
SEMIOTIC INTERPERSONAL METAFUNCTIONS IN VISUAL COMMUNICATION

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ABSTRACT

In verbal communication, interpersonal function manifests interaction between speaker and listener, whereas in visual communication it manifests interaction between the represented participant and the viewer. This qualitative research analyses interpersonal functions in visual communication. The study employs Kress and Leeuwen's social semiotics framework based on Halliday's Metafunctions in Systemic Functional Linguistics. The purpose of the study is to apply social semiotic framework and find out the power of represented participant and viewer's power, imaginary social relationship and social distance between the represented participant and the viewer, during the interpersonal visual communication. The study will be highly effective in the field of visual communication, advertisers and in the visual pedagogy. The research found that the direct eye connection induces the viewer to take a long look at commodity or product being offered. The frontal angle reflects the total involvement of subject with the viewer and it will get a number of viewers for purchases. The background of the visual advertisement must be depicted with highly saturated and accented colors to grab the attention of the viewers. It is also found that medium shot taken on the represented subject will be more effective for the advertisers.

Keywords: Social semiotics, interpersonal function, represented participant, interactive participants, attitude

INTRODUCTION

Mass communication, marketing, sociology, cultural anthropology, social psychology, semiotics and cultural studies have engaged a prominent place in the field of advertisement. Whether from a quantitative, qualitative or interpretive perspective, whether a researcher follows the modern social scientific approach, critical theory perspective or postmodernist approach, analysis of advertising and other media content is of growing importance, Ahmed (2000:11) posits. Advertising is a well-known discourse type in all contemporary societies. For him, the important distinctive feature of advertising (henceforth ad) discourse is its function, which is usually to persuade people to buy a particular product, Cook (1992) believes

Saren *et.al.*, (2007:128) states that "because the product, prior to signification in the advertisement has no meaning, it uses a pre-existing referent system of meaning". Goldman (1992:2) holds the notion that if we

intended to produce and reproduce the material and ideological superiority of commodity relations; advertising is considered to be as a key institution. Durant & Lambrou (2009:93) view that through advertisement, we convey information to the clients so that they could know what is available, who makes it, and where and how they can get it. Similarly Williamson (1978) points out advertising motivate readers to see themselves and the worlds in an ideological way. Baren & Davis (2008) supports the idea that advertisements structure issues for readers; as consequence they construct their own perceptions of the social world in which they live.

Goatley (2000) deems that the apparent and less apparent ideological strategies are looked into in and behind advertisements and some important aspects of consumerist ideology used by copywriters are presented. Woods (2006) defines advertisement as a type of communication as a common hit in a piece of music or film and also the highly advanced form of modern art. It is thought by Goldman (1992) that the genre of advertisement thinks over commercially possible language of appearance and images where commodity relations systemically make a way into and construct cultural meaning.

Advertising and an advertisement are employed in a different way. The latter is the final outcome result of advertising, but at times these two expressions are commonly used without discrimination, According to Fletcher (2010). Dyer (1990:2) understans that the word advertisement indicates an act to draw attention to do something', or to notify or inform somebody of something. Guy Cook (2001:10) holds the view that advertisements perform several secondary different functions though, yet they are used to amuse, inform, misinform, worry or warn.

ADVERTISING AS A PART OF COMMUNICATION

Communication can be looked at from several perspectives as it is a broad term. A definite kind of information about products or services is provided with customers through the channel of communication and advertisement. This information can be provided either through verbal, non-verbally or visual channels. Verbal communication is a communication in which language is used. Written and spoken language is the elements of verbal communication. On the other hand non-verbal communication involves gestures, postures or eye contact and theses are usually supported by verbal communication. The third type of communication is visual one which exploits pictures and images to communicate the message effectively.

PARTICIPANTS OF COMMUNICATION

According to Vestergaard and Schroder (1985:27), there are three main participants that participate in the process of communication in advertising, they are: advertiser, product and potential customer.

The communication takes place when both participants use a shared code, which they understand e.g. English language, through a channel,

(contract) e.g. conversation, letters, television, within context which tells us when and where the communication takes place (Vestergaard and Schroder (1985). The speaker may resort to pauses, gestures, facial expression and other means of a paralanguage in the advertisements; it is suggested by Cook (2001).

LITERATURE REVIEWED ON SOCIAL SEMIOTICS

"Semiotics and Social Semiotics are different from each other in that the latter in particular investigates the correspondence and interconnection between social practices and discourse" Meinhof (2004:263). Social semiotics follows the old semiotic path from sender to message to the receiver and expands it into multidimensional interactive bodies of relations (Ibid).

Both visual structures and verbal structures can be used to express meanings drawn from common cultural sources, Kress and (2006) Leeuwen viewed. According to them as like language structures work, so do the visual structures and indicate particular interpretations of experience and forms of social interactions (Ibid:2).

