



**TRABAJO DE FIN DE GRADO**

**«A MULTIMODAL ANALYSIS OF SOME HARRY POTTER FILM POSTERS»**

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**Abstract:** The objective of this project is proving that posters are succinct visual summaries of films, in which they transmit the gist of films semiotically: sensations, feelings and possible happenings. In order to achieve this, we will examine two posters of Harry Potter multimodally, and their respective films: Harry Potter and the Philosopher's Stone and Harry Potter and the Prisoner of Azkaban. We will carry out the analysis through some tools proposed by Kress and van Leeuwen, who focus on Halliday's Systemic Functional Linguistics.

**Keywords:** Multimodality, social semiotics, Halliday, visual grammar, analysis, Kress, van Leeuwen, Machin.

**Resumen:** este trabajo pretende demostrar que los carteles, posters, son meras representaciones visuales, es decir, un resumen sucinto del contenido esencial de películas plasmado en una composición visual, en el que los posters representan los personajes fundamentales y transmiten, semióticamente, los valores, sensaciones, experiencias y acciones que se esperan en las películas.

Para demostrar esta hipótesis, llevaremos a cabo el análisis multimodal de dos posters de Harry Potter (Harry Potter y la piedra filosofal y Harry Potter y el prisionero de Azkabán), para hacer después una comparación y entrelazar los significados de estos análisis con los contenidos, la trama, de las películas.

Para llevar a cabo este análisis multimodal, nos basamos en las herramientas que proporcionan Kress y van Leeuwen y Machin, enfocadas en la teoría sistémico funcional de Halliday, en la cual, para cada metafunción, existen herramientas para desentrañar multimodalmente una composición visual.

**Palabras clave:** multimodalidad, semiótica social, Halliday, gramática visual, análisis, Kress, van Leeuwen, Machin.

## 1. Introduction

When we look through a text (a book cover, a film poster, a web page...), it sends a message to us, for instance, when someone wants to buy a book, s/he is guided by the book cover, rather than the content. All the basic components of a text are highlighted (colours used, slogans, and position of elements...) and this is why we will see a playful, funny, romantic text and so on.

Imagining for a moment that film trailers do not exist, to decide which film to watch might be a difficult task, so, consequently, we would only be able to rely on the posters that are provided by the films. Nonetheless, how do the posters depict all the necessary information and all that is needed to captivate the audience? How is it that the poster is a summary of what the film is going to be about?

Posters are recent fantastic means of communication and more and more people have been indulging in analysing these kinds of texts, in part, due to the introduction of digital communication, which has become a resourceful means of creating meaning. Thanks to technological developments, texts like posters are more sophisticated than before, owing to, for instance, combinations of colours, different shades, etc. So, new sorts of texts can be disseminated. It is fascinating that by making choices, texts can lead to different interpretations.

Interestingly, most projects and researches about Harry Potter have been focused on literary analysis, considering the novels by J. K. Rowling as a subject of study. That is, the novels, being at first glance intended exclusively for children, have become widely discussed by adults. On this basis, it has been revised, among others, the themes the books transmit, the genre and the narrative techniques used to create a world of phantasy, in which Rowling projects her own emotions and feelings. Notwithstanding, few Harry Potter studies have their focal point on linguistic analysis, so, this final project will consist of an analysis, precisely, a multimodal one.

Kress and van Leeuwen have given significant ideas and a tool kit to explore visual compositions, so, our hypothesis is that, focusing on a multimodal analysis, posters are a visual summary, a visual synopsis of the essential content of the films.

Throughout this project, we will answer the questions presented above, and in order to do so, we are going to concentrate on two Harry Potter film posters and its films, so we are going to analyse Harry Potter and the Sorcerer's Stone<sup>1</sup> (figure I) and Harry Potter and the Prisoner of

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<sup>1</sup> Harry Potter and the Sorcerer's Stone is the American title for the film. We will use this title when referring to the poster analysis. However, sometimes Harry Potter and the Philosopher's Stone title, which is the UK version, will be used throughout this project.

Azkaban (figure II) posters in depth, which can be seen in the Appendix. Furthermore, while the posters are going to be analysed multimodally, we will explain the equivalence between the visual posters and the films, so that we can explain and match their respective components in such a way that our goal could be clear: to prove that the feelings and sensations the posters transmit semiotically are what is expected when watching the films.

For that, we have structured this project in the following sections: a) a literature review, where a brief theory of Systemic Functional Linguistics on which we are going to focus will be found, as well as the tool kit proposed by Kress and van Leeuwen so as to analyse the posters multimodally, and b) a methodology to follow, where there are two sections of analysis, one for each film poster, which, in turn, is structured and analysed through the three metafunctions that Halliday proposed. Then, c) the results of the analysis will be exposed, together with a conclusion. Finally, the bibliography used and an Appendix with pertinent information about the analysis of the posters such as the posters themselves will be found.

## **2. Literature review**

Kress and van Leeuwen, together with Machin, propose a grammar for images, that is, a visual grammar. The grammar of visual design is fundamentally delved into social semiotics systems to the extent that all choices made can be analysed through them. Moreover, verbal grammar has a lot to do, too, with the visual; they work simultaneously.

In this section, firstly, we will revise what *multimodality* is. Then, we will examine Halliday's theory of grammar and perspective of language in society, dealing with the three kinds of metafunctions that work at the same time in language. In addition, we will check how *semiotics* and different semiotic systems are combined and what they are used for. Finally, we will present and explain the tools on which we will focus in order to analyse the two Harry Potter film posters.

### **2.1. What is *multimodality*?**

During Halliday's increasing development theory of SFL, Kress was completely influenced by him and his social semiotic field. Later, Kress applied Halliday's theory to different means of making meaning, coining, together with Siegel, the term *multimodality*. As well as them, Goodwin and van Leeuwen, among others, contributed greatly on the notion. Nonetheless,

although the term was firstly coined and due to develop in the 1990s, multimodal works had been carried out already (Rowse and R. Collier, 2017). *Multimodality* has been developed since then in different ways and there have been several definitions of it. Jewitt, Bezemer and O'Halloran (2016) go one step further and add a little clearer explanation claiming the means of making meaning hardly ever appear alone, rather they appear with other means, such as image with writing or speech with gesture.

In this way, Jewitt et al. (2016) attribute and examine three keys for the term *multimodality*. The base of *multimodality* is the countless semiotic systems retrieved from distinct resources such as colours and typography. On this basis, in order to make meaning, each semiotic system has its own meaning potential. Moreover, O'Halloran had already focused on this in his proposed term *multisemiotic*. So, there were a few researchers on the field figuring out an accurate definition. In addition, each and every of the semiotic systems are needed to make meaning, and as a consequence, they trigger the production of multimodal wholes. So, when analysing meaning, all semiotic resources are involved, producing, as said previously, multimodal wholes.

In conclusion, *multimodality* considers all components taken into account in the production of a multimodal whole, this is, the choices made by the producers, as well as their combinations with the other semiotic resources (Machin, 2007). According to Machin (2007), this term is a description of a grammar that is used visually, this is, a visual grammar or visual semiotics with rules and structures (positioning of elements, gaze, colours, etc) that are analysed semiotically and that transmit potential meanings. These potential meanings will depend on the context in which all the components of the multimodal text are arranged.

## 2.2. Systemic Functional Linguistics

Halliday considers language as a “resource for making meaning, and meaning resides in systemic patterns of choice.” (Halliday and Matthiessen, 2014, p. 23). In the 60s, Halliday developed Systemic Functional Linguistics (SFL from now on) with the intention of comprehend the organization of language towards social functions and social environment and how it fulfils and faces them (Halliday, 1973). For him, language is a means for creating meanings, a semantic resource from which wordings (grammar) encode meaning (Halliday, 1985).

SFL can be outlined as the relationship between language and the functions of language into the society. In Halliday’s SFL, language is structured to fulfil three main kinds of meanings simultaneously, which are ideational, interpersonal and textual (Halliday, 1973). These metafunctions will be revised below.

As it is mentioned above, Halliday (1985) tackles language as a semiotic system, which is organized in terms of choices. So, we make choices from, as Machin states, a marketplace, where language, the grammar, provides wordings to make meaning in a concrete context. Language, together with “other semiotic resources are (multi)functional tools for creating meaning and structuring thought and reality” (Jewitt et al., 2016, p. 34).

### 2.2.1. Metafunctions

The following metafunctions will be explained briefly, since in the following section we will revise deeply these metafunctions applied to visual grammar.

As mentioned previously, in language and in all semiotic modes, there are three sorts of meanings that work at the same time: the ideational, interpersonal and textual meanings. Halliday and M.I.M. Matthiessen (2014) acknowledge that the ideational metafunction is concerned with human experience and natural world, the interpersonal metafunction deals with the social interaction between speaker and hearer, and the textual metafunction focuses on the conveyance of a message in a coherent way; in a text.

Bearing in mind that language is ‘social’, Halliday admitted the three metafunctions are realised through the smallest unit, the clause. In the following table (table 1), Halliday and Matthiessen summarise the systems and structure the clause is analysed through.

Metafunction	Clause as...	System	Structure
Textual	Message	THEME	Theme ^ Rheme
Interpersonal	Exchange	MOOD	Mood [Subject + Finite] + Residue [Predicator (+ Complement) (+ Adjunct)]



Ideational	Representation	TRANSITIVITY	Process + Participant(s) (+ Circumstances), e.g. Process
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Table 1. Three meanings in the clause. Source: Halliday and Matthiessen, 2014, p. 83.

Although there exist three metafunctions in language, ideational, interpersonal and textual, Halliday acknowledges there exist four, the only difference is he divides the ideational metafunction into two: experiential and logical, nevertheless, both considerations are identical (Halliday and Matthiessen, 2014).

The ideational metafunction is “that part of the grammar concerned with the expression of experience, including the processes within and beyond the self—the phenomena of the external world and those of consciousness.” (Halliday, 2003, p. 351). The clause is considered as representation. The clause in this metafunction is realised by the transitivity structure, that is, the processes, participants and circumstances are involved in the clause (Halliday and Matthiessen, 2014). As Halliday and Matthiessen (2014) discuss, a process, realised by a verbal group, is the most important part of the clause, since due to its semantic feature, it expresses that a participant (something/someone) is doing, happening, feeling, sensing, saying, behaving, or existing. These are gathered in the following processes: material, behavioural, mental, verbal, relational and existential.

A participant is, at least, one person or thing that is inherent in the process. It is not possible that a process has no participants. A participant is realised through a nominal group. On the contrary, circumstances, realised by adverbial groups or prepositional phrases, are optional augmentations. They are not indispensable unless they support important information. They can be the following types: extent, location, manner, cause, contingency, accompaniment, role, matter and angle (Halliday and Matthiessen, 2014).

In the following table (table 2), according to Halliday and Matthiessen (2014), the main and summarised types of participants are classified according to each process.

Processes	Participants
Material: Event (happening) Action (doing)	Actor, range Actor, goal, beneficiary (recipient/client)
Mental (perception, cognition)	Senser, phenomenon
Verbal	Sayer, receiver, verbiage

Relational: Attributive Identifying	Carrier, attribute Token, value
Behavioural	Behavior, behaviour, phenomenon
Existential	Existent

Table 2. Types of participants according to processes.

The interpersonal metafunction is “the grammar of personal participation; it expresses the speaker’s role in the speech situation, his personal commitment and his interaction with others” (Halliday, 2003, p. 351). The clause in this metafunction is considered as exchange and is analysed through the mood system.

This metafunction concerns participants in terms of social relationship and experience, this is, the interaction among them. The mood system components are mood and residue. In the following image, figure 3, we can see how mood works in the clause.

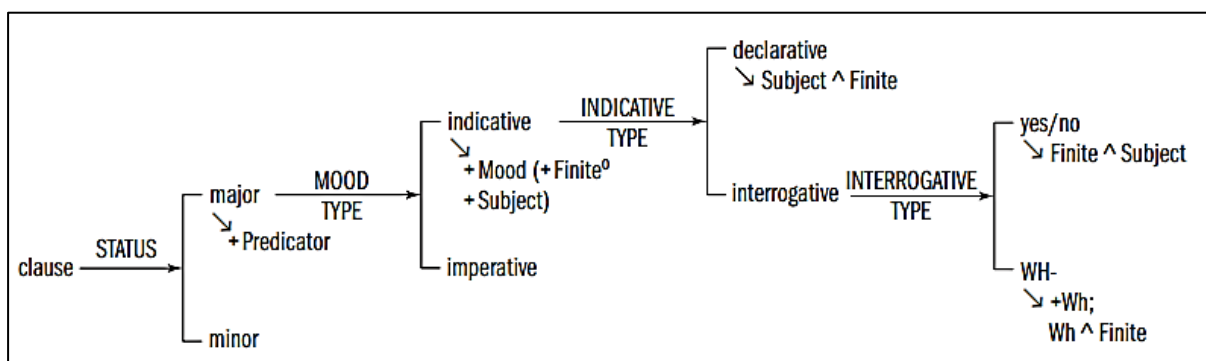


Figure 3. The mood system network. Source: Halliday and Matthiessen, 2014, p. 24.

We will just take into consideration this summarised mood system network above, in spite of the fact that the mood system network is completer and more complex. As Halliday and Matthiessen (2004) analyse, we can observe a clause might realise a major or minor speech function. This will depend on the clause, whether it owns mood and residue structure or not. Most minor speech functions are exclamations, calls, greetings and alarms, nonetheless, they might be realised by major speech functions. For instance, an exclamation has no choice but to be realised by a declarative clause (a major speech function). So, despite this, we will only examine major speech functions deeply. In terms of mood, which consists of subject (realised by a nominal group) and finite (realised by the operator in a verbal group), major clauses may be either indicative or imperative. If they are imperative, there is normally no subject, just residue, even though mood tag is a possibility in the clause. If they are indicative, they will have a finite operator and obviously, a subject. Besides, indicative clauses may be interrogative

or declarative, depending on the position of the finite operator. If interrogative, as well, clauses can be yes/no type or wh-type. The latter must have a wh-element at the beginning (Halliday and Matthiessen, 2014).

Overall, we state that the mood system is, as well as mood, residue. The residue consists of one predicator, one or two complements, and unlimited adjuncts. Complements might be direct or indirect object, object complement, etc. Adjuncts, there are three types: a) circumstantial adjuncts, which are located in residue, b) modal adjuncts, which can be, in turn, mood adjunct (in mood) or comment adjunct (not in mood structure), and c) conjunctive adjuncts, which are not located in mood structure (Halliday and Matthiessen, 2014).

The textual metafunction is “concerned with the creation of text; it expresses the structure of information, and the relation of each part of the discourse to the whole and to the setting” (Halliday, 2003, p. 351). The clause in this metafunction is analysed through the theme system. The clause is considered as message. Halliday and Matthiessen (2014) acknowledge that the theme system is a thematic structure which emphasises the Theme (the first element of the clause) and Rheme (the rest of the clause). Theme can be marked or unmarked, depending on what is emphasised at the beginning of the clause is expected or not. In the following table, table 4, typical unmarked Themes according to the mood type are noticeable.

mood of clause	Typical ('unmarked') Theme
declarative	nominal group functioning as Subject
interrogative: yes/no	first word (finite operator) of verbal group plus nominal group functioning as Subject
interrogative: wh-	nominal group, adverbial group or prepositional phrase functioning as interrogative (Wh-) element
imperative: 'you'	verbal group functioning as Predicator, plus preceding <i>don't</i> if negative
imperative: 'you and me'	<i>let's</i> plus preceding <i>don't</i> if negative
exclamative	nominal group or adverbial group functioning as exclamative (Wh-) element

Table 4. Typical unmarked Themes. Source: Halliday and Matthiessen, 2014, p. 104.

