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The Semiotics of Luxury and Fashion Brands Advertising: A Literature Review

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Summary

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Executive Summary

The aim of this thesis is to understand the meaning hidden behind the advertising campaigns, in particular of luxury and fashion brands, using the semiotic analysis.

The origin of the words semiotics and semiology resides in the Greek word σημεῖον (semeion), that means sign. Since the sign is in general something that represents something else, as medieval philosophers said *"aliquid stat pro aliquo"*, semiotic could be seen as the science that studies the phenomena of signification and communication.

The first figure interested in signs was Hippocrates (460-370 BC), which wanted to see their connection to medical symptoms, in fact with the word *Σημειωτικὴ* (semeiotics) is called that branch of medical science that refers to the study of symptoms of disease (*σημεια*).

Moreover a lot of philosophers such as Aristotle (384-322 BC), Plato, Stoics and Epicureans were dealing with this topic.

After that Saint Augustine, also called Augustine of Hippo, (354-430) gave to the verbal sign a collocation into the general theory of signs identifying symbols as a species of signs proposed in a formal way.

Also philosophers of the Empiricism like Francis Bacon (1561-1626) and John Locke (1632-1704) gave some insights about semiotics.

Locke proposed, in the closing chapter of his work: *Essay concerning Humane Understanding* (1690), to include the term "semiotics" (σημιωτικὴ) into the English language as a synonymous for "doctrine of signs". In order to differentiate the

general doctrine of signs from the study of signs in medicine, Locke deliberately omitted the letter epsilon after the mu, introducing the term semiotics, rather than semeiotics as his Greek counterpart.

Very important for the modern semiotics have been also the reflections of the philosophic rationalist school, both in France with René Descartes (1596-1650) and in Germany with Gottfried Wilhelm Leibniz (1646-1716).

It was Juri Lotman to adopt the Locke's term σημιωτικὴ introducing it to the Eastern Europe with the first semiotic journal: *Sign System Studies* (1964).

The start of modern semiotics could be found in the works of its two founding fathers, Ferdinand De Saussure (1857-1913) and Charles Sandler Peirce (1839-1914).

The Saussurean vision of semiotics, called from him semiology (from the Greek σημεῖον that means sign) was principally related to linguistics. He thought that language is a system of interrelated signs that could be used as the basis for all kind of the semiotic analysis. In the definition of Saussure signs are composed by two parts: a sound-image or *signifier* and a concept or *signified*. The signifier is the image, the form taken by the sign itself, instead the signified represents the idea of that, the mental concept to which the sign refers. The relation between these, called *signification*, is arbitrary and based on social and cultural conventions, so the meaning assigned to signs could change overtime. Signs haven't meaning if considered isolated, since because of the nature of the language, people use to think about sings in terms of their polar oppositions with their antagonists. So concepts are defined not by their positive content, but by their negative relations with the others terms of the construction.

Saussure said that signs could be studied both diachronically and synchronically. In order to have a more persuasive synchronic approach, he divide the language in three parts: Langage, referring to the human capacity of developing structured communication systems, linked to the system of grammar predetermined rules and conventions; Langue, about what we are thinking in terms of language (English, Italian, etc.); Parole, that is the personal way of speaking of the individual, and the way in which he use it according to particular circumstances.

Starting from the Saussurean approach to signs, Greimas developed the *Semiotic Square* (1966) exploiting the reciprocal supposition of two opposite terms. It was J.M. Floch (2002) that extended this kind of studies and gave an application of that in the field of marketing and in the analysis of the advertising messages. The square is conceived as mapping the logical conjunctions and disjunctions that link the semantic elements contained within a paradigm each other. It is very useful when the analysis of a discourse is necessary, giving an advantage if compared to a form/content analysis approach. Frederic Jameson highlighted that this square was able to generate at least ten position, rather than the only two binary opposition introduced by Greimas. Alan Rhodes and Rodrigo Zuloago make an example of the semiotic square applied to high fashion advertising. Moreover Gilles Marion used the semiotic square to explain how is possible to communicate thorough fashion and clothes. The Greimasian square received a lot of critics since it leads to interpretations that appear too programmatic and reductionist and it causes the loss of a subjective opinions. The Greimasian square needs to carry out several confirmatory studies, since it doesn't allow the use of the value of proof or some mathematical formalisms. The critics to the Greimasian analysis show how the binary opposition needs not only the correlations between the opposite terms and their interpretation, but also a contextualization of the cultural and social framework in order to make the square more intelligible. Moreover Young explained that we must think of whether the binary oppositions of the things used in the semiotic square could be psychologically meaningful in the reality. And the fact is that the structuralism suggests that it is not a real problem.

