## **MULTIMODALITIES AND HYBRID TEXTS**

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Abstract: We intend to address the issue of multimodality as a characteristic of contemporary texts, especially due to the popularization of the Internet. Although verbal texts have always presented multimodal characteristics - in writing, for example (diagramming, diacritics, upper and lower case, and so forth); - in orality (prosody, cadence, voice timbre, intonation, and the rest), it was from hybrid texts (produced with more than one code), made possible by digital media, that multimodality gained the interest of researchers and teachers. Therefore, as our aim has always been to improve the quality of teaching, we would like to take this opportunity to highlight some characteristics of multimodal texts that need to be observed when teaching reading. Semiotically speaking, shapes, colors, positions, dimensions, the presence or absence of speech balloons, the combination of codes (verbal, sound, still and moving images, etc.), whose articulation builds the potential meanings of texts, need to be demonstrated so that readers learn to decipher them. Our multimodal approach will be in dialog with Charles S. Peirce, Lucia Santaella, Gunther Kress, Teun Van Leeuwen, and Bergen. On iconicity, Sebeok and Simões will be present at the session. We will also bring Howard Gardner and his theory of multiple intelligences, which is very relevant to the approach of multiple codes, into the conversation.

**Keywords**: Multimodality; Hybrid texts; Semiotics; Iconicity; Reading.

Resumo: Pretendemos abordar a questão da multimodalidade como uma característica dos textos contemporâneos, especialmente em virtude da popularização da Internet. Embora os textos verbais sempre tenham apresentado características multimodais — na escrita, por exemplo (diagramação, diacríticos, caixas alta e baixa etc.); — na oralidade (prosódia, cadência, timbre da voz, entonação etc.), foi a partir dos textos híbridos

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(produzidos com mais de um código), viabilizados pelos meios digitais, que a multimodalidade conquistou o interesse dos pesquisadores e dos docentes. Portanto, como nosso alvo sempre foi a melhoria da qualidade do ensino, aproveitamos este momento para destacar algumas características dos textos multimodais que precisam ser observadas quando do ensino da leitura, em especial. Semioticamente falando, formas, cores, posições, dimensões, presença ou não de balões de fala, combinação de códigos (verbal, sonoro, imagem fixa e em movimento etc.), cuja articulação constrói os significados potenciais dos textos precisam ser demonstrados, para que os leitores aprendam a decifrá-los. Nossa abordagem multimodal estará em diálogo com Charles S. Peirce, Lucia Santaella, Gunther Kress, Teun Van Leeuwen, Bergen. Sobre iconicidade, Sebeok e Simões estarão presentes na sessão. Traremos ainda para a conversa Howard Gardner e sua teoria das inteligências múltiplas, o que é muito relevante na abordagem dos múltiplos códigos.

Palavras-chave: Multimodalidade; Textos híbridos; Semiótica; Iconicidade; Leitura;

# 1. Initial words

A revolution is underway in our understanding of what it means to be a human being. What is at stake is nothing less than the nature of the human mind. (George Lakoff, 2012, ix.) [Free translation]

The revolution mentioned by Lakoff is what prompted the choice of the theme Multimodalities and hybrid texts, since the expansion of digital media is promoting a dive into the ways in which human beings relate to other things in the world; how they perceive them, how they capture them and how they interpret them, thus discovering/producing meanings: this is the process of semiosis.

