

Representations of Ethos as Constructed by Text-Image Synergy in a Corporate Website

Hala Tawfik Sorour Maklad
Sadat Academy for Management Sciences, Egypt

Abstract: *Visual-verbal blends which have become “a virtual shop window” for communicating corporate ethos are common features of websites. It is assumed that the Text-Image synergy in the website would contribute to constructing the representations of the three Ethos Dimensions: Caring, Competence and Trustworthiness. Hence, the study attempts to explore the representations of such ethos dimensions as constructed by visual-verbal synergy. The data of the study are 30 Text-Image Showcases - a framed display window situated at the center of the webpage - collected from the website of Credit Agricole Egypt. Drawing on the analysis frameworks of Martinec and Salway (2005), and Kong (2006), text-image synergy are identified through determining (a) Status, where reference is made to visual transitivity system (Kress and Leeuwen, 2006) and grammatical transitivity (Halliday and Matthiessen, 2014); (b) Text-Image Logico-Semantic relations: Expansion (Elaboration, Extension, and Elaboration), and Projection, based on Halliday and Matthiessen (2014); and (c) Metaphorical Nature of the Text-Image Relation, i.e. verbo-pictorial metaphors where the picture is the source and the text is the target.*

Keywords: Corporate website, ethos, text-image relations, grammatical and visual transitivity, logico-semantic relations.

1. Introduction

Despite the belief that the ‘visual’ has dominated the world of communication, it has not totally won out over the ‘verbal’. What we see around is a rich range of image-text combinations that tend to generate new meanings and representations. Such visual-verbal blends are common features of websites, and “have provided companies with a virtual shop window for communicating their ethos” (Isaksson and Jørgensen 2010a: 120). Hence, the study sets out to explore the representations of corporate ethos as constructed by visual-verbal synergistic combinations in the website of a bank characterized by being *glocal*, that is “reflecting ... both global and local considerations” (<http://www.oxforddictionaries.com/definition/english/glocal>).

In the contemporary world of business, a corporate website has become an indispensable promotional tool to reach out to stakeholders, customers and even potential employees, construct a trustworthy image, provide information about its products and financial results and present its goals and values, i.e. to highlight its identity and ethos. In the current study, a bank website is dealt with as a marketing persuasive tool, a channel for self-presentation that offers “front-end” marketing information, and creating credibility or ethos. The webpages

under study belong to Crédit Agricole Egypt, a glocal subsidiary of Crédit Agricole Group, a universal customer-focused bank in France specialized in retail banking, which refers to the consumer-oriented services offered by commercial banks.

A corporate website is a multi-purpose genre, with both informative and persuasive goals. In their study of the functions of Corporate Home Pages, CHPs (see Appendix A for abbreviations), Mannion and Sullivan (1999) referred to CHPs as image-creating tools and gatekeepers used to construct the company's identity and image, by giving selected information related to the company, and to persuade potential consumers to use the company products or services.

Based on the assumption that image and text, as two semiotic resources combined in a synergetic manner to construct representations, the study sets out to highlight the ethos dimensions of the bank as constructed in the webpages through the use of verbal-visual strategies that communicate bank-related credibility appeals.

1.1. Defining main concepts

1.1.1. Ethos

In Aristotle's rhetorical theory, persuasion is achievable through three appeal types: (a) ethos: personal credibility; (b) pathos: one's capacity for activating the audience's emotions; and (c) logos: one's use of logical appeals (Hartelius and Browning 2008). Ethos refers to "the persona, or projected character" of a communicator (Higgins and Walker 2012: 197), that invites the audience to grant credibility and trustworthiness to the corporate, and gives some "authority on the basis of one's perceived competence, virtue, and goodwill" (Hartelius and Browning 2008: 29).

Two main features of ethos are dynamism and multi-dimensionality. Referred to as 'source credibility', ethos is defined as "(T)he attitude toward a source of communication held at a given time by a receiver" (McCroskey and Young 1981: 24). Accordingly, ethos is understood to be a dynamic process not a static one, since it "is susceptible to change every time people interact with family, friends, organisations or even corporate brands" (Krøs 2009: 23). As a dynamic notion, ethos can be adapted to fit the communicative context, and may undergo constant change. Describing ethos as being in a state of constant change, McCroskey (2001: 83-91) suggests three stages of ethos or source credibility: (a) initial ethos, where there is an expectation of ethos before encountering the communicative act; (b) derived ethos, which is the ethos adjusted and produced with the new communicative experience; and (c) terminal ethos, which is the end product of the new experience.

Along with its dynamism, ethos is a multidimensional concept. Initially, Aristotle's concept of ethos is made of three dimensions: *Phronesis* (practical wisdom), *Areté* (virtue), and finally *Eunoia* (goodwill) (Krøs 2009: 25). In broad terms, it is agreed that "the construct of ethos or source credibility has long been thought to involve a source's knowledge of the subject that he or she discusses, his or her veracity, or her attitude towards the well-being of the receiver"

(McCroskey and Young 1981: 25). Following an empirical study, McCroskey and Young (1981) have concluded that “theoretically there are three dimensions in the source credibility or ethos *construct*”: competence, character, and goodwill or intention, yet “in terms of empirically based perceptions, these three collapse to two”, which are competence and character, on the ground that the perception of goodwill or intention is dependent on the perception of character (p.33). Later, the dimension of goodwill, termed ‘perceived caring’, has been re-conceptualized and empirically measured by McCroskey and Teven (1999) as part of the ethos structure.

Based on the theories of Aristotle, McCroskey and others, several scholars have developed models for the analysis of credibility and self-presentation. The Ethos Model of Isaksson and Jørgensen (2010b) consists of three ethos qualities: Expertise, Trustworthiness and Empathy. To communicate corporate ethos, 11 credibility appeals are conceptualized as shown in table (1).