Saussure made a distinction between syntagmatic and paradigmatic relations within the elements used in language. He explained that the meaning depends from the differences that stand between signifiers. These differences could be of two order, syntagmatic in referred to the positioning of the signifier, or paradigmatic if linked to the possible substitution of the signifier with others signifiers within the paradigm. Paradigmatic relation were called by Saussure associative, since the term paradigmatic was introduced later by Roman Jackobson.

The paradigmatic relation theory of Ferdinande de Saussure has been developed by Barthes, Derrida, Griemas, Baudrillar, Lacan.

With Charles S. Peirce came into being the second dominant semiotic paradigm, which was based on philosophy and in some extent also on physical science. Peirce considered a sign as everything that stand for something else. His vision of the semiotics is based on the concept of a *Triadic Model*, adding a third element to the signifier-signified model of Saussure, the interpretant. But to be considered a sign it has to be related with his object and be interpreted by the viewer, creating in this way a new sign called interpretant. The representamen is the form taken by the sign. The interpretant of the sign is the sense represented by that. It is referred to the vision and interpretation that the viewer attaches to the sign. The object is the thing to which the sign is referred. The process, deriving from the interaction between representamen, interpretant and object is called *infinite semiosis.* According to Currie (1995), the way in which sings are linked to object is purely conventional.

In his approach to sign, Peirce developed a categorization of the models of meanings in signs: iconic, symbolic, indexical. The iconic sign is the one that looks like its object and communicates by resemblance. The signifier represents the signifieds, since it looks like it. The indexical sign is the one that is in inherent relationship with its object. The signified and the signifier are directly linked because of casualty, existentiality or contiguity. The symbolic sign isn't connected or resembled to its object. Signified and signifier are in an arbitrary relation, purely based on conventions, rules or agreement among users.

A lot of scholars like Morris, Jackobson and Sebeok helped to extend the Peirce's theory in order to give it an international recognition.

With his book "*A Theory of Semiotics*", the aim of Eco was to break the distinctions between the Anglo-Saxon and European perspectives of semiotics. He wanted to find a general theory of semiotics, in order to have the possibility to apply it to different kinds of disciplines and fields. He said that a sign is everything that can be used as a substitute to another thing.

He took the saussurean distinction among signified and signifier was really useful but not well developed. Eco considered the peircean theory as more exhaustive since

it involved also non-human interactions. He started from the triadic model of semiotics and focused on the distinction between denotation and connotation. From a deterministic point of view, he wanted to highlight how the connotation gave the possibility to attach different meanings to a thing. In this way the role of the interpretant become very relevant, since he is the figure that decodes in a certain way the sign. In the interpretation of the sign many factors come into play, like for example the differences among cultures.

Eco gave a definition of signification, determined by the codification, and communication, which involves in turn the production of the sign. While the first implies the development of a code, the latter is the transmission of that code, so communication always follows the signification phase.

Some semioticians didn't focus only on the mere semiotic theory and his historical development, but they preferred to combine the semiotics to other theories and apply it in other fields linked to the society and the culture. Among them we can find very important figures like Barthes, Warner, Cassier, Langer, Lwei, Garfienkel, Gottdiener, Lagopoulos, Levi-Strauss, Douglas, Rapaille, Goffman, Blunder, Singer, McLuhan, Danesi, Blonsky.

The use of semiotics is applicable to everyday life in order to find and understand the hidden meanings of all the things to which we are exposed every single day. A big contribution to semiotics applied in consumer culture was made by Roland Barthes (1915-1980) with his book *Mythologies*. Barthes was associated to figures like Marx, Brecht Lacan and Freud, in particular with the school of structuralism and the two school of semiology and semiotics. Since Structuralists philosophers see society as governed by structures that guide and limit human being, Barthes is linked to this school of thought because of his view of cultural phenomena as a system of language. He thought that semiotics could have explained the phenomena of the sociological system. The starting point was the saussurean theory of the language as a model to analyze and study the concept of signs present in all the other symbolic fields of study. Moreover the work of Claude Lévi-Strauss with his application of the saussurean theory to anthropology influenced the work of Barthes. Lévi-Strauss found that all the myths and societies could be explained with the same common

