The World Told and The World Shown: Multisemiotic Issues is concerned with the development of multisemiotic meaning-making theories and their applications, and the contributions draw the attention of linguists and students alike to the fact that language rarely stands alone in written and spoken discourses, i.e. mono-modally, in today's discourses. The principal aim of the volume is to point out the ways in which spoken and written discourses combine with other modes, simultaneously making use of the multiple resources of different semiotic systems as they are subsequently created and consumed. The chapters discuss the relationship between the discourses that 'tell' and visuals (either still or moving, like film) that 'show', sharing the point of view that all the various modes specialize in the transmission of particular meanings.

The innovative component of this book in comparison to those existing in the fields is the application of current multisemiotic theories to a great variety of genres: picture books, billboards, cartoons, advertising, web games, science documentaries, poetry, etc. The volume begins with chapters that take the theorizing of the text/discourse – visualization cline a step beyond current frameworks. The book, which is divided into five sections, also highlights the importance of cultural and social aspects in the configuration of language and visualizations as well as their multisemiotic use in the community.

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9
Sequential Visual Discourse Frames
Kay L. O’Halloran and Victor Lim Fei

9.1 Introduction

The cover of the weekly American news magazine *Time* (8 May 2006) features 'The lives and ideas of the world's most influential people' with a photograph montage of the people included on the 2006 *Time* list. Preceding the cover story 'People Who Shape Our World', *Time* Asia contains 1–2 full-page colour advertisements for Rolex, Shell, DHL, Breitling, Mercedes-Benz, Toshiba, Lufthansa, Sony Ericsson, Lenovo, Longines and Rado products and services, in addition to some news articles. The cover story (72 pages) contains further advertisements for Bayer Healthcare, Asian Games, Thai Airways, Toyota Formula 1 and Cartier which unfold generically until something unusual happens. The Cartier advertisement (Frame 1, Illustration 9.1) becomes a two-page visual spread (Frames 2–3, Illustration 9.1) that unfolds at the centre to reveal the four-page article *Time* 100 'Power Couples' (Centrefold, Illustration 9.1). Upon folding back these two pages (Frames 2–3) and turning the page, the Cartier advertisement contains one further page (Frame 4, Illustration 9.1).

This chapter adopts a socio-semiotic perspective (e.g. Halliday, 1978, 2004; Kress and van Leeuwen, 1996; van Leeuwen, 2005) to analyse the sequential multisemiotic discourse of the Cartier advertisement which unfolds in the context of the *Time* magazine’s 2006 list of the world’s 100 most influential people. The findings are related to identity (e.g. Bauman, 2004; Ledema and Caldas-Coulthard, 2008) and the functions of print media in the age of software-based modernity which has fundamentally changed 'all aspects of the human condition' (Bauman, 2000). What is the place of print media today, and how is corporate identity maintained in a globalized consumer market known for its fluidity, transience and change (Bauman, 2000)? The Cartier advertisement and *Time* magazine’s special issues of the 100 most influential people are investigated for this purpose from the perspective of Michael Halliday’s systemic functional social semiotic theory.
9.2 Systemic functional social semiotic theory

Michael Halliday's (e.g. 1978, 2004; Halliday and Matthiessen, 1999; Martin, 1992) systemic functional social semiotic theory provides an approach to modelling, analysing and interpreting multimodal phenomena, known as systemic functional-multimodal discourse analysis (SF-MDA) (Donov, 2005; O'Halloran, 2007, 2008a). In this approach, multimodal phenomena are conceptualized as choices from semiotic resources (e.g. language, images, music, mathematical symbolism, gesture and movement) which integrate across visual, auditory and somatic (haptic, gustatory and olfactory) modes to construct meaning in the context of their instantiation.

Halliday (2004) developed SF-theory in relation to language, which he describes as having abstract grammatical systems which realize four meta-functions: (a) experiential meaning: to construct experience of the world; (b) logical meaning: to make logical connections in that world; (c) interpersonal meaning: to enact social relations; and (d) textual meaning: to organize the semiotic choices which unfold. Halliday (2004) contains a comprehensive description of the grammatical systems of the English language through...
which the four metafunctions are realized. Halliday views language as 'one of a number of [social semiotic] systems of meaning that, taken all together, constitute human culture' (Halliday, 1985, p. 4).