Table (1). Ethos Model for analysis of credibility appeals (Isaksson and Jørgensen 2010b: 231).

Ethos qualities	Rhetorical strategies	Credibility appeals
Expertise	Self-promotion	<i>world knowledge abilities/attributes knowledge/skills presence/resources entitlements/enhancements</i>
Trustworthiness	Self-characterisation	<i>integrity/justice truthfulness courage passion</i>
Empathy	Self-sacrifice	<i>Attention Enjoyment</i>

In our present study, the dimensions of Ethos are based on Isaksson and Jørgensen’s Ethos Model (2010b), McCroskey and Young’s source credibility dimensions (1981) and McCroskey and Teven’s analysis of goodwill construct (1999). Given the dynamic nature of ethos, changeable according to the communicative act where the commercial retail bank presents itself and offers consumer-oriented services, the study investigates the terminal ethos of the Bank as represented by text image synergy along the dimensions of:

- A. **Competence**, conveyed through the following appeals that serve the communicative purpose of Self-Promoting:
 - Knowledge: showing the Bank’s professional knowledge of efficient know-how.
 - Capabilities: reflecting the Bank’s abilities and attributes.
- B. **Trustworthiness**, communicated through these appeals that serve the purpose of Self-Portraying:

- Prowess: signifying the Bank's expertise and awareness of the practicalities of the banking business.
 - Integrity: displaying the Bank's honesty and truthfulness.
 - Boldness: showing the Bank's tenacity and firmness in its dealings.
- C. **Caring**, manifested through three appeals serving the communicative purpose of showing Altruism:
- Generating Gain: showing how the Bank's products and services can bring financial and non-financial gains to customers, and serve their best interests.
 - Addressing Needs: showing Bank's understanding of customer's concerns and needs, through its products and services that soothe concerns and answer needs of customers.
 - Bringing Joy: display the Bank's ability to create joy and pleasure for customers.

1.1.2. Representation

In simple terms, representation is “the production of meaning through language” (Hall 2003: 16). There are two related ‘systems of representation’: (a) the ‘shared’ conceptual mapping which “enables us to give meaning to the world by constructing a set of correspondences or a chain of equivalences between things – people, objects, events, abstract ideas, etc. – and our system of concepts, our conceptual maps”; and (b) the ‘shared’ language which is involved in the process of constructing meaning through correlating our conceptual maps with a set of signs: words, sounds or images (18).

In this sense, representation is the process in which the relation between ‘things’, concepts and signs constructs meaning in language (19).

The current study adopts the constructionist approach to representation where *meaning* depends on *symbolic* function of the sign, i.e. based on what a particular image or word “*stands for, symbolizes or represents* a concept that it can function, in a language, as a sign and convey meaning – or as the constructionists say, signify (sign-i-fy)” (Hall 2003: 25-26).

In a promotional webpage, both verbal and visual signs convey experience “in terms of ‘which world is represented?’, ‘how people in this represented world relate to each other?’ and ‘how verbal and visual languages are shaped for representing this world?’” (Motta-Roth and Nascimento 2009: 321).

In this respect, the current study is concerned with how signs - words and image combined synergistically - stand for or represent the ethos concepts and qualities which web communicators attempt to construct and convey, contributing, hence, to the meaning systems of our culture.

1.1.3. Text-Image synergy

In linguistics, a text is defined as “an ACTUAL SYSTEM: a functional unity created through processes of decision and selection among options” of repertoires of grammatical forms, sentence patterns and others (De Beaugrande

1980: 16). Similarly, as Bateman puts it, “text” applies to “any extended and contextually situated and functional piece of language behaviour” (2014: 13). In the field of semiotics, the term ‘text’ has broadly extended “to include almost anything” considered to have ‘meaning’. In this sense, a text is simply a sign that can be interpreted for its meanings. For the sake of terminological convenience, “text” is used in the current study in terms of linguistics not semiotics; that is, it refers to the verbal part only. As for “Image”, it is used in the study to refer to the domain of “graphic” which includes, among other things, pictures, “to which we gain access by direct, physical visual perception” (Bateman 2014: 14-15).

The relation between text and image is referred to as ‘synergy’ to mean the interaction or cooperation of the two modes “to produce a combined effect greater than the sum of their separate effects” <http://www.oxforddictionaries.com/definition/english/synergy>.

The co-presence of text and image “within a joint composition which is two dimensional and static” is a communicative act that tends to convey a promotional message and targets a specific audience (Bateman 2014: 28).

1.2. Theoretical framework

1.2.1 Language of representation

In this context, the term ‘language’ is used to include the writing and spoken systems of a particular language, as well as visual images “when they are used to express meaning” (Hall 2003:18). The following subsections deal with the grammatical systems that account for both verbal and visual languages of representations.

1.2.1.1 Word: transitivity system

When one uses language to refer to external world: things, events, qualities, or internal world: thoughts, beliefs and feelings, the main focus of interpretation would be on the experiential meaning expressed through the system of Transitivity or process types that classifies the kinds of ‘doings’ and ‘beings’ that constitute human experience (Halliday and Matthiessen 2014: 213-224). The system, composed of six processes, represents human experience:

- a. Physical and physiological actions: Material and Behavioral Processes;
- b. Thinking and speaking actions: Mental and Verbal Processes;
- c. Actions that signal the existence of something/someone and their identifying features: Existential and Relational Processes.