Kress and Van Leeuwen (2001, p. 1), reiterating the idea of this revolution, state:

More recently the dominance of monomodality has begun to reverse. Not only the media, magazine pages, and comics, for example but also documents produced by companies, universities, government departments, etc., have acquired colorful illustrations and sophisticated layouts and typography. And not only cinema and the semiotically exuberant performances and videos of popular music, but also the avant-garde arts of "high culture" have begun to use an increasing variety of materials and cross the boundaries between the various arts, design, and performance disciplines, towards (Gesamtkunstwerke<sup>2</sup>) complete works of art, multimodal events etc. The desire to cross borders inspired the semiotics of the 20th century. [Emphasis added]

<sup>&</sup>lt;sup>2</sup> A Gesamtkunstwerke (German: [gɔˈzamtˌkʊnstvɛʁk], literally 'total artwork', translated as 'total work of art',[1] 'ideal work of art', [2] 'universal artwork', [3] 'synthesis of the arts', 'comprehensive artwork', or 'all-embracing art form') is a work of art that makes use of all or many art forms or strives to do so. The term is a German loanword accepted in English as a term in aesthetics. In https://en.wikipedia.org/wiki/Gesamtkunstwerk (Accessed on August 6, 2023).



The words of the author of the Handbook of Semiotics reaffirm what we mean by a pedagogical practice supported by semiotic studies. We start from the premise that human communication, since its inception, has been carried out by means of codes, which consist of sets of elements - signs and signals - whose combination makes it possible to structure messages. Regardless of the nature of the code, which is defined as such by the dictionary - "8. ling, *semio* system of simple or complex signs, organized and agreed upon in such a way as to enable the construction and transmission of messages" (HOUAISS, s.u.) - it will be how messages are produced.

One of the paths followed was the evolution of human communication. The production of reading materials has become more exuberant every day. Why exuberant? Because the reading pieces are increasingly rich in terms of using more than one communication code. As a researcher into the importance of Semiotics in pedagogical practices, we have been interested in investigating the work that has been carried out based on the exploration of multimodal or hybrid texts, those whose message is elaborated from the combination/articulation of various codes or languages. Before discussing some operational concepts of semiotics, we will dialogue with Nöth about semiotics and teaching.

The semiotics of teaching and the teaching of semiotics are two areas of research that intersect in the broader domain of semiotics and education. (...) The semiotics of education studies educational interactions as processes of semiosis. Research into this communicative process belongs to the foundations of pedagogy. The results of this research are relevant to the choice of teaching methods and media. (Nöth, 1995, p. 221) [Free translation].

Once the code has been defined, we will pass to the variety of types of codes available to speakers.

Originally, cave dwellers used gestures, drawings and grunts to convey their messages to other members of the group. However, with the advent of civilizations, man set about producing sophisticated codes to record his discoveries, command and organizations, as can be seen in the Ancient Ages, when the Sumerians (in Mesopotamia, now Iraq) and the Egyptians created cuneiform writing and hieroglyphs, respectively, around 5500 years ago. It should be remembered that hieroglyphs were made up of hybrid figures: animals, people, objects, etc.

Cuneiform writing, invented by the Sumerians, was adopted by the Acadians, Babylonians, Elamites, Hittites, and Assyrians and adapted to write in their own languages. It was used extensively in Mesopotamia for approximately 3,000 years, and the name cuneiform was derived from the production of a writing based on wedges. According to the dictionary,

wedge is a metal or wooden tool, shaped like an acute prism on one side, which is inserted into the apex of a cut to better split some material, as well as to wedge, level or adjust any part. The wedge was created by the Sumerians, mainly in cuneiform writing 3,500 BC" (HOUAISS, s.u.).

See the illustrations below:



Figure 1 - Hieroglyphs



Fonte: https://l.bp.blogspot.com/--MyRP3V07gQ/Ufl.YUGXj3I/AAAAAAAAA1E/cRiZAJ3RYY/s1600/hieroglifos+Egito+Antigo.jpg Accessed on July 28, 2023

Figure 2 - Cuneiform writing

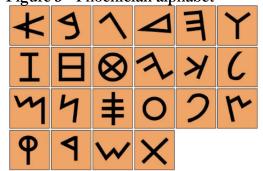


Fonte: http://www.tipografos.net/escrita/Keilschrift 2.jpg Accessed on July 28, 2023

Moving on to information about the production of writing codes, we come to the Phoenicians. According to the website World History (História do Mundo)<sup>3</sup>,

Due to the various commercial contacts, they maintained with different peoples, the Phoenicians felt the need for a practical means of facilitating communication. Pressed by this need, the Phoenicians developed one of the most fabulous inventions in human history: the alphabet. The Phoenician alphabet consisted of 22 signs and later it was perfected by the Greeks, who added other letters. The Greek alphabet gave rise to the Latin alphabet, which is the most widely used today.