Halliday's SF-theory has been extended to other semiotic resources, including paintings and other forms of displayed art (O'Toole, 1994), visual design (Kress and van Leeuwen, 1996), mathematical symbolism and images (O'Halloran, 2005), action and gesture (Martinec, 2000, 2004) and music and sound (van Leeuwen, 1999). Furthermore, Halliday's SF-theory provides a platform for theorizing and analysing how semiotic choices combine to create meaning in multimodal phenomena (e.g. van Leeuwen, 1985, 2005; Kress and van Leeuwen, 1996, 2001; Ventola, Charles and Kalenbacher, 2004; O'Halloran, 2005; Baldry and Thibault, 2006; Royce and Bower, 2006; Unsworth, 2006).

The SF-MDA framework in Table 9.1, based on Halliday's (2004) SF-theory for language and O'Toole's (1994) SF-model for paintings, is used to analyse the Cartier advertisement displayed in Illustration 9.1. In the SF-MDA framework, choices from metafunctionally organized systems function 'intersemiotically' within and across the context, content and expression planes, giving rise to contextualizing relations and semantic expansions. That is, semiotic choices in the constituent ranks for language (word, word group, clause, clause complex and discourse) integrate with image choices (part, figure, episode, work and inter-visual relations), resulting in co-contextualized (similar) and/or re-contextualized (new) semantic fields. In addition, semantic choices from systems on the expression plane (e.g. colour, font style and paper quality) result in the materiality of the text with its associated semantic field (e.g. glossy paper versus recycled paper), which is contextualized in relation to linguistic and visual choices made on the content plane. These configurations of semiotic choices integrate within and across items and mini-genres (e.g. photos, written text and logos) to realize the register of the advertisement in terms of tenor (the social relations), field (the content) and mode (visual, aural and somatic). Print advertisements unfold as a genre with associated views and ideologies about the world.

While semiosis in single-image texts has been theorized (e.g. O'Toole, 1994; Kress and van Leeuwen, 1996), there have been fewer investigations into the meanings arising from sequences of images (e.g. Lim, 2004, 2005; O'Halloran, 2005; Painter, 2007; Moya and Pinar, 2008). Therefore, with the larger objective of understanding the ways in which re-contextualizing and co-contextualizing relations take place within and across multimodal phenomena, it is useful to explore the mechanisms and processes through which meaning expansions occur across sequential images.

Sequential image frames can be understood in terms of the concept of the 'emergent narrative' realized through the integration of linguistic choices (Halliday, 2004; Martin, 1992, 2005; Martin and Rose, 2003) and
Table 9.1 SI-MDA framework for print advertisements (based on O'Halloran, 2006a)

<table>
<thead>
<tr>
<th>Ideology</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Context</td>
<td>Genre</td>
</tr>
<tr>
<td></td>
<td>Register</td>
</tr>
<tr>
<td>Items and mini-genres</td>
<td></td>
</tr>
<tr>
<td>Content</td>
<td>Language</td>
</tr>
<tr>
<td></td>
<td>Images</td>
</tr>
<tr>
<td>Discourse semantics</td>
<td>Intersemiosis</td>
</tr>
<tr>
<td>Discourse systems</td>
<td>Inter-visual relations work</td>
</tr>
<tr>
<td>Grammar</td>
<td>Intersemiosis</td>
</tr>
<tr>
<td>Clause complex</td>
<td>Episode</td>
</tr>
<tr>
<td>Clause</td>
<td>Figure</td>
</tr>
<tr>
<td>Word Group</td>
<td>Part</td>
</tr>
<tr>
<td>Word</td>
<td></td>
</tr>
<tr>
<td>Expression</td>
<td>Graphology, typography and graphics</td>
</tr>
</tbody>
</table>

image choices (O'Toole, 1994), including the inter-visual relations for image sequences on the discourse semantics stratum (see Table 9.1). Lim (2006, pp. 195–213) proposes the following discourse systems for inter-visual relations: (a) experiential meaning: VISUAL TAXONOMY and Associating Elements; (b) logical meaning: VISUAL TAXIS and Transition Relations; (c) textual meaning: VISUAL REFERENCE and Visual Linking Devices; and (d) interpersonal meaning: VISUAL CONFIGURATION and Flow. Lim’s (2006) systems are based on Martin’s (1992; Martin and Rose, 2003) discourse systems for language which informed O’Halloran’s (2005, pp.133–5) discourse systems for mathematical images. Lim’s (2006, pp. 195–213) discourse systems are briefly described below.