As shown in figure (1), each Process has its participant(s)

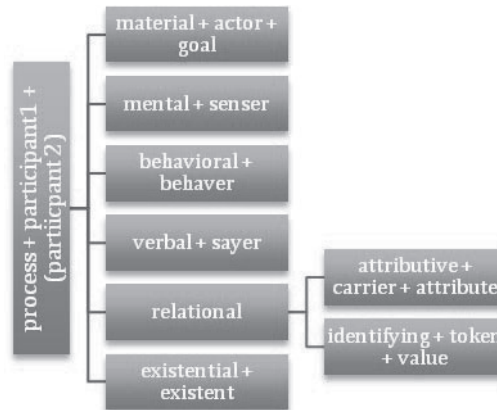


Figure (1) Transitivity System: Processes and Participants

The communicators' choice of process types and participants' roles is accounted for as "realizing the interactants' encoding of their experiential reality: the world of actions, relations, participants and circumstances that give content to their talk" (Eggs 2004: 206), i.e. conceptual maps and things referred to by Hall (2003). Accordingly such choices are expected to construct representations of the world.

1.2.1.2. Image: visual grammar

Based on Halliday's Systemic Functional Grammar, Kress and van Leeuwen (2006) has developed the Visual System of Representational Meaning. Describing the representational structures in the visual transitivity system, or the visual resources for representing interactions and conceptual relations between people, places and things in visuals, Kress and van Leeuwen recognise two major processes: Narrative and Conceptual. Both processes represent patterns of experience and phenomena in terms of sequences of process configurations (patterns), and configurations of processes, participants, and circumstances, objects, qualities, and quantities.

1. Narrative Processes:

A visual pattern is referred to as *narrative* when it depicts:

- a. Actions and events, rather than states of being which have the essence of constancy,
- b. Participants connected with a vector, to be represented as *doing* something *to* or *for* each other. What characterizes a narrative visual proposition is "the presence of a vector." (Kress van Leeuwen 2006: 59).

2. Conceptual Processes:

Conceptual processes are seen to "represent participants in terms of their generalised and more or less stable and timeless essence in terms of class, or structure, or meaning" (Kress and van Leeuwen 2006: 79). Under conceptual processes are three types: Classificational, Analytical and Symbolic (2006: 79-113).

1.2.2. Text-image relations

Since the late 1990s, the area of research on text-image has largely developed to include a range of theoretical approaches and methods that focused on the notion of intersemiotic complementarity and cohesion (Royce 1998; O'Halloran 2004; Bateman 2014), and verbo-pictorial metaphors (Forceville 1996). One of the main theoretical frameworks is that based on systemic-functional grammar which still forms the foundation of study of inter-semiotic relations.

1.2.2.1 Grammar-based approaches to text-image relations

There are two influential approaches based on grammar:

- Clause Transitivity (Halliday and Matthiessen 2014) where correspondence between 'visual transitivity' and grammatical transitivity is assumed (Kress van Leeuwen 2006), as presented in the previous sub-section.
- Clause Combining Relations: Halliday and Matthiessen (2014: 428) introduce the various ways in which grammatical clauses can be combined into larger 'clause complexes'. This approach tends to help in deciding the ways the text and image may be considered to be 'complementing' or 'completing' one another". Under clause-combining relationships come relations of Projection and of Expansion that includes three sub-types: Elaboration, Extension and Enhancement (Halliday and Matthiessen 2014: 443-444).

In the coming sub-sections, two grammar based systems of classification introduced by Martinec and Salway (2005) and Kong (2006) are presented.

1.2.2.2. Taxonomy of Martinec and Salway

Martinec and Salway's taxonomy of text-image relations draws on both (a) clause transitivity and clause combining relations; and (b) Barthes' groundbreaking equality-oriented classification of text-image relations. Trying to identify the relation between the "linguistic message" and the "iconic message", Barthes suggests three (1977: 38):

1. Anchorage: a text-image relationship in which "(T)he text replies ... to the question: *What is it?*" (Barthes 1977: 39). Hence there is no equal relationship since the image depends on the text for interpretation.
2. Relay: a text-image interrelationship that is balanced more equally. In cases of relay, text and image complementarily stand together "as necessarily separate but inter-dependent parts of a single whole".
3. Illustration, where "the image supports the text, providing more details about a message, which is essentially textual" (Bateman 2014: 35).

As stated by Bateman (2014: 190-191), the goal of Martinec and Salway is to "construct a single classification system for text-image relations that holds for all cases where text and image occur together" and set out criteria for analysis. To prove adequacy of their system, they provide examples from entries in e-encyclopedias, print advertisement, news websites, on-line gallery sites,

marketing textbooks and others.

Martinec and Salway build their system around two main dimensions: Status and Logico-semantic relations.

I. Status: The status dimension indicates relative importance of text and image and characterizes such relation as either equal or unequal (Martinec and Salway 2005: 343-346):

1. Equal status: Partially covering Barthes' notion of Relay, equal status applies when an 'entire text' is related to an 'entire image'" (343). Two sub-types are introduced:
 - Independent Equal Status where text and image stand as parallel, making distinct contributions to the intended message. Independence means that there is no connection between the *process* of the image and the *process* of the clause. To decide on the independent equal status of image and text, transitivity analyses must be provided (Bateman 2014: 192). The analysis of text is drawn on grammatical transitivity, while that of image on visual transitivity.
 - Complementary Equal Status where both text and image are equally important and both contribute to a combined complex meaning. Following Barthes, the text and image contribute to a single complete unit or syntagm (Bateman 2014: 191). The criterion of deciding on the complementary dependent text-image relations is the existence of *one single process configuration*: {one process + participants ± circumstances}, being carried by the text and image in combination (Bateman 2014: 194). This means that they belong to a single 'syntagm' and the contribution of visual and grammatical transitivity are not independent, i.e. the process may be expressed visually while the participant is expressed verbally or vice versa.
2. Unequal status applies when "*part* of a text or image relates to the image or text respectively" (Martinec and Salway 2005: 343). The subordinated element cannot stand alone without losing its interpretation. There are (a) Image subordination where the image is related to part of the text; or (b) Text subordination where the text depends on the image (348).