Figure 3 - Phoenician alphabet



Fonte: https://static.historiadomundo.com.br/conteudo/images/2017/11/alfabeto-fenicio.jpg
Accessed on July 28, 2023

Readers may be wondering why I am going into so much detail about the origins of writing. The answer is simple: as the theme of this article is multimodality and hybrid texts, we need to remember the paths taken by man to build his codes; and writing stands out in this context because its origins already include different forms of what we call letters and diacritics, since these writing systems initially brought together figures (therefore icons and indexes), until they reached alphabetic writing, which is eminently symbolic. Thus, the first codes were born hybrids, contrary to what common sense assumes about the history of communication codes.

<sup>&</sup>lt;sup>3</sup> In https://www.historiadomundo.com.br/fenicia/alfabeto-fenicio.htm (Accessed July 28, 2023)



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According to Jota (1981, p. 67), a code is a system of conventional symbols intended to represent a message. Cunha adds that:

From this perspective, the symbol contains verbal language, and this contains indicative and iconic signs, in other words, the symbol is seen as "a set-in which verbal language is contained and therefore capable of containing other signs without these being annulled in the verbal". In the everyday use of verbal language, for example, in its oral or written manifestation, symbols acquire an indicial anchoring, which links the sign to objects and factual situations in the world.

At this point, we need to observe the Peircean triad of icon, index and symbol. These sign categories will be present in almost all the codes used to record human experience.

## 2. Codes and preparation for reading

It is important to reiterate that multimodal (or hybrid) texts are constructed by the interaction between codes of a different nature. Thus, we have the material circulating on the Internet, in which we see verbal and non-verbal texts in dialogue. Non-verbal texts are visual (colors, positions, dimensions, relationships, etc.), audible (voices, music, noises, etc.), with movement (videos in general). Based on this structuring of signs from a variety of codes, hybrid texts enrich the reading experience, but also require specific/special skills and competences to grasp the potential meanings inscribed in the signs presented there.

Initially, there was a predominance of monomodality, so texts were produced under the primacy of a single code. Hence the historical predominance of verbal texts, which were inadvertently considered monomodal. However, with the advancement of the semiotic perspective, we began come to realize that verbal texts are also multimodal, because when they are oral, they are subject to variations in voice timbre, intonation, dialect etc.; when they are written, they have a particular design that identifies them as, for example, a letter, a petition, a report, a dissertation, a thesis and so on. The distribution of signs in written texts includes letters, diacritics, punctuation, paragraphing, etc., which organize the reading and comprehension process, since these elements manage reading.

Thus, it is not possible to disregard what is needed in the field of preparing readers. Speakers in general and students in particular must be equipped to deal with multimodal texts, so that reading with at least satisfactory comprehension becomes possible.

According to Bergen (2012, p. 49), like animals, we have a strong tendency to gather information about the world through our eyes. Dogs follow their sense of smell and bats are guided by sound; but we humans, more like birds of prey and bees, prioritize the sense of sight. Hence, sight is the main way we gather information from the world, as it is the sense we most associate with the inner life of our mind, encoding experience directly into our language. Vision is connected to understanding.

Santaella (2012, p. 63) teaches that "In order to understand the informational stimulus, we must first take into account the difference between the eye as a receptor and the retina as a perceptive organ." And so, in this case, the retina acts as a data processor from which the image is constructed and, consequently, semiosis is conducted, i.e., the production of meaning.

