immigrant’, aiming to challenge the negative rhetoric against immigrants and deliver their story. Advertisement 12 was a randomly selected image from the collection (see Appendix A for complete selection).

There are two clauses present in this advertisement, the first uses the Relational Process which construes an ‘inertly’ unfolding of events, meaning that no input of energy is necessary. This is significant because this process helps to express meanings of ‘being’ in terms of attribution and identification, whereas other processes for instance, the Existential express the meaning of ‘being’ but in the sense of existing (Norgaard, 2003). This example is an attributive intensive clause, meaning it firstly, it ‘attributes’ or gives a descriptive epithet to the participant, [*a* is an attribute of *x*] therefore: “I am an immigrant” and it is not reversible, for example, it would be incorrect to say: ‘An immigrant am I’. Secondly, intensive as “[*x* is *a*]” representing the Carrier [*x*] + process identified by ‘*to be*’ + [*a*] the Attribute (Halliday & Matthiessen, 2014, p. 265).

The second clause in this ad uses Material Processes, these which according to Eggins (2000) make up the quantum of change in the flow of events as ‘doing’ or ‘happening’ through some input of energy. In this case, by carrying out some transformation, where the participant ‘has been saving’ lives and ‘could be saving’ yours next. The transformative clause here is indicative of a continuous or uniform unfolding of the process through time, as it suggests that the Actor keeps this process going. As stated by Halliday and Matthiessen (2014, p. 234) “this type of ‘outcome’ can be interpreted as ‘elaborating’; the performance of the process ensures that intransitive Actor or transitive Goal has a certain quality like being operational”. This element being key to the campaign advertisements, as the negative rhetoric against immigrants were mostly addressed to immigrant workers.

The representational meanings show a conceptual analytical representation. “Analytical pictures serve to identify the participant, a Carrier and to allow viewers to scrutinize this Carrier’s Possessive Attributes” as stated by Kress and van Leeuwen (2006). The Carrier identified in this shot is a young white male, posing for the photo dressed and equipped with a firefighter uniform and tools (helmet) and the Possessive Attribute provided is in the verbal text above his head, ‘I am

an immigrant'. Kress and van Leeuwen (2006, p. 89) continue to state, "particularly posed photo-graphs can be analytical" as there are not narrative processes (vectors) nor classificational processes. In analytical pictures, there are some minor degree of lowered modality, for instance, the background is often plain, and with reduced palette, that is the case in the ad. Although Kress and van Leeuwen (2002, p. 367) state that yellow is a "sharp, bright and up-beat" color, here with the saturation of color and dull color of the participants' uniform no value has been added. In addition, the fact that the picture is symbolic attributive, where the Carrier poses for the viewer and is not involved in the action, adds artificiality although it is a naturalistic image.

Despite the picture being analytical, its purpose is more evident in the interactional meaning than representational. The gaze of the represented participant is directly addressing the viewer and so this establishes a connection or relation, even if imaginary, with the viewer. The Actor is inviting to share a personal involvement with the viewer, which is also clear by the frontal angle used, where the participant is facing the viewers and they are involved in the same world (Unsworth, 2001). This same notion of involvement 'one of us' is also clear with the social distance characteristic of the frame size, a middle close (waist up) shot and with the angle at eye-level indicating no power difference involved between participants.

Considering the compositional elements, the top and bottom relation gives information value relative to participants and viewers. The verbal text on the top is an emotive appeal to the viewer and on the bottom it presents concrete information of 'who he is, where he comes from and what he does'. These elements together with salience create a connection between the Carrier, the most salient figure in the shot and his Possessive Attributes. It is important to provide this information, as the participant suggests that 'For seven years I have been saving lives and your life could be saved next', in order to establish a respectful and mutual relationship between immigrants and UK nationals who may be anti-immigration or in favor of the Brexit. Therefore, the verbal and visual processes co-relate in the meaning making process of this campaign advertisement.

3.4 COMPARATIVE DISCUSSION

In this section a brief comparative discussion of the verbal and visual analysis of the pro and anti-Brexit campaign advertisements is presented. Firstly the pro-Brexit campaign advertisements are discussed followed by the anti-Brexit campaign advertisements. For both campaign advertisements, tables are presented and organized into processes within the Transitivity system. Then, a comparative discussion of the verbal analysis is presented for each campaign advertisement and a general comparative table of all the Processes from both campaign sides is presented. In sequence, a comparative discussion of the visual analysis is presented considering the main findings from each campaign side, also presenting tables of each campaign advertisement with the GVD metafunctions and a general comparative table of all the metafunctions from both campaign advertisements sides.