II. Logico-semantic relations

To account for logico-semantic relations, Martinec and Salway proposes the following grammatical categories (2005: 349-355):

1. Projection: It is associated with the verbal and mental processes. Two main kinds are Locution and Idea.
2. Expansion: They propose three main types of expansion, which relate images and texts:
 - Elaboration: two kinds are recognized: (a) Exposition"; and (b) Exemplification (349-350).
 - Extension: it is a relation "in which either the one or the other add new, related information" (350)
 - Enhancement: it occurs when an image or a text qualifies the other

circumstantially, i.e. providing information related to time, place, manner, reason, purpose and other ‘circumstantial’ elements (350-351).

Though Martinec and Salway (2005) provide an apparently reliable and refined system of classification that would help in identifying visual-verbal relation, yet there are further detailed aspects of meaning that need to be recognized and accounted for. Such aspects are addressed in Kong’s proposal.

1.2.2.3. Taxonomy of Kong

Kong (2006) proposes a network of text image relations composed of six components. For the purpose of the current study, three components only are presented:

A. Logico-semantic relations: Similar to Martinec and Salway, Kong draws on Halliday regarding the logico-semantic relations, yet he introduces a third category and other sub-categories:

1. Expansion includes three types:
 - Elaboration: one new unit “expands another by elaborating on it (or some portion of it): restating in other words, specifying in greater detail, commenting, or exemplifying” (Halliday and Matthiessen 2014: 444). Under elaboration are four sub-categories proposed by Kong (2006: 212): Explanation equivalent to ‘in other words’; Exemplification equivalent to ‘for example’; Specification equivalent to ‘to be precise’; and Identification equivalent to ‘identify’.
 - Extension: one item “expands another by extending beyond it: adding some new element, giving an exception to it, or offering an alternative (Halliday and Matthiessen 2014: 444). Kong introduces five sub-categories, among which are Collection equivalent to ‘and’; Variation where one unit is “in total or partial replacement of another”; and Response where image and text have the form of question and answer (2006: 212).
 - Enhancement where one unit tends to expand another by “embellishing around it: qualifying it with some circumstantial feature of time, place, cause or condition” (Halliday and Matthiessen 2014: 444).
2. Projection is detected when the visual element has a projected speech or thought, i.e. a linguistic element (Kong 2006: 211).
3. Decoration is identified when the image has the function of decorating the message, yet it can “elicit emotion-laden reactions that may precede cognitive awareness and influences interpretation of the messages” (Kong 2006: 214).

B. Hierarchy (symmetry/asymmetry of relations):

It is equivalent to Martinec and Salway’s notion of equal and unequal status, yet a third category is added. Under hierarchy are three possibilities: Hypotactic, Paratactic, and Neutral where the previous relationships do not work (Kong 2006: 214).

C. Metaphorical nature of relations:

From a cognitive linguistic view, a metaphor is defined as “understanding one conceptual domain in terms of another conceptual domain” (Kövecses,

2010: 4). According to Lakoff and Johnson (1980), metaphors can be grouped into metaphorical concepts, which involve “conceptualizing *one kind* of object or experience in terms of *a different kind* of object or experience” (195). The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is the source domain, while the conceptual domain that is understood this way is the target domain. A major manifestation of conceptual metaphors is advertisements, where part of the persuading power lies on how well the conceptual metaphor is chosen.

Incongruity is a main feature of pictorial (mono-modal) and verbo-pictorial metaphors, which is one type of multi-modal metaphors where one of the domains (target or source) is realized verbally and the other is realized pictorially (Forceville 1996). Incongruity invites viewers to compare two objects that may come from different domains by drawing inferences and finding similarities (McQuarrie and Phillips 2005). With such incongruity, the viewer is urged to cognitively process the image to interpret meaning, which makes the promotional message “interactive”, and hence, more persuasive. van Enscht, Hoeken and van Mulken refer to the feature of incongruity, where a verbo-pictorial metaphor is “a seeming mismatch between the headline and the picture” (2008: 36). Eventually, such mismatch is resolved, and the text and image “do end up corresponding with each other after successful interpretation ...” (36).

For the purpose of this study, which is highlighting ethos dimensions as demonstrated in the bank website, the designed procedures of data analysis are selectively adopted from the taxonomies of Martinec and Salway (2005), and Kong (2006).

1.3. Questions of the study

Based on the assumption that the synergy of Text and Image would construct representations of corporate ethos, the present study attempts to find answers to the following questions:

1. To what extent do Text-Image synergies contribute to constructing the representations of Ethos Dimensions?
2. What are the Ethos Dimensions revealed in Corporate Home Pages (CHPs) and Corporate Underlying Pages (CUPs)?

2. Methodology

2.1. Data

Most websites include two types of web pages: a home page: “the anchor for the entire site”; and underlying pages that “provide detailed content and interest” (Shelly and Campbell 2012: 76). The data of the study are 30 showcases collected from the web pages of Credit Agricole Egypt bank (CAE) (<http://www.ca-egypt.com>) from January to June 2015. The point of departure is the CORPORATE HOME PAGE (CHP) for being “the cover of the company Website ... gate to a hyper-document” (Marco 2002: 54), and could be effective

as a start for constructing the Ethos dimensions. Hence it is assumed that CHP would include promotional rhetorical strategies that may contribute to creating the identity of the bank and, in the meantime, arousing the interest of the customers to go to other PAGES by means of buttons and menus bars. Each menu would lead to a mini-home PAGE, the CORPORATE UNDERLYING PAGE (CUP) that provides more specific information. CHPs would place the message the company wants to focus on in the center and include hyperlinks that invite customers to go to any other information in CUPs.