Gestalt theory explains that viewers have an overall perception of forms and objects and that when their parts become the focus, they are perceived in relation to the whole (O’Toole, 1994, p. 23). Therefore, Associating Elements constitute the pictorial part–part and part–whole relations to account for the experiential meaning arising from the actions and settings across different frames. Transition Relations, adapted from McCloud (1993, p. 74), realize the logical relations between frames. The types of Transition Relations are Moment–Moment, Action–Action, Subject–Subject,
Scene–Scene, Aspect–Aspect and Non-Sequitur. Visual Linking Devices function textually to provide coherence and cohesion to the sequential images, and the recurrence of such choices adds to the overall cohesion of the image sequence. In their role of providing continuity between frames, the Visual Linking Devices are analogous to the concept of motifs in language. Lastly, Flow is the level of the reader’s interpersonal engagement necessary to comprehend the emergent narrative arising from the image sequence. A strong Flow demands lesser involvement on the part of the reader to make sense of the narrative, and vice versa. System choices for Associating Elements, Transition Relations and Visual Linking Devices contribute to the strength of Flow across the frames.

The SP-MDA framework and Lim’s (2006) discourse systems for intervisual relations are used for the multisemiotic analysis of the Cartier advertisement. The ideologies arising from the semiotic choices are interpreted within the context of *Time* magazine and the larger socio-cultural context of Western culture. The analysis reveals that the primary aim of the advertisement is to reinforce the brand identity of Cartier, with the ultimate aim of selling its products. A secondary aim is to lead the intended reader to visit the Cartier website for further details and retail information. The multisemiotic analysis highlights the strategies through which these aims are achieved, and an investigation of the Cartier and *Time* websites contributes to our understanding of the functions and affordances of print media in the age of interactive digital media. This chapter therefore hopes to demonstrate how meanings are made in the immediate context of their instantiation in print media, and how these meanings function intertextually with digital media sites in the globalized market world of today.

### 9.3 The Cartier advertisement (*Time Asia*, 8 May 2006)

The Cartier advertisement text spans Frames 1–4 displayed in Illustration 9.1. The intended reading path is sequential from Frame 1 (the page before the centrefold), to Frames 2–3 (the centrefold) to Frame 4 (the page after the centrefold). Frames 2–3 can be opened up to view the *Time 100 Power Couples*’ article displayed in Illustration 9.1.

#### 9.3.1 Haptic mode and the semiotics of action

While recognizing the dominant mode of the Cartier advertisement is visual, the text also operates as a communicative artefact through the haptic (tactile) mode on the expression plane. The paper on which the text is printed, as well as the physical form which the text takes, is ideationally, interpersonally and textually meaningful. In this case, the texture of the Cartier advertisement is thicker and glossier compared to other pages in
*Time* magazine. In addition, the design of the centrefold which requires the reader to manually ‘open up’ the advertisement to read the ‘Power Couple’ article is a marked option as it departs from the usual practice of just turning over the pages in the magazine. It engages the reader interpersonally as it requires the reader to perform a different action of opening up the pages instead of turning them over. This departure draws attention to the Cartier advertisement, as the reader has to literally stop to open up the pages.

The main aim of advertisements is to attract and retain (momentarily, at least) the reader’s attention, and thus the material choices for the haptic mode and the semiotics of action (Martinec, 2000, 2004) are marked in the Cartier advertisement through its unconventional selections. The reader’s attention is inevitably drawn to the Cartier advertisement if they are flipping through or reading the *Time* magazine.

9.3.2 The visual mode

The system choices for the haptic mode and the semiotics of action function together with system choices in the visual mode to engage the reader. In what follows, the semiotic choices for language and image are analysed to investigate the emerging narrative which unfolds across Frames 1–4, and the ideologies underlying the advertisement.

Frame 1

The preferential point of entry, or the Centre of Visual Impact (CVI) (Bohle, 1990) in Frame 1 of the Cartier advertisement, is linguistic text ‘LOVE’ which appears in capitalized letters and white font set against a red background. The contrast provided by choices from the system of Colour function to engage the reader interpersonally. The system of Chiaroscuro, the application of light and shadows, also works powerfully to create an engaging background, which helps to draw the reader's attention towards the linguistic text in the frame. Therefore, the system of Colour is deployed effectively by manipulating the choices available in the sub-systems of Hue, Tone and Saturation.