### 2.3. Social semiotics

There have been several attempts to further analyse the sign fields. From the seventeenth century onwards, the sign field has been suffering from up philosophical perspectives to the application of signs towards linguistic and non-linguistic modes of communication. In the early twentieth century, two ideas of sign field emerged, which shifted the previous conceptions of

philosophical perspectives of signs. The two modern ideas were, on the one hand, *semiotics* by Peirce in America, and on the other hand, *semiology*, by Saussure in France (Moerdisuroso, 2017).

Although Saussure was knowledgeable and highly qualified in his field, *semiology*, we will focus on Peirce's theory, *semiotics* (Peirce, 1966). Peirce and his philosophical contribution towards the study of signs, brought about a triadic structure of sign, which is the one below in figure 5:

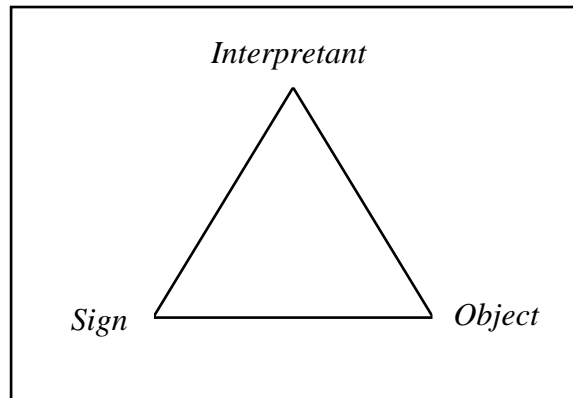


Figure 5. Triadic structure of sign.

These three components of Peirce's triadic structure are also related to the fields of semantics, syntactics and pragmatics. The component sign, also called *representatum*, is similar to what Saussure understands as *signifier*. It refers, as Crystal (2008) defines it, to the relationship between the objects in our world and their equivalence in linguistic expression. The field involved in this component is semantics. Sign is the object which remains in the world and has an equivalence in terms of linguistic expression.

Saussure would call *signified* to what Peirce understands by *interpretant* and *object*. So, *signified* for Saussure would be the *interpretant* and *object* components in Peirce's triadic structure of sign.

The component *object*, also called *referent*, is the representation of the component sign in the world. It refers to the relationship among linguistic expressions (Crystal, 2008).

The component *interpretant*, refers to the subordination of what the expressions mean to context or social situation where any users are (Crystal, 2008). It is essential, therefore, the principal characteristic of this view of sign: the synchronic view of it, since the context, culture or situation delimit the meaning of the sign as a whole. On the contrary, Saussure will deem the sign as diachronic, this is, the sign as an evolution in time. The relationship among these three components leads to what Peirce calls *semiosis* (Peirce, 1966).

On this basis, Halliday disseminates and examines his SFL theory basing on this view of the sign. As it was commented previously, language (according to Halliday) is characterised by its social perspective, in which context and social function are the principal base. So, he reconsiders his verbal semiotic systems and he deems them as social semiotics (Halliday, 1978).

Following the affirmation above, in the late twentieth century, van Leeuwen copied Halliday's ideas from SFL and his perspective of social language. It is interesting that, taking into account Halliday's view of social language, van Leeuwen applied Halliday's view of social semiotics to non-linguistics modes of communication, giving birth to *Social Semiotics* (Moerdisuroso, 2017).

Jay Lemke had started to investigate the social-semiotic field already on gaming, even though it was not until the early 2000s when Kress and van Leeuwen developed, together with Hodge, the *Social Semiotic* approach and its potential into music and architecture, among other fields (Jewitt et al., 2016). Since then, semiotic approach to multimodal analysis has been gaining importance in linguistics.

According to Kress and van Leeuwen, what is important in semiotic systems is sign-making. Sign-makers produce signs "arising out of the cultural, social and psychological history of the sign-maker, and focused by the specific context in which the sign-maker produces the sign" (Kress and van Leeuwen, 2006, p. 7), which is why semiotic systems are considered social.

Sign makers have it clear what they want to produce or refer to, meanwhile depending on the social background in which they are (culture), the way to express the meaning is quite different. In this way, "sign-makers use the forms they consider apt for the expression of their meaning, in any medium in which they can make signs" (Kress and van Leeuwen, 2006, p. 8).

*Social Semiotics*, as a means of our analysis, alludes to the triadic theory of the sign which is laid out above. So, as the sign maker will choose the most correct form (signifier) in order to give meaning, the production of signs is seen in a subjective way rather than objectively.

Furthermore, every semiotic system will work as a contributor of the other semiotic systems, and as a consequence, as a result of the social background. That is, all components will cohere not only in a concrete text itself, but also with the social background (Kress and van Leeuwen, 2006).

Kress and van Leeuwen focus on Halliday's SFL in order to make their grammar purposeful. They propose that the same process we perform in language, can be applicable to the visuals.

They focus on the three metafunctions and dare to claim (because of the fact in verbal grammar, combinations of clauses, words and texts are logical and possible), therefore, that all visual components can be examined through them, as well. We will explain this furtherly below.

## 2.4 Tools used in visual grammar

As we described above, through language we can talk about human experience, the world, interact with people and make a text coherent in a specific context. These functions are realised by the three metafunctions of language. These metafunctions are not only applicable to language (verbal grammar) as it was proved above, but also to visual compositions, through visual grammar. In this section of this literature review, we will present the tools used in visual compositions which work simultaneously within each metafunction.

### 2.4.1. Ideational metafunction

Visually, the ideational metafunction is realised by the representational structure. It works as the transitivity structure in verbal grammar. The representational structure “implies a number of processes and participants [...] that are absolutely comparable to those theorized in Halliday’s model” (Maiorani, 2009, p. 17).

It is divided into the narrative and conceptual structure. Narrative processes deal with interactive participants, the subject matter of communication, which need to be human or an animal taking after human features (eyes, pupils, facial expression) and their vectors, as well as serving to represent actions, events, transitions, movements and changes in time and space (Kress and van Leeuwen, 2006). Participants in this kind of processes are linked to or connected by ideal vectors, mental devices (objects, eyes, etc) we use to visualise the connection that happens between or among Participants through a Process. On the contrary, conceptual patterns “represent participants in terms of their class, structure or meaning” (Kress and van Leeuwen, 2006, p. 59).

These two structures are realised through processes, participants and circumstances (exactly the same happens with the transitivity structure in the ideational metafunction in verbal language). These structures can be seen in figures 6 and 7 below:

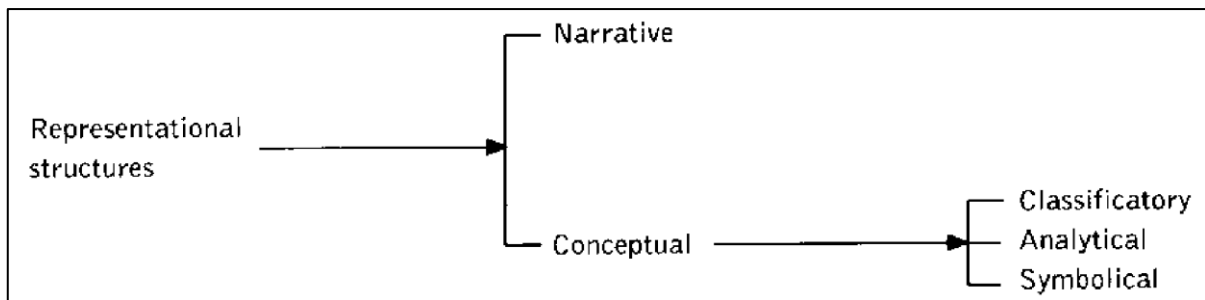


Figure 6. Representational structure in visual grammar I. Source: Kress and van Leeuwen, 2006, p. 59.

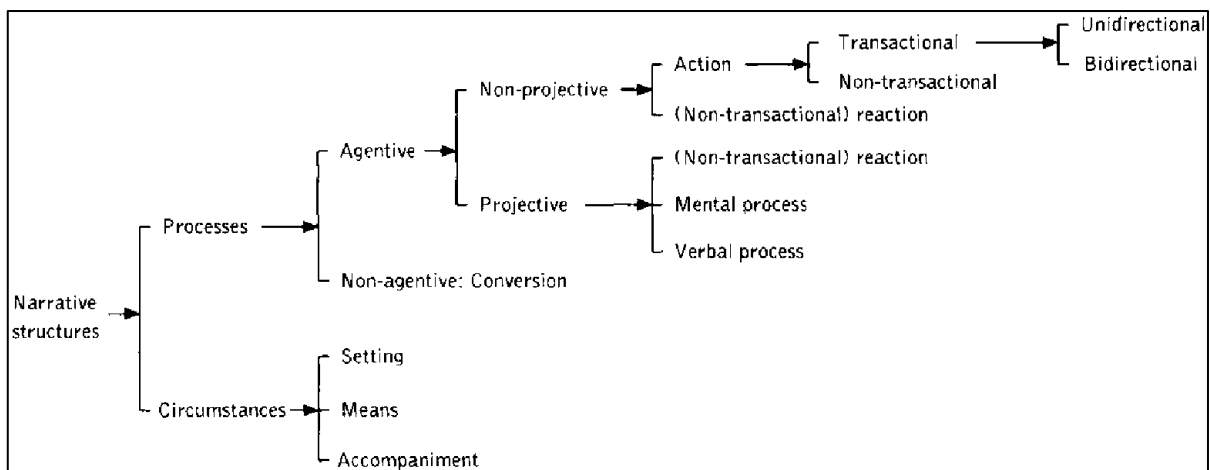


Figure 7. Representational structure in visual grammar II. Source: Kress and van Leeuwen, 2006, p. 74.

The narrative structure forms the processes and circumstances. The following explanations will be developed and based on Kress and van Leeuwen's descriptions (2006). Considering figure 7, the narrative structure can be divided into processes and circumstances. The processes might be agentive or non-agentive. A non-agentive process, called conversion, occurs when a participant is both the goal of one action and an actor of another one. An actor is a participant performing an action process from which a vector emanates.

An agentive process occurs when the participant is the doer of an action or reaction. These two terms will be explained below. This process may be non-projective or projective. Projective processes are carried out mostly by mental and verbal processes. Mental processes are two participants (Senser and Phenomenon) which are connected by a thought bubble. If the thought bubble emanates from a participant, this will be the Senser, meanwhile the other participant involved in the thought bubble will be the Phenomenon. Verbal processes have two participants connected by a vector, an arrow, through a dialogue balloon. If the dialogue balloon emanates

from a participant, this will be the Sayer, meanwhile the participant involved in the dialogue balloon will be the Utterance.

Non- projective processes can be performed by an action (unidirectional or bidirectional transactional, or non-transactional) or reaction (transactional or non-transactional). In fact, a participant can realise more than one of the following processes. A unidirectional transactional action occurs when a vector (objects, etc) connects two participants, an Actor and a Goal (the participant towards which a vector is directed). A bidirectional transactional action process consists of a vector that connects two Interactors (participants both from which a vector emanates and at which a vector is directed).

A non-transactional action process occurs when a vector emanates from a participant (Actor) and there is not another participant (Goal) to point at.

A transactional reaction process is performed when a vector (only eyes) connects two participants, a Reacter and a Phenomenon. A Reacter is the participant who looks at something/someone, and a Phenomenon, apart from being the participant involved in a thought bubble, is the participant (the interactive participants, the viewers, or the represented ones in a visual composition) towards which the vector (eyes) is directed. On the contrary, a non-transactional reaction process is realised when a vector (eyes), carried out by the Reacter has no participants, the Phenomenon, to point at.

Circumstances in the narrative structure are realised by the setting, means and accompaniment. The setting is the environment where the represented participants are depicted. The setting is filled with colours and different shades, luminosity, etc. Means are tools used to carry out action processes. Accompaniments are participants with no vectorial relations among any participants.

Halliday, in his SFL, mentions six processes in clauses in order to analyse the ways that an action has a result. He uses the terms *goal*, *circumstance*, *process* and *actor* in verbal grammar so as to analyse the processes of agency and action, so he is interested in how this is linguistically communicated (Machin, 2007). The same can be applied to visual representation. In fact, Machin (2007) claims that most images are visual equivalences of sentences. In the following table, table 8, the equivalence between narrative process in language (verbal grammar) and visual communication (visual grammar) can be observable.

Visual narrative processes	Linguistic narrative clauses
----------------------------	------------------------------



Non-transactional action	One-participant (Actor) material process ('action')
Unidirectional transactional action	Two-participant material process
Event	Passive transactional clause with agent deletion
Bidirectional transactional action	–
Non-transactional reaction	Behavioural process (field of looking)
Transactional reaction	Mental process: perception (visual only)
Mental process	Mental process (cognition and affection)
Verbal process	Verbal process (quotation)
–	Verbal process (affection)
Conversion	–

Table 8. Narrative process in language and visual communication. Source: Kress and van Leeuwen, 2006, p. 78.

Besides, in order to get familiarised with the equivalence between narrative process in language and visual communication, Machin (2007) revises the six processes of Halliday in verbal grammar, and he applies them to visual compositions:

Material: 'The soldier killed the terrorist' or 'The woman built the house'. We can call this transactional action.

Behavioural: 'the soldier whistled' or 'The boy jumped'. Both of these are where the person acts but with no end result. They are not carried out for a particular end.

Mental: 'The soldier saw them' or 'The terrorist thought about his dead family'.

Verbal: 'The soldier talked about democracy'.

Relational 'The militia had crude weapons' (in contrast to the US soldiers) or simply 'The boy was taller'.

Existential: 'He was in Baghdad' or 'He sat in the chair'. (p. 124)

The conceptual structure is realised through classificational, analytical and symbolic processes. The classificational process "represent[s] participants in terms of their place in a static order" (Kress and van Leeuwen, 2006, p. 83). In the following image, figure 9, the classificational image structures are examined.

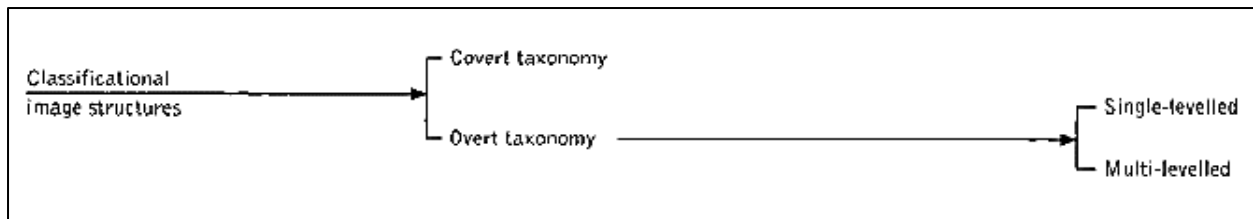


Figure 9. Classificational image structures. Source: Kress and van Leeuwen, 2006, p. 87.