system. Barthes wanted to show how semiotics combined with the Marxist theory could explain in which way some products are presented to cultures away from the one of origin, "breaking the rules" in a certain way. He wanted to face with the innocence and naturalness of cultural scripts, and find all their other connotations, as he called them. His aim was to show what objects represented as signs independently by their proper function of use. Barthes wanted to unmask some conditions of social culture that he thought were used only as imposition of their value over others people by the bourgeoisie. A relevant example of that is represented by the essay *Iconographie de l'abbé Pierre* (Roland Barthes, 1970, 54-6). The abbé Pierre's case is a classical example of how neutral objects could be used by media in order to hide the cultural and social reality. Barthes started by making explicit the meanings of apparently neutral objects, showing the obvious, then he tried to find a link with the social and historical conditions that are hidden behind the neutral objects.

The American counterpart of Roland Barthes was the semioticians Marshall Blonsky (1938), with the publication of his book *American Mythologies* in 1992. Another important contribution to understand the use of semiotics occurred with the publication of *On Signs* in 1985.

Also the study of the American commercial culture given by Marshall McLuhan (1911-1980) with the publication of his book *The Mechanical Bride: Folklore of Industrial Man* in 1951 has been of a relevant importance. Starting from the advertising campaigns he deconstructed the advertisement in order to analyze and show how the media are able to manipulate people with their campaigns, pushing them to buy their products and services. He showed how advertisers exploit the basic necessities and values of people, transforming those in a mean to capitalize.

Growing up we tend to learn a certain number of codes imposed to us by our society and by our cultural background. All this was explained by Gilbert Clotaire Rapaille (1941) in his book *The Culture Code* published in 2008. The book focus on the way in which children receive the imprinting of the culture in which they born and grow up. They learn a particular system of cultural codes regarding all kind of things that will influence them for the rest of their lives. All that occur at an

unconscious level and semiotics is the instruments that could be used to understand in which way culture and society use some sings in order to have an influence and imprint the people belonging to them. The various codes are generated by a mind-set proper of the country of origin.

At the basis of one of the critics moved against Rapaille there was the fact that he didn't use any kind of data or quotations from authorities and experts in order to support their thesis and researches. He thought that surveys and scientific means weren't helpful for his research. This because in his opinion people are influenced by who made them questions, giving the answers they think the asker wants from them. So he developed five principles useful to conduct research.

Is evident in the work of Rapaille the influence of his predecessors like the Collective Unconscious and the concept of Archetypes of Carl Jung, or also the contribution of Claude Lévi-Strauss.

Looking at his contemporaries in the branch of brand and media influences , the figure that emerges is the one of Douglas Atkin. In his book *The Culting of Brands*, published in 2004, he analyze the fact that brand are able to generate loyalty without real reasons. They attract people with the use of use cult-branding technique. Only developing a "Cult Status" a brand could overtake their competitors and gain a relevant piece of the market.

A further analysis on what motivates people when they purchase something was given by Mary Douglas. In her article *In Defence of Shopping* she explained how our tastes are determined by our culture, so the act of purchasing is not guided by individual desires but is linked to our belonging to a particular group. She enlighten the existence of four group of belonging in the modern society, four consumer lifestyles or cultures: hierarchists or elitists; individualists; enclavists or egalitarians; isolates or fatalists. The four cultural groups found an application in the work of the social scientists Aaron Wildavsky, Michal Thompson and Richard Ellis, in their book *Cultural Theory*. Each consumer culture is antagonistic, in conflict with the others. People are not aware to belong to a particular culture, but they are able to recognize that their beliefs and values are not the same of the others consumer cultures. That is in line with the saussurean philosophy that things are defined

negatively by the relation with their antagonists. In the theory of Douglas consumption decisions are determined by cultural alignments and hostilities. Consumption choices are not the result of particular individual wants, but depends on the membership in one of the four lifestyles group.

Claude Lévi-Strauss (1908-2009) was the first interested to analyze the essential structures of cultures, applying saussurean concept of semiotics for the anthropological understanding of kinship, myth and the structure of the "savage mind". He was also considered as one of the founding fathers of Structuralism, with his *Structural Anthropology*, in which all the cultural aspects can be analyzed using semiotics. The aim of Lévi-Strauss was to use anthropology as a general theory to understand all the aspect of the social life expressed as relationships. In this way it could be possible analyzing the society in relation to the system's set of the characteristics that defines it.