In the world of social semiotics, viewers are, no doubt, proactive; however they are not necessarily very much aware of what they do. Baren and Dennis (2008) posited. The images contain modality of signs which make interpretation of each sign possible according to specific cultural and ideological norms. The fundamental purpose of social semiotic analysis is to understand how readers and viewers recognize advertising messages. Hodge and Kress deem that (1988:261), social semiotics deal with the social meanings constructed through the full-fledged range of semiotic forms, through semiotic texts and semiotic practices, in all human society and in all periods of human history.

Social semiotics analysis of visual communication involves the description of semiotic resources, it refers to what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted. According to Jewit & Oyama (2001:134) photographs which are used them in printing ads work as a system of signs that gives form and meaning to awareness and reality. According to van Leeuwen (2005) a good starting point to start studying aspects of visual communication is to consider that prevail two verbal and visual modes of communication in print advertising with complex interactions between them.

Najafian & Ketabis (2011) examined the effectiveness of a social semiotic approach which was recommended by Kress and van Leeuwen (2006) in order to analyze advertisement discourse to attain the aim of find out the ideology behind selecting different resources (verbal and

nonverbal). The results of their study revealed that social semiotic reference occupies a pivotal position in the relationship between advertising discourse and ideology. The image, word, and color seen in this way as the product of social practices, are just three of the many semiotic modes through which social meanings of the ads are registered.

INTERACTIVE MEANING

In their visual grammar, Kress and van Leeuwen (2006:115) recognize that visual forms of communication also utilize resources which both compose and maintain interaction between the producers and viewers of a visual. Kress and van Leeuwen (2006) hold the notion that viewing a visual image requires two kinds of participants, the interactive participant and the represented participant (2006:115). The former are referred to as the participants who communicate with each other through visual advertisement, for instance, the photographer and the viewer, and the latter is what is actually depicted in the visual: the people, places and things shown. As soon as the visual communication occurs between speaker/writers and listener/readers, the interpersonal metafunction in relation to visual communication is also deals with the representation of social relations, between the visual and the viewer. When the viewer views an image, he finds "located in a particular social way by and in relation to the image" deemed by Kress and van Leeuwen (1990:23).

THEORETICAL FRAMEWORK

Contact/Gaze: According to Kress and Lweeuen (2006) the visuals used to establish social contact between the image and the viewer are concerned with the ways that images directly or indirectly address their viewers, and what they simultaneously demand them to do. The aspect of importance here is the relation between the sets of participants involved in the viewing of the visuals, the interactive participants. They may not physically be there (a typical situation), or they could be the speakers and listeners themselves. There is no evidence of physical speaker or drawer actually found in the visual images; the viewer is alone with the visual, and there is no opportunity for turn-taking as it happens in routine speech-based communication.

The presence or absence of a gaze determines a usual demand which refers to as a form of direct or indirect attention to the viewer (*op.cit*:121-130). The manufacturer is thus motivates the image to act on or do something to the viewer. Moreover, the gaze always takes form of a vector lined by the glance of one or more of the animate represented participant outwards to the viewer of the visual. This may often be supported by some kind of physical gesture. The human represented participant, which could be human being or

animal in most case , it is human being will demand something through one or more pairs of eyes looking directly at the viewer, and what is demanded by the represented participants in the visual entirely on how the looks are conveyed. The represented participant may show a smile (indicating a social relationship), a frowning (indicates hate), or a pout (hinting at a sexual offer). All these actions in the visual advertisement extract some kind of response from the viewer in terms of establishing some kind of social relation, which in this case is to accede to or deny the demand (*op.cit*:122-123).

In visual advertisement offers, the interactive participant is not expected to enter into some kind of imaginary social relation with the represented participants. However viewer is obliged to examine or look at the represented participants as objects for simple viewing, objects which really have no socio-relational call on the viewer. In the world of visuals, where offers are being made, the represented participants are always turning away from the viewer, or, they will be turning to the represented visual in other words, there is no look being projected directly at the viewer. Thus, this kind of image is identified as an offer because it offers the represented participants to the viewer, as items of information, objects of contemplation, impersonally, as though they were specimens in a display case (*op.cit*:124).

Social Distance: In order to determine how much the viewer and the represented are socially distanced from each other during the visual interaction .It is thought that social distance is concerned with the kinds of social relations between interacting participants whether they are long-term types in which they may be thought as intimates, friends, colleagues, acquaintances, total strangers, or there lies short-term relationships which last only as long as the actual communicative act, and are largely context-dependent even when the participants represented may be complete strangers to the viewers. Whether they are known to the viewers or not in this populist sense however is not important in determining the choice of frame size allow us to imaginably come as close to public figures as though they were our friends and neighbors - or to look at people like ourselves as strangers, 'others' (*op.cit*:132).