The distinct types of classificational image structures differ in whether participants are distributed symmetrically throughout a picture, or they are structured in several tree structural levels. A covert taxonomy is realised when there is a symmetrical distribution of the participants, called Subordinates, across the picture. They will be characterised by their equal size and proportioned positioning one another. On the contrary, overt taxonomies are structured in levels. A single-levelled overt taxonomy occurs when a participant, Superordinate, is connected with more participants, Subordinates, in a tree structure with just two levels. The difference between this and the multi-levelled overt taxonomy remains in the tree structure, which has three levels. The participants which occupy the first level are called Superordinates, meanwhile the ones at the second level are called Interordinates, and the third level, Subordinates (Kress and van Leeuwen, 2006).

According to analytical processes, they “relate participants in terms of a part–whole structure. They involve two kinds of participants: one Carrier (the whole) and any number of Possessive Attributes (the parts)” (Kress and van Leeuwen, 2006, p. 87).

Kress and van Leeuwen (2006) explain that there are seven types of analytical structures, which are:

1. Unstructured analytical process. An unordered set of participants (‘Possessive Attributes’) is interpreted as the set of parts of a whole which itself is not represented.
2. Temporal analytical process. A set of participants (‘Possessive Attributes’) is ordered linearly on a (horizontal or vertical) timeline and interpreted as the set of successive stages of a temporally unfolding process.
3. Exhaustive analytical process. A participant (‘Carrier’) is depicted as made up of a number of parts (‘Possessive Attributes’) and the structure is interpreted as showing all the parts from which the whole is made up.
4. Dimensional topographical accuracy. The Carrier and the Possessive Attributes of an analytical process are drawn to scale.

5. Quantitative topographical accuracy. The size of the Possessive Attributes in an analytical process accurately represents the number or some other quantitative attribute of the Possessive Attributes.

6. Topological accuracy. The Carrier and the Possessive Attributes of an analytical process are not drawn to scale, but the way they are interconnected is drawn accurately.

7. Abstraction. The participants in an analytical process may be concrete. (p. 104)

According to symbolic processes, they deal with the meaning (what do they mean?) and attribute of participants (what is a participant?) (Kress and van Leeuwen, 2006). There exist two kinds of symbolic processes: Symbolic Attributive process and Symbolic Suggestive process.

The Symbolic Attributive process consists of a participant “whose meaning or identity is established in the relation, the Carrier, and the participant which represents the meaning or identity itself, the Symbolic Attribute” (Kress and van Leeuwen, 2006, p. 105), whereas the Symbolic Suggestive process consists of just one participant, the Carrier. This latter symbolic meaning is carried out differently (Kress and van Leeuwen, 2006).

The values of all processes work with colour simultaneously. In this metafunction, colours are “used to convey ideas in everyday context” (Machin, 2007, p. 65). Wassily Kandinsky already mentioned that colours express emotions and the mix of the them work poetically (Gage, 1999). This is, the colours used are chosen on purpose. Kress and van Leeuwen (2006) admit that colours mean through both association of colours that “carr[ies] significant symbolic value in the given sociocultural context” (Kress and van Leeuwen, 2006, p. 233) and features that reflect materiality of colours.

Machin (2007) explains that there are some dimensions of colours that must be accounted for. They are the following ones:

Hue: range from warmth of red to the coldness of blue.

Brightness: truth as opposed to darkness.

Saturation: exuberance as opposed to tenderness and subtlety.

Purity: modernism and certainty.

Modulation: are there different shades as in real colours?

Differentiation: is there a full range of colours or monochrome?

Luminosity: is the colour opaque or does light shine through it? (p. 80)

#### 2.4.2. Interpersonal metafunction

This metafunction deals with the interaction between the represented participants and the audience, the interactive participants. Interpersonal meanings are established in visual grammar through the representation of visual interactive meanings (Maiorani, 2009).

There are three aspects which fulfil this metafunction: gaze, angle of interaction and distance. According to gaze, the represented participants can look or not at the viewers, so there is or there is not an interaction or contact among them (Machin, 2007). Halliday explains that there are four basic speech acts one of which is chosen when speaking, as seen in table 10 below.

	<b>Commodity exchanged</b>	
<b>role in exchange</b>	<b>(a) goods-&amp;-services</b>	<b>(b) information</b>
(i) giving	'offer' would you like this teapot	'statement' he's giving her the teapot
(ii) demanding	'command' give me that teapot!	'question' what is he giving her?

Table 10. Four basic speech acts. Giving or demanding. Source: Halliday and Matthiessen, 2014, p. 136.

However, as Kress and Van Leeuwen (2006) claim: "it would seem that 'image acts' do not work in the same way as speech acts" (p. 123). Meanwhile a speech act can be realised by an imperative or interrogative mood, as the mood system in verbal grammar, an image act can just be represented through an offer or demand in visual grammar (Kress and Van Leeuwen, 2006).

The tools used in this metafunction are clearly summarised through this following image, figure 11.

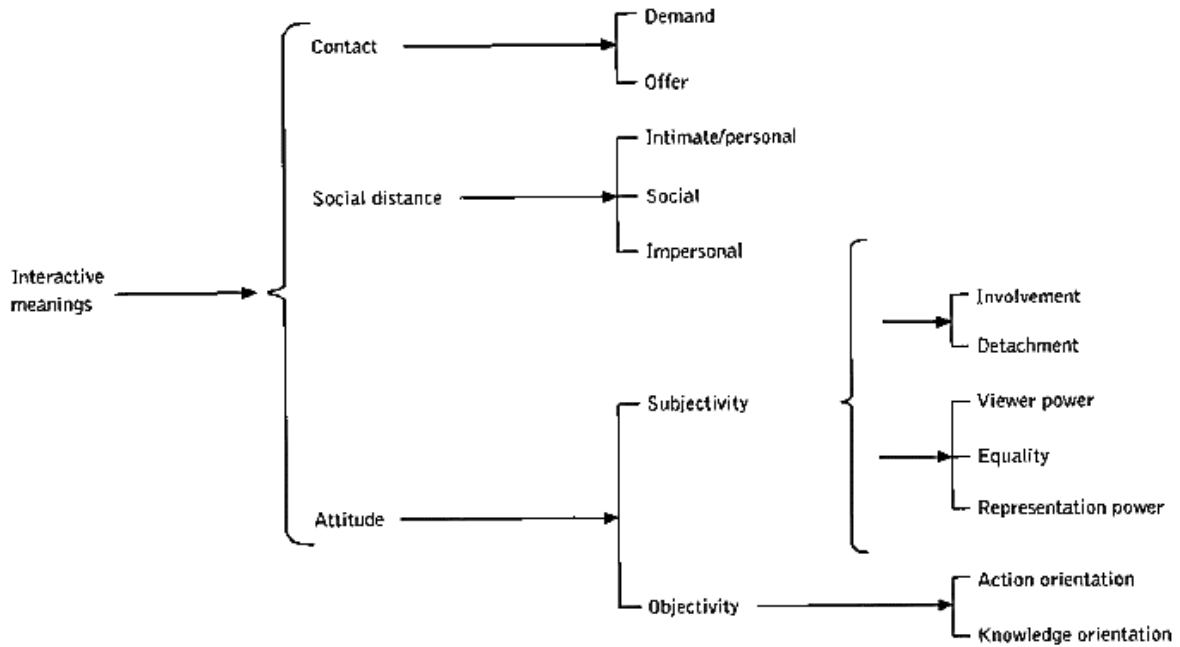


Figure 11. Interactive meanings in image. Source: Kress and van Leeuwen, 2006, p. 105.

Basing on Kress and van Leeuwen's (2006), we analyse:

- Contact. Contact is realised through gaze. There will be an offer or demand of attention regarding if the viewers are stared at by the represented participants. Gaze can be achieved through indirect gaze, too.
- Attitude. Attitude can be achieved through angle. According to angle, we consider a) the horizontal angle, which will determine the degree of involvement or detachment of a text, and b) the vertical angle, which will determine the power relationship between the represented participants of an image and the viewers (the interactive participants).
- Social distance. This is concerned with the degree of proximity between interactive and represented participants.

These tools of analysis have their own meaning potentials which are summarised in the following table, in table 12.

Contact-gaze	Demand	gaze at the viewer
	Offer	absence of gaze at the viewer
Social distance	Intimate/personal	close shot
	Social	medium shot

	Impersonal	long shot
Horizontal angle	Involvement	frontal angle
	Detachment	oblique angle
Vertical angle	Viewer power	high angle
	Equality	eye-level angle

Table 12. Meanings in gaze, distance and angle. Source: Kress and van Leeuwen, 2006, p. 148.

Modality is another tool included in the interpersonal metafunction. Modality “is the social semiotic approach to the question of truth” (Van Leeuwen, 2005, p. 160). As in verbal grammar some sentences indicate degrees of reliability, truth, through modality markers such as modal verbs like might, or modal adverbs like possibly, etc, this would work likewise in visual grammar. Modality would answer: “As how true is it [the visual representation] represented?” (Van Leeuwen, 2005, p. 160).

Machin, Kress and van Leeuwen have provided modality markers so as to examine how modality means in visual compositions. They have denominated the technical terms differently, although they refer to the same concepts. In table 13, the terms can be consulted, as well as Machin and Kress and van Leeuwen’s definitions.

Modality markers		Explanation
Denomination by Kress and van Leeuwen	Denomination by Machin	
Representation	Degrees of the articulation of detail	A scale from the simplest line drawing to the sharpest and most finely grained photograph.
Contextualisation	Degrees of articulation of background	Ranging from a blank background, via lightly sketched in-or out-of-focus backgrounds, to maximally sharp and detailed backgrounds.

Depth	Degrees of articulation of depth	A scale running from maximum depth articulation to simple overlapping of objects.
Illumination	Degrees of articulation of light and shadow	Ranging from zero articulation to the maximum number of degrees of 'depth' of shade, with other options in between.
Brightness	Degrees of articulation of tone	Ranging from just two shades of tonal gradation, black and white (or a light or dark version of another colour), to maximum tonal gradation.
Colour Modulation	Degrees of colour modulation	Ranging from flat, unmodulated colour to the representation of all the fine nuances of a given colour.
Colour Saturation	Degrees of colour saturation	Ranging from black and white to maximally saturated colours.
Colour Differentiation	Degrees of colour differentiation	Ranging from the countless variety of colours. It is the scale from maximally diverse, as we might find in naturalistic modality, to monochrome.

Table 13. Modality marker scales. Source: Machin, 2007, pp. 56-57.

The values of each modality marker will vary among low, medium and high degrees. The final product of these values will determine the coding orientation. Coding orientations “are sets of abstract principles which inform the way in which texts are coded by specific social groups, or within specific institutional contexts” (Kress and van Leeuwen, 2006, p. 165).

According to Kress and van Leeuwen (2006), there are four kinds of coding orientations, considering visual compositions:

1. Technological coding orientation, also called scientific coding orientation by Machin, is focused on the principle of 'effectiveness' in visual compositions. This coding orientation is characterised by its low modality,
2. sensory coding orientation, focused on the pleasure principle through vibrant colours: picture of food, etc,
3. abstract coding orientation, focused on imagination of the authors. This coding orientation is characterised by abstract features, and
4. naturalistic coding orientation, focused on our current society and reality. What is naturalistic is accompanied by technology, acquiring new and modern complex compositions. Medium and high values are considered as real.

#### 2.4.3. Textual metafunction

This metafunction handles visual syntax. As Machin (2007) states: "in language, syntax is a matter of word order, which we read sequentially. In visual compositions it is based on spatial relationships, in other words how the elements are related to each other in meaningful ways on the page" (pp. 129-130). In the textual metafunction, Kress and van Leeuwen propose three kinds of systems to explain the spatial composition: salience, framing and information value.

Salience is the features that are the most noticeable ones and are highlighted. Framing is "the presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) [that] disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense" (Kress and van Leeuwen, 2006, p. 105).

Salience and framing have their own potent cultural symbols. They work together in any multimodal text. According to Machin (2007), the potent cultural symbols for salience are: size of elements in a text, colour (saturation of colour), tone (use of bright colours), focus (focalised elements), foregrounding, and overlapping (participants and elements are overlapped), whereas the potent cultural symbols for framing are: segregation (use of frames), separation through space, integration of elements in the same space, overlap (elements set aside), rhyme (links of connection between elements) and contrast (differences in size, colours, etc) (Machin, 2007, p. 157). Sometimes, within a multimodal text we can find embedded structures. These are compositions within a larger one.



Information value is the way the elements of an image are arranged and placed to each other and to the interactive participants (Machin, 2007). There are four kinds of compositions Kress and van Leeuwen discuss: Given and New (left and right) and Ideal and Real (top and bottom).

Given is an element positioned on the left side of the visual composition while New is placed on the right side. Halliday and Matthiessen (2014) already established these terms in language, even associating them with Theme and Rheme, however Kress and van Leeuwen reconsider and apply these terms to positioning in visual representations. Distinguishing meanings have been attributed to the left and right; Halliday (1985) already presented these terms with the connotations of the known, as Given, and the new information, as New. In visual compositions, these terms evoke new meanings, such as the left corresponds to the bad and the right, the good (Machin, 2007). Elements at the top and bottom areas of a text correspond to the Ideal and Real, respectively. These signify and differ from the phantasy at the top and the reality at the bottom (Machin, 2007).

Furthermore, typography, an important system to analyse, is carried out in the textual metafunction, working closely with the visual grammar of taglines and slogans, obviously. The power that typography has in any text is really determining in terms of meaning potential. Typography will be analysed through these meaning potentials that Machin (2007) presents:

- Weight: this is a range from bold and heavy to light. [...]
- Expansion: this the range from narrow to wide. [...]
- Slope: this is the difference between slope and upright. [...]
- Curvature: this is the difference between angularity and curvature. [...]
- Connectivity: letters can touch or be spaced apart. [...]
- Orientation: typefaces may be either oriented towards the horizontal dimension or be flattened. [...]
- Regularity: many typefaces have deliberate irregularities or an apparently random distribution of specific features. [...]
- Flourishes: typography has developed a wide range of flourishes and additions which also carry meaning potentials. [...] (p. 104)

Typography is also followed by text alignment; the positioning of the clauses is indispensable, too. In the following table, table 14, the values of text alignment are provided.

Meaning potentials of text alignment...	Values
Even on both sides	Formality, efficiency and authority.

Even on left only	Less formal, more relaxed.
Even on right only	Demands more effort to read, suggesting more confidence in itself.
Uneven on both sides but symmetrical	Formality, gravity, momentous.
Uneven on both sides without symmetry	Playful, informal and energetic.

Table 14. Meaning potential of text alignment. Source: Machin, 2007, p. 108.

### 3. Methodology

We are going to base our analysis on Machin (2007) and Kress and van Leeuwen (2006), in order to analyse the visual posters. The posters have been taken from [www.imdb.com](http://www.imdb.com), an authoritative source for ratings celebrities, films, series and TV shows.

The analysis of the posters is carried out focusing on the three metafunctions. In addition to it, the posters are analysed separately of one and another, since while posters are being analysed, the content of the films will be supported, so that the reader does not lose the thread in the analysis. The structure of the analysis is divided into metafunctions. After the two analysis, in the results section, an interplay of each poster will summarise: a) the content examined of both visual and verbal grammar, and b) the connection between the multimodal analysis and the content of the films.

In terms of verbal grammar analysis, the titles, slogans at the bottom of each film, and taglines will be taken into account. Sometimes, a verb will be provided in order to create a purposeful and meaningful clause. They will be analysed through Halliday's SFL. According to visual grammar, the model proposed by Kress and van Leeuwen will be taken into consideration, as presented in the literature review section.