Colour is somewhat different to other grammatical and discourse systems, because it functions as an open system with the potential to realize more than one metafunction. O’Toole (2005, p. 88), for example, argues that ‘choices in the Representational function like Action/Scene/Portrayal are systemic...[but] Clarity, Light and Color in the Modal function...are more a question of degree, or points on an almost infinite cline, not discrete options in a closed system’. Furthermore, systems such as Colour are not dedicated to a single metafunction, and so they have a ‘low system-metaphonc fidelity’ (Lim, 2004, p. 223). Hence, it is possible for the system to simultaneously fulfil two or more metafunctions in a text. For instance,
Colour serves not only the interpersonal metafunction, but the ideational and textual metafunctions as well. However, there are certain environments or conditions, known as the Critical Impetus, which lead to the dominance of a particular metafunction (Lim, 2004, p. 224).

The Critical Impetus of salience functions to realize interpersonal meaning in the Cartier advertisement. The salience is brought about by the contrasting shades of the red hue, the result of the play on lighting, which accentuate the linguistic text 'LOVE' which is located directly below the scattered muffled white lights appearing in the background. The white font colour of LOVE juxtaposed against the red background also achieves a Critical Impetus of salience.

The red background is meaningful experientially as well, and this functionality of colour may be understood through the concept of Denotative Value and Connotative Value (Barthes, 1977) (see Lim, 2004, p. 233). The Denotative Value operates on the sensory perceptual level and is the literal sense of the item. For instance, the Denotative Value of the colour red literally refers to the red tone. On the other hand, the Connotative Value is contextual and ideologically determined. For instance, the Connotative Value of the colour red in the Cartier advertisement suggests romance, passion and intrigue. The Connotative Value is context-sensitive and culture-specific, distinctive to particular semiotic communities, the people who share the same understanding and agreement to a common usage of semiotic choices.

The choice of Typeface in the system of Font functions to create meaning (e.g. van Leeuwen, 2006, Machin, 2007). Roman Typeface is used for the word 'LOVE,' with the characteristic that each letter of the word is distinguished with a discrete Internal Space. Although a wide selection in the system of Internal Space can diminish readability, the choices made in the design of the word 'LOVE' draws attention to each letter, especially to the stylized letters 'O' and 'E.' In fact, a rather clever integration has taken place in the image of the letter 'O' as a close repetition of the letter 'E.' Experientially, the solid 'static' Typeface for 'LOVE' suggests an entity, rather than the process of loving. In contrast, the Cartier logo has a trademark Script Typeface with its interpersonal appeal arising from the dynamic handwriting style reminiscent of writing-masters from earlier centuries. This Typeface gives rise to a Connotative Value of class and sophistication.

Lastly, Frame 1 achieves salience through the fact that there are only two items, the word 'LOVE' and the Cartier logo. The simplicity and open space in Frame 1 contrasts sharply with other pages in Time magazine which are densely packed with linguistic text and multiple images. Therefore salience is created through the singularity of the words and their relatively large font size, aided by the colour contrast and the concentration of white lights in the background. The semiotic choices underscore the prominence of the
word 'LOVE' and its central role in this advertisement. The Cartier logo is instantly recognizable to many readers, with its trademark Script Typeface and red background.

Frames 2–3

The experiential meaning of the lights scattered across Frame 1 emerges into greater clarity in Frames 2–3 to reveal a landscape with tall buildings. The represented landscape changes sequentially across the two frames signifying a movement from left-to-right, which results in a spatial shift in visual temporality. The linguistic text in Frame 2 identifies the landscape as New York City. In this case, the text anchors the image (Barthes, 1977), adding definitiveness to the representation. This demonstrates how language functions to co-contextualize the image, in this case the bright lights of New York City, quite possibly Broadway, which is one of the most famous theatres in the world. 'Along with London's West End theater, Broadway theater is usually considered to represent the highest level of commercial theater in the English-speaking world.'

Evidently, Cartier identifies its market brand with famous people, places and things.