Social Relations: Kress and van Leeuwen (1996) express the notion that are at least three significant distances which can be distinguished maintained and that there exists correspondences between these distances and our everyday experience of objects and of the environment, that is to say, that size of the frame can also suggest social relations between the viewer and objects, buildings and landscapes.

Attitude: Hodge and Kress (1998) view in the world of visual, resources can be used to express an “attitude” or “point of view” towards the represented participants. Kress and van Leeuwen (1996) examine the

importance of the system of perspective / point-of-view show it is used to express subjective / personal attitudes. Perspective is referred as a graphic design technique exploited for depicting volumes and spatial relationships on a flat surface, in such a way that the represented objects appear to the eye as a typical visible scene with respect to the viewed objects' relative positions and distance (Random House, 1992). Kress and van (1996) Leeuwen asserts that since the Renaissance times there have been two kinds of visuals in the western cultures. There is never built-in point of view in the visual, they are always maintained.

Kress and van Leeuwen (1996) examine aspects of the subjective features of visuals in depth, dividing them into two possible simultaneous choices which they refer to as degrees of involvement and power. In the former, there can be either involvement or detachment, between them and in the latter, there can be viewer superiority, viewer equality, or viewer inferiority. Both the categories of involvement and power can be shown through various choices of visual horizontal and vertical angle respectively. The horizontal angle relates to the interaction between the frontal plane of the visual designer or producer (as in a photographer) and the frontal plane of the represented participants. They can have parallel alignment, and hence have a frontal point of view, or they can be at an angle, and thus have an oblique point of view. They are important in that they control the direction of view; Porter and Greenstreet (1980:76) hold the view.

The vertical angle is a significant component in interpersonal meanings in visuals in that it allows for the establishment of power relations between the viewer and the represented participants. Thus, if the represented participant is viewed by the viewer from a high angle, or from 'above' as it were, then the interactive participant (the viewer) is deemed to have a more powerful position in comparison with the represented participant. The relation is reversed when the angle is one of the represented participants being in a lower position. Further, if the represented participant is at the same level as the interactive participant, then the relation is thought to be one of equality, or of a neutral power. In case of the horizontal angle and degrees of involvement, the power relation is a continuum or a matter of degrees of power (*op.cit*:146-148) and (1996:146-148).

In many visuals, it happens that there is no immediate, obvious point of view or social relation from the viewer's perspective to be seen. In visuals, the vertical angle may suggest a position of power over the represented participants, but the oblique horizontal angle may suggest lack of involvement with the participants depicted, or an exclusion of that situation (*op.cit*:148).

Contextualization: Contextualization thought to be another important ingredient helps in making interpersonal metafunction. This ingredient

indicates the degree of manifestation of the background. Contextualization is not based on one choice out of others but is viewed on a scale running from the absence of ground to the fullest articulated and detailed backgrounds. Kress and Leeuwen (1996) believe that the lower degree of contextualization show the represented become generic rather than particular and connected with a particular location and a specific moment in time (Ibid:166).

Color: Kress and Leeuwen (2002) deal with the visual color by analyzing the color speech and visual rhetoric, but not color language. The results are achieved within the adopted methodology of systemic linguistics. Kress and Van Leeuwen (1990) view that the choice of colors for representing participants constructs part of the interpersonal meaning, as consequence colors function as affinity marker. Goethe (1970:328) was the first to find the meaning of color as an ‘effect’, or, in common parlance, as ‘interpersonal’. Colors can play various roles, for example, the viewer can be ‘excited’, and ‘disturbed’ and so on. In order to convey interpersonal meaning, the producer uses colors in the visual image. Just as language allows us to realize speech act, so colors allow us to realize color acts. For example, the color red might interact with the viewer as warning at the same time function as the signifier of glamour in another context.

Kress and Van Leeuwen (1996: 165) proposed three color scales which are stated below:

- Color saturation, a scale running from full saturation to the absence of color that is black and white.
- Color differentiation, a scale running from a maximally diversified to monochrome.
- Color modulation a scale running from fully modulated color, with, for example, the use of many different shades of red, to plain, unmodulated color.

PURPOSE OF THE STUDY

The present study aims at representing a modest effort to bring out the visual mechanism involved in the images presented in the commercial advertisements. In addition to this, the study highlights some visual techniques and strategies that can be employed to unerringly comprehend visual presentations. Finally, the research attempts to reveal main intended ideologies which are found behind the visual and photographic presentations in the commercial advertisements.

SIGNIFICANCE OF THE STUDY

The study is of supreme importance since it provides us with a conceptual framework to understand how the imaginary social relationship is established between the viewer and represented participants in the given

advertisements. Apart from that, the research tries to manifest that one of the best ways to make out visual representation is to use a semiotic framework constructed by semiotic experts.