3.4.1 A comparative discussion of the verbal analysis

In the pro-Brexit campaign advertisements, the results reveal that within the six process types in the Transitivity system, only three occur, as shown in Table 3. The Material Process is the most predominant, having been used in thirteen different instances. Therefore, the consensus of the use of the Material Processes in these advertisements indicates that the pro-Brexit campaign advertisements are instructing people to take ‘action in physical and in abstract’ ways (Halliday, 1994, p. 111). Moreover the use of ‘let’s, us, our, you’ and sometimes the implicit ‘you’ creates an inclusive *we* which according to Heberle (1997), attempts to establish involvement, intimacy and solidarity between participants in the shot and viewers of the advertisings.

The second process most used is the Mental, having been used throughout the campaign advertisements at four different instances, indicating a “sense of personal attachment” and projection from the participants in the shot to the viewer (Unsworth, 2000, p. 39). Mental clauses uncover inner experiences and affirms what people are thinking and feeling which is then projected to the audience/ population and is assumed as a representation of the populations’ views.

Lastly, the Relational Process, was used in two instances in the same form ‘*is*’ to affirm a real description of events. The occurrences are aligned with Halliday and Matthiessen’s (2014) view that relational clauses are clauses that characterize and identify relationships of ‘being’, therefore allowing the outer and inner experiences to be revealed and

consequently apparent to viewers. In both campaign advertisements ‘It’s political correctness gone mad!’ and ‘Islamist extremism is a real threat to our way of life’ (ads 2 and 3) the relationship of ‘being’ created by these processes encourage viewers to consider that the clause indicates a real description of facts thus effecting the viewers’ inner consciousness but also outer experience towards the events.

The following table represents a summary of processes used in the pro-Brexit and/or ‘Leave’ campaign advertisements, showing the frequency and examples of each process type.

Table 3- Transitivity Processes of the pro-Brexit campaign advertisements

| Processes | Frequency | Examples |
|-------------|-----------|---|
| Material | 13 | (give/ takes/ vote/ leave/ take control/ break free/ take back/ act/ looked after/ wearing/ get involved/ join/ by texting) |
| Mental | 04 | (has failed/see/want/ gone) |
| Relational | 02 | (is/ is) |
| Verbal | - | - |
| Behavioral | - | - |
| Existential | - | - |

Table 3- Transitivity Processes of the pro-Brexit campaign advertisements (elaborated by author, 2019).

In the anti-Brexit campaign advertisements, the results show that within the Transitivity system, the main Processes used were the Material, Relational and Verbal as shown in Table 3.1. The Material Process is used many times throughout the ‘Remain’ campaign advertisements having been identified in ten different instances indicating clauses of ‘doing & happening’ (Halliday & Matthiessen, 2014). Most clauses of doing and happening throughout the different campaign advertisements represent a positive implicature to the UK-EU relation. There is only one negative imperative material process ‘don’t let’ used in advertisement 9, which carries negative meanings.

The Relational Process was the second most used in the campaign advertisements, having been identified in two different instances in the campaign advertisements selected from the data selection,

suggesting that these campaign advertisements aim to identify and highlight the relation connected to the participants. Both clauses showed attributive relational processes, where the verbal text identifies what 'is' and in advertisement 10 there is an implicit relational process. Furthermore, in advertisement 12, the relational clause indicates a possessive attribute, 'I am' bridging the space between the participant in the shot and the viewer, thus, creating a sense of inclusiveness and identification. The participant is shown as an individual with a name, face and facts about the person creating a sense of familiarity.

The Verbal Process used in the 'Remain' campaign advertisement is identified by the clause in advertisement 8, where the verbal action and symbolic processes of 'saying' are identified. In reported speech, 'economists say', the process of saying should be interpreted in a broad sense according to Halliday and Webster (2009) because the viewer of the image is receiving this message as second-hand information. However, the advertisement presents sourced information therefore legitimizing it and projecting the information to the viewer as real and concrete facts. The following table represents a summary of processes used in the anti-Brexit and/or 'Remain' campaign advertisements, showing the frequency and examples of each process type.

Table 3.1- Transitivity Processes of the anti-Brexit campaign advertisements

| Processes | Frequency | Examples |
|-------------|-----------|--|
| Material | 10 | (put/get/ let/vote/gamble/ protected/ remaining/ create/ have been saving/ could be saved) |
| Mental | - | - |
| Relational | 02 | (am/ are) |
| Verbal | 01 | (say) |
| Behavioral | - | - |
| Existential | - | - |

Table 3.1- Transitivity Processes of the anti-Brexit campaign advertisements (elaborated by author, 2019).