The PAGES of CAE website are made of two semiotic resources: visual and verbal. The image is combined with the text; and both are displayed in a “Showcase” – a framed window - situated at the center of the PAGE. As shown in the snapshot (figure 2), four main services are offered by the bank: Personal Banking, Fidele Club, Private Banking, and Corporate Banking, placed on the navigation bar below the header. When clicking on any of these services, the customer is taken to a menu of hyperlinked products. Clicking on a product takes the customer to a CUP where image and text are placed in a still showcase, under which is a detailed description of the product (figure 3).

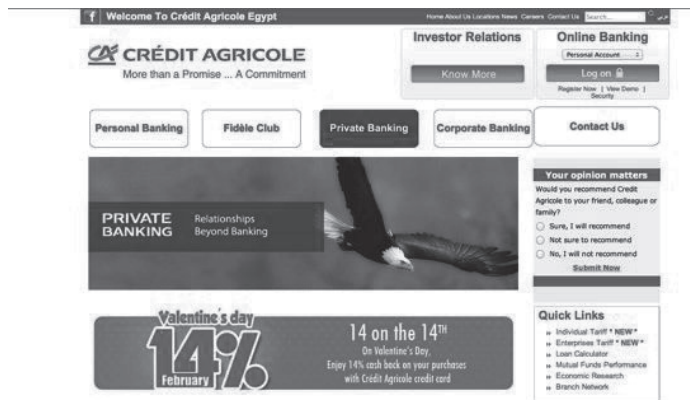


Figure (2): A Snapshot of the Home Page

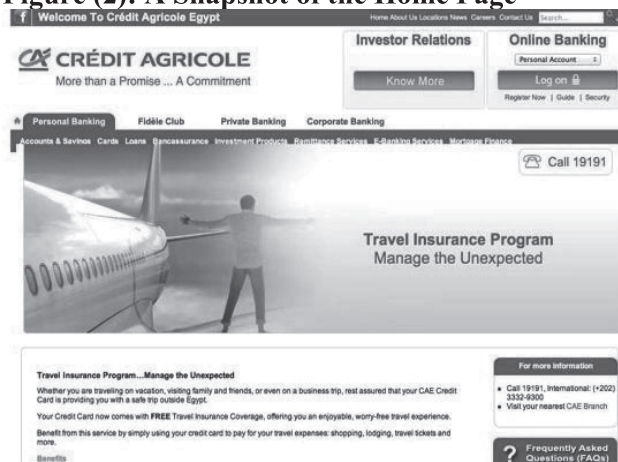


Figure (3): A Snapshot of an underlying page

2.2. Analysis Procedures

The data are divided into two parts:

1. Four moving showcases on the Corporate Home Page (CHP);
2. Twenty-six still and moving showcases on Corporate Underlying Pages (CUP). The showcase is still when presenting a product and in motion when providing information about the product.

In the CHP, the current study focuses mainly on the 4 moving showcases that introduce the retail banking services: Personal Banking, Fidele Club, Private Banking, and Corporate Banking.

There are two types of text in the showcase:

- Main heading, referred to as H1, written in bold capital letters, highlighting the provided service.
- Sub-Heading, a caption, referred to as H2.

Given that the text, H1 and H2, are placed in a frame separate from the Image (referred to as I), the Text Image relation can be formulated as: $\{[H1 + H2] + I\} = \text{Representation}$, where H1 + H2 is the Given, while I is the New. It is noted that the two modes may overlap, where the Text Frame (H1 and H2) partly covers the Image, which may indicate some sort of integration.

As for the CUPs, 26 showcases promoting products and services are selected as follows:

1. seven types of Accounts and Savings (ASs)
2. five Loan Programs (LPs)
3. three Credit Cards (CCs)
4. three Bancassurance programs (B)
5. three Fidele Club-related services (FC)
6. three Corporate Banking-related services (CB)
7. two Private Banking-related services (PB).

Similar to the showcase of the CHP, the CUP displays two types of text:

- Main heading, referred to as H1, written in bold letters and highlighting the provided product.
- Sub-Heading, referred to as H2, a caption written in capital letters.

In the analysis process of CUP, the combination of Image (referred to as I), Heading (H1), and Sub-Heading (H2), read from left to right, can be formulated as: $\{I + [H1 + H2]\} = \text{Representation}$, where I is the Given, and the text (H1 and H2) is the New. According to Kress and van Leeuwen (2006: 183) if the left contains a picture and the right is verbal text, the picture is presented as Given, as a well-established point of departure for the text, and the text contains the New. Therefore, the image will be treated as an already known 'Given' that could be a symbol of a taken-for-granted value. It is also noted that the text and image are not separated by any frame-line, but are rather integrated in the showcase, which indicates that they form one composite.

Drawing on the taxonomies of Martinec and Salway (2005), and Kong (2006), the text-image synergy in the thirty Showcases are analyzed following these procedures:

A. Text-Image status

1. Equal, sub-classified as Complementary or Independent.
2. Unequal, sub-classified as Image Subordination, or Text Subordination
3. Neutral

To decide on such categories, reference is made to visual transitivity system (Kress and van Leeuwen 2006) and grammatical transitivity (Halliday and Matthiessen 2014).

B. Text-Image logico-semantic relations

1. Expansion which includes three types:
 - a. Elaboration: Explanation; Exemplification; Specification; Identification.
 - b. Extension: Collection; Variation; Response.
 - c. Enhancement: related to circumstances: time; place; manner; reason.
2. Projection
3. Decoration

C. Metaphorical nature of the text-image relations

The essence of metaphor is understanding and experiencing one kind of thing in terms of another. For the sake of convenience, a conceptual metaphor has been shorthanded as (Kövecses 2010: 4):

CONCEPTUAL DOMAIN/TARGET A IS CONCEPTUAL DOMAIN/SOURCE B.