RESEARCH QUESTION

Q. What are semiotic techniques to realize interpersonal meanings during the visual communication between the represented participant and the viewer?

RESEARCH METHODOLOGY

The basic purpose of this research is to apply the semiotic framework proposed by Kress and Lweeu (1996). Advertisements are selected as “Visual Texts”. Thereafter, six online ads have been taken up. Comparative analysis is carried out by applying semiotic framework, among the selected advertisements.

DATA ANALYSIS

FIGURE-1



Social Contact: In Figure-1, the subject in the image has turned his back. The represented participant is looking away from the viewer. Contact is typically achieved by the presence of eye contact with humans represented participants. It can be said that there stands ‘Passive’ interaction between the image and the viewer. The subject in the image himself has to be looked at by the viewer. The subject and the viewer are engaged in the offer contact; in the sense that they are not represented in the manner of action promoting. This sort of image is identified as an “Offer” in which the represented participants show themselves to the viewer as items of information, objects of contemplation, impersonally. By contrast, in Figure-2 the represented participant is casting his glance directly at the viewer. The human gaze is focused on the viewer signifies that there exists a more active relationship between the image and the viewer.

When the represented participant is engaged in eye contact with the viewer, the phenomenon is interpreted as the represented intends to forge some kind of imaginary relationship with the viewer. The representation of the participants in Figure-3 is totally different from the Figure-1 and Figure-2. In Figure-3 the represented participant is depicted with an oblique angle which establishes a partial social relationship with the viewer. The viewer is nonetheless is urged to examine or look at represented participant closely. This kind of visual image is known as an offer contact because it offers the represented participants partially to the viewer as an item of information, objects of contemplation. The represented participant shows a partial passive relationship with the viewer.

The represented participant in Figure-4 is quite opposed to the participant in Figure-3 and Figure-1. The represented participant is casting director and unhindered look at the viewer which highlights the relationship between the represented participant and the viewer is relatively close and active. This situation identified as in which the represented participant is creating demand contact which allows the viewer to enter the participants' world and establish imaginary social relations with him. One can say that there stands reciprocity between the two. According to Kress and Van Leeuwen (2006:123), a visual invitation is a demand picture with a beckoning hand and smiling face. In Figure-5 the represented participant shot in the advertisement is looking directly at the viewer and passing smiling onto him. The advertisement manifests that there is immediate social contact between the projected participant and the viewer. The Figure-6 is altogether different from the Figure-5 in which the represented participant is looking at the viewer. Nonetheless, in the Figure-6 the represented participant is looking away from the viewer. Thus, the represented participant is not inviting the viewer to enter into the social world of the represented participant. The human participant is presented with an 'offer Contact' which means that the represented participant is there to be looked at and to be chased down by the viewer.

Social Distance: In Figure-1 the represented participant is shot with close angle showing head and shoulder of the subject of the image. The shot taken in this manner establishes a friendly or personal relationship with the viewer. This implies that the represented participant is 'close' to the viewer, in other words, a sense of the personal relationship between the participant and viewer is created. Social distance can be visually shown the distance, between represented participants and the viewer. The participant represented in the Figure-2 is completely different from a participant in the Figure-1. In Figure-2 the represented participant is depicted with a medium close shot that goes to show a sense of "Us" in the image and not the sense of "Otherness" in it.

The represented participant in the Figure-3 is depicted differently as compared to the Figures-1 and Figure-2. The close-up shot is taken at the presented participant. Like the demand picture, close-up shot also serves to provide the 'nearness' between the viewer and the represented participant. The distance between the represented participant and the viewer also indicates the relationship between them. The Figure-1, 2 and 3 stand in sharp contrast with the Figure-4. In Figure-4 the represented participant is shown with a medium long shot showing the full-figure. The participant is depicted in the full-fledged figure, signifies far social distance. It can be said the human represented participant is not forging a social distance with the viewer. The participant in Figure-5 is altogether varied from the Figures-1 to Figure-4. In Figure-5 the represented participant is portrayed with a medium shot, in which the subject/talent is shown up to the knee. The ad shows that there stands unceremonious and unsophisticated association between the represented participant and the interactive participant. The represented participant in Figures-5 and 6 are similar in terms of the shot. In Figure-6 medium shot is taken at the represented participant in the watch advertisement. The represented participant is portrayed in such a manner where his image up to the waist is shown. This indicates that the represented participant belongs to the world of the viewer.

Attitude/Power: The subject in Figure-1 is represented by a frontal angle manifesting equal power. The frontal angle shows a sense of involvement, which allows the image of the product to be displayed to the viewer. The choice of eye line angle/perspective creates a sense of a closer interaction between the represented participant(s) and the viewer. The subject in the 1 and 2 has been portrayed with a same frontal angle which shows that represented participant is totally and truly involved with the viewer. There is no hint of aloofness or remoteness between the two.