Overall, both campaign sides (pro and anti-Brexit) used mainly Material Processes within the campaign advertisements. According to Unsworth (2000) this is an expected outcome because Material processes are one of the most common processes used in language and in advertising. In both the 'remain' and 'leave' campaign advertisements, the Material Process served a similar purpose of instructing readers/viewers or the population by indicating abstract and physical action. Some actions were indicative of preventing further events from happening, and these were mainly found in the 'Leave' campaign advertisements whilst others were soliciting action to instigate an event, mainly found in the 'remain' campaign advertisements. However, this is a generalization of the campaign advertisements as there are some specific advertisements within the campaigns, which are interchangeable and represent the opposing idea.

The second process used by both campaign advertisements is the Relational Process and they all indicate two types of relations of 'being', (1) affirming and (2) describing 'what is'. For example, in the pro-Brexit advertisement, the relational process is used to affirm, - that it *IS* political correctness gone mad and in the anti-Brexit advertisement it is used to affirm, - that British workers *ARE* safer and stronger in Europe. Additionally, in the in the second instance in the pro-Brexit advertisement the relational process is used to describe, - that Islamist extremism *IS* a real threat to our way of life and in the anti-Brexit advertisements it is used to describe, - that I *AM* an immigrant. Therefore, both campaign advertisements used the Relational process to identify and highlight a real description of things, events, participants and objects.

On the other hand, there were processes used by the campaign advertisements that were not shared. For instance, the Mental and Verbal processes. The 'leave' campaign advertisements used many Mental processes to expose inner experiences, trying to create a sense of 'involvement' between the producers and viewers of the advertisements, suggesting that there is a unified 'feeling' towards the events. Whilst the 'remain' campaign advertisements did not use any Mental processes indicating inner experiences, this may be because the 'remain' campaign advertisements were not looking to create a sense 'involvement' but rather inclusion, letting people be 'in the know'. Moreover, the 'remain' campaign advertisements used the Verbal Process to present real information whilst the 'leave' campaign advertisements did not, perhaps leading people to question whether the information provided by the 'leave' campaign advertisements have legitimate value.

In short, a comparative table is presented as follows with a general overlook on the Transitivity Processes within the pro and anti-Brexit campaign advertisements, showing both campaign sides, all six types of processes and the frequency in which each process type was identified.

Table 3.2- A general overlook on the Transitivity Processes within the campaign advertisements.

| Processes | | Material | Mental | Relational | Verbal | Behavioral | Existential |
|-----------|-------------|----------|--------|------------|--------|------------|-------------|
| Frequency | Pro-Brexit | 13 | 4 | 2 | 0 | 0 | 0 |
| | Anti-Brexit | 11 | 0 | 2 | 1 | 0 | 0 |

Table 3.2- A general overlook on the Transitivity Processes within the campaign advertisements (elaborated by author, 2019).

By identifying, the Transitivity Processes used throughout the campaign advertisements it is possible to distinguish if the semiotic modes correspond with each other in making a singular meaning or complement each other to form more than one meaning in the advertisements. The following section presents a comparative discussion of the visual analysis.

3.4.2 A comparative discussion of the visual analysis

In the pro-Brexit campaign advertisements, the representational metafunction was identified by both narrative and conceptual representations. The most common representation present in the ‘leave’ campaign advertisements was the narrative, reactionary process, found in three out of six advertisements selected from the data, -indicating that the Reactor, the participant’s gaze, forms vectors. Furthermore, in four out of six campaign advertisements the colors red and white were predominant.

Chapman (2010) points out that red is a powerful accent color as it catches our eye but it is usually associated with danger, anger, warning and importance, whereas white is a plain, neutral backdrop that enhances other colors therefore forming a strong visual contrast and becoming eye-catching. See below, table 3.3 for the representational metafunctions and the elements considered.

Table 3.3- Representational metafunctions and elements in pro-Brexit campaign advertisements.

| Representational Metafunction | Representation & Processes | Participants | Colors |
|--------------------------------------|---------------------------------------|---------------------|-----------------|
| Advertisement 1 | Narrative- Verbal | Verbiage | Red/white |
| Advertisement 2 | Conceptual- Symbolic | Carrier | Red/white/blue |
| Advertisement 3 | Narrative- Reactional | Reactor | Red/white |
| Advertisement 4 | Narrative- Reactional | Reactor | Red/black/green |
| Advertisement 5 | Narrative- Reactional | Reactor | Red/white |
| Advertisement 6 | Conceptual- Symbolic | Carrier | White/blue |

Table 3.3- Representational metafunctions and elements in pro-Brexit campaign advertisements (elaborated by author, 2019).