#### 3.1. Analysis of film posters

##### 3.1.1. Harry Potter and the Sorcerer's Stone

The poster of this film can be seen in figure I of the Appendix.

##### 3.1.1.1. Ideational Metafunction

In this poster, it is observable the considerable number of participants. There are seven represented participants (the participants who are the actual subject matter of communication):

Harry Potter, Hermione Granger, Rubeus Hagrid, Ron Weasley, Hedwig, Gringotts Head Goblin and Albus Dumbledore<sup>2</sup>. They all are depicted as a group, and even ‘homogenised’ due to the fact that they pose, even though in different degrees (different facial expressions), in more or less the same way, as Machin (2007) explains: “creating a ‘they’re all the same’ or ‘you can’t tell them apart’ impression” (p. 122).

Bearing in mind the representational structure, narrative and conceptual structures are examined below. According to narrative processes, figures 6 and 7, we identify seven agentive, non-projective transactional reaction processes, two agentive, non-projective unidirectional transactional action processes and one agentive, non-projective non-transactional action process:

- Harry Potter performs a transactional reaction process; Harry Potter is the Reacter, the vector is his eyes and the Phenomenon is the audience, the interactive participants. As we revised in the literature review, images can be verbalised, they are equivalences of clauses (table 8). The equivalence of this visual process in verbal grammar<sup>3</sup> is that he carries out a mental process, since he just gazes at the interactive participants, he is asking for attention. We can exemplify this in the sentence: “Harry Potter stares at the interactive participants”.
- Hermione Granger performs both a unidirectional transactional action process and transactional reaction process. Hermione Granger, as Actor, the vector is her hands (arms), and the Goal is the books she carries. As in table 8, the equivalence of this process in verbal grammar is she carries out a two-participant material process, we can see this in the sentence: “she is carrying some books”. Hermione seems to be the light bearer in difficult situations when intelligent solutions or decisions have to be made. So, the visual process of her carrying some books would suggest that.

As Reacter, the vector is her eyes and the Phenomenon is the interactive participants or Harry Potter, since it is not so clear what she is staring at, either at the interactive participants or Harry Potter. As in table 8, she, also, carries out a mental process. We can see this in the sentence: “Hermione stares at Harry Potter/ the interactive participants”.

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<sup>2</sup> For more information about these characters, and any other mentioned throughout this project, this webpage can be consulted: [www.harrypotter.fandom.com](http://www.harrypotter.fandom.com).

<sup>3</sup> From now on, the sentences provided as examples in each represented participant analysis of the visual processes will be equivalences in verbal grammar. The equivalences can be consulted in table 8, and will be indicated by these types of sentence: ‘As in table 8’, and ‘this/ we can observe this in the sentence’.

- Rubeus Hagrid performs a transactional reaction process. Hagrid is the Reacter, the vector is his eyes and the Phenomenon is either the title of the film that appears in the foreground or the interactive participants. As in table 8, he carries out a mental process. We can see this in the sentence: “Hagrid stares at the title of the film/ the interactive participants”.
- Ron Weasley performs a transactional reaction process. Ron is the Reacter, the vector is his eyes and the Phenomenon is the interactive participants. As seen in table 8, Ron carries out a mental process. We can see this in the sentence: “Ron stares at the interactive participants”.
- Albus Dumbledore performs a transactional reaction process, Dumbledore is the Reacter, the vector is his eyes and the Phenomenon is the interactive participants. As in table 8, Dumbledore carries out a mental process. We can see this in the sentence: “Dumbledore stares at the interactive participants”.
- Hedwig, the owl performs both a transactional reaction process and a non-transactional action process. Hedwig, as Actor, the vector is its wings, since it is doing an action which is to fly. Nonetheless, there is no Goal, which is why the action process is a non-transactional one. As in table 8, Hedwig carries out a one-participant material process. We can see this in the sentence: “Hedwig is flying”.  
As Reacter, the vector is its eyes and the Phenomenon is the interactive participants. As in table 8, Hedwig also carries out a mental process. We can see this in the sentence: “Hedwig stares at the interactive participants”.
- Gringotts Head Goblin performs both a unidirectional transactional action process and a transactional reaction process. As Actor, the vector is his hands (carrying the pen) and the Goal is the letter he is writing, which, in turn, is projected in the foreground due to the two big burning torches on both sides of the poster. As in table 8, he carries out a two-participant material process. We can see this in the sentence: “Gringotts Head Goblin writes a letter”.  
As Reacter, the vector is his eyes and the Phenomenon is either the title of the film or the interactive participants. As in table 8, he is also carrying out a mental process. We can see this in the sentence: “Gringotts Head Goblin stares at the interactive participants/ the title of the film”.

According to circumstance processes (figure 7):

- **Setting.** The Setting is really obscure. There is a black frame. Black and blue in the background are the main colours that highlight in the Setting that the represented participants overlap. They are outside and a bit far from Hogwarts Castle, which is visible at the top of the poster together with a full moon, under the slogan ‘let the magic begin’.

On the left in the background, there are some students on boats. This is significant because it is the first time the students, together with Harry Potter, come to Hogwarts. In the top left corner, there are some students on brooms trying to get the golden snitch. This is also important since one of the hobbies of Harry Potter, protagonist of the film, is Quidditch, which is developed throughout the film and is absolutely essential in the plot. Quidditch helps Harry know deeply Severus Snape, due to, as a consequence, his supposedly attempt to curse Harry’s broom while he is playing a Quidditch match. Nonetheless, in fact it was professor Quirrell who does so.

Also, the represented participants appear seemingly behind two big burning torches. They are introducing, as a kind of welcome, the main characters (the represented participants) of the film, as a warm welcome to Harry Potter’s world. The title of the film (the film itself: the content, the plot), that is highlighted, might be considered the host waiting for the guests who are the interactive participants, in order to engage them in watching the film.

- **Means.** Gringotts Head Goblin’s hand (since he uses a pen) and Hermione’s hands (or arms) are considered Circumstances of Means. As well as vectors, they are tools used to, in this case, write and carry books.
- **Accompaniment.** In the beginning, Hedwig seems to be a Circumstance of Accompaniment. We know that Hedwig is a loyal pet for Harry Potter and it turns out to be an important ‘character’ for him. Wherever he goes, Hedwig goes with him. This can also be seen in the following film, Harry Potter and the Chamber of Secrets, when Ron and his brothers drive to pick Harry up from his relatives’ house in the middle of the night. Harry never forgets Hedwig in any of his moves. In addition, Hedwig is really important, not only in this film (in whose poster it appears precisely), but also in the saga as a whole, up to the point that Hedwig dies (in Harry Potter and the Deathly Hallows film) in its attempt to keep Harry safe. Nevertheless, considering that, on the one hand, an accompaniment must not have any vectorial relations with any participants, and on the other hand, Hedwig realises two narrative processes one of which is a transactional reaction one, this attempting analysis would prove Hedwig is

just one participant more like the rest of represented participants. This is due to the fact in its transactional reaction process, the Phenomenon is the interactive participants, so its vector connects with another participant.

In terms of conceptual structure, figure 6, classificational, analytic and symbolic processes are clearly visible in the poster. There might be two tree structures in this poster that work simultaneously: on the one hand, a tree structure with two levels, a single-levelled overt taxonomy. This is the first kind of structure that calls our attention, Harry Potter would be the Superordinate as shown the largest participant and in the middle of the poster, and the rest of the represented participants are the Subordinates. The Subordinates are depicted in a kind of circle that surrounds Harry, moreover, they are not represented equally in terms of size and position, either. This could mean (based on the film) that every Subordinate (character) is supported by Harry's actions: everything goes around Harry, who, in turn, is the protagonist of the film.

On the other hand, a tree structure with three levels, a multi-levelled overt taxonomy. The only represented participant who appears in a bit bigger size and a bit outside the circle is Dumbledore, perhaps because of his hat. Dumbledore is the Superordinate, Hermione and Ron, the Interordinates, and Gringotts Head Goblin, Hagrid, and Harry (bigger size, though), the Subordinates. In the film, Dumbledore almost keeps outside Harry's life. He is just the Headmaster, he does not involve himself directly, as Hagrid, or Hermione and Ron do, in anything related to Harry and his friends' troubles so far, even though he becomes a central figure in the following films, as in Harry Potter and the Blood-Prince film. More than anything, Harry is the doer of action which Dumbledore receives passively, that is, Dumbledore is a passive character who indirectly participates in Harry's life.

So, the choice of keeping Dumbledore a bit aside the circle is not by chance. Dumbledore, as Headmaster, is superior to all the represented participants including Harry and even Gringotts Head Goblin. In the film, Dumbledore is one of the first people to appear and who presumably knows everything of Harry's life. Thus, the two kinds of structures mean that on the one hand, Harry is the central figure of the story, doer of action; the single-levelled overt taxonomy, and on the other hand, Dumbledore is the wise man who knows everything and seems to be a central figure in future; the multi-levelled overt taxonomy.

According to analytical process, this poster presents an inclusive (non-exhaustive, that is, only parts of the participants are visible: head and shoulders) analytic structure, in which Harry is

the Carrier and the Subordinates are the Possessive Attributes, except Dumbledore, who is a partial Possessive Attribute, “in part belonging to the Carrier, in part outside it” (Kress and van Leeuwen, 2006, p. 96), as explained in the classificational process, Dumbledore is not so dependent on Harry’s actions and life as the rest of the Subordinates. However, setting the film aside, considering the features of Dumbledore, his prominence and discouraging appearance (his hat, even his beard) we could even claim that Dumbledore is another Carrier, and the rest of the interactive participants are his Possessive Attributes.

Harry, as the Carrier, the Possessive Attributes make Harry be what he is like. Ron and Hermione represent, in terms of possessive attributes, friendship. Both take part in Harry’s life in the film (they are part of Harry, as the analytic process shows). Hagrid and Gringotts Head Goblin are part of Harry, too. In the film they show Harry Gringotts Wizarding Bank where he finds out something mysterious is happening in wizards’ world. Besides, Hagrid tells him he is a wizard and he-who-must-not-be-named (Voldemort) tried to kill him. Nonetheless, due to Voldemort’s failure, as a consequence, his parents died. This is the beginning which strengthens Harry to discover more and more who Voldemort is.

Hedwig, as well as Dumbledore, are part of Harry. Hedwig is the company Harry has ever had, and Dumbledore, as mentioned previously, is impartial. He is obviously part of Harry too, since he is the Headmaster, but he is not a very well-developed character in the film yet. Nevertheless, he is getting more well-known as long as the following films are releasing. We have even stated that Dumbledore is another Carrier, and the rest of the represented participants are the Possessive Attributes. This is a suggestive analytic process called recursive structure, due to the fact that, not only this visual representation, but also considering the figure of Dumbledore in the following films, this new process is totally acceptable. Dumbledore, a Possessive Attribute, becomes another Carrier leaving the rest of participants as Possessive Attributes. The enigmatic face Dumbledore is featuring is also another reason to think about that new process.

According to symbolic process, as explained in the literature review, in this poster we can establish two symbolic processes, one of which is a symbolic suggestive process performed by Harry, and the other is a symbolic attributive process performed by Dumbledore.

In the symbolic suggestive process, Harry is the Carrier. This process “represent[s] meaning and identity as coming from within, as deriving from qualities of the Carrier” (Kress and van Leeuwen, 2006, p. 106). Harry bears a scar perfectly visible on his forehead. This is significant in terms of film plot, moreover, the scar has a connotation of being wounded, of having suffered,

which causes the interactive participants an impression of suffering, which is totally true, as well.

In the symbolic attributive process, Dumbledore is the Carrier and the Symbolic Attribute is his wizard hat. One of the symbolic attributes characteristics is that

they are made salient in the representation in one way or another; for instance, by being placed in the foreground, through exaggerated size, through being especially well lit, through being represented in especially fine detail or sharp focus, or through their conspicuous colour or tone. (Kress and van Leeuwen, 2006, p. 105)

A wizard hat is commonly attributed to the wisest people, the highest class of wizards. It gives the symbolic value of wisdom and power to the Carrier, which absolutely represents Dumbledore character in the film, indeed, he is the most powerful wizard of the past few decades in the film.

On this basis, everything examined so far is linked and works simultaneously with colour and the slogans, which will be analysed through Halliday’s SFL. In the ideational metafunction, “colours of flags can [even] denote nations” (Machin, 2007, p. 65). In the following table (table 15), the dimensions of colours, presented in the literature review, for this poster are revised.

Dimensions of colour	Harry Potter and the Sorcerer’s Stone film poster analysis
Brightness	Generally dark except from the two burning torches that illuminate the represented participants’ faces. The burning torches are the only focuses of brightness.
Saturation	The colour black of the frame is saturated, the rest is little saturated.
Purity	Impure colours which give a sense of uncertainty.
Modulation	Fully modulated. In spite of darkness, the colours are real, as seen in natural world.
Differentiation	Monochrome: range of black, brown and even yellow and a bit of red.
Luminosity	Luminous colours.
Hue	Dark colours of black, brown, red, white and blue.

Table 15. Analysis of dimension of colour in Harry Potter and the Sorcerer’s Stone poster.



This poster has several hints of black, yellow, blue, white and brown, which do not only darken part of it, even though there are two burning torches that illuminate the poster, but they are also natural colours. This poster does not have so many saturated colours, we can see how saturated and overused the colour back is, moreover, shades of black and brown highlight. The use of impure colours gives a sense of uncertainty, which is totally applicable to the film plot. This raises questions such as what will happen? Or what is the matter?

Colours are fully modulated almost as in real life, but they are shown in a bit obscurer way. This creates a sensation of doubts, imagination and fantasy. Luminosity is also appreciated in the poster “to show otherworldliness” (Machin, 2007, p. 79), as well as a connotation of magic. The blue colour and different hues of blue highlight in the background, which represents the night and gives an impression of action and secrecy.

In this magical poster, two slogans or taglines are really visible. One is ‘let the magic begin’ (at the top) and the other one is ‘Harry Potter and the Sorcerer’s Stone will be released in theaters on 16 November’ (at the bottom). Although this poster does not provide the second clause in full, we have created it in the most logical and perceptible way. They will be analysed following the three metafunctions even though now the ideational one will be focused on. The analysis of the slogans is what follows (tables 16 and 17, respectively):

FORM	CLAUSE	(YOU)	LET		THE MAGIC BEGIN
FUNCTION	IDEATIONAL MEANING	Nominal group	Verbal group		Nominal group Non-finite clause
		Actor	Material action process		Goal
	INTERPERSONAL MEANING	Subject	Non-finite: imperative	Predicator	Complement (Od)
		Mood block: command → imperative		Residue	
TEXTUAL MEANING		Theme		Rheme	

Table 16. Slogan analysis.

FORM	CLAUSE	HARRY POTTER AND THE SORCERER'S STONE	WILL BE RELEASED	IN THEATERS	ON 16 NOVEMBER	
FUNCTION	IDEATIONAL MEANING	Nominal group	Verbal group		Prepositional phrase	Prepositional phrase
		Goal	Material action process		Circumstance of location-place	Circumstance of location-time
	INTERPERSONAL MEANING	Subject	Finite: simple future (passive)	Predicator	Adjunct	Adjunct
		Mood block: declarative → statement		Residue		
TEXTUAL MEANING	Theme	Rheme				

Table 17. Slogan analysis.