The CV in Frame 2 is the word 'LOVE,' and the linguistic text 'In the 1970s, New York was the place where Cartier found the inspiration for its famous bracelet. Locked in place by a loved one, it symbolizes an everlasting bond.' The text has three cases of marked thematic organization. First, the marked theme 'In the 1970s' creates a timeframe for the Cartier bracelet, suggesting that it has a noteworthy history. Second, the predication of 'New York' in 'New York was the place' functions to place New York City in the subject position, instead of a circumstantial adjunct in the non-predicated form 'In the 1970s, Cartier found the inspiration for its famous bracelet in New York.' These two choices are meaningful because they foreground the dynamic interplay between an abstract nostalgia for the past and the material physicality of the famous city. Visually, the landscape enshrouded in haze in Frames 2–3 clears to reveal a more tangible representation of buildings, reinforcing the historical significance of the bracelet. Cartier is the agent responsible for finding the 'inspiration for its famous bracelet' in New York, but the use of the grammatical metaphor 'inspiration' permits the person who was inspired and the phenomenon which inspired him/her to design the bracelet to remain unknown and somewhat mysterious.

The third instance of marked textual organization occurs in the sentence 'Locked in place by a loved one, it symbolizes an everlasting bond' because the dependent clause 'Locked in place by a loved one' precedes the primary clause 'it symbolizes an everlasting bond.' The marked thematic organization foregrounds the fact that the bracelet is locked into place, but the voice is passive (i.e. 'by a loved one') with ellipsed subject 'the bracelet.' The primary clause 'it symbolizes an everlasting bond' attaches the abstract value
of 'an everlasting bond' to the token 'it', which is the bracelet. Thus linguistically, 'the bracelet' only appears in the written text in the first sentence as a postmodifier for 'the inspiration [for its famous bracelet]'.

The linguistic backgrounding of the bracelet in Frame 2 is semiotically inverted in Frame 3 where the visual image of the dazzling gold Cartier bracelet dominates the entire page. The bracelet is dynamically depicted through the image of the key and chain flying across Frames 2–3 to lock (or unlock) the bracelet. The bracelet is positioned at an oblique angle which gives it an added sense of dynamism of its own, accentuated by the flash of light and the brilliant shiny gold surface which functions to engage the reader and draw his/her attention to the insignias engraved on the bracelet. The systems of Parallelism and Repetition connect the Cartier logo and the design of the 'O' in the word 'LOVE' to the bracelet. In addition, the salient position occupied by the word 'LOVE' in Frames 1–2 is replaced by the image of the Cartier bracelet in Frame 3, thus constructing the Cartier 'LOVE bracelet'.

Frame 4
The Cartier LOVE bracelets, one gold and the other silver, completely dominate Frame 4 through Size, Position and Colour which are accentuated by the flash of light. The two bracelets are intertwined, a love match made against the bright lights of New York City. The oblique lines (O'Toole, 1994) created by the bracelets lead the reader’s gaze down, from the CVI of the bracelets to the brand name Cartier and to the website address which appears in relatively small font. This provides the crucial connection between Cartier’s advertisement and their website, inviting further engagement which moves beyond the initial reading of the printed advertisement. Unsurprisingly, the Cartier website provides information of the addresses of the Cartier outlets throughout the world, in addition to sophisticated hypermedia displays of the company and its products. Thus, the Cartier print advertisement is effectively used to attract the potential consumer, with an intended progression to their website for information and possible purchases. In this way, the Cartier print advertisement is able to remain minimalist in terms of linguistic and visual items and components, which increases its markedness in the context of Time magazine.

9.3.3 The emergent narrative
The sequence of images in Frames 1–4 has a strong flow in relation to the degree of the reader’s engagement and reasoning necessary to understand the emergent narrative. The logical meaning made through the system of Visual Taxis in the form of transition relations is Subject-to-Subject. The main subject in Frame 1 is the word 'LOVE'. The reappearance of the word 'LOVE' in Frame 2 connects the two frames as a Visual Linking Device. The two-page presentation in Frames 2–3 provides continuity, and the Visual
Linking Devices of the bracelet and the Cartier brand name, together with the Associating Elements of the landscape, facilitate the Subject-to-Subject transition relations across frames. The experiential meaning is achieved through the deployment of Associating Elements in the visual taxonomy.

The Associating Elements in Frame 1 are the shades of white lights against the red backdrop. As Associating Elements, their recurrences across Frames 2–4 lend cohesion to the sequential text. Although the white spots seem to be part of the background design, they become meaningful as Associating Elements in relation to Frames 2–3 because the red hue lightens to reveal a backdrop of city lights and buildings in Frame 3. This becomes more evident in Frame 4, when the lights and buildings become clearer, as the 'fog' subsides. The Associating Elements suggest an urban setting, likely to be the heart of a modern city. Co-contextualized by the linguistic text in Frame 2, the reader learns that the landscape is New York City. This is further reinforced by the representation of the Empire State Building as an Associating Element, which is discernible in Frames 3 and 4. Retrospectively, it becomes certain that the red background in Frame 1 is the landscape of New York City enshrouded in haze.