Considering the Interactional meanings, the first element to consider is contact; the findings suggest there is a balanced use of both ‘demand’ and ‘offer’. In the pro-Brexit campaign advertisements: whilst the campaign advertisement aimed to establish a sense of involvement by forming vectors through participants’ gaze, establishing an interaction between producers and viewers, it also aimed to present information to readers or viewers. Moreover, another element to consider within interactional meanings is the size of the frame; the most common type of social distance found within the pro-Brexit campaign advertisements, having been used in three out of six advertisements is the very long shot, which indicates little or no social connection between participants. Regarding attitude, most of the images portrayed subjectivity, indicating power relations and suggesting involvement or detachment. The last element to consider is modality, there are many different elements to consider within modality as figure 5.1 illustrated in the previous chapter,

however, the features that most stood out within the pro-Brexit campaign advertisements was contextualization, which considers the absence of background and full detail given to elements in the advertisements. The following table presents these findings.

Table 3.4- Interactional metafunctions and elements in pro-Brexit campaign advertisements.

| Interactional Metafunction | Contact | Social Distance | Attitude | Modality |
|-----------------------------------|----------------|------------------------|-----------------|---------------------------|
| Advertisement 1 | Offer | Very Long shot | Subjectivity | Contextualization /Color |
| Advertisement 2 | Offer | Medium Close shot | Objectivity | Contextualization |
| Advertisement 3 | Offer | Close shot | Subjectivity | Contextualization |
| Advertisement 4 | Demand | Very Long shot | Subjectivity | Contextualization |
| Advertisement 5 | Demand | Very Long shot | Subjectivity | Contextualization / Depth |
| Advertisement 6 | Demand | Very Close shot | Subjectivity | Contextualization / Color |

Table 3.4- Interactional metafunctions and elements in pro-Brexit campaign advertisements (elaborated by author, 2019).

For the compositional metafunction, considering the information value of the placement of elements within a shot, the findings in the pro-Brexit campaign advertisements indicate that the most commonly used placements are left/right and top/bottom relations. As each placement has its own information value, the individual images try to present different understandings to viewers as for instance, the left indicates familiar information whilst the right provides viewers with new information and the top shows idealized concepts of ‘what might be’ whilst the bottom presents ‘what is’. In addition, the salience given to different elements identify what the viewer’s eyes are drawn to, in five out of the six campaign advertisements salience was placed on verbal text, due to various reasons, to state a few: enlarged font size, color, positioning. Lastly, within framing, four out of six campaign advertisements indicated maximum disconnection, as there were actual and abstract lines formed between verbal texts and the images in the shots. Table 3.5 illustrates the pro-Brexit compositional findings.

Table 3.5 Compositional metafunctions and elements in pro-Brexit campaign advertisements.

| Compositional Metafunction | Information Value | Saliency | Framing |
|-----------------------------------|--------------------------|--------------------------|--------------------|
| Advertisement 1 | Center / Margin | Verbal text | Max. Connection |
| Advertisement 2 | Left/ Right | Verbal text | Max. Disconnection |
| Advertisement 3 | Top/Bottom | Verbal text | Max. Disconnection |
| Advertisement 4 | Top/Bottom | Verbal text | Max. Disconnection |
| Advertisement 5 | Left/ Right, Top/Bottom | Verbal text/ Participant | Max. Disconnection |
| Advertisement 6 | Left/ Right | Participant | Max. Connection |

Table 3.5- Compositional metafunctions and elements in pro-Brexit campaign advertisements (elaborated by author, 2019).

In the anti-Brexit campaign advertisements the representational meanings were identified by the use of mainly narrative- Actional processes, used in three out of six campaign advertisements. Kress and van Leeuwen (2006, p.59) explain that this is “when participants are connected by a vector, they are represented as *doing* something to or for each other”. The use of this representation may be due to the ‘remain’ campaign’s desire to show people in action to help prove that they are integral members of society. Hence, in four out of six campaign advertisements participants are portrayed in formal, business-like and work clothes visible by the colors red, white, blue, black and yellow. All the colors are interchangeably used and reoccurring in the six different campaign advertisements. But the most recurrent colors used were red, white and blue in three out of six campaign advertisements representing the ‘British’ colors according to the flag See Table 3.6 for the representational elements in the anti-Brexit campaign advertisements.