The represented participant in Figure-3 stands in sharp contrast with the Figure-1 and Figure-2 which were filmed with the frontal angle as opposed to the Figure-3 which is depicted with an oblique angle. The oblique angle shows that the represented participant is manifesting a partial involvement with the viewer, as opposed to the full involvement. The visual contains a partial "alienation" between the interactive participant and represented participant. The image in the Figure-4 is photographed in the similar fashion as the image in Figure-3. The represented participant in the visual advertisement is shot from a partial angle which indicates the partial degree of involvement of depicted participant with the viewer. The photograph taken from oblique angles suggests that represented participant willing to get involved with the viewer but only to some extent.

The represented participant in Figure-5 has been photographed with the altogether different angle. The image of the represented participant is shot

from a high angle in which the viewer is looking down on the represented participants. Hence, the viewer is in a position to establish his power over the represented participants as opposed to the low angle in which depicted participants hold power over the viewer. It is said that a high angle makes the subjects/represented participants insignificant, by contrast, a low angle makes them look imposing and awesome. The image in the Figure-6 is totally opposite as compared to Figures-1 to Figure-5. With regard to a power relationship with the interpersonal metafunction, the represented participant has been depicted in such a manner where the viewer is positioned to look up to the represented participant. In other words, in this visual advertisement, the represented participant is more powerful and more dominant than the viewer.

Contextualization: In Figure-1, the background the advertisement is not fully articulated and detailed. The degree of contextualization set in the ad is predominantly low which implies that the product/commodity is generic. In other words, it can be said that the product is not a specific, particular; rather it is general, and available all over the place and time. The contextualization in the Figure-2 is overwhelmingly opposed to the contextualization in the Figure-1. There is a high decontextualization in the Figure-2. There is the lack of the indication of a specific moment in time, places and occasion which suggest that the advertised product is for anytime, anyplace, rather than the specific occasion. The decontextualization suggests that those participants (products) are manifested as something 'General' and 'Stereotypical' as opposed to something 'Specific'.

The represented participant in Figures-1 and Figure-2 are similar in respect of decontextualization. However, the contextualization in the Figure-3 is relatively high as opposed to the high contextualization. The choice of highly contextualized in the present ad aims to attract a particular, typically and specific viewers. The context in the Figure-1, 2 and 4 is relatively plain. The background/context is very low in relation to the viewer. The present ad lacks people, place and other things in the background. The choice of contextualized or decontextualized environment generates interpersonal meaning. The plain or high decontextualization in the given ad sends the message to the viewer that the product is widely available and more general rather than exclusive and peculiar.

The image in Figure-5 is lowly contextualized as opposed to the Figure-3 in which the context handsomely high. The context of the present visual aid is lowly contextualized, though not highly contextualized one. The foreground and background of the visual ad interact with the viewer telling him as though the product is generic as well as nongeneric. The Figure-1, 2, 4 and 6 spell out plain contextualization. The Figure-6 lacks the detailed representation of the background. It can be said that the represented

participant in the ad manifests something ‘genera’ and ‘stereotypical’ as against something specific and definite context.

Social Distance: Figure-1 is represented with a close shot showing the head and shoulder of the subject of the image. As a consequence, in the Figure-1 the image establishes a friendly or personal relationship with the viewer. This might imply that the represented that is ‘close’ to the viewer, in other words, a sense of the personal relationship between the participant and viewer is created. The representation of the participant(s) in a relatively close proximity to the viewer can convey the message it could you (the viewer) or it could be you.

Attitude/Perspective: The third marker of social interaction is concerned with the system of “Attitude” between the represented participant(s) and the viewer. There are two kinds of attitudinal relations: Horizontal and vertical positioning of the viewer in relation to the represented participant. The subject in the (Figur-1) is represented from a frontal angle at the same time with eye line angle, manifesting equal power. The frontal angle shows a sense of involvement, which allows the image of the product to be displayed to the viewer choice of eye line angle/perspective creates a sense of a closer interaction between the represented participant(s) and the viewer(s).

Color: Colors also play an important part in creating interactive meaning. The represented participants are portrayed with a lower degree of saturation, namely with black and white, may indicate passiveness and understatement. Now if we look at color differentiation, the degree of color differentiation is predominantly being greater, where white stands out prominently making the product more conspicuous.