It is, therefore, essential to educate our vision so that we can grasp all the information contained in the signs used in texts. For example, in a written text, the paragraph change can indicate the entry of a new core idea or the unfolding of a complex one. In the same way, diacritics are indices of the prosody of words, proposing open, closed or nasal sounds; punctuation controls pauses and intonation. Thus, training for multimodal reading begins with dealing with verbal texts.



Hence, learning to decipher non-verbal codes shouldn't imply invincible difficulties since verbal texts already bear marks that we know to decipher from an early age.

We must emphasize that visual and verbal structures express meanings drawn from a cultural source; they are not simply alternative means of representing the same thing. It is easy to overemphasize either the similarities or the differences between the two modes. Only a detailed comparison can bring out how, in some respects, they accomplish similar types of meaning, albeit in different ways, while in other attributes, perhaps most of their singularities, they represent the world quite differently, allowing for the development of different epistemologies (cf. Kress; Van Leeuwen, 1996, p. 76).

Returning to the notion of sign, Peirce teaches us that.

313. A simple presentation can be a sign. When the traditional blind man said that he thought scarlet must be something like the sound of a trumpet, he had caught its flagrancy very well; and the sound is certainly a presentiment, whether the color †P1 is so or not. Some colors are called happy, others sad. (...)

Now, in the emptiness of this world, there is nothing to obstruct the suggestions of association. It is one way, namely contiguous association, in which smells are particularly apt to act as signals. But they also have a remarkable power to call mental and spiritual qualities to mind. This must be a process of association by resemblance if we include in it all natural associations of different ideas. (Peirce, CP, 1.313 §8)

Consequently, a sign is something that presents itself to our mind, as soon as it is captured by one of our sensory antennae (sense organs) and is capable of evoking ideas or even images that, according to Calvino (1989, p. 99), are projected onto our mental cinema (or screen), from which we construct meaning, that is, semiosis.

Simões (2004, p. 9) explains that.

It doesn't matter which sensory organs are activated during the decoding exercise, because there are codes constructed by signs of various kinds: visual, auditory, gustatory, olfactory and tactile, as well as synesthetic' such as the cinematographic code that acts on vision and hearing at the same time.

Simões adds: "It should be noted that communication takes place through 'sensory antennae'. The sense organs read and interpret, each in their own way". (Simões, 2012, p. 7)

When discussing the differentiation and efficiency between language and image, Santaella and Nöth (2001, p. 44) make the following contribution:

images act more strongly in an effective-relational way, while language presents more strongly cognitive-conceptual effects (Janney & Arendt, 1994). Images foster attention and motivation, are more appropriate for presenting spatial information and facilitate, to a certain degree, certain learning processes (Weidenmann, 1988: 135-138). The emotional effectiveness of images increases with the degree of their iconicity (Reimund, 1993).

At this point in our article, Thomas A. Sebeok must be mentioned. A scholar of signs, Sebeok paid great attention to iconicity. He stated that "In many ways, iconicity is a much more fundamental form of semiosis than indexicality" (Sebeok, 2001, p.103). In Sebeok's words,



The icon and the index embody sign relations that are in the natural mode - respectively of resemblance and of existential connection - as opposed to the symbol, which is in the conventional mode, or which reflects a relation that is characterized by "an imputed quality", to quote Peirce's incomparable precision of expression (1:588) (SEBEOK, 2001, p.104). [Free translation]

Among the factors of iconicity pointed out by Sebeok (cf. Bouissac et al. 1986), we highlight: a) iconicity plays a decisive role in shaping everyday life in all cultures. Iconic signs permeate humanity's communication codes, both verbal and non-verbal; b) Iconic signs are found throughout the phylogenetic series, in all the modalities circumscribed by the sense organs through which members of a given species can inform themselves about their environment. A "falsified" sign (i.e., the phenomenon of mimicry), indeed all the deceptive maneuvers of plants, animals, as well as human beings, often depend crucially on iconicity. (cf. Sebeok, 2001, p. 110). [Emphasis added.]