About what concerned the myth, Lévi-Strauss introduced the concept of "The Savage Mind". He was interested to understand the structural pattern determining the meaning of the myth. He thought that linguistic model could have revealed the structure that governed the human mind, the way in which human beings determines their artefacts, institutions, behaviour, knowledge.

Another vision of the myth is given by Roland Barthes in his book *Mythologies*. The book refers to all the meanings of the signs that are present in the humans, in their daily life. The concept of myth has a double valence. First it is the story of a superhuman of an earlier age, secondly it is referred to an illusory thing, fictitious, not yet proven, which is in line with the concept of myth intended by Barthes. His aim was to analyze the artificial representation and unreal beliefs that surrounded its society, the myths of its everyday life. Barthes wanted to show how the mass culture, dominated by la petite bourgeoisie, constructed its own myths. He thought that myth was a sort of hegemonic connotation imposed on social and cultural phenomena, with the aim to hide the reality and make it seems that it was the result of a natural condition, in this case the existence of difference social classes. In this context emerges the role of the mythologist, as the figure that has the task of showing the signs as what they really are.

As said before a point of passage from Structuralism to Post-structuralism could be seen in the figure of Roland Barthes with his introduction of the concept of metalanguage.

The Structuralism was a critical intellectual movement born in France diffused in Europe in the first half of the 20th century. He found its roots in the conviction that human culture could be analyzed and understand using a structure, in particular linguistic structures.

The Post-structuralism emerged in seventies as critique to structuralism and in particular to the conviction that every aspect of human being could be studied with a structural analysis. Post-structuralist figures rejected the theory of the self-sufficiency of the structure. Moreover they cast doubt on the theory of the binary opposition advanced by the Structuralism.

One of the main currents that emerged in Post-structuralism was the Deconstructionism, which criticized the vision of the language had by Post-structuralists. It derived principally from the work of Jacques Derrida (1930-2004) *Of Grammatology* published in 1967. The critic of Derrida is linked to the fact that written texts are not secondary to the language, but they represent signifiers by themselves. Derrida applied the concept introduced by Heidegger of *"Destruktion"* that was referred to the analysis of the concept and signification linked to a word by the tradition or the nature and understand the reason why the history has determined some linkages between a word and its meaning. He stated that the only way to understand the meaning of a thing is deconstructing the initial assumptions and the system that linked the signifier to only one predetermined signified.

A lot of writers had seen the influence of Post-Structuralism on their works, among them the figures of Roland Barthes, Jacques Lacan, Jean Baudrillar, Jacques Derrida, Michel Foucault.

Roland Barthes born like Structuralist and then moved to Post-structuralism in seventies. The point of passage is determined by the publication of his book *The Death of the Author* in 1967. Every text could be interpreted in different way, arriving to different meanings, instead it is limited by the presence of the author and

its interpretations. Simultaneously with the death of the author came the birth of the reader, with the opening to a multitude of meanings to interpret the text.

Another important contribution to Post-structuralism has been given by Umberto Eco with his work *The Open Book* (1962). For Eco the work of art had an indefinable meaning, it is an "open work", since the aim of the artist is to let free the emotions and interpretations of the observer, leaving a condition of openness of the work. The task of the observer is to interpret the work of art basing of its cultural background and knowledge. In the same way works of literature must be conceived as open and dynamic.

Socio-semiotics started as a reaction to deconstructionism, Gottdiener in particular criticized deconstructionism for its continuous regression of meaning. It is a branch of urban semiotics that analyzes the social dimension of meaning and the cultural connotations linked to the surrounding space. Moreover it analyzes the process of signification and interpretation and the ideologies influencing the individual experience and society.

Gottdiener and Lagopoulos proposed this new semiotic approach with the publication of their book *The City and the Sign* in 1986. In the book they talked about the socio-semiotics of the city, saying that it found its basis in the works of Eco, Barthes, Ledrut, Greimas, Hjelmslev.

Socio-semiotics shows how in the city there is a power concentrated within various sign systems, so the object of study could be everything, visual, written, verbal and so on, that is part of the city, since the symbolic act is linked to the presence of a physical object..