FIGURE-2



Social Contact: There is an immediate eye contact between the image and the viewer in the above images. Both the represented participants consist of the human and non-human subject. The human subject's gaze is focused on the viewer which signifies that there is a "more active" relationship between the viewer and the image. Thus, the second represented participant is "less active". As both the represented participants projecting their eye contact directly, the human subject's gaze is focused on the viewer which signifies that there is a "more active" relationship between the viewer and the image. Participants manifest "Active" and "Forward" relationship with the interactive participant. When the represented participants engaged in eye contact with the viewer, that is, 'participants' gaze (including action) demands something from the viewer and also demands that the viewer into some kind of imaginary relationships with him/her. There is also a sense of serenity in the demand contact.

Social Distance: In Figure-2, a medium close shot has been taken at human represented participant that goes to show that the represented participant is "one of us" not "stranger". Hence, public figure in the image is depicted as though he is our friend or one of us "not outlandish". It can be said that there is a sense of "Us" "in the image and not the sense of "Otherness" in it.

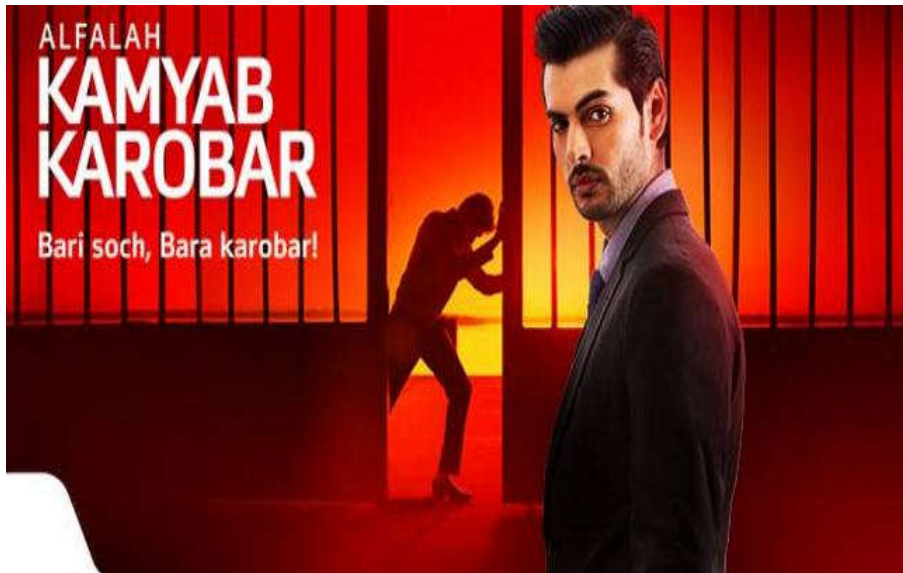
Attitude: Attitude means the attitude of represented participants towards the viewer or that of the given advertisement itself towards the addressee of the advertisement. The subject in the image human participant is represented by the frontal angle. If the represented participant is shown with frontal angle/perspective, the viewer is given the full dimension of the participant. In other words, the represented participant is totally and truly involved with the viewer. There found no hint of remoteness between the two. Frontal perspective distributes equal power between the image and its view.

Contextualization: In case of the above subjects in the image are highly decontextualized. There is the lack of the indication of a specific moment in time, places and occasion which suggest that the advertised product (watch) is for anytime, anyplace, rather than the specific occasion. That is to say, in this highly decontextualized visual, the represented participants are manifested as something 'General' and 'Stereotypical' as opposed to something 'Specific'.

Color: The represented participants have been represented with the highly saturated black background. The higher degree of saturated color gives a sense of the represented participants to stand out. So far as color differentiation is concerned, there is lower degree color differentiation. Although red and white are also set in the advertisement yet the black color is predominantly being employed in the advertisement as a commercial

strategy to make the advertised product look “unique” and “prominent”. Highly saturated black color also indicates power, glamour, richness and authority, stately and style. If we look at the color modulation, it is absent in the given advertisement.

FIGURE-3



Social Gaze: The projected participant wearing serious looks on his face. The depicted human shows that he need not establish contact with the viewer of the image and in a way engendering social gap between himself and onlooker. The angled gaze also suggests that there is a sense of and “distance” between the two. In the world of visuals, this situation is identified as visual / contact, offers, where there is no need at all on the part of viewers to enter into some kind of imaginary relationship with the represented participant. The oblique gaze manifests that the participant remains detached from others.

The viewer is nonetheless is asked to examine or look at represented closely. This kind of visual image is called offer because it offers the represented participants to the viewer as an item of information, objects of contemplation, impersonal, as though they were specimens in a display case. In other words, the represented participant shows passive and backward relation to the viewer. To sum up, there is a lack of social affinity between the represented participant and the viewer.

Social Distance: Kress and Van Leeuwen hold that (Reading Images 123:2006) “there is a second dimension to the interactive meanings of

images, related to the size of the frame to the choice between close –up, medium shot, long shot and so on”.