Let us move on to iconicity. This is a semiotic phenomenon that consists of the creation of a mental image of something, which is presented in our mind through its representation by a second icon (hypoicon, degenerate icon), which seeks to represent and present the object through the object thought of by a sound (in speech), visual (by image) or graphic (in writing) material sign. "The iconism of the image is based on relations of analogy or similarity with its referent (idea-object represented). According to visual semiotics, the image is a self-sufficient manifestation, it is a text because it communicates a message" (Simões, 2009, p. 48).

We tested and verified the efficiency of exploring textual iconicity as a strategy for analyzing the components of the textual plot. For this reason, understanding the text as an image (visual object), we have developed work in which we have been able to demonstrate the plastic design of the text, regardless of the code in which it was constructed.

#### 3. Exemplifying the analysis of multimodal elements

To demonstrate the possibilities of analysis, below we present some examples of the identification of iconic elements in hybrid texts, so that our reader can see which way to go in preparing readers.

## First analysis: verbal text

## A quem interessar possa

Abriu a janela no exato momento em que a garrafa com a mensagem passava, levada pelo vento. Pegou-a pelo gargalo e, sem tirar a rolha, examinou-a cuidadosamente. Não tinha endereço, não tinha remetente.

Certamente, **pensou**, **não era para ele**. Então, **com toda delicadeza**, **devolveu-a ao vento**. (Colasanti, 1986, p. 33) [Emphasis added].

English version:

### To whom it may concern

He opened the window just as **the bottle** with **the message** was being **carried by the wind**. **He picked it up by the neck** and, **without removing the cork**, examined it **carefully**. It had no address, no sender.

Surely, he thought, it wasn't for him. Then, with all delicacy, he handed it back to the wind (Colasanti, 1986, p. 33) [Emphasis added].



From our point of view, the highlighted elements build the iconicity of this text, from the perspective of lexical selection. The words and expressions were strategically chosen and updated in the text. The bottle and the message are two noun structures marked with the determinative definite article. This option promotes the understanding that this is already known data, already mentioned somewhere. However, the reader will only become aware of this bottle and this message in the "Conto em letras garrafais" (Tale in big letters) (Colasanti, 1986, p. 95), thus allowing the reader to construct the image of someone who effectively rescues a bottle that was passing by. The expression caught by the neck may suggest another image (outside the text), of someone holding a third party by the neck (gargalo) and (sem tirar a rolha - without removing the cork) trying to guess, because the adverb carefully (cuidadosamente) is an icon of the way the bottle was analyzed by the character in the story.

The repeated presence of the adverb of negation **não** (does not) construct an isotopic clue (a sub-theme of the text) regarding the failure to discover what the bottle contained, where it came from, and who it was intended for. After careful examination, he thought about it and concluded (**pensou**) that it wasn't for him (**não era para ele**). He then decided on the fate of the incognito object: with all delicacy (**com toda delicadeza**), he returned it to the wind (**devolveu-a ao vento**).

It should be noted that messages in bottles evoke the image of the castaway trying to communicate with someone. However, in this text, the bottle was carried by the wind (**pelo vento**). The iconicity of this expression is very strong, as it allows for the construction of a somewhat extravagant idea, as it is not expected to see bottles carried by the wind. At first, the character's attitude is both quick (so that the bottle doesn't get away from him) and violent (grabbing it by the neck, like grabbing an opponent by the neck). The desire to discover the origin and destination of the alleged message is, however, pursued through a process of guesswork, because without removing the cork (**sem tirar a rolha**), it would be impossible to recover anything inside the bottle. Even so, the examination was carefully carried out, but without success.

It is worth noting that the iconicity of the mini-story's title "To whom it may concern" acts as a lure to hook readers. However, the impossibility of unraveling the supposed message makes the title evolve into an index in reverse, that is: a sign that leads the reader nowhere. In the case of the short story, instead of satisfying the reader's curiosity, it leaves him facing a double possibility:

1) the message has been lost - carried away by the wind (levada pelo vento); 2) the message doesn't matter - he thought, it wasn't for him (não era para ele).