There are two Episodes which are featured in Frames 2–3. Frame 2 contains the word 'LOVE' and the text about how Cartier found the inspiration for the bracelet in New York City in the 1970s. Frame 3 contains the visual representation of the chain and bracelet where the selections for Stance (O'Toole, 1994) suggest movement and energy. This is accentuated by the radiant burst of light through the bracelet. Therefore, the relative calm and static representations in Frames 1–2 are juxtaposed against the dynamism conveyed in Frame 3. An emergent narrative reading of this advertisement points to Frame 3 as the climax in the plot. This is consistent with the expectation of the rise in energy and intensity leading to the climax, in this case, the unveiling of the product, the Cartier bracelet.

The close analysis of the linguistic and visual texts in Frames 1–3 is fruitful for understanding the meanings made intersemiotically in the Cartier advertisement. One mechanism for conceptualizing intersemiosis between language and images is semiotic metaphor (O'Halloran, 1999, 2003). As an extension of grammatical metaphor, semiotic metaphor is the process whereby a 'semantic reconstrual' across different semiotic resources occurs with a shift in the functional status of an element, consequently leading to a multiplication of meaning. That is, 'the new functional status of the element does not equate with its former status in the original semiotic or, alternatively, a new functional element is introduced in the new semiotic, which previously did not exist' (O'Halloran, 1999, p. 348).

The main message in the Cartier advertisement is contained within the semiotic metaphor whereby the abstract entity of love (in reality, a process) in Frames 1–2 is construed as a visual entity, the bracelet in Frame 3. However, the material process whereby 'the loved one' locks the bracelet 'in
place' becomes the semiotic metaphor for love. In other words, the abstract entity 'love' is re-construed as the physical process of locking the bracelet in place, the special characteristic of the Cartier LOVE bracelet with its key and chain. Moreover, the LOVE bracelet re-contextualizes the concept of handcuffs and other locking devices such as the chastity belt which the powerful use to restrict the actions of the less powerful through material restraint. The re-contextualization of locking devices as luxury jewellery items which signify 'love' (in much the same way as the wedding ring symbolizes marital commitment and fidelity) provides the underlying metaphorical foundation for the Cartier advertisement.

The ultimate climax and resolution of the emergent narrative is the intertwining of the two bracelets in Frame 4 which replaces the word 'LOVE' in Frame 2 and the bracelet in Frame 3. The landscape becomes disambiguated due to the radiance produced by the flashes of light, and the energy and dynamism displayed by the bracelets suggest the passion and emotion surrounding the act of love.

Connection between Frames 1–4 is made through the Visual Linking Device of the insignia on the bracelets, that is, the letter 'O' in the word 'LOVE'. The recurrence of the 'O' reinforces its importance and significance as the representative insignia of the Cartier brand. The repetition functions to strengthen the impression of the brand through its emblem. The metaphorical foundation of the emergent narrative and the reinforcement of the brand identity on the Cartier LOVE bracelet present an ideology about the nature of love and its realization in the world today.

9.3.4 Ideology

The Cartier advertisement invites the interpretation that brilliance and power are not only in the materiality of the physical object itself, but really in the emotions and passion behind the transformation of love into the act of giving and locking the gift into place. Ideologically, the realization of love (entity) in the dynamism generated by the action (process) is a subtle and clever advertising strategy to associate love with action and material goods, in this case, a luxury locking device. This expression of love creates a force so potent and a light so blinding that it can shatter the darkness and enable sight. Metaphorically represented by the energy and brilliance of the burst of light against the backdrop of one of the most famous cities in the world, it is suggested that the Cartier bracelet brings vision and power, which defies the traditional concept of locking devices as mechanisms of restraint. In this case, love becomes the act of giving luxury jewellery and restraint becomes power, an inversion which somehow mirrors the traditional marriage ceremony in Western culture. In addition, an exclusive identity for Cartier and its customers is created through link to the people featured in Time magazine's list of the 100 most influential people in the world for 2006 and the Time 100 'Power Couples'. Thus the reader is offered the chance to
join the celebrity class of the powerful and influential through the material
token of the Cartier bracelet.