The first slogan (table 16) is an imperative clause whose material action process is *let*, a “lexical verb [...] meaning permit, allow” (Downing, 2015, p. 130). An omitted subject, ‘you’, is the Actor of the clause and the Goal is ‘the magic begin’. The Actor might be the interactive participants which make the magic begin literally, as they are the ones who permit the magic be played, watching the film. Hence, through this suggestive and command clause get viewers involved in the film.

In addition to this, the slogan in table 16, as Downing (2015) explains: “the pragmatic particle *let* can also introduce a wish [...] as in *Let there be light*” (p. 131). In the poster, the slogan may be considered as Downing’s example.

The second slogan (table 17) is a passive clause whose process is a material action one ‘will be released’. In this case, the Goal is the subject, and the Actor is omitted, there is not a participant to fulfil and complete a passive clause, that in this case, would be the Actor, the agent. What we know is that the film will be released, but we do not know by whom/ which. Certainly, through this visual representation, the poster gives the key: it is through the logo in the bottom right corner when we can know by whom/ which the film is released: Warner Bros.

### 3.1.1.2. Interpersonal Metafunction

As in figure 11, contact, attitude and social distance are achieved. In this poster, contact is realised directly: the seven represented participants demand viewers' attention, they address the viewers directly by looking at them. Even it could be considered that the two burning torches, the two flames, might represent two eyes that demand the viewers' attention, too. This attempt to captivate viewers through gaze work simultaneously with the previous tools already analysed. Also, the represented participants' faces are quite determining, they do not only show mystery, but also involve the viewers with their enigmatic faces. The magic environment created by colour, the setting and so forth, together with gaze, demand the viewer to watch the film, making them get involved in it. So, involvement is completely perceived.

As Machin (2007) suggests, "the angle from which we view a person can suggest different relations between the people represented and the viewer" (p. 113). This has to do with the angle (horizontal and vertical) of interaction. On the one hand, the choice of the horizontal angle construes the degree of detachment or involvement with the represented participants (Machin, 2007). Taking into account the horizontal angle, the angle is frontal, which implies a large quantity of involvement, and it is, together with gaze, evident because of this interpersonal relationship and visual representation. On the other hand, the vertical angle determines the "power and the association of height and superiority/ inferiority" (Machin, 2007, p. 114). This poster clearly shows an eye-level angle. As in table 12, this transmits equality of power between the represented and interactive participants and this choice is not made by chance. In the film, Harry is the poor boy who survived, so this equality of power is representative as no poor boy is more or less than anyone.

Distance is also significant in interpersonal representations since it projects "how close to the viewer a person is represented in an image" (Machin, 2007, p. 116). In visual representations, distance is carried out by the size of frame (Machin, 2007). This poster is characterised by an intimate or personal distance, a close shot which shows head and shoulders, such as Harry Potter or the rest of represented participants, from whom just their heads are visible. This choice highlights a kind of confidence that flourishes from this poster, as a feeling of safety while watching the film.

In terms of modality, this poster responds to some degrees of reliability. This visual representation needs modality markers to help us understand the ideology underlying a visual representation. We are going to analyse the take on reality of this poster through modality

markers (table 13) and deeply analyse if this poster is more or less real. The analysis of modality markers is what follows in table 18:

Modality markers	Harry Potter and the Sorcerer's Stone values
Representation	Medium- high
Contextualisation	Medium
Depth	Medium- high
Illumination	High
Brightness	Medium- low
Colour Modulation	High
Colour Saturation	Medium- low
Colour Differentiation	Medium
Coding Orientation	Naturalistic

Table 18. Analysis of modality markers and coding orientation.

The values of each modality marker draw a conclusion. The medium- high values consist of a naturalistic coding orientation that “all members of the culture share when they are being addressed as ‘members of our culture’” (Kress and Van Leeuwen, 2006, pp. 165-166). This luminous visual composition represents a common image in our culture such that this poster is almost alike to reality.

In terms of verbal grammar, clauses are considered as exchanges and are analysed through the mood system, as seen in table 1. The first slogan (table 16) has an omitted subject ‘you’, the verb ‘let’ which is non-finite as it is an imperative clause, and a complement, a non-finite direct object clause, ‘the magic begin’. This is a suggestive command that in Halliday and Matthiessen’s terms, as seen in table 10, demands goods and services, this is, attention. In spite of the imperative mood of this clause, ‘let the magic begin’ might also be regarded as an offer of magic that this poster transmits and viewers need. So, the different semiotic systems being analysed could explain this mismatch between this explicit structure, the imperative clause, and what the clause together with the other visual semiotic systems implicitly means. In addition, colour can function and work on this. Bright colours may highlight something important, such as the two flames in the poster. The orange and yellow colours which emanate from the flames

can function as though they were introducing/ illuminating something: the magic the represented participants depict.

The second slogan (table 17) is composed by a subject 'Harry Potter and the Sorcerer's Stone', the title of the film, a verb presupposed from the poster and logically provided 'will be released', which is the finite and the predicator, and two adjuncts: 'in theaters' and 'on 16 November'. The mood block is declarative, this slogan just informs of when and where the film will be released. Nevertheless, the title of the film, the subject of the slogan, is put in a luminous way and in different shapes. This choice of highlighting the subject really attracts attention because, in spite of the fact the whole clause is not complete (this is, subject+ verb+ complements linearly), we imply that the luminous title of the film is the subject.

### 3.1.1.3. Textual Metafunction

Bearing in mind the textual metafunction, information value, salience and framing will be deeply scrutinised. With respect to information value, we can only identify the top and bottom in this poster, this is, the Ideal and Real. There is no meaningful arrangement of elements on the left and right axis.

In figure III of the Appendix, the delimitation of the Ideal and Real is figured out. Harry Potter is the centre of the composition; he is the element positioned in the centre of the poster. As well as this, Harry Potter is the Mediator, meaning he is the participant who divides the Ideal and Real. As Machin (2007) says, the Ideal is the phantasy and the Real is the actual information, the current reality. As he puts it: "which is at the top of a composition is the Ideal and that placed at the bottom is the Real" (Machin, 2007, p. 145). The clause at the top 'let the magic begin' is not positioned there by chance. Everything is arranged on purpose, which we have been proving so far.

The ideal life would be that magic exists. In fact, it is commonly desired by a large number of people, thus this is why producing this kind of poster, and consequently, the film; to attract those people who surely fancy watching this film genre. The dimension of colours, already analysed in the previous metafunctions, luminosity, etc, depicts a magical environment. In addition, the represented participants are the protagonist in the film of the magic world the Ideal side shows, besides, it is followed by the tagline 'let the magic begin', which shares the same blue colour as the background of the Ideal side. Even Harry Potter's eyes share the blue colour

of the Ideal side, which is something suggestive. So, this is why, at the top, the appropriate colours have been used and the represented participants have been left, as well as the slogan ‘let the magic begin’. All of these choices are thought to be placed at the top to give a sense of idealisation of life, in such a way that this transmits a message: ‘through watching this film, you will sense the magic’.

As Machin (2007) explains in his book, “what is placed in the Real can also be used to give credibility to the Ideal, the fantasy at the top” (p. 146). Following this, at the bottom, the title of the film is found, besides, the title is surrounded by two burning torches as a kind of a placard, making viewers be aware of that the magic world found at the top will possibly be ‘lived’ when watching the film at cinemas or in theatres, as it is written at the bottom of the poster, in the Real side. Moreover, the extra information like ‘Warner Bros pictures present’, as well as the logo, is placed at the bottom, giving, again, more credibility to the Ideal, since this company represents the film.

Saliency is another system used to analyse the “central symbolic value in the composition” (Machin, 2007, p. 130). The analysis of saliency is presented in the following table in table 19:

Potent cultural symbols	Harry Potter and the Sorcerer’s Stone film poster
SIZE	Harry Potter is the most salient. He is represented in the biggest size and he is the most eye-catching element in the composition. In a rank of the biggest size, Harry Potter would be the 1 <sup>st</sup> , Dumbledore the 2 <sup>nd</sup> , Hedwig the 3 <sup>rd</sup> , Hagrid the 4 <sup>th</sup> , then Hermione the 5 <sup>th</sup> , Ron the 6 <sup>th</sup> and finally, Gringotts Head Goblin the 7 <sup>th</sup> one.
COLOUR	There is a contrast between the blue colour at the top of the poster and the dark colours at the bottom of the poster. This makes Hedwig be highlighted, as well as the two striking orange and yellow colours from the flames of the two torches.
TONE	Apparently by chance, associating tone with size, Harry Potter, as he is the most salient element, specially his hair,

	seems to be the brightest element in this composition, nonetheless, Hedwig carries the brightest blue colour. “Tone can also be seen where one particular element is highlighted through directional lighting” (Machin, 2007, p. 135). The two flames in the poster illuminate the title, highlighting and brightening it.
FOCUS	The brightness projected towards the represented participants and the title of the film makes them be the principal focus in this poster. Precisely, Harry Potter is the most focused element, due to his size and his prominence in the film.
FOREGROUNDING	Harry Potter is foregrounded which suggests that he is essential.
OVERLAPPING	Harry Potter overlaps the rest of represented participants and the title with its brightness, as well.

Table 19. Analysis of salience of Harry Potter and the Sorcerer’s Stone film poster.

This analysis of salience leaves Harry Potter in an essential position. Harry Potter is the protagonist of the film, so it would be obvious that he is arranged in the biggest size and in the most focused way. Moreover, he is foregrounded and overlaps the represented participant and almost the whole poster. This indispensable represented participant and character is not featured in this way coincidentally, in fact, he is the clear protagonist in all Harry Potter films.

In this film, Harry Potter is the wizard who discovers who the owner of the philosopher’s stone is and what it is used for, and he protects it with his life, together with his friends. In fact, it is a stone which provides elixir of life. Dumbledore is the one who knows to whom the stone belongs, so he becomes a crucial character in the film, regardless he does not take part in it so much yet. Hagrid bridges the gap being the first character who accompanies Harry Potter to Gringotts to make a withdrawal and to pick up the stone, since it is kept there, so, therefore, the importance of Gringotts Head Goblin is clear. Thanks to him, we, the audience, start to gain knowledge of the philosopher’s stone.

On this basis, Harry faces Professor Quirrel, possessed by Voldemort in order to kill Harry. Owing to the magical protection Harry's mother put on him when Voldemort tried to kill him, part of Voldemort died and he had to stuck to the unique body alive, Harry. In this way, both are connected and cannot live at once, one has to die. This is why Voldemort, embodied by Quirrel, desires the philosopher's stone: to make himself immortal and survive. Therefore, Harry Potter is a necessary character in terms of film plot, and the rest of represented participants indispensable, as well. All represented participants in the poster are related to each other in the film.

Framing will be the last system for the analysis of spatial composition of the poster. In the following table, table 20, an analysis of framing can be observable:

Categories	Harry Potter and the Sorcerer's Stone film poster
SEGREGATION	There is a thick black frame that surrounds throughout the whole poster. This makes the different participants and elements stay in a kind of block, even though there seem to be three structures: first, Hogwarts castle and its background, second, the represented participants, and third, the two burning torches and the title and extra information of the film.
SEPARATION	There is little space between the elements in the poster. Everything is connected.
INTEGRATION	As said above, the elements are gathered, therefore, they almost occupy the same space. This is linked to connectedness, which will be analysed below.
OVERLAP	The represented participants overlap not only the background, but also among themselves. The title overlaps the represented participants, or at least, part of them.



RHYME	Hedwig shares the same blue colour as Hogwarts castle and its background (sea and sky's colour). It is the means through which the represented participants join the Hogwarts castle environment.
CONTRAST	The dark colours of the represented participants' features make a contrast between Hogwarts castle and its environment and the participants.

Table 20. Analysis of framing of the Harry Potter and the Sorcerer's Stone film poster.

All these categories work together, simultaneously, with the other tools previously used to figure out the meaning potential. Segregation is “the use of physical frames to create difference” (Ledin and Machin, 2020, p. 185). We have said that the elements of this poster work as a kind of block, a chunk of elements, however, Hedwig is the link between Hogwarts castle and the represented participants, it links these two ‘structures’. Moreover, the integration and separation analysis strengthen this idea of connectedness. The colour of the slogan ‘let the magic begin’ is the same as Hogwarts castle’s and its environment, even the slogan is included as part of Hogwarts castle (‘let the magic’ and ‘begin’). These are evidences of the whole poster as a unite. What is more, as Ledin and Machin (2020) put it: “Where text follows on immediately without a space we tend to assume that it is part of the same thing” (p. 181). ‘Let the magic begin’ and ‘Harry Potter and the Sorcerer’s Stone’ clauses do not have any space between the image and the clauses. ‘Harry Potter and the Sorcerer’s Stone’ seems to be written or positioned in the letter, which extends in the foreground, Gringotts Head Goblin is writing. Thus, the complete connection of this visual representation is evident.

According to verbal grammar, the slogans are analysed through the theme system (table 1). The Theme is “the point of departure for the message. It is the element the speaker selects for ‘grounding’ what he is going on to say” (Halliday and Matthiessen, 2004, p. 58). The slogan ‘let the magic begin’ (table 16) is characterised by the unmarked Theme ‘let’ and the Rheme ‘the magic begin’. An unmarked Theme happens when we expect an element in the thematic position. According to Halliday and Matthiessen (2004), in imperative clauses, “the function of the verb, in the mood structure (clause as exchange), is that of Predicator; here, therefore, it is the Predicator that is the unmarked Theme” (p. 76).

As Halliday and Matthiessen (2014) explain, “there is a close semantic relationship between the system of INFORMATION and the system of THEME – between information structure and thematic structure” (p. 119). This is, Given and New, and Theme and Rheme, respectively. This

is concerned with texture. They suggest that the Theme corresponds to the Given and Rheme, to the New. As they put it (2014):

Although they are related, Given + New and Theme + Rheme are not the same thing. The Theme is what I, the speaker, choose to take as my point of departure. The Given is what you, the listener, already know about or have accessible to you. Theme + Rheme is speaker-oriented, while Given + New is listener-oriented. But both are, of course, speaker-selected. It is the speaker who assigns both structures, mapping one on to the other to give a composite texture to the discourse and thereby relate it to its environment. (p. 120)

Meanwhile the Theme is 'let', the Given is 'let', too. Here, the speaker (the producers of the poster) dare to put that imperative verb as a point of departure in order to impress the viewers and catch their eyes, as a kind of the command: listen! Or see this! The Given "may be something that is in the situation, like *I* and *you*; or in the air" (Halliday and Matthiessen, 2014, p. 118). Due to the large variety of characteristics the elements of this poster provide, this is, through gaze, contact, colours, narrative and conceptual structures, etc already analysed, 'let', in the slogan, leads the viewers to be interactive with the poster such that there is an involvement between the viewers and the poster. So, this is why 'let' is the Given, it is the "information that is presented by the speaker as recoverable" (Halliday and Matthiessen, 2014, p. 118), through this imperative verb the audience will always be captivated towards the poster, and as a consequence, the film. The interactive participants might feel involved in Harry Potter's 'world. The whole meaning of the poster makes the viewers set in the poster environment; hence, it transmits that involving 'let' through all the elements depicted.

The New, also the Rheme, is 'the magic begin'. It is information that is "not recoverable to the listener [nevertheless,] what is treated as non-recoverable may be something that has not been mentioned; but it may be something unexpected" (Halliday and Matthiessen, 2014, p. 118). In order to achieve the New, 'the magic begin', the film has to be watched, so it would be obvious to state that the New is achieved whenever the film is watched.