The outcome is perfectly mundane: what does not interest us, we discard. Having discovered nothing about the supposed message, he **delicately** (as if to rid himself of the burden of curiosity) **returned it to the wind** (this was the messenger), which should take its course.

Second analysis: the cartoon

Figure 4: Mafalda and her preoccupation with politics



Fonte: https://s2.glbimg.com/lpCVLfNtnHJJguPLXu6ivTZKHCU=/e.glbimg.com/og/ed/f/original/2020/09/30/mafalda.jpg
Acessed on July 30, 2023



Text of the poster: Be careful. Irresponsible people at work.

Like the "charge", the cartoon is presented in just one frame. A group of cartoons form a comic strip, which has an introduction, development and ending. In this case, the illustration would be classified as a cartoon, which is a journalistic genre considered opinionated or analytical that criticizes, satirizes, and exposes situations through graphics and humour.

In the text in comment, the character Mafalda suggests that she has fulfilled her task of denouncing negative attitudes towards the world. Her **position**, indicating departure, **moving away from the target object**, **the pencil in her hand**, are iconic elements of the character's political action. And the illustration is complemented by the text hung by Mafalda on the world map. Note that the choice of **black and white** (colors) is an iconic representation of the destruction of the world through the loss of its color.

### Third analysis: the comic strip

Figure 5: Mafalda and politics as a dirty word



Fonte:
https://s2.glbimg.com/ ZFSylpSyLnI5KTU0 CH6MGX6jE=/e.glbimg.com/og/ed/f/original/2020/09/30/mafalda34511.jpg
Acessed on July 30, 2023

Balloon texts in English translation:

Let's see Manolito a word that starts with "P".

Chi... You'll see he's going to say that swear word.

"POLITICS".

And he did.

Comic strips are a narrative genre characterized by short stories, usually made up of three or four comics. They make use of humor to tell a short story, but generally bring to light a social critique.

Unlike figure 4, this comic strip is colorful and its yellow background (cf. https://www.significados.com.br/?s=cores Accessed on July 30. 2023) is already a suggestion of warmth and light, as well as providing concentration and attention, as is the case with this comic strip: Mafalda concentrates on waiting for her classmate's response to the teacher's command.

<sup>&</sup>lt;sup>4</sup> "Charge" - The word **charge** is in quotation marks because it doesn't exist in English. The form **cartoon**, on the other hand, has different meanings: **cartoon**, **TV cartoon**, **comic strip and cartoon**, thus encompassing what in Portuguese is called charge.



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The blackboard behind the teacher is an icon of a classroom. The teacher's gesture is an icon of her commanding position. The **thought balloon** (connected by dots) represents Mafalda's **silent concern** about her classmate's possible response. The other balloons are typical speech balloons.

The balloon that represents the boy's answer has the word politics in quotation marks, which could signify the boy's indecision or the emphasis of the answer.

Next, frame 4 contains Mafalda thinking aloud, with her realization that her colleague has spoken the "dirty word" she feared: politics.

In this comic strip, the iconicity of the characters' eye positions and certain attitudes should also be noted:

- a) **Frame 1**: the teacher's direct gaze and half-open mouth represent command.
- b) Frame 2: Mafalda's oblique gaze, suggesting concern.
- c) Frame 3: The boy's frightened look and wide-open mouth, indicating that he had said something and was unsure of his answer; and
- d) Frame 4: Mafalda's wide-open, fixed eyes, combined with her hand under her chin, represent her disappointment when she realizes that her classmate's answer was, in fact, the one she had assumed.

The green color of the teacher's outfit may suggest her assured right to command. Mafalda's bow tie and red outfit represent her strength. The purple color of the boy's shirt and socks may suggest a certain depression and melancholy, since the boy was unsure of his answer.