Table 3.6- Representational metafunctions and elements in anti-Brexit campaign advertisements.

| Representational Metafunction | Representation & Process | Participants | Colors |
|--------------------------------------|-------------------------------------|---------------------|----------------------------|
| Advertisement 7 | Narrative-Actional | Actor | Red/ white/blue |
| Advertisement 8 | Conceptual-Classificational | Overt Taxonomy | Red/white/blue |
| Advertisement 9 | Narrative-Actional | Actor | Red/white/black |
| Advertisement 10 | Narrative-Actional | Actor | Red/white/blue |
| Advertisement 11 | Narrative-Reactional | Reactor | Red/white/black/ yellow |
| Advertisement 12 | Conceptual-Analytical | Carrier | White/black/ yellow |

Table 3.6- Representational metafunctions and elements in anti-Brexit campaign advertisements (elaborated by author, 2019).

The interactional meanings and elements of the anti-Brexit campaign advertisements, consider contact, where there is an equal balance between the use of ‘offer’ and ‘demand’ indicating that the campaign advertisement aims to both interact with the viewer but also present information for contemplation. The most common frame size found in the campaign advertisements was the medium close shot, used in three out of six campaigns indicating a social and inclusive social relation. The most common attitude in the campaign advertisements is subjectivity whereby involvement/detachment, viewer power, equality and representation power are measured. Additionally, considering modality contextualization and color were repeated elements in all six advertisements. The following table illustrates the Interactional metafunctions and elements in anti-Brexit campaign advertisements.

The Compositional metafunctions and elements in the anti-Brexit campaign advertisements indicate a major information value, left/right relation used in four out of six advertisements, which suggests that the ‘remain’ campaign advertisements are reminding people of what is familiar and revealing what is perceived as new information. In four out of the six advertisements, salience is placed on both the verbal and

visual (participant) text, these processes co-relate and create a unified and concise meaning of the campaign advertisements.

Table 3.7- Interactional metafunctions and elements in anti-Brexit campaign advertisements.

| Interactional Metafunction | Contact | Social Distance | Attitude | Modality |
|-----------------------------------|----------------|-----------------------------|-----------------|--|
| Advertisement 7 | Offer | Close shot | Objectivity | Contextualization /Color |
| Advertisement 8 | Offer | Long shot | Subjectivity | Contextualization /Color |
| Advertisement 9 | Demand | Medium Close shot | Subjectivity | Contextualization /Color |
| Advertisement 10 | Offer | Medium Long shot, Long shot | Subjectivity | Contextualization /Illumination/ Depth |
| Advertisement 11 | Demand | Medium Close shot | Subjectivity | Contextualization /Color |
| Advertisement 12 | Demand | Medium Close shot | Subjectivity | Contextualization /Color |

Table 3.7- Interactional metafunctions and elements in anti-Brexit campaign advertisements (elaborated by author, 2019).

Moreover, in all six advertisements there is actual and abstract framing of verbal texts visually representing maximum disconnection of units of information. The following table 3.8 presents the Compositional metafunctions and elements in the anti-Brexit campaign advertisements. Table 3.8- Compositional metafunctions and elements in anti-Brexit campaign advertisements.

| Compositional Metafunction | Information Value | Saliency | Framing |
|-----------------------------------|--------------------------|--------------------------|--------------------|
| Advertisement 7 | Left/ Right, Top/Bottom | Verbal text | Max. Disconnection |
| Advertisement 8 | Left/ Right | Verbal text/ Participant | Max. Disconnection |
| Advertisement 9 | Left/ Right | Verbal text/Participants | Max. Disconnection |
| Advertisement 10 | Center/ Margins | Participant | Max. Disconnection |

| | | | |
|------------------|----------------------------|-----------------------------|-----------------------|
| Advertisement 11 | Left/ Right, Top/Bottom | Verbal text/ Participant | Max. Disconnection |
| Advertisement 12 | Top/Bottom | Verbal text/ Participant | Max. Disconnection |

Table 3.8- Compositional metafunctions and elements in anti-Brexit campaign advertisements (elaborated by author, 2019).

In short, a comparative discussion and table is presented with both pro and anti-Brexit metafunctions and elements indicating differences and similarities between the campaign advertising strategies as portrayed in the media. See table 3.9- GVD Metafunctions and elements in pro and anti-Brexit campaign advertisements.