The final message of the advertisement is the website address, www.love.
cartier.com. The positioning of the website address in relatively small font
at the bottom of the final frame serves as the final line in this advertise-
ment — now that you have appreciated the association between love, the
Cartier bracelet and the powerful, you are invited to visit the website for
more information. This provides the platform for the translation of the
reader’s abstract ideas and emotions into tangible physical action of buying
and giving. Translating the interest in the advertisement into the impetus
to take action by buying the product is the ultimate motivation behind all
advertisements.

In conclusion, the Time magazine website for the list of the 100 most
influential people and the Cartier website are briefly visited to investigate
their intertextual relations with Time magazine and the Cartier LOVE brace-
etlet advertisement. Given the extensiveness of the Time and Cartier websites,
it is not possible to undertake a detailed investigation, but observations will
be made with regard to the respective functionalities of the print and digital
media genres.

9.4 The Time 100 series and Cartier websites

Time magazine, with American, European, Asian and South Pacific editions,
publishes the Time 100 series which features their list of the 100 most influen-
tial people in the world. The winners are divided into five categories of
Leaders and Revolutionaries, Builders and Titans, Artists and Entertainers,
Scientists and Thinkers, and Heroes and Icons, so the list covers the major
domains of human endeavour with global significance. The Time 100 list
was originally conceived in 1999 as Time 100: The Most Important People of
the Century to document the most influential politicians, artists, innovators,
scientists and cultural icons in the twentieth century. Given the success of
the twentieth-century list, Time began to publish in 2004 an annual list of
top 100 people who continue to influence the world.  

The Time 100 list generates much controversy and reasons are sought for
those who are included as well as those who are excluded. Time’s Editor-at-
large Michael Elliott explained in 2004 that there are three qualities when
choosing candidates, and these include their public possession of power
(e.g. George Bush), those with real influence but not necessarily a public
presence (e.g. Ali Husaini Sistani, the Grand Ayatollah of Iraq’s Shi’ites) and
those who influence through their moral example (e.g. Nelson Mandela).  
Managing Editor Richard Stengel for the 2007 list further explains ‘that
the Time 100 was not a list of the hottest, most popular or most powerful
people, but rather the most influential’. The person appearing the most
twentieth century), followed by George Bush, Hillary Clinton, Bill Gates and Hu Jintao who have been listed four times. Barack Obama was listed three times (2008, 2007 and 2006) before his inauguration as President of the United States on 20 January 2009.

Time in partnership with CNN has an extensive online daily news website (www.time.com) with a link to Time magazine (www.time.com/time/magazine). The Time website contains links to archived material for the Time 100 list, making it possible to search and retrieve information. The latest 2008 Time 100 website features people on the list according to the five categories, with a link to the 'On the Red Carpet' page which contains a video of interviews at the 2008 Time 100 awards ceremony which appears to unfold like the Oscar awards in Hollywood.

The 2007 Time 100 website does not contain the 'On the Red Carpet' page. However, the Fame Game website which 'maps and analyses your social connections and media attention to help you promote meaningful ideas, people and organizations in culture' contains photos of people at the Time 100 awards 2007 party. According to the website, the 2007 Time 100 party had 'organizational connections' to Cartier. In addition, Cartier was the 'official media' for other social events listed on Fame Game website, and the Cartier logo and 'the bracelet' are displayed in connection with those events. Therefore, Cartier advertising materials are associated with the Time 100 list across multiple sites, connecting their products with influential people 'whose power, talent or moral example is changing our world'.

The organizational connections between Time 100 and Cartier are not surprising because Cartier is a French jeweller and watch manufacturer with a long history of providing luxury jewellery and watches to royalty, starg and celebrities. The company is a subsidiary of Compagnie Financière Richemont SA, and the name of the corporation dates back to the Cartier family of jewellers who sold the company in 1962. Today, Cartier is a global company with an extensive website which includes sites in Africa, Asia/Oceania, Europe, Middle East, North America and Latin America.

The website 'www.love.cartier.com' displayed on the Cartier advertisement opens up a web page with 'HOW FAR WOULD YOU GO FOR LOVE?' with links to their international sites across the world. Clicking on the 'Asia/Oceania' link results in a menu of Asian languages and English. Selecting 'English' leads the viewer to the Cartier website, which features a dynamic menu which moves across the screen left-to-right or vice versa, according to user's mouse click. Music accompanies the moving menu which features HOME, LOVE MUSIC, LOVE GALLERY, LOVE CHARITY, PLAYLIST US and LOVE COLLECTION. The hypermedia in the Cartier website is sophisticated beyond description in this paper. The US PLAYLIST, for example, traces an outline of New York City as the menu moves across the screen. The Intertextual links to New York City are reinforced, and the black and white photo links (for black and white video clips) create a nostalgic feel for the past.
in relation to the present, replicating the sentiments of the Cartier print advertisement.