In the vision of Louis Trolle Hjelmslev (1899-1965) signs were composed by expression plane (signifier) and content plane (signified), as an extension of the saussurean bilateral sign model. In his book *Prolegomena to a Theory of Language (1963-1943)* he want to introduce a theoretical model useful for the analysis of the language, in a way more abstract than the one of Saussure.

In the saussurean theory, every sign could be decomposed into four parts: substance of content, form of content, substance of expression, form of expression.

Hjelmslev add the concept of purport that is similar to the saussurean unformed thought and sound.

The decomposition of sign in content and expression is present also in the work of Gottdiener, and like in saussurean analysis, those could be seen from the form and substance perspective. He gave a model to apply socio-semiotic analyses to a lot of fields, it represents the first fundamental step that found an application of the socio-semiotics to the analysis of print advertisements.

The most important thing within any kind of company is the brand strategy applied in order to build and maintain its brand equity and brand identity. The way in which a company communicate their values to customers with audio, visual and verbal is fundamental in order to maintain its brand identity and equity. The secret resides in the capability of attract and capture the attention of customers and push them to acquire the product offered by the brand. The aim is to build brand awareness in the mind of customers, and generate in this way brand recall and brand recognition, which are strictly influenced by the visual communication of the brand. As Zena O'Connor said, the use of color is very important to generate brand recognition, since it determines the differentiation among other brands within the market. The main instrument to build brand recognition and brand awareness is marketing, and in particular advertising. Semiotics is very useful in marketing and advertising, since it helps to build analysis and researches that could be used to improve and develop brand strategy. It could be used also to communicate brand values and generate brand awareness and brand loyalty. Semiotics helps to understand the signs and symbols linked to a brand or a product, what people think of that, and in this way gave the information useful to change and innovate in order to change the hidden symbol linked to the product by people. It can be used also to understand what is the best logo or color that fits perfectly with the brand identity of the company. Semiotics goes into more depth if compared with market research, examining culture, in order to understand what is the reason determining some responses from customers. With the help of semiotics, companies are able to develop product in line with the culture of customers and with the cultural needs.

Moreover company could use semiotics to create a culture around a product or a brand.

Another application of semiotics to brand strategy is about the position that a brand has within the market, as a follower or as a leader. The advantage gave by semiotics in this case is that it could help brand to leave the position of follower and become leaders.

An application of the structural semiotics to the analysis of visual and verbal signs system is given by Laura R Oswald in her book *Marketing Semiotics: Signs, Strategies, and Brand Value* published in 2012. She wanted to show how semiotics helped to understand cultural codes and to develop brand equity, because of the relation between brand and symbols. She gave a lot of example of companies that used semiotics to reposition their brand within the market, or to extend their brand to other product lines, or to gain new customers and new markets. Moreover in her article of 2007, *Semiotics and Strategic Brand Management*, she talked about the effects of semiotics on brand strategy, brand equity and marketing. For Oswald brand is system of symbols and signs that stimulate the imagination of the viewer and it brings to link a brand to some values. Symbols are strictly linked to the communication that a brand made through logo, advertising, packaging, jingle and so on, so the use of semiotics is vital to gain and increase brand equity.

An example of semiotics applied to advertising was given by Roland Barthes in his book *The Fashion System* published in 1967. He considered the language used in fashion advertising and explained that there were an hidden constructed meaning behind the words used. It is real in all the fashion advertising campaign, in which the use of words is linked to the goal of generating a sense of desire in the viewer. These advertising developers use semiotics to understand the myths and the ideologies hidden under the consumerist culture in order to take advantage from and use those to bring effective advertising campaigns. The aim of fashion advertising campaigns is to evoke in the viewer a sense of desire. Here we can assist to the rationalization of fashion, the fashion object is changed into something indispensable to the viewer. If fashion industry would not be able to generate the sense of desire in the customer, making it appear as a natural thing and a necessity at

the same time, people would bought only when they find something that really fits their primary necessities. In this case there wouldn't be a real and powerful fashion industry.