In visuals, the social relation between the human participants represented in images and the viewer is once again an imaginary relation. Kress and Van Leeuwen posit that Reading Images 123:2006). People are portrayed as though they are friends, or as though they are strangers. The images allow us to imaginably come as close to public figures as though they were our friends and neighbors.

In case of the present image, the close-up shot is taken at the represented participant. Like the demand picture, close-up shot also serves to provide the ‘nearness’ between the viewer and the represented participant. When the distance is close, the represented participant is shown as if the viewer is engaged and attached to him. On the other hand, a long distance, there will be an invisible barrier between the represented participant and interactive participant. According to Kress and Leeuwen (Reading Images 122:2006) close personal distance is the distance at which one can hold or grasp the other person and therefore also the distance between people who have an intimate relationship with each other.

Attitude: As far as the ad on hand is concerned, the represented participant is projected with an oblique angle in relation to the viewer which goes to show that the represented participant is manifesting a partial involvement with the viewer, as opposed to complete involvement. The visual contains “alienation” between the interactive participant and represented participant.

Contextualization: Kress and Van Leeuwen, (1996:165) propounds that contextualization “a scale running from the absence of background to the most fully articulated and detailed background”. Like other systems, contextualization also engenders interactive meanings. In case of the present visual advertisement, it is showing relatively high contextualization as opposed to low contextualization. The photographic depiction of the context assists to convey an authentic environment to transact business with Bank Alfalah. The background/context of the visual is portrayed with black, red and slightly orange color. In addition to this, there is an invisible man, opening the portals of the Bank. The choice of highly contextualized in the present ad aims to attract a particular, typically and specific viewers.

Color: The choice of color also plays an important role in engendering interpersonal meanings. The background of the visual advertisement has been depicted with highly saturated and accented. When the represented participants are depicted with highly saturated colors, they invite the viewer to look at them. High degree of saturated colors gives a sense of being active and exaggerated. At the same, the degree of color differentiation is also overwhelming which makes the product marked. Red is employed when the

advertiser wants to convey power and passion to the viewer. Orange is relatively vibrant and energetic color. It can also represent change and movement in general. In addition to this, it's usually considered to be more friendly and inviting.

FIGURE-4



Social Contact: The human represented participant is showing direct visual contact with the interactive participant. The represented participant is casting a direct and unhindered look at the viewer which highlights the fact that there is the active interpersonal relationship between the two. The gaze is direct as opposed to angled gaze which goes to reflect that the relationship between the represented participant and the viewer is of remote and passive nature. On the other hand, the posture and gesture of the represented participant in the visual image are displaying close proximity with the viewer. Hence, the represented participant is creating demand contact which affords a green signal to the viewer to enter his world and establish imaginary social relations with the represented participant. One can say that there stands reciprocity between the two. According to Kress and Van Leeuwen (2006:123), a visual invitation is a demand picture with a beckoning hand and smiling face.

Social Distance: The distance between the represented participant and the viewer also indicates the relationship is between them. As it happens, in the system of Contact, it is imperative to sort out the nature of distance being projected in a visual image. In the present visual advertisement, the represented, presented participant is projected with a medium long shot showing the full- figure. If a participant is depicted with the full-fledged figure, it signifies far social distance. It can be said the human represented participant is breeding a social distance with the viewer. Kress and Van Leeuwen (2006) believe that distances also, and at the same time, determine how much of the other person is in our field of vision – just as does the framing of a person in a portrait or film shot.

Attitude / Perspective: The third marker of social interaction is related with/to with the system of Attitude. The represented participants can be photographed either with a Frontal angle or Oblique angle. The represented participant in the visual advertisement is shot from a frontal angle which indicates the full degree of involvement of depicting participant with the viewer – the interactive participant. The photograph taken from a frontal angle suggests that the participant comes off from the viewer’s world as well as designers. It can be termed that the represented participant is not from Outer space; rather it belongs to this world. As a consequence, there stands interpersonal relationship between the two.

Contextualization: The background/context in the rear of the represented participant is inordinately decontextualized in relation to the viewer. The background of the visual advertisement found to be so very plain, simple and austere. The present ad lacks people, place and other things in the background. The choice of contextualized or decontextualized environment generates interpersonal meaning. The represented participants human and non-human are not set in a specific context .The plain or high decontextualization in the given ad sends the message to the viewer that the product is widely available and more general rather than exclusive and peculiar.

Color: Color is used to convey interpersonal meaning. Just as language allows us to realize speech acts so color allows us to realize color acts .Color functions as affinity markers (to have an emotive effect) (Kress and Leeuwen 1990). The human represented participants have depicted less saturated colors which indicate passiveness and understatement. A lower degree of color differentiation manifests a sense of serenity and somberness, by contrast, a greater degree of differentiation engenders a sense of accentuation. The advertisement lacks monochrome colors which function to indicate formality and ritual.