3. Results and discussion

3.1. Synergy based on status and logico-semantic relations

Having analyzed thirty text-image combinations displayed on the Bank’s Home and Underlying Pages, Synergy tends to be revealed through the relation of relative importance or Status and logical semantics. As shown in Tables (2) and (3), the most frequent patterns are:

1. Complementary equal Status, or Relay in Barthes’ terms, (76.7%) where the Image and Text are interdependent parts of a single whole unit, having one process configuration and conveying a single communicative act.
2. Expansion/Elaboration (60%) where the image or text specifies or identifies the other.

Table (2). Frequency of status relations patterns.

Complementary Equal		Independent Equal		Unequal		Total	
No.	%	No.	%	No.	%	No.	%
23	76.7	1	3.3	6	20	30	100

Table (3). Frequency of logico-semantic relations patterns

Expasion								Projection		Total	
Eloboration		Extension		Enhancemant		Decoration					
No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
18	60	3	10	1	3.3	1	3.3	7	23.4	30	100

3.2. Ethos dimensions.

As shown in table (4), twenty showcases represent the dimension of Caring, six showcases indicate Competence, and four signify Trustworthiness.

Table (4) Distribution of ethos dimensions.

Caring		Competence		Trustworthiness		Total	
No.	%	No.	%	No.	%	No.	%
20	66.7	6	20	4	13.3	30	100

In the coming sub-sections, the three dimensions along with their appeals are discussed at length, highlighting how they are realized and represented by text-image synergy in the 30 showcases.

3.2.1. Caring

Twenty showcases demonstrate the Bank's tendency to show Altruism through emphasizing that its main concern is taking care of the customer, via three appeals: (a) addressing needs (11 showcases), (b) bringing gain (7 showcases), and (c) bringing joy (2 showcases).

3.2.2.1 Addressing needs

Text-Image Synergy is revealed in 11 Text-Image blends that present (a) Loan Programs (LP1, LP2, LP3, LP4, and LP5); (b) Bancassurance (B1, B2, B3); (c) Travel Insurance Program (CC1) and Business Card (CC2) and; (d) Trade Finance, a Corporate Banking Service, (CB3):

1. Text-image status:

A. Complementary Equal realized by two types of processes:

1. Verbal Process configuration in LP1, LP2, LP3, LP4, LP4, CC1 and CC2: {Recipient (Beneficiary) + Verbal Process + Sayer + Verbiage} where the Bank (Sayer), represented by the product, addresses the Beneficiary of the product – doctors, pharmacists, professors, family, laymen, travellers, and business people, stating how their needs will be satisfied.
2. Relational Identifying Process in B3 and CB3 where the Image functions as the Token, “the more specific embodiment” of an entity, and Text as the Value, “the more generalized” reference to such entity, producing one process configuration: {I: Token + Relational

Identifying Process + H1: Value}. The Images (Token) respectively display Lifebuoy and commercial Vessel, and symbolically represent Texts (Value): Shield Program and Trade Finance.

- B. Unequal Status in B1 and B2 since part of the Text is represented by the Image. In B1, the words written in the Image of crosswords - *Finance, Money, Invests, Pounds and Dollar* - are related to the Text, which provides investment opportunities; in B2 the Image, a *backgammon*, is related to the Text which refers to *Retirement Plan* and *peace of mind*.

2. Logico-semantic relations:

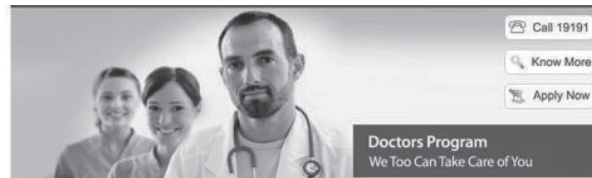
- A. Projection in LP1, LP2, LP3, LP4, Lp5, CC1 and CC2, where the {Sayer (H1) + Verbal Process + Recipient (I)} is the Projecting and H2 is the Projected. For example in LP1, the showcase presents a scene where the Bank, through the Doctors Program is addressing physicians, males and females, assuring them that as they take care of their patients, the Bank can take care of them too by providing such a program of loans.
- B. Expansion/Extension in B1 and B2, where one component is added to the other. For example in B2, the Image, *backgammon*, is 'adjoined' to the Text, (H1: Retirement Investment Plan + H2: Invest in your peace of mind), with a slightly implied relationship, or incongruity.
- C. Expansion/Elaboration in B3 and CB3, where H2 specifies the main function or role of the product or service. In B3, for example, H2 "*Provides you with accidental death insurance*" articulates the purpose of the Shield program, represented by the Lifebuoy.

3. Metaphorical element: Both Text and Image tend to represent two conceptual metaphors:

- B2: **RETIREMENT INVESTMENT PLAN IS BACKGAMMON**; Concept: peace of mind.
- B3: **SHIELD PROGRAM IS RING LIFEBUOY**; Concept: protection from dangers.

As noted in the results, the customers' needs are differently addressed, depending on the type of beneficiary or client. There are two types of beneficiaries: (a) professionals: doctors, pharmacists, university professors, and business people; and (b) non-professionals: travellers, family, and laypeople. Each Text-Image blend highlights a different kind of financial program to satisfy the customer's need for financial support, and more importantly for emotional support. Representations of this ethos appeal (**in bold**), constructed through the Text and Image, can be formulated as follows:

LP1: {I: *A male physician with a slight smile and two female nurses with a dazzling smile, looking at the viewer* (is addressed by) [H1: **Doctors Program** + H2: We Too Can Take Care of You]} = **Financial Support + Attention**



LP2: {I: *A male pharmacist with a dazzling smile behind whom stands a female pharmacist speaking with a client (is addressed by)* + H1: **Pharmacist Program** + H2: *A Banking Prescription*} = **Financial Remedy + Satisfaction**



LP3: {I: *A family: husband, wife, and two children, skipping happily (is addressed by)* [H1: **Cash Loan** + *All You Want, Right Now*]} = **Financial Support + Fulfilling dreams**. The Bank is personified as a Genie that can make all the family dreams come true through providing the cash loan.