Considering the Representational metafunction, half of the pro-Brexit campaign advertisements chosen show a Narrative representation, Reactional process where there is a Reactor. On the other hand, half of the anti-Brexit campaign advertisements chosen also indicated a Narrative representation but an Actional process, indicating an Actor as the participant who does the action. The different representations may indicate the campaigns' different objectives whilst portraying in the media their positions through the campaign advertisements.

Suggestively the pro-Brexit campaign advertisements aim to portray participants in a way that vectors are formed by the participants' eyelines, by the direction of the glance of one or more of the represented participants (Kress & van Leeuwen, 2006). Therefore, in all the shots that illustrate the reactional process in the pro-Brexit campaign advertisements (ads 3, 4, 5) the viewer can see the Reactors' gaze. However the gaze is not suggesting involvement in a friendly sense since the circumstance or setting in which the participants are portrayed in, reveal distance, danger and unacceptance. Thus, the setting exposed in the shot is also a key element to the meaning-making process. Considering ad 3, in the foreground there is a participant, who is a British politician, standing behind a British postbox and in the background, there are blurred and decontextualized faces of women wearing headscarves. In ad 4, in the foreground there are men covering their faces with scarves, holding up weapons and the Black Standard²⁷ flag. And, the background portrays them in a desert like environment. The fifth campaign advertisement portrays in the foreground faces of men walking towards the viewer and

²⁷ The Black Standard or Black Banner, has been used in contemporary Islamism and jihadism since the late 1990s. A variant is commonly used as the flag of the Islamic State of Iraq and the Levant.

towards the back of the shot; the faces become decontextualized and part of the background of the image. These Reactional processes all indicate different reactions that are transmitted by the image: in all the scenarios there is a sense of ‘other’ and a notion that it is ‘us’ against them as participants are shown in groups.

Whilst on the other hand, the anti-Brexit campaign advertisements aim to portray participants in Actional processes, whereby the action is shown through the formed vectors which represent the actions. Actional processes are found in the anti-Brexit (ads 7, 9 and 10). In ad 7, the coin flying into the shot represents the action, which is verbally expressed as money ‘put in’. And in ad 9, the men in the setting reflecting gambling and throwing dice represent the action. Finally, in ad 10, there are people with their backs turned, walking away from the viewer representing the action. These advertisements use solid colors in the foreground and background presenting unblemished notions of actions that reflect reality. Unlike the pro-Brexit campaign advertisements, the anti-Brexit campaign advertisements are not reinforcing separate identities but rather representing visual ‘actions’ that illustrate what remaining or leaving the EU looks like. Nevertheless, both campaign advertisements sides used red and white as the main base colors throughout the campaign advertisements, the pro-Brexit primarily used red and white and the anti-Brexit campaign added blue in most of the campaigns; these colors resemble iconic British symbols and represent English and the United Kingdom’s flag.

Furthermore, within the interactional meanings the element contact shows that the use of ‘offer’ and ‘demand’ was similarly used in most of the pro and anti-Brexit campaign advertisements. Thus, the campaign advertisements aimed to establish a sense of interaction between the producers and viewers in some cases, conveying a sense of togetherness, sympathy and inclusion. Meanwhile, in the other campaign advertisements the aim was to highlight differences, problems and reveal negative stigmas creating a sense of detachment of the viewer from the portrayed participant in the shot. The very long shot mainly used in the pro-Brexit campaign advertisements indicate little or no social connection between participants and create an understanding of the ‘other’ emphasizing the sense of detachment of the viewers and presented participants. In the anti-Brexit campaign advertisements the most commonly used frame size was the medium close shot, which suggests a more social relation between participants, even suggesting and inclusive ‘one of us’ motif. In addition, other elements to consider are attitude and

modality, which were used in the same way and in the same frequency throughout both campaign advertisements.