FIGURE-5



Social Contact: The represented participant shot in the Coke advertisement is looking directly at and passing smiling on the viewer. The ad manifests that there is immediate social contact between the projected participant and the viewer. The human participant in the ad gives no sense of strangeness or remoteness to the viewer. Thus, the represented participant creating demand contact in which he is offering himself for the interactive participant to set up a relationship. According to Kress and Van Leeuwen (2006:123), a visual invitation is a demand picture with a beckoning hand and smiling face.

Social Distance: The participant in the visual ad is portrayed with a medium shot, in which the subject/ talent is shown up to the knees. In this visual representation, the human participant is displaying himself a familiar and social character to the viewer. The ad shows that there stands unceremonious and unsophisticated association between the represented participant and the interactive participant.

Attitude: Power relationships between the represented participants and the viewer can be seen the way in which participants are projected .The image of the represented participant is shot from a high angle in which the viewer is looking down on the represented participants. Hence, the viewer is in position to establish his power over the represented participants as opposed to the low angle in which depicted participants hold power over the viewer. It is said that a high angle makes the subjects/ represented participants insignificant, by contrast, a low angle makes them look imposing and awesome. It can be said further that subjects in visual are diminutive and subservient in relation to the viewer position.

Contextualization: The foreground and background of the visual ad interact with the viewer telling him as though the product is exclusive, specific, and non-generic.

Color: Color semiotics is related to create meanings that are able to communicate to the viewer. They can ignite strong emotional responses in the viewer who look at them. The represented participants are portrayed with high saturation of colors which indicate that the represented participants are dynamic, active and larger than life .The producer of the represented participants has exploited diversified colors in lieu of monochromatic choice of color.The product looks more salient and marked if diversified colors are used .we also find a lower degree of color modulation in a sense they are plain colors indicating the represented participants flat without much depth. Red is realized to grab the attention of the viewer and motivate him to the action. It also has high level of arousal (color psychology).

FIGURE-6



Social Contact: In Figure-6 the represented participant in the visual image has turned away looks in the advertisement. He looks in such a way that he does not have direct contact with the viewer. In other words, the represented participant presents himself to be looked at by the viewer .it can also be articulated that the represented participant is not inviting the viewer to enter ‘their world’.

Social Distance: The represented participant is portrayed in such a manner where his image up to the waist is shown. This indicates that the represented participant belongs to the world of the viewer. There is no sense of “Otherness” on behalf of the represented participant. The human represented participant gives the sense of “In-Group Member “.

Attitude / Power: With regard to a power relationship with the interpersonal metafunction, the represented participant has been depicted in such a manner where the viewer is positioned to look up to the represented participant. In other words, in this visual advertisement, the represented participant is more powerful and more dominant than the viewer. The subject / the represented participant have been filmed from a low angle which affords a sense of detachment to the viewer as against horizontal angle where the represented participant is portrayed in such a fashion where it involves fully with the interactive participant.

Contextualization: In terms of contextualization, the visual advertisement lacks the detailed representation of the background. We can maintain that the represented participant in the decontextualized ad is presented as something “general” and “stereotypical “as against something specific and definite context.Decontextualization suggests that the advertised product is for any time and any place, not for a particular occasion.

Color: Apart from the other categories of interactive markers, the choice of color for represented participants also evolves interpersonal meaning. Although the color is culturally fixed, yet the same color can show

different interactive meaning. The colors in the present visual advertisement on being less saturated, which give a sense of “understatement and passiveness”. The colors in the advertisement never stand in sharp contrast with each other. There is monochromatic a touch of colors instead of diversified colors.

CONCLUSION

The present study reveals that when the represented participant is looking directly at the viewer, the social relationship is established between the represented participant and the viewer, though the relationship is imaginary and fleeting nature. On the other hand, if the gaze of the represented participant is turned away, the relationship is not constituted. The size of the frame or image also works as an interactive marker in the visual communication. A very close up shot indicates hardly any closeness and establishes an intimate relationship between the represented participant and the viewer as opposed to a very long shot where there is little or no social connection between them. The angle/perspective also constructs interactive meaning; it manifests the degree of involvement of the represented participant with the viewer. The shot taken from a frontal angle reflects the full involvement of the represented participant, by contrast; the shot taken from oblique angles indicates detachment. The power of the image / visual is established when the viewer looks up to the image, whereas the viewer is highlighted when the image looks down upon the viewer. When the image is fully contextualized, it tends to invite exclusive, specific viewer/customer, however, when it is decontextualized, it invites general viewer/customer. Finally, with respect to the use of colors, they function as affinity markers which mean, they have an emotive effect on the viewer .The lower degree of color saturation creates a sense of understatement and passiveness and vice versa.

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