The other slogan, 'Harry Potter and the Sorcerer's Stone will be released in theaters on 16 November' (table 17), the unmarked Theme is 'Harry Potter and the Sorcerer's Stone' and 'will be released in theaters on 16 November' is the Rheme. The Given corresponds to the Theme, since it is obvious the title of the film must be known in advanced if the New is the date of release. The New, therefore, corresponds to the Rheme. The New is when and where the film will be released, so it is clear that information comes in the New.

Typography plays a cumbersome role in this poster. The use of colour, the blue and yellow and orange colours make a contrast between the two slogans in this poster, besides, they depict different typographic profiles. As Ledin and Machin (2007) say:

we have to remember that the meaning and in such a typographic profile is only meaning potential that will be actualised when the letterforms are (1) combined with other features (colour, dimensionality, texture, etc) and (2) used in a specific context. (p. 124)

There seems to be two kinds of typographic profiles in this poster: the one carried out by the slogan ‘let the magic begin’ and part of the other slogan (table 17) ‘in theaters November 16’ (we will call these profile A) since they present the same font, different colour and size, though, and the other, carried out by just ‘Harry Potter and the Sorcerer’s Stone’ of the slogan in table 17 (we will call this profile B). All the features of typography can be analysed in a semiotic way, which will be analysed below in table 21:

Features	Harry Potter and the Sorcerer’s Stone poster	
	Profile A	Profile B
WEIGHT	Light, bold, mobile and flexible.	A bit heavy and immobile.
EXPANSION	Broad, expanded letters.	Condensed letters.
SLOPE	Upright, mechanical, formal and mass-produced letters.	Alike to handwriting, organic, informal and handcrafted.
CURVATURE	Angular letters with curvature.	Round and curved letters.
CONNECTIVITY	Letters just a bit separated by space, but connected.	Letters almost touch one another as in handwriting.
ORIENTATION	Vertical oriented letters, upright.	Horizontal orientation.

REGULARITY	Regular with different font sizes.	Regular letters with artistic curves.
FLOURISHES	Serifs.	Serifs.

Table 21. Analysis of typography of Harry Potter and the Sorcerer’s Stone film poster.

These typographic profiles show different features in spite of the fact that they share the same visual composition (poster). While profile A depicts a bit playful, formal, mysterious, mechanic and friendly typography, profile B shows a real, luminous, informal and more alike reality typography. The association of colours used in typography with the colours used in the Real and Ideal side could be one of the reasons for having two different typographic profiles, as though the poster also divides the slogans between the Ideal and Real section and therefore, the different typographic profiles, nonetheless it is the features of ‘Harry Potter’ letters what make this typographic distinction.

‘Harry Potter’ is written in an artistic and creative way, we can see this in the P of ‘Potter’ because it looks like a lightning. This can be the reason why the whole ‘Harry Potter’ is illuminated and focus on (owing to the P lightning), as well as a way of attracting and waking, respectively, people’s eyes and interest in the poster, and in the film.

Also, the slogans occupy an interesting line spacing and alignment. Among all meaning potentials of text alignment, as seen in table 14, ‘let the magic begin’ occupies an uneven on both sides but not symmetrical. That is, keeping in mind all meanings potentials analysed so far, this slogan depicts a “playful, informal and energetic” (Machin, 2007, p. 108) view, which absolutely goes with the Ideal part, the film itself. So, the slogan goes in the Ideal side of the poster in order to represent the ‘ideal’ in the film. Otherwise, ‘Harry Potter and the Sorcerer’s Stone’ in the poster is aligned in an even way on the right only, which “demands more effort to read, suggesting more confidence in itself” (Machin, 2007, p. 108). This is used for engaging the viewers, because, regarding its handwriting feature, it is weird to find something written on the right margin.

### 3.1.2. Harry Potter and the Prisoner of Azkaban

The poster of this film can be seen in figure II of the Appendix.

#### 3.1.2.1. Ideational Metafunction

In this poster, we can find four represented participants at different levels: Harry Potter, Hermione Granger, Ron Weasley and Sirius Black. This latter appears in a much less size than the others, which will have a great repercussion in the meaning of the poster.

They form an intriguing representational structure which will be explained below. In terms of processes in narrative structure, we can claim that there are some processes which are not very clear, and this invites the viewers to figure out what happens to the elements depicted in the poster. This poster has such secrecy that we will analyse and puzzle it out throughout the three metafunctions.

The following represented participants realise agentive, non-projective processes:

- Harry Potter performs both a unidirectional transactional action process and a transactional reaction process. In the unidirectional transactional action process, the Actor is Harry Potter, the vector is his right arm or hand and the Goal is the information about the poster, the film (June 2004, everything will change) at the bottom. The equivalence of this visual process in verbal grammar<sup>4</sup> is that he carries out a two-participant material process. This can be observable in this sentence: “Harry Potter points at the poster information at the bottom”.

In the transactional reaction process, the Reacter is Harry Potter, the vector is his eyes and the Phenomenon is the viewers, the interactive participants. As in table 8, Harry carries out a mental process, as this sentence shows: “Harry stares at the interactive participants”.

- Hermione Granger clearly performs a unidirectional transactional action process and a reaction process which we determinedly regard as transactional and non-transactional. In the action process, the Actor is Hermione, the vector is her wand and the Goal seems to be the tagline and the information of the poster at the bottom. As in table 8, she carries out a two-participant material process, which is explained in this sentence: “Hermione Granger points at the information of the poster (at the bottom with her wand)”.

In respect to the contradiction of the reaction processes, we classify them according to the elements and what happens in the poster and outside it, that means, there is not a visible Phenomenon in the poster, but this does not mean that the Phenomenon does not exist, perhaps it is something that is hidden from the viewers’ eye. Nonetheless, focusing

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<sup>4</sup> The sentences provided as examples in each represented participant analysis of the visual processes will be equivalences in verbal grammar. The equivalences can be consulted in table 8, and will be indicated by these types of sentence: ‘As in table 8’, and ‘this/ we can observe this in the sentence’.

on the subject matter of communication which is the poster, we will opt for the non-transactional reaction process, even though we will analyse both reaction processes, owing to the fact that this will be a matter of discussion in sections below.

As transactional reaction process, the Reactor is Hermione, the vector is her eyes and the Phenomenon is something that appears anywhere on the horizon, but not in the poster, which shows mystery about what will be in store for her. As in table 8, she carries out a mental process, that is seen in the sentence: “Hermione is staring at something/someone out of the poster”.

As a non-transactional reaction process, the Reactor is Hermione, the vector is her eyes and there is no Phenomenon, that is, it is not clear what the Phenomenon is in the poster. As in table 8, this carries out a behavioural process, as seen in: “Hermione looks”.

- Ron Weasley, in the same way as Hermione, performs both a unidirectional transactional action process and a transactional and non-transactional reaction process. In the action process, the Actor is Ron, the vector is his right hand and the Goal is Scabbers, Ron’s rat pet (Petter Petegrew). As in table 8, he carries out a two-participant material process, as seen in: “Ron is holding Scabbers (with his right hand)”.

We will opt for the non-transactional reaction process, but the transactional reaction process will be analysed too, in order to explain more deeply the meaning of the poster. As non-transactional reaction process, the Reactor is Ron, the vector is his eyes and the Phenomenon is anything which is outside the poster, so, there is no Phenomenon within the poster. It seems that both Ron and Hermione share a fear because of their facial expressions, contrary to Harry who has a brave attitude towards come what may.

As in table 8, this non-transactional reaction process carries out a behavioural process which is seen here: “Ron looks”.

As transactional reaction process, the Reactor is Ron, the vector is his eyes and the Phenomenon is something/ someone which/who does not appear in the poster, but it is out of the poster, so there is a Phenomenon. As in table 8, he carries out a mental process, which is visible in: “Ron looks at something/someone (outside the poster)”.

- Finally, Sirius Black, in his torn clothes. It is difficult to state if Sirius performs a non-transactional or transactional reaction process, since he is far away from the rest of participants and because of dark colours, besides, his eyes are not visible. However, we will consider this as a transactional reaction process, as though Sirius were looking at Ron, Hermione and Harry. This has a lot to do with the film plot, since Sirius is a

character who involves these three participants in the film, even Scabbers. Thus, it would be obvious that Sirius looks at them.

The Reacter is Sirius, the vector is his eyes and the Phenomenon is Ron, Hermione and Harry. As in table 8, he carries out a mental process, as seen in: “Sirius looks at them (Ron, Hermione and Harry)”.

According to circumstances:

- **Setting.** The setting is very obscure, only dark colours are used: mostly hints of blue, black and white. They are mixed to create a sense of fright, as it is also noticeable on the represented participants' faces. White fog is mostly perceptible on Harry's head and in the background, which adds to the setting an uncertainty perspective.

The represented participants are set in a forest, precisely in Hogwarts forest, where the most important scenes of the film are shot. Sirius is almost out of the setting in a small size behind them, allowing the viewers to observe his presence and the environment beyond these three important participants.

- **Means.** We can observe that Hermione's wand and Harry and Ron's right hand are the only means of actions. They are, indeed, very important and significant, because they portray key roles in terms of film plot. The fact that Hermione is the only participant who holds a wand is crucial in a film poster where the represented participants are also wizards who need a wand to cast spells. This could be exemplified through one of the oppositions taken into account in phonology, the privative opposition: Hermione is characterised by the presence of a feature which the rest of participants lack. This plays a key role in Hermione's evolution in the film, in which she becomes indirectly the doer of action. Thanks to Hermione's desire of gaining knowledge, she is given a time turner in order to be able to attend all her class clashes. Then, she uses it to change and help Harry, Ron and herself in the past, which saves Harry from death. Thus, only Hermione holding a wand in the poster has such essential connotations.

Also, Harry and Ron's right hands as a means of holding a rat and pointing have consequences to do, at least, about the film and in the film plot: on the one hand, the importance of that rat which is, in turn, another character but hidden in a rat's skin (Peter Pettigrew), and on the other hand, the information itself of the film thanks to which the viewers can notice when the film will be released.

- Accompaniment. Peter Pettegrew, Scabbers, in the poster is a Circumstance of Accompaniment, what is more, Scabbers is Ron's pet, so in terms of film plot, this supports the choice of positioning Scabbers between Ron's hand in the poster.

In terms of conceptual structure, classificational, analytical and symbolic processes are analysed below. This poster is classified in a multi-levelled overt taxonomy, a tree structure with three levels, where Harry Potter is Superordinate, Hermione is Interordinate and Ron is Subordinate. Sirius Black directly appears out of this classification, which, adding his small size and his positioning in the poster, gives a sense of solitude and a kind of power that will only be checked and solved out watching the film.

This type of classification is even thought to be obvious. Harry is always the protagonist of all the saga films; therefore, his position is that of Superordinate (first level). This film deals with a prisoner, Sirius Black, who escapes from Azkaban endangering, presumably and at first glance, Hogwarts people. Also, it is in this film when dementors (dark creatures which feed on people's happiness) appear for the first time, and Harry is the only person who suffers from them the most. What is more, Harry saves Sirius and his own life from them through a powerful spell. Hence, his prominence is not only due to beat dementors and save some lives, but also due to recognise the familiar relationship with Sirius, supposedly an assassin. This, obviously, is not shared in the poster in order not to spoil the film plot, rather it is shown the antagonism in the poster (through dark colours, space between them, size, etc) between these two attitude characters, the good Harry and the murderer and bad Sirius Black, to create interest.

Hermione, as Interordinate (second level), is not left up to fate. Thanks to the time turner McGonagall gives her, she, together with her friends, can save more than one life, Harry's and Buckbeak's (the Hippogriff which belongs to Hagrid and which escaped execution thanks to Hermione). So, the choice of positioning Hermione in the middle of the tree structure, behind Harry is quite suggestive and this also represents her importance in the film.

Ron is positioned in the lowest side of the structure; however, this does not interfere with his extremely important role in the film. As the owner of Scabbers, Peter, Ron is an indispensable character who cannot go without his friends despite everything, nonetheless, he does his role in a passive way, he helps the film plot continue but does not contribute so much in the content of the film. Moreover, he owns a rat pet which is Sirius's aim and suffers from some struggles (like the bite made by Sirius as a dog) but Ron does not involve in such risky troubles Harry and Hermione go through.



In this poster, we can see that its analytical process is an exhaustive analytical process (as presented on page 15) in which Harry is the Carrier, and Ron and Hermione are his Possessive Attributes. Meanwhile they are Possessive Attributes of Harry, Sirius Black is excluded, not being considered a Possessive Attribute. As in the classificational process, Sirius is out of the analytical one, which gives the impression of being apart of the story, but once the film is watched, in fact, he is not.

Actually, Sirius is a “ghost” character who does not finish being developed as a character until almost the end of the film when he finally appears. So, this election of putting Sirius aside is carried out on purpose, just visualising the poster, the feeling of disconnection between Sirius and the rest of represented participants is evident, and that disconnection is expected in the film whereas what happens in the film, is the contrary. Sirius turns out to be a stunning character in Harry’s life, he is his godfather. Thus, the intention of the poster through this process is to produce a shocking reaction and fascinate the viewers after watching the film, because Sirius in the end is another character to exploit in the following ones, as in Harry Potter and the Order of the Phoenix film.

Harry and Hermione are two significant participants who perform symbolic suggestive processes. Harry is the Carrier, and, as in the previous analysis of Harry Potter and the Sorcerer’s Stone film poster, he bears a scar on his forehead, which means pain and suffering. Moreover, this makes him different and in fact he is. That scar is his identity mark of being the protagonist and the doer of action in the film, since it is obvious the whole saga is about him and his life as a wizard. Hermione is another Carrier who holds a wand to do magic. This suggests she has power and this is visible throughout the film. She is the responsible for changing the past and present through the time turner McGonagall gives her.

All these values do not reach alone. Semiotics of colour and verbal grammar will be analysed below. Dimensions of colours are what follows, in table 22:

Dimensions of colour	Harry Potter and the Prisoner of Azkaban Film poster
Brightness	This poster is a mix of blue and soft black colour. There seems to be a bright white light focusing on Harry’s head. In addition, flesh tone of Hermione and Ron’s faces are a bit bright. In general, there are no bright colours, there is darkness instead.

Saturation	There are no saturated colours except from the black colour inside Harry’s hoodie and its surrounding (Ron’s sweater and the background behind them).
Purity	There are not pure colours, but hybrid colours (blue and black).
Modulation	Obscure colours make the poster not fully modulated. Nonetheless, we can claim that this poster goes beyond a simple representation, that is, the dark colours are not so different as reality, but uncommon in our daily life.
Differentiation	Monochrome: shades of black, blue and a bit of pink.
Luminosity	Not luminous colours at all, just on Harry’s head and Hermione and Ron’s faces.
Hue	Dark colours of blue, black and white.

Table 22. Analysis of dimension of colours in Harry Potter and the Prisoner of Azkaban film poster.

This poster does not have so many bright colours. There are dark colours such as blue and black, fundamentally. Nevertheless, there is a white light focusing on Harry’s head and the rest of the represented participants’ faces except Sirius. This has a significative purpose, since the white focus brightens somehow from lowest to highest according to degree of importance in the film. In this way, it is observable the luminous Harry’s head. This coincides in the film with his principal and prominent role and it is Harry around whom everything goes. In addition, Ron and Hermione’s faces are brightened. Interestingly, it proves their particular participation in the film.

