

Integrating Social Semiotics and CDA: A Methodological Proposal for Examining the Text-Image-Ideology Interplay in Print-Media Advertising Discourse

EDUARDO DE GREGORIO-GODEO
Universidad de Castilla-La Mancha (Spain)

Contemporary communication is more and more conceived of in terms of its integration of different semiotic modes ‘multimodally’ combined (cf. Kress Norris 2004; Ventola, Charles and Martin 2004). This is particularly the case of the discourse of advertising (Cook 2001). Within the broader field of *discourse studies* (Schiffrin, Tannen and Hamilton 2001), *critical linguistics* (Wodak 1995) has specialised in unveiling the relations between power, ideology, language and other non-linguistic semiotic modes in society, thereby incorporating different disciplines like *critical discourse analysis* (CDA) (Fairclough and Wodak 1995; Wodak and Meyer 2001) or *social semiotics* (van Leeuwen 2005).

Although social semiotics has been highly influential in shaping frameworks for the analysis of images and their interplay with language in various genres, it has not been particularly concerned with disentangling how images — alone or in combination with text — are embedded within the socio-cultural. In contrast, CDA has been able to decipher how text and the socio-cultural are mutually constitutive, yet its attention to images — as a form of ‘cultural texts’ — has been most limited. Bearing in mind their common epistemological tradition, this paper will discuss how both perspectives may be successfully integrated for the analysis of print-media advertising. Within the emerging field of *multimodal discourse analysis* (Kress and van Leeuwen 2001; Norris 2004; Ventola, Charles and Martin 2004; Baldry and Thibault 2005), this contribution will introduce a methodology for the examination of the text-image interplay, and its socio-cultural determination and effects, in print-media-advertising discourse. The framework envisaged will accordingly contemplate:

(1) *discourse design*, i.e. how specific print-media-advertising discursive instances are constructed by integrating image and language in terms of (1.1.) representations; (1.2.) identities and relations; (1.3.) attitudes; and (1.4.) information distribution.

(2) *discourse production and consumption*, i.e. how the production and consumption of a type of advertising discourse functions in positioning readers/viewers.

(3) *discourse as socio-cultural practice*, i.e. what the social matrix and underlying ideology of the discursive instance analysed is.

A detailed case study will illustrate this theoretical framework by applying the framework herein devised to scent advertising in men’s lifestyle in contemporary Britain.

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