Advertising is used to persuade people, with verbal and on-verbal means, to the purchasing of a particular object. Images used in advertisements exploit all the aspects of consumers' cultural environment in order to make an object desirable. Elwyn Brooks Withe in an article of the *New Yorker* (1936) said that advertising campaigns are like the interpreters of people's dreams. They exploit consumers' weaknesses using them as points of force, so advertisements take advantage from people's fear, desire, ignorance, pride and so on. Boorstin (1963) said that the advertising campaigns are used to encourage expectations, making images to seem as realistic as possible. So images are used with the aim of sell products to the possible customers, giving a realistic representation of the function of use in the everyday life.

Barthes was trying said that the interpretation of the images in advertising is in a certain way conveyed. In the mass communication of today is usual to find a linguistic message put beside the image. Since images are polysemic, the viewer could choose among a lot of signifieds. One of the tools to vehicle in a certain way the multitude of possible signifieds is the linguistic message. It helps to give a denotation of the elements in the image, anchoring them to their real meaning.

Chandler made a distinction between denotation and connotation as the two elements necessary to determine the meaning. In the case of photography the denotation come with the simple mechanical or digital reproduction of the object, the image photographed is equal to the real object. The connotation may result only in the case in which the picture is modified using special programs, effects, filters, colors and so on.

Visual semiotics is a branch of semiotic analysis that founds its origin in '90s, thanks to the work of Gunther Kress and Theo Van Leeuwen in their book *Reading Images: The Grammar of Visual Design* (1990). It is oriented to the study of visual signs, in particular in advertising, fashion and all the things related to mass media.

In the classic model of communication developed by Roman Jacobson the act of communication influences the meaning, since this is not a stable predetermined entity only transmitted from the sender to the receiver. The improved model of communication is based on the idea that there are two other phases within the act of communication that are related to the encoding and decoding of the message. Stuart Hall said that in the communication process images are first encoded and then decoded. Encoding come in the moment in which a particular meaning is given to the image, and this operation is strictly influenced by the cultural and social environment in which it takes place. The decoding is the operation made by the viewer or the reader in order to understand what is the meaning carried by the sign.

As Eco said, it could happen that signs are related to the object that they represent, and so for the thing they are "standing for", because of conventions. As said before also Barthes highlighted that particular meanings are attached to signs because of rules that are arbitrary and conventional, and in some case people are neither able to explain why something is standing for something specific else. It is linked to the saussurean theory of signifier and signified. Is the relation among this two to be based on conventional and arbitrary rules, like Barthes underlined.

The use of color in branding, marketing and advertising is paramount for a successful brand strategy. Some studies show that the color influences in a large way the judgments that consumers made about products. Moreover the color should fit with the perception of the values of the brand in order to have a stronger impact over people.

In the analysis of advertising have to be taken into consideration not only the social and cultural context and the colors used, but also the modality in which those are used, the gaze, the compositional axes, the framing, the perspective, the power and camera angles, the narrative vectors.

Kress and Van Leeuwen in their book *Reading Images: The Grammar of Visual Advertising* published in 1996, developed a system of analysis with the aim of explain the basics of visual semiotics focusing on a syntactic vision of that.

There are two order of pattern linked to the elements of an image, a conceptual and a presentational. In the conceptual pattern the elements are represented in

function of their more general and timeless essence. There isn't an hidden story behind figures, but they are static, there are no actions, they are represented because of their being and not of their doing some actions. In the presentational pattern instead the elements are characterized by actions and reactions that determine the construction of a story. A narrative process is determined depending on the participants and the vectors. The narrative vectors are lines that propose a directions to the participants, that are the elements within the visual representation, and create a link among them. The social distance is represented by the degree of familiarity with the elements within the visual representation that is determined by their size or their distance from the viewer. Moreover elements may be disposed along two axes, the horizontal axes separates the ideal, on the upper side, from the real, in the lower side, the vertical axes divides the given side, on the left, by the new one, on the right. Images are also affected by their position, in the centre is located the nucleus of the message that wants to be delivered, instead the margins are the "ancillary zones. The perspective shows the power relation basing on the camera angles. The modality is the reliability of the image, the degree of credibility of it. Kress and Van Leeuwen identifies some indicators of modality such as contextualization, depth, illumination, detail, quality of material, shade, brightness, texture, color saturation, modulation and differentiation.

Maryam Najafian and Saeed Ketabi gave a practical example of some print advertisements of Omega analyzed taking into consideration all the elements suggested in the study of Kress and Van Leeuwen. In the examples could be seen how the symbolic meaning of an image is affected by colors used but also by modality, framing, weight and position that the various elements take within the image.

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