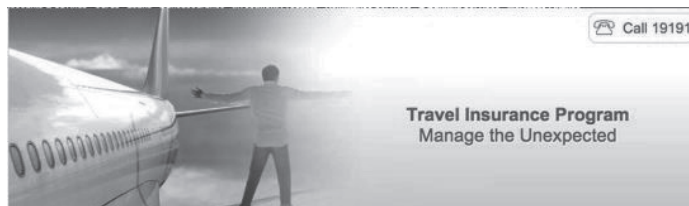
LP4: {T+I : [*“A Special Financing Program”* + *written by a male on blackboard*] + I: *A professor in lecture room (is addressed by)* + H1: **University Professors Program** + H2: *Thank You Mr. Professor*]} = **Financial Support + Appreciation**



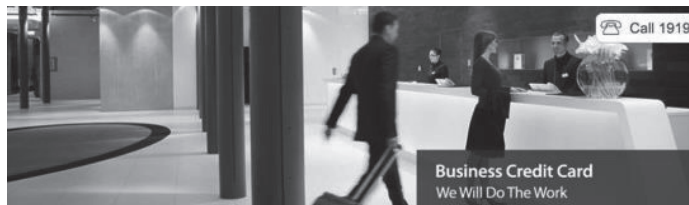
LP5: {I: *A man sitting in a car design holding the car wheel (is addressed by)* + H1: **Car Loan** + H2: *Fastest, easiest and most convenient*} = **Financial Support + Achieving dreams**



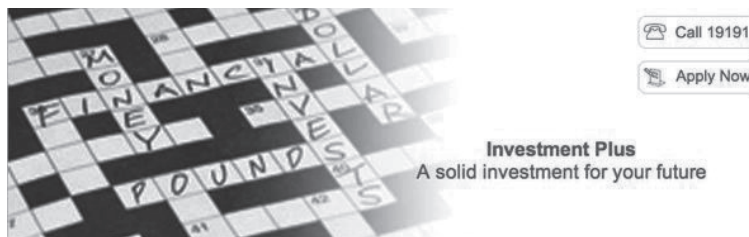
CC1: {I: *A male passenger standing on an airplane wing high up in the sky, facing the horizon and stretching his arms* + (with) H1: **Travel Insurance Program** + H2: *Manage the Unexpected*} = **Travel Expenses + Safety**



CC2: {I: *Represented participants: Foreground: A male guest is heading for a hotel reception desk; A female guest is speaking to the hotel receptionist. Background: A male receptionist is speaking with the female guest at the front desk; A female receptionist is standing behind the front desk* + [H1: **Business Credit Card** + H2: *We Will Do The Work*]} = **Covering Expenses + Commitment to Achievement**



B1: {I: *Crosswords where the words 'Finance, Money, Invests, Pounds and Dollar' are written* + [H1: **Investment Plus** (is) H2: *A Solid Investment for your future*]} = **Increase of Money + Peace of Mind**



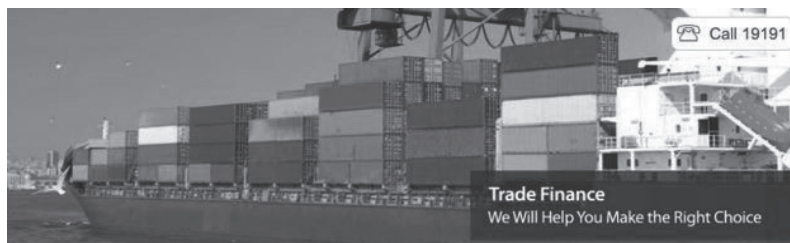
B2: {I: *A Backgammon* + [H1: (with) **Retirement Investment Plan** + H2: Invest in your peace of mind]} = **Increase of Money + Peace of Mind**



B3: {I: *Ring Lifebuoy* (represents) + [H1: **Shield Program** (which) H2: Provides you with accidental death insurance]} = **Relief from concerns**



CB3: {I: *A large commercial vessel carrying freight* + [H1: **Trade Finance** + H2: We Will Help You Make the Right Choice]} = **Guidance**



3.2.1.2 Bringing gain

Text-Image Synergy is revealed in six showcases that present different kinds of Accounts and Savings and a single showcase that introduces a Private Banking Card (AS1, AS2, AS3, AS4, AS5, AS6, and AS7):

1. Text-image status:

- A. Complementary Equal where the Image functions as the Token, and Text (H1) as the Value, producing one process configuration: {I: Token + Relational Identifying Process + H1: Value}. In this pattern, the Image represents or symbolizes the Bank's product, as manifested in five showcases of accounts and savings (AS1, AS3, AS4, AS5 and AS7).
- B. Unequal Status manifested in AS2, and AS6, where a part of the image is related to only a part of the text (H1) as shown in AS6, which displays a

common factor between the ruler growth chart and the Certificate of Deposit since the former indicates growth by years (3Y, 5Y...), and the latter denotes the regular increase of savings for 3, 5 or 7 years.