## Fourth analysis: the "charge"

Children Chi

Figure 6: charge

Fonte: https://midias.correiobraziliense.com.br/midias/jpg/2021/06/26/675x450/1 w pri 2706 charge-6729840.jpg
Acessed on July 30, 2023

The word in the big stone: OBSCURANTISM (translated into English.)

The "charge", which is a style of illustration, aims to satirize someone, some situation or current event, which is why it is always related to a certain social, historical, cultural or political context.

The "charge" chosen for analysis brings to the scene the personified image of the world chained to the weight of obscurantism, which the dictionary defines as follows: "1. attitude,

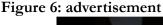


doctrine, or policy that opposes the diffusion of knowledge, instruction and culture among the public; ignorance; 2. lack of development, instruction, culture; backwardness" (Houaiss, s.u.).

Now, if the world is trapped in **obscurantism**, it seems that the underlying iconicity of **stagnation**, of **the absence of a development policy**, is manifested.

The chains indicate the world stuck in backwardness; the position of the personified world suggests the physical effort involved in dragging something very heavy; the blue of the world, although usually applied positively, in this text evokes a decrease in blood circulation, a reduction in body temperature and a drop in blood pressure, all of which is the result of the effort represented by the humanized character in the "charge". In contrast, the huge stone that represents obscurantism (backwardness) comes in the color grey (present in the chain, legs, and arms of the character), which, because it is a neutral color, does not have the ability to stimulate or reassure; and because it does not have an emotional charge, it is often characterized as a dull, motionless color.

## Fifth analysis: the advertisement





http://atl.clicrbs.com.br/infosfera/2016/02/24/34289/ Acessed on August 1, 2023



Fonte: https://www.youtube.com/watch?v=KxYVSblvWQ
Acessed on August 1, 2023

It was a clever marketing strategy to combine the names of major film productions with the promotion of horticultural products. Based on the name of the movie - Gone with the Wind - the designer created a pun, replacing wind with coriander, taking advantage of the phonic similarities marked by the sequence — ent — that appears in both words (coriander; wind respectively "coentro"; "vento"). Anyone who has seen the film will notice that the landscape in the background of the ad also evokes a grandiose scene from the film, according to a scene cut from the film and placed next to the Hortifruti<sup>5</sup> advertisement. It's not a copy, but an inspiration translated into a new image.

Including the change of emphasis: in the movie, the emphasis is on the couple in love; in the advertisement, the emphasis is on the coriander.

<sup>&</sup>lt;sup>5</sup> We are largest fruit and vegetable chain in the country. Here you will always find selected, fresh products and a lot of good humor. In <a href="https://institucional.hortifruti.com.br/quem-somos/">https://institucional.hortifruti.com.br/quem-somos/</a> Acessed on September 11th, 2023.



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The advertisement (or simply advertisement) is a textual genre that promotes a product or an idea and is broadcast by the mass media: newspapers, magazines, television, radio and the internet. You can also find them on billboards, flyers, banners or posters in the street, on the bus, in the subway, etc.

As this article is linked to a presentation at the **Multimodality and Reading**, a round table at the 7th SELEPROT Conference (September 28, 2023), it is necessary to conclude the text, given the time available. There is much more to explore when it comes to multimodality and hybrid texts.

#### 4. Final words

The history of human communication is multimodal. The hybrid text began in the cave with the drawing of images on the walls, associated with gestures and grunts, with the intention of informing the other members of the group about the adventures experienced outside the cave. So, there is no reason to be surprised at the boom in multimodal texts today.

That is why we call Peirce into dialog in this article, because "the semiotic foundations of Charles Sanders Peirce (1839-1914) operate on the basis of the functioning of the human brain, so sensations and emotions are constitutive elements of reasoning and act in the construction of learning." (Simões, 2021, p. 16)

Thus, let us wrap up this pedagogical proposal by inviting our listeners and readers to seek out semiotic studies, especially applied studies such as this article, so that they can develop work with even more productive analyses than those presented here.

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