The black colour is continually used, and sometimes, overused. However, this does not impede the meaning of the poster. The saturated black colour can be observed inside Harry’s hoodie. This highlights the title of the film in order that it can be seen properly, creating a black background where any feature of the title could be visible.

In addition to this, Machin (2007) revises the way of representing the represented participants and he names *categorisation* the “people [who] can be represented with attributes that connote stereotyped characteristics. These attributes can be cultural [...] or biological” (p. 122). It is interesting that Hermione is the only represented participant who holds a wand. Besides, it might be by chance that Hermione also wears a pink hoodie, a colour mostly associated to women. Choosing the pink colour to Hermione and attributing her a wand may be a call for

emphasising the importance of women and equality of rights. Showing this, Hermione represents and proves that she can be powerful too. In fact, without her, the film plot would not be the same as it is since the evolution of the film is, in part, thanks to her. Moreover, in order to support this, we can see how messy her hair is and how it is positioned, giving a sense of superiority and greatness.

Blue is the colour that catches the viewers’ eye, and as Machin (2007) mentions: “on the blue side there are associations of cold, calm, distance and backgrounding” (p. 79). These associations are absolutely applicable to this poster. The white fog in the background helps, too, to give that sensation of cold and calm.

Two slogans are observable working indeed simultaneously with these meaning potentials. They are, on the one hand, ‘Harry Potter and the Prisoner of Azkaban will be released on June 2004’, which can be seen analysed in the following table 23, and on the other hand, ‘everything will change (on June 2004)’, in table 24.

FORM	CLAUSE	HARRY POTTER AND THE PRISONER OF AZKABAN	WILL RELEASED	BE	ON JUNE 2004
FUNCTION	IDEATIONAL MEANING	Nominal group	Verbal group		Prepositional phrase
		Goal	Material action process		Circumstance of location-time
	INTERPERSONAL MEANING	Subject	Finite: simple future (passive)	Predicator	Adjunct
		Mood block: declarative → statement		Residue	
TEXTUAL MEANING	Theme	Rheme			

Table 23. Slogan analysis.

FORM	CLAUSE	EVERYTHING	WILL CHANGE	(ON JUNE 2004)	
FUNCTION	IDEATIONAL MEANING	Nominal group	Verbal group	Prepositional phrase	
		Actor	Material event process	Circumstance of location-time	
	INTERPERSONAL MEANING	Subject	Finite: simple future	Predicator	Adjunct
		Mood block: declarative → statement		Residue	
	TEXTUAL MEANING	Theme	Rheme		

Table 24. Slogan analysis.

The first slogan, in table 23, is an agentless passive clause whose subject and Goal, in Halliday's terms, is 'Harry Potter and the Prisoner of Azkaban'. The verbal group 'will be released' is considered as a material action process of 'doing', that is, it is characterised by the presence of a Goal. The posters analysed so far have the characteristic of presenting the date of their releases at the bottom of each of them. It is obvious, therefore, that the verb that best fits in the slogan is 'release'. The choice of putting this verb in passive voice is due to the lack of enough information about the Actor, that is, the one who/which releases this film. Moreover, as we will examine in the textual metafunction, what is put at the beginning, the Theme, is the most important part of the message, so it would go without saying that the subject in this agentless passive clause is 'Harry Potter and the Prisoner of Azkaban' as it is 'Harry Potter and the Prisoner of Azkaban' the title of the film and the subject matter of communication, that is, the film poster.

The second slogan, in table 24, is a purposeful sentence: the subject is 'everything', the Actor, and the verbal group is a material event process of 'happening', that is, there is no Goal. This slogan is a knotty one since it can be read within two distinguishing ways or interpretations. Notwithstanding, we will consider the slogan as follows.

As it is mentioned in the *Collins Cobuild English Grammar*, the verb 'change' can be transitive or intransitive, but we will deem it as intransitive. Halliday and Matthiessen (2014) claim that there is a large amount of material process results and, taking into account one of the examples Halliday provides: 'glass breaks easily', the participant 'glass' is the affected, so the participant

which suffers from the meaning of the verb is the subject 'glass'. We will consider 'everything will change' as in the same way as they do in the example above.

We have stated that the slogan can be possibly interpreted through two ways. In both interpretations, the circumstance of location (time) 'on June 2004' is the key, since its absence or presence in the slogan, which is, besides, totally acceptable and logical, are the reasons why the following two readings are possible (this is the reason why we have written 'on June 2004' in brackets). On the one hand, if we include the prepositional phrase 'on June 2004' in the slogan, the slogan does not only transmit that 'everything' is a general noun, an exophoric reference that refers to the interactive participants' world, but it also makes a reference to the release of the film, that is, the message would be: everything will change on June 2004 because a new film will be released, behaving as a desired event. On the other hand, if we leave that prepositional phrase out of the slogan, the message is totally different: 'everything', in this case, will work as an endophoric reference (it refers to the poster and the content of the film) in such a way that the reading might be that everything, the represented participants (and the plot of the film) will change. In both interpretations, though, the represented participants' features of faces suggest uncertainty and they challenge the viewer to discover their secrecy.

### 3.1.2.2. Interpersonal Metafunction

In this poster, the values of contact, distance and attitude are meaningful. Regarding contact, the represented participants communicate through gaze in a more than scheming way. Harry is the only participant who stares at the interactive participants; therefore, he demands viewers' attention as a result of the powerful and prominent character he is in the film. Albeit, Hermione, Ron and Sirius realise an offer. Kress and van Leeuwen (2006) research and present that an offer signifies

a real or imaginary barrier [which] is erected between the represented participants and the viewers, a sense of disengagement, in which the viewer must have the illusion that the represented participants do not know they are being looked at, and in which the represented participants must pretend that they are not being watched. (p. 120)

We revised in the previous metafunction that both Ron and Hermione perform transactional and non-transactional reaction processes, however, the non-transactional reaction ones are preferred due to the limitations of the poster. The Phenomenon exists, nonetheless, it might be out of our visual scope. Hence, the possible but not preferred transactional reaction processes

are the key roles to connect these offers they portray. They are staring at something of which they are undoubtedly scared, and Sirius is aware of all this as well since we examined his presumably fixed gaze towards Ron, Hermione and Harry, leaving him as the knower of their stare, and therefore, their fear. If we move onto the film plot, these characters get frightened whenever Sirius appears. Besides, taking into account Ron in the poster, holding his rat, this only occurs in the film when Hermione, Harry and Sirius (as a dog) is present, as well as other characters who are blamed, in part, for their fear, such as Lupin, a wolfman.

Thus, the choice of setting Ron and Hermione (and Sirius as an observer in the poster) functions as an attempt to offer their fear they feel in the film, so that viewers who look at the poster, get attracted and involved in their experiences.

According to distance, Harry, Ron and Hermione are depicted through social distance (medium shots), that is, up to the knees. Sirius is the only participant who performs an impersonal distance, through a long shot, showing him as a whole and beyond. This leaves Sirius represented far from the rest of participants, transmitting distrust at first glance towards him.

In terms of attitude, the horizontal angle is performed by frontal angle, which portrays a sense of involvement. The vertical angle is realised through a low angle, so, the represented Participant/s' power is over the viewers. On this basis, they communicate through their prominence and high power they own in the film.

This poster is emphasised by a scale of colours and different degrees of shades and colour contrasts. In the following table, in table 25, we will analyse the different modality markers so as to revise the truth of this poster, the colours and so forth.

Modality markers	Harry Potter and the Prisoner of Azkaban
Representation	High
Contextualisation	Medium-high
Depth	High
Illumination	Medium-low
Brightness	Medium
Colour Modulation	Medium-high

Colour Saturation	Medium-low
Colour Differentiation	Medium-high
Coding Orientation	Naturalistic

Table 25. Analysis of modality markers and coding orientation.

The average of the values of modality markers highlight the medium-high degree of modality, which brings about a naturalistic coding orientation. This poster is alike to reality, however the only objection that might be contemplated is the obscurity of the poster due to the use of the different range of blue and black colours, which are absolutely not so natural and common in our lives. However, this range of colours communicates through all the meanings the poster is semiotically made of. So, inquisitiveness towards the film poster and the film itself is flourished when all values considered so far: colours, slogans, offer through gaze, etc.

The slogans, tables 23 and 24, are declarative clauses, statements whose mood is formed by the subject and finite. The residue in both slogans is almost the same, with the exception of the adjunct ‘on June 2004’ in the second slogan, table 24, which, as already scrutinised in the ideational metafunction, the presence of it will affect the meaning of the clause, and therefore, the poster.

### 3.1.2.3. Textual Metafunction

In regard to information value, Ideal and Real apply to this visual composition, contrary to Given and New that do not apply visually, but they do so in clauses in verbal grammar, instead. In the Appendix, the delimitation of Ideal and Real can be found, in figure IV.

The title of the film, ‘Harry Potter and the Prisoner of Azkaban’, is the Mediator of the poster, it divides the phantasy, the magic, the film itself, the Ideal, and the reality, the information of the production of the film, as well as the date of release of it, the Real.

The Ideal would correspond to the film itself, the happening events full of magic and non-real situations, but that can be experienced through the Real side, through the information of release at cinemas, thereafter, the film could be watched.

The Given and New are not appreciated visually, but so do in verbal grammar. Moreover, the slogans in tables 23 and 24 present a coincidence between Theme and Rheme and Given and New. On the one hand, considering the slogan in table 23, the Given is ‘Harry Potter and the

Prisoner of Azkaban’. This is the information which is already known, the title of the film. Also, it is the point of departure of the clause in order to be said something about, in this way, the date of release. On the other hand, what is New is the date of release, this is, ‘will be released on June 2004’. This, additionally, is the Rheme.

The other slogan, in table 24, presents the Given, ‘everything’, also it is the point of departure of the clause, the Theme. As we revised previously, ‘everything’ can be perceived as an exophoric or endophoric reference, the interactive participants’ world or the content of the film reference, respectively, depending on the presence or not of the adjunct ‘on June 2004’. Thus, the Given must not have other choice but to be related to either references. The New, also the Rheme, is ‘will change’. This verb consists of a process of change, of evolution. So, the New is the change that will be achieved or perceived either through the content itself of the film plot, if we consider the Given as an endophoric reference, or through watching the film (a new Harry Potter film) at the cinemas, if regarding the Given as an exophoric reference.

Furthermore, this poster presents the following characteristics of salience in table 26, and framing, in table 27.

Potent cultural symbols	Harry Potter and the Prisoner of Azkaban film poster
SIZE	Harry Potter is shown in the biggest size of the visual composition. Moreover, other tools used in the metafunctions share and support the prominence of Harry Potter in the poster, such as the classificational process, leaving Harry as a Superordinate.
COLOUR	The bluish colours fill the poster creating a contrast with the white focus on Harry’s head. Other colours highlight such as pink from Hermione’s.
TONE	Ron, Hermione and Harry’s faces are brightened, however maintaining the colours used.
FOCUS	In this poster, the title of the film is focused similarly to Ron, Hermione and Harry. The title seems to be made of rigid



	material with no brightness, which provides a sense of seriousness. In fact, the represented participants' faces depict seriousness, too, as well as mystery.
FOREGROUNDING	Harry Potter is foregrounded. This fact leaves Harry in a predominant position.
OVERLAPPING	Harry Potter overlaps Hermione, nonetheless, the title overlaps the three. Sirius directly is out of the setting where Ron, Hermione and Harry appear together.

Table 26. Analysis of salience of Harry Potter and the Prisoner of Azkaban film poster.

Categories	Harry Potter and the Prisoner of Azkaban film poster
SEGREGATION	On the one hand, Ron, Hermione and Harry create a frame, together with the title. On the other hand, Sirius creates another frame. These two frames are separated by the trees and forest behind Ron, Hermione and Harry.
SEPARATION	Ron is a bit separated from Hermione and Harry, leaving an empty space between them. Sirius is separated, too, from them.
INTEGRATION	All elements in the poster are integrated one another. They occupy the same space, even the title and the slogans.
OVERLAP	Harry overlaps part of Hermione, even though Hermione's attitude in the poster leaves her in a discouraging position. This matches with her response as a powerful and knowledgeable woman in the film, which is observed through her superiority and leader behaviour when she deals with Sirius's innocence and her friends' troubles. Also, this is evidenced

	when she hits Draco Malfoy, wearing, besides, the pink hoodie Hermione wears in the poster. This pink hoodie could be her distinguishing mark, as well as her wand, representing women's power.
RHYME	The size of the represented participants Ron, Hermione and Harry connect themselves, since they are sized in ascending order. Also, the colours used are bluish, which homogenises the poster as a whole.
CONTRAST	The different size of Ron, Hermione and Harry, create a contrast, in spite of the fact they link and create the poster as a whole. The pink colour indicates difference, too.

Table 27. Analysis of framing in Harry Potter and the Prisoner of Azkaban film poster.

Last but not least, the typography of the poster is analysed in the following table, in table 28:

Features	Harry Potter and the Prisoner of Azkaban film poster typeface
WEIGHT	Bold, heavy, immobile, solid, rigid.
EXPANSION	A bit condensed in lower case, and expanded in upper case. Confident and serious letters owing to its solid material.
SLOPE	Almost as handwriting, informal and alike handcrafted. Creative typeface.
CURVATURE	Straight lines and with a bit of curvature and angles.
CONNECTIVITY	Letters just a bit separated by space, with exceptions, like 'Harry Potter' whose letters touch one another, but connected.
ORIENTATION	Vertical oriented letters, upright.
REGULARITY	Regular letters with artistic curves, nonetheless, different size.

FLOURISHES	Serifs, seriousness and inquisitiveness.
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Table 28. Analysis of typography of Harry Potter and the Prisoner of Azkaban film poster.

The typography managed in this poster is perceived as really serious. The materiality of the title of the film supports that seriousness the poster transmits, too. The slogans are aligned in an uneven on both sides but symmetrical. This contributes to the whole meaning of the poster, transmitting “formality, gravity, [and a sense of] momentous [events]” (Machin, 2007, p. 108).

Salience and framing are undoubtedly significant to the film plot. Sirius is found apart from the rest of participants, leaving him disconnected from the poster. This choice is at first glance striking, meaning the viewers will value him as a malign character, but the perception after watching the film is totally the contrary. Hence, this poster plays with the viewers’ perception and with the awareness of that viewers will change their judgements towards Sirius after watching the film, in which he is absolutely not that malign at all.

#### 4. Results

##### 4.1. Interplay of Harry Potter and the Sorcerer’s Stone poster and the film

As we revised in the analysis, all choices of this visual representation have something to do with viewers, that is, the poster means through all the components depicted in it. Once considered the multimodal analysis of this poster, we can clearly state this poster does represent through semiotic systems the gist of the film. The poster transmits two noticeable worlds:

On the one hand, the world of Harry Potter. The sharing colours at the top, gaze, angle, slogans, typography and distance set viewers in Hogwarts and the world of Harry Potter, full of fantasy and magic. The mysterious environment this poster shows at the top (the Ideal) makes viewers feel uncertainty and interest in knowing more about this film. Actually, the film connects that Ideal side of the poster with the film itself.

On the other hand, the title of the film at the bottom makes viewers focus and be aware of what they see at the top, can be witnessed at cinemas and in theatres in a concrete date. The represented participants’ faces establish a direct contact which can be interpreted as ‘stay in touch with us’. This obviously once again makes the poster interactive, as they are demanding the viewers’ attention.