Lastly, considering how elements influence the meaning making processes, the placement of elements within the compositional metafunction provide specific meanings, information value and salience to images. The pro-Brexit campaign advertisements used combined meaning making resources, placing elements on the left/right and top/bottom signaling different relations between them and also providing them with different information values which are perceived by the viewers of the advertisements. With these tools the pro-Brexit campaign advertisements are able to present what is given and new information, providing the viewer with a comparative base but also what is ideal and real regarding the Brexit, suggesting on the top 'this is what the opposition wants you to be believe' and on the bottom 'this is the reality of the situation'. Differently, the anti-Brexit campaign advertisements only focused on the left 'given' and familiar information and right 'new', unknown or even problematic information, thus, providing people with only a comparative basis for the decision making process of how to vote in the 2016 referendum. Within both campaign advertisements salience was placed on the verbal text as viewer in this specific context need verbal text as information to make an informed decision, which is a little different to advertising for instance where a product is being offered and the message is implicit (Kress & van Leeuwen, 2006). The anti-Brexit campaign advertisements also gave salience to the participants in the images as a form of visually creating an emotional appeal. Furthermore, framing with actual frame lines and abstract framing, by discontinuities of colors was identified in both campaign advertisements, thus overall reflecting maximum disconnection between elements in the images.

Table 3.9- GVD Metafunctions and elements in pro and anti-Brexit campaign advertisements.

| Metafunctions | pro-Brexit campaign advertisements | anti-Brexit campaign advertisements |
|-------------------------|---|--|
| Representational | | |
| Representation/Process: | 3 out of 6 Narrative- Reactional | 3 out of 6 Narrative-Actional |
| Participant: | 3 out of 6 Reactor | 3 out of 6 Actor |
| Color: | 4 out of 6 Red and white | 3 out of 6 Red, white and blue |
| Interactional | | |
| Contact: | 3 out of 6 Offer & Demand | 3 out of 6 Offer & Demand |
| Social Distance: | 3 out of 6 Very Long shot | 3 out of 6 Medium close shot |
| Attitude: | 5 out of 6 Subjectivity | 5 out of 6 Subjectivity |
| Modality: | 6 out of 6 Contextualization | 6 out of 6 Contextualization |
| Compositional | | |
| Information Value: | 3 out of 6 Left/ Right & Top/Bottom | 4 out of 6 Left/Right |
| Saliency: | 5 out of 6 Verbal text | 4 out of 6 Verbal text/ Participant |
| Framing: | 4 out of 6 Max. Disconnection | 6 out of 6 Max. Disconnection |

Table 3.9- GVD Metafunctions and elements in pro and anti-Brexit campaign advertisements (elaborated by author, 2019).

CHAPTER IV CONCLUSION

In this chapter, the final remarks and findings are presented considering the limitations of the study and including suggestions for further research.

4.1 FINAL REMARKS

The present thesis aimed to investigate the pro-Brexit and anti-Brexit campaign advertisements prior to the 2016 referendum through a multimodal analysis to understand how the political movements were portrayed in the media. Firstly, the study attempted to reveal socio-cultural practices of the Brexit based on CDA (Fairclough, 1989) and to present the context of situation of the Brexit in Britain in 2016 based on SFL (Halliday & Matthiessen, 2004;2014). Secondly, by analyzing the verbal meanings based on SFL, specifically the transitivity system (Halliday & Matthiessen, 2004; 2014), the Ideational metafunction aimed to reveal the quantum of change in the flow of events of both campaign advertisements. Then, the study analyzed the visual meanings in both campaign advertisements within the GVD (Kress & van Leeuwen, 1996; 2006) considering all three metafunctions. Finally, it presented a comparative discussion of the multimodal findings to better reveal the similarities and differences in the meaning making resources used throughout the campaigns leading up to the 2016 referendum. In order to better understand the findings, the research questions are revised and presented as follows:

(1) Through CDA and SFL's Context of Situation, what socio-semiotic meanings are revealed in the advertisements pro and anti-Brexit? By conducting a verbal and visual analysis, I was able to present general notions held by the British in relations to leaving the EU (the Brexit). I also outlined some notions of power held by the campaign advertisements and the sense of social identity within the presented campaign advertisements. The British who voted to leave believed that by leaving the EU, their rights and national identity would remain intact. Whilst those who voted against leaving believed that cultural diversity is what makes up the national identity and the EU helps to protect and reinforce rights for everyone, especially workers.

(2) What do the verbal and visual meanings in the advertisements reveal about how the campaign advertisements are portrayed in the media? The verbal analysis revealed similarities where both the pro and anti- Brexit campaign advertisements used mostly

Material Processes to instruct readers/viewers to participate in some kind of abstract and physical action, which is evident considering that there was a referendum coming up and the campaigns wanted people to vote accordingly. Additionally, the analysis also revealed that the second most used process for both campaign advertisements was also the same, the Relational Process. It was used by both campaign advertisement sides to indicate relations of ‘being’, affirming and describing ‘*what is*’ aiming to present real descriptions of things, events, participants and objects. However, the verbal analysis also revealed differences in the campaign advertisements, as the pro-Brexit campaign advertisements used mostly Mental Processes to expose inner experiences of the participants creating a sense of ‘involvement’ between participants portrayed in the shot and the viewers of the shot –thus suggesting a unified feeling towards events and information provided in the campaign advertisements. The anti-Brexit campaign advertisements, however, used Verbal Processes to present real information on the events establishing a sense of ‘inclusion’ between the participants and/or information presented in the campaign advertisements and the viewer, sharing information and knowledge.