The Cartier LOVE COLLECTION features the LOVE bracelet, in addition to LOVE cuffs, LOVE rings, LOVE necklaces and LOVE watches. The LOVE bracelet is featured as the first dynamic display. A golden screwdriver twists from its base and majestically floats across the screen to the locking mechanism on the LOVE bracelet while a swirling line moves across the screen through the screwdriver and bracelet. The line moves down towards the bottom of the screen to trace the outline of a woman and a man lying on their backs, head to head, joined together with locked hands. The LOVE bracelet floats down to the woman’s wrist and simultaneously a second bracelet appears on the man’s wrist. The dynamics of the animation are sleek, innovative and interpersonally engaging as the lines unfold to create a captivating multimodal narrative of the locking of the LOVE bracelets on the couple’s wrists.

The Cartier website recreates the emerging narrative in the Cartier advertisement in Time Asia on 8 May 2006 in ways which extend beyond the semantics of print media which is limited to the baptic and visual modes. The creative dynamic integration of music, graphics and visual images on the Cartier website creates a multimodal experience which utilizes the visual, auditory and somatic (action) modes to create multiple complex emergent narratives which are not constrained by the meaning potential of static frames. Indeed, the simplicity of the Cartier print advertisement can be contrasted to the complexity of the Cartier hypermedia genres with their music clips, photographs, drawings, videos and ‘remediated’ (Bolter and Grusin, 2000) print texts. Furthermore, the interactive digital catalogue contains an expanded version of the text in the Cartier print advertisement. In the hypertext catalogue, ‘the ultimate symbol of loving commitment’ is the locking device of the LOVE bracelet which becomes ‘a rallying cry for modern love, totally free from convention’, an ironical play on the notions of freedom and restraint.

In the 1970s, imagination soared to new heights and any folly was possible. Cartier created the ultimate symbol of loving commitment: in the manner of handcuffs, the famous bracelet closes with a tiny screwdriver. Its humorous impudence appealed and was immediately adopted by legendary couples as a cult jewel. LOVE is a provocative talisman, a rallying cry for modern love, totally free from convention.13

The semantic potential of hypermedia includes and extends the print media experience and so the two media genres ‘semiotically span’ (Ventola, 1999, 2002) each other to create a co-contextualizing semantic field which reinforces the exclusive brand identity of Cartier with its accompanying identity of elegance, sophistication and cult of celebrity. However, print
media contains a meaning potential which cannot as yet be replicated in digital media, and that is the somatic modality whereby the reader physically interacts with the advertisement to feel (and smell) the quality of Cartier. It is a matter of time, however, before everyday digital media technologies incorporate the complete range of modalities experienced in material lived-in reality.

9.5 Conclusion

The configuration of marked choices in the Cartier advertisement in *Time Asia* 8 May 2006 guarantees that the viewer will see the advertisement, if the magazine is opened, and promotions at celebrity events ensure a visibility for Cartier which is hard to achieve on the Internet alone. Therefore, print and digital media combine to form a strategic multimodal semiotic campaign for Cartier whereby print advertisements lead the viewer to their website where the full range of products are shown, plus much more. Cartier website provides in-depth information about their company, history, products and services which are presented using dynamic visual, aural and somatic modes of presentation. The customer proceeds by his/her own volition to purchase Cartier luxury goods, but ideological motivations shaped by consumerism provide the basis for their actions. 'Industries reflect the world through consumer choices, but they also shape the world by offering a limited set of choices, giving rise to Foucault's view of consumerism as technology of the self' (Martin et al., 1988; O'Halloran, 2008b, p. 59).

We need to develop theories and practices to understand the relations between consumerism, identity and power in the digital age where transnational franchises increasingly market their goods and services across multiple sites (Lemke, forthcoming). Systemic-functional social semiotics offers a theoretical platform to investigate the multimodal semiotic landscape in the digital age. As suggested in this chapter, the semantics afforded by print media are insufficient to capture the meaning potential of digital media, thus an approach utilizing digital technology is required to map visual, aural and somatic modalities which operate in the new world told and shown by new media.

Notes

Website references
References