The choices of the poster are completely connected with the film. In this film, Harry Potter does not stop investigating what the philosopher's stone is and what it is used for, and even with the help of his friends, he discovers it. This is why Ron and Hermione appear in the poster. Also, it is in this film when he first witnesses the presence of Voldemort, the person who murdered Harry's parents. In his attempt, Harry's mother casted a spell, a kind of protection, to Harry such that when Voldemort tried to murder Harry, the spell that Voldemort carried out, rebounded to himself, so part of Voldemort had to survive introducing to Harry's, leaving him the scar he, in the poster, bears on his forehead. So, this is the reason why the scar can symbolise Voldemort and the pain Harry suffers from living alone, without a family. Nonetheless, it is the represented participants portrayed in the poster who change Harry's life, which, besides, explains why this poster connects with the film: the represented participants are related to one another and depict the essential of this film plot, since thanks to them, the film (and the following ones) starts to take shape:

- Hedwig, his loved and important pet, a present from Hagrid,
- his two best and supportive friends, Ron and Hermione,
- Hagrid, the person who carries Harry on his arms to Dumbledore, when his parents died. Also, he explained the great wizard Harry is and that magic exists for the first time. Besides, he explains to him that he is admitted in Hogwarts School of Witchcraft and Wizardry,
- Gringotts Head Goblin, the one who talks to Hagrid about the philosopher's stone when Harry come to Gringotts for the first time, and finally,
- Dumbledore, the first person who introduces the film and leaves Harry with his relatives to live.

Thus, all minimal features this poster is made of are really significant and essential in order to work as a channel of information. The participants, the scar Harry bears on his forehead, the connection the participants have among themselves as it is demonstrated above, and the rest of points taken into account in the analysis, lead to believe in the link between posters and films. In addition, they are indispensable to attract and to give the appropriate meaning that is desired. This is due to the fact that they, together with the other visual components analysed, such as slogans, colours and so forth, transmit the feelings and sensations that are expected in the film. So, we can conclude that the poster reaches to transmit the principal content of the film, which confirms the hypothesis of our project.

#### 4.2. Interplay of Harry Potter and the Prisoner of Azkaban poster and the film

The choices taken into account in this poster are straightforward. The disconnection between Sirius Black and the participants in the poster demonstrates that there exist differences among them in the film, which, in the end, is totally erroneous. The poster plays with the viewer's perception, captivating them towards the poster environment. The colours used are bluish, which shows calm, however, at the same time, mystery, fantasy and strangeness. Harry's demand towards the interactive participants is revised, he is the protagonist and a character who will be observed and regarded in a different perspective from how he is seen in the beginning of the films, *Harry Potter and the Philosopher's Stone*: Harry as a poor boy without family.

From this film forward, Harry is aware of his unique and loved family, his godfather Sirius Black. At first sight, the poster arises the following messages: seriousness, curiosity and rejection against Sirius. Its function is to impress the audience once watched the film, and leave the viewers a sense of welfare and relief towards Harry's supposedly new life with a loved family, Sirius.

Ron and Hermione, through their offers, which are realised by gaze in the interpersonal metafunction, pretend they are not being stared at, regardless and at the same time, they are indispensable in the film, and the poster through the meaning potentials analysed, transmits it: Ron's rat (Ron is a passive character), Peter, becomes a character in the film, rather important, nonetheless. Peter influences on Harry's new life, thanks to him, Harry is concerned of who betrayed his parents to Voldemort and how important and loyal Sirius is. Hermione, in her powerful status being a woman, is not left up to fate, she acts according to her intelligence and astuteness, saving Harry, representing, as we examined, all women and the role they can reach in the world.

The slogans, the formality they support to the poster, colours used, salience, framing and setting, among the other meanings scrutinised, transmit the whole meaning of the poster in a playful way, since the function of the poster is to impress the audience with Harry's life.

On this basis, the contrast between the perception of Sirius in the poster as disconnected from the participants, and Sirius in the film, a loved and loyal character for Harry due to their family relationship, leaves the poster in a total secrecy. This impression leads us to think again on the poster and reconsider why Sirius is so hidden and put apart: the purpose is already clear, not to spoil his role and prominence in the film, as well as in the following films, like *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Order of Phoenix*.

Hence, these four participants positioned in the poster are the clear protagonists in the film, thus the choice of positioning other characters in it would not fit. This choice reaches the purpose of transmitting curiosity and rejection towards Sirius, which in fact, while watching the film, happens but with a happy ending that is not evidently observed and transmitted in the poster. So, the ending of the film is not represented in the poster, rather this poster works as an enigma to attract people to watch the film so that they can discover what is in store for all the participants. So, we can conclude that this poster also connects with the content of the film, even though this fantastic and productive end is kept to the film itself.

## **5. Conclusions**

The idea Halliday has about his SFL and his consideration of language to supply social functions, goes beyond the examination of the smallest unit, a clause. As we have examined, the models Kress and van Leeuwen and Machin propose to analyse visual compositions, try and achieve to organise semiotically visual representations, being based, of course, on Halliday's SFL and perception of it towards language.

The gradual rise in the interest in social semiotics has brought about researching other subjects of study such as multimodal analysis of films and cinema, comics, installations, hyper environments, even games and avatars of games. Multimodality has been evolving with society and owing to emerging and latest technologies, it is when countless potentially intriguing associations and meanings are visible, since more resources are emerging. These associations and meanings influence, in one way or another, the culture in which we live.

The choices that are considered when creating a poster are combined or connected with the film and how it is transmitted and developed. The different ranges of colours can convey different sensations, accompanied by the setting, as well as adding a certain action process. The contact, the classification of the participants, the symbols they transmit and what the participants suggest, etc; everything is designed to have some kind of impact on the audience, so that we are able to recognise in advance what we might expect in the films.

In Harry Potter and the Sorcerer's Stone film, the feeling of magic, fantasy, performed and spread through the characters is very discouraging. The participants that are depicted in the poster could not have been others, since they are the main ones to follow the plot of the saga. In fact, those same participants that are portrayed in the poster, appear again in the following

films (at least, Harry, Ron and Hermione), although the rest of them are not set aside. Therefore, the poster transmits what we expect to admire in the film, magic, the most prominent characters and sensations as secrecy, in such a way that they arise interest in such film adventure.

In Harry Potter and the Prisoner of Azkaban poster, it is even more evident that something scary or shocking is going to happen, besides due to the position of Sirius in the poster, which is very suggestive, as we have revised in the analysis. Certainly, the film establishes an intriguing mystery between Harry and Sirius, which, at the end, happens to be unexpected, however that is not revealed in the poster. Despite this, the poster conveys that sense of fear or fraught situation about an event which is going to happen and which is breath-taking.

A poster is a means of communication with potential and powerful meanings. Thanks to new and renowned technologies, colours, typography, etc, are more sophisticated, which brings about an increase in modality, that means, we can feel and sense we are involved in a poster through the choices made through different semiotic systems, and therefore, we can feel inside a film. Posters are succinct visual compositions, in which the essential content of the films is gathered in a condensed way, as we have been able to notice and explore in the Harry Potter posters.

To conclude, we can draw the conclusion that posters and films are somehow or other, connected. Posters become concise summaries represented visually through a composition with plenty of resources like typography, slogans, etc. It is evident that they do not foresee a marvellous ending a film might have, however they bring together and transmit the fundamental meaning of films, posters are meant to introduce us to the world of films, that is, to immerse us in their essential contents, posters lead us in what we expect in films.

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## 7. Appendix

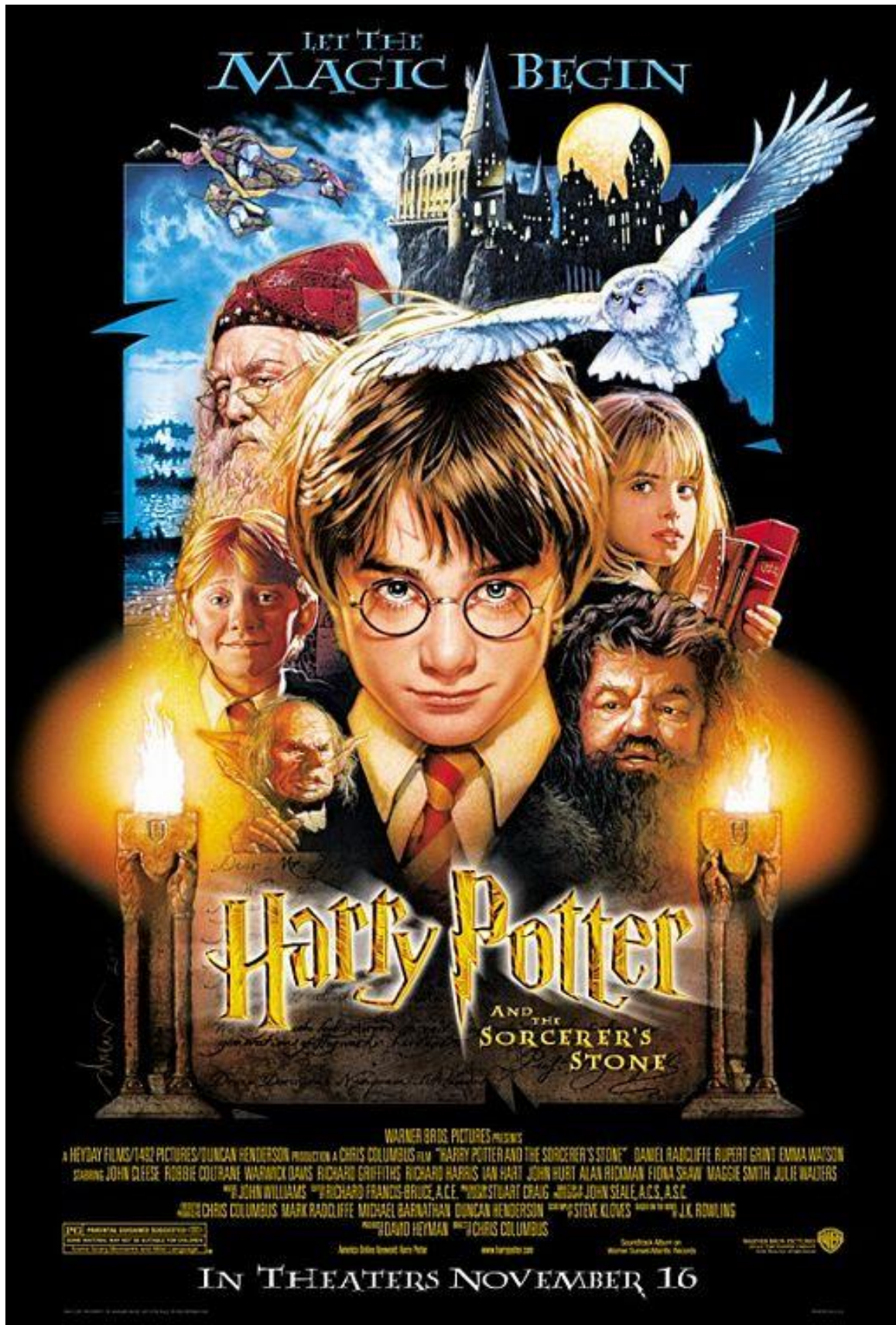


Figure I. Harry Potter and the Sorcerer's Stone poster (2001)



Figure II. Harry Potter and the Prisoner of Azkaban poster (2004)

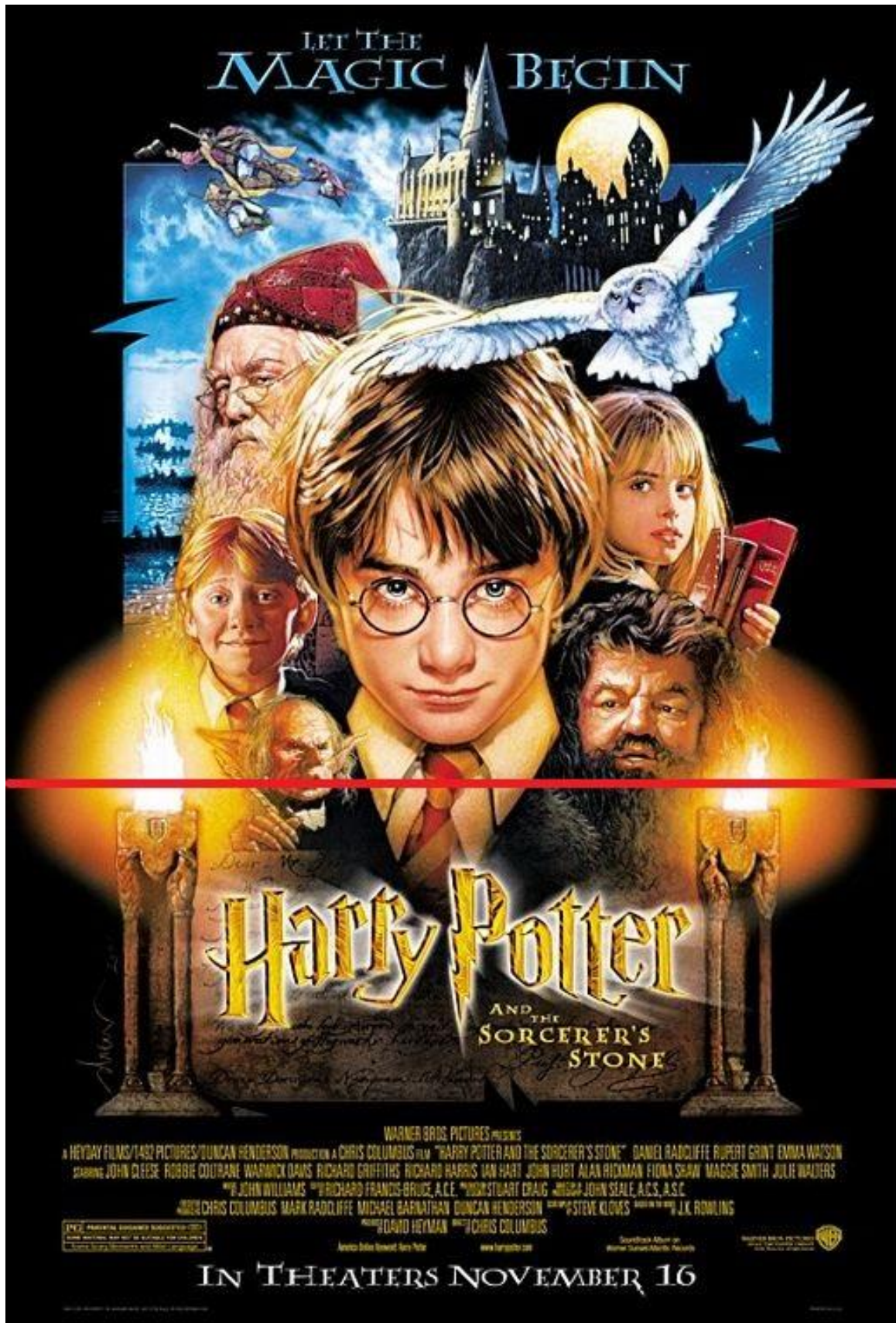


Figure III. Information value in Harry Potter and the Sorcerer's Stone poster



Figure IV. Analysis of information value in Harry Potter and the Prisoner of Azkaban film poster: Ideal and Real.