Moreover, the visual analysis also revealed similarities and differences between the campaign advertisements with the use of different meaning-making resources. Within the representational metafunction, both campaign advertisements sides presented the same amount of narrative representations. However, the pro-Brexit campaign advertisements used Reactional processes in order to portray participants’ eyelines and gaze as a form of directly addressing the viewer but at the same time considering the circumstances the participants were placed in, the gaze was not friendly and inviting. The very long shots indicated the sense of distancing between the participants. And the anti-Brexit campaign advertisements mainly revealed participants in Actional processes, at medium close shot forming vectors which represent actions indicating that ‘remaining’ in the EU would generate ‘positive’ social actions. Additionally, the primary colors used in both campaign advertisements sides were similar using red, white and blue as base colors reflecting the UK’s national (flag) colors. Furthermore the ratio of campaign advertisements using: contact ‘offer’ or ‘demand’, Attitude and Modality was similar for both campaign advertisements. Lastly, considering the compositional metafunction it was revealed that the most commonly used information value identified for both campaign advertisements was the use of the left/right relationship providing viewers with ‘given’, already known information to them and ‘new’ unknown or even problematic information. A common practice used in reporting to

reinforce reflection on issues that depend on decision-making (Hart, 2014). However, the pro-Brexit campaign advertisements also used the top/bottom relation to provide different information values, which are perceived by the viewers as given and new information.

(3) What do the results suggest in terms of understanding this political movement as portrayed in the media? By carrying out a multimodal analysis of the verbal and visual meanings, the socio-semiotic meanings were revealed and the different representations found in the campaign advertisements highlight that each campaign side had different objectives whilst portraying in the media their positions through the campaign advertisements. The analysis shows that the pro-Brexit campaign advertisements took a more aggressive approach, alerting viewers and suggesting actions ‘to be taken’ by people to prevent the depicted visual illustrations from happening. They portrayed the ‘other’ in the media and emphasized an excluding notion of ‘us’ versus ‘them’, to ensure a unified feeling (of rejection) towards the presented events and guarantee a national vote in favor of the Brexit.

On the other hand, the anti-Brexit campaign advertisements took a more informative approach, providing people with comparative information to go off whilst suggesting that people were already familiar with everything presented in the campaign advertisements, as part of their reality, experiences and world. Furthermore, the unfamiliar information provided served to inform people of benefits brought on by the elements presented in the shots. Hence, these advertisements created an imaginative approachable social relationship between participants and associated the information provided as positive. Thus, the anti-Brexit campaign advertisements were mainly trying to break the pre-established negative stigmas placed on immigrants, suggesting an inclusive notion ‘one of us’, economy, highlighting the financial and commercial returns of being part of the EU and sovereignty, indicating that it won’t be affected as it hasn’t already been with things the way they are.

4.2 LIMITATIONS OF THE STUDY

One of the limitations of the thesis was staying within the space limit of the thesis structure. Due to this, the sample size was reduced to fit in the structure and the interpersonal metafunction within SFL’s Transitivity system, which I believe would have been a valid contribution to the analysis, was not explored.

4.3 SUGGESTIONS FOR FURTHER RESEARCH

As there are many different multimodal analyses emerging in recent years, it would be interesting to investigate other forms of representations (institutional or political entities) in the media within different means of communication, for instance billboards, videos, commercials and social media. Likewise, it would be interesting to study the aftermath of the Brexit, which even now, two years into the 2016 referendum, has not been possible. Suggestively another investigation that may be interesting is a comparative investigation into the European Union's campaigning advertisements during and/ or after the UK's 2016 referendum and how the UK was represented or portrayed in the media at different stages of the Brexit process.

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APPENDIX

APPENDIX A- “I am an Immigrant” campaign poster.



Complete collection of the “I am an Immigrant” 2016 Brexit campaign poster (available on: <https://www.scribd.com/article/376692164/Brexit-And-Bias-The-Framing-Of-Immigrants-In-The-Media>, accessed on: August 2018).