2. Logico-semantic relations:

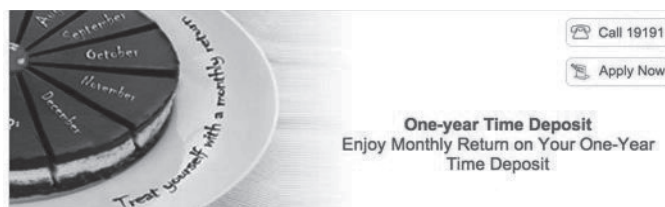
- A. Expansion/Elaboration in AS3, AS4, AS5, AS6, and AS7, where the Image provides further specific information about the product mentioned in the Text. In AS3, the *purse* symbolically specifies the place where the family can save their money; In AS4 the image, a *Xylophone*, specifies the musical instrument the customer is advised to play; In AS5, the Image, an *Hourglass*, defines the function of the product; In AS6, the bank is exemplified by the mother who wants to see her daughter getting taller, as the bank wants to get the customer's money increased; In PB4, the Image, falling drops of water, exemplifies the way the Privilege Account will slowly and regularly grow.
- B. Expansion/Enhancement in AS1 where the text (H1) provides circumstantial information related to the means by which the customer would enjoy both chocolate cake and monthly return, as shown in the Image.
- C. Expansion/Extension in AS2 where the text (H1 and H2) provides a solution to the problem and worries of the customer as signified by the Image.

3. Metaphorical element: Text Image synergy is realized by means of conceptual metaphors where the Text (H1: Bank product) is the TARGET and the Image is the SOURCE:

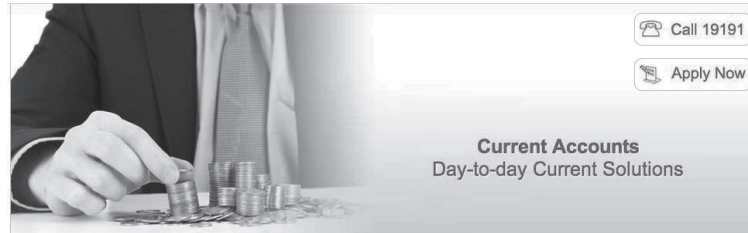
- AS1: **MONTHLY RETURN IS CAKE**; *Concept: sweetness*
- AS3: **FAMILY FUND IS A PURSE**; *Concept: saving*
- AS4: **SAVING ACCOUNT IS A XYLOPHONE**; *Concept: enjoyment.*
- AS5: **TIME DEPOSIT IS AN HOURGLASS**; *Concept: continuity*
- AS6: **CERTIFICATE OF DEPOSIT IS A RULER GROWTH CHART**; *Concept: regular growth.*
- AS7: **FALLING DROPS OF WATER IS PRIVILEGE ACCOUNT**; *Concept: regular growth.*

As demonstrated in the analysis of the Text Image synergy, the Bank is keen on appealing to customers through generating not only financial gain but other types of gain as well, brought virtually and metaphorically. It is noted that the representations constructed by the Text Image synergy tend to be as follows:

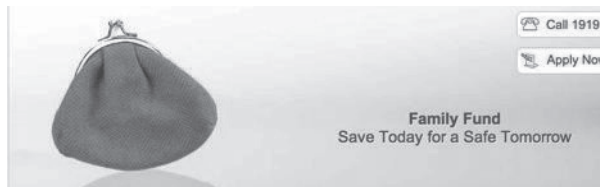
AS1 {I: *a chocolate cake sliced into months on a plate + Caption written on the plate (Treat yourself with a monthly return)* + [H1: **One Year Time Deposit** + H2: *Enjoy Monthly Return on Your One-Year Time Deposit*] = **Regularity of Income + Virtual Sweetness**



AS2 {I: *A man counting his pennies* + H1: **Current Accounts** (provides) H2: Day- to-day Current Solutions} = **Daily Income + Relief**, since the concerns of man who is counting his pennies are supposed to be soothed by the current account.



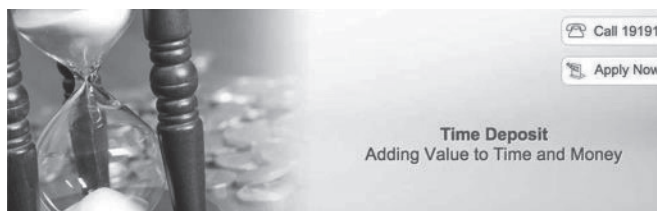
AS3 {I: *Purse* (represents) + H1: **Family Fund** (where you) H2: Save Today for a Safe Tomorrow} = **Future Income + Sense of Security**



AS4 {I: *Xylophone with wooden bars on which interest rates along with upward arrows are engraved, and its special sticks* (represents) + H1: **Savings Accounts** (where) H2: The More You Play The More You Gain} = **Increase of Income + Virtual Melody**



AS5 {I: *Hourglass* (represents) + H1: **Time Deposit** (where you are) H2: Adding Value to Time and Money} = **Everlasting Income + Sense of Security**.



AS6 {I: *A mother measures her daughter's height with a ruler growth chart where centimeters are replaced by years (3 Y ---5Y)+ H1: Certificates of Deposit (is) + H2: The Best Choice to Invest Your Money}} = **Regular Growth of Income + Satisfaction***



AS7 {I: *Falling drops of water (represents) + H1: Privilege Account + H2: Your Investments Will Grow Everyday}= **Regular Growth of Income + Uniqueness.***



3.2.1.3 Bringing joy

The only two showcases that are supposed to create pleasure to clients belong to the service of Fidele Club which is established by the Bank “for its distinguished clients to offer them a world of privileges tailored to suit their needs and lifestyle”, as put by the bank (<http://www.caegypt.com/English/FideleClub/Product>). Along with addressing the needs of clients, the Bank attempts to add new values to banking, as manifested in the CHP and CUP of Fidele Club (CHP2 and FC3).

1. Text-image status:

The status is Complementary Equal since there is one process configuration ‘Relational Identifying Process’ where the Image is the Token and the Text is the Value. In the showcases, the Image, tulip flower and pieces of gold, respectively represent Fidele Club and special offers provided by Fidele Club.

2. Logico-semantic relations:

The Text-Image relation is Expansion/Elaboration as the Image tends to be used to identify the Text by implying the qualities that would bring enjoyment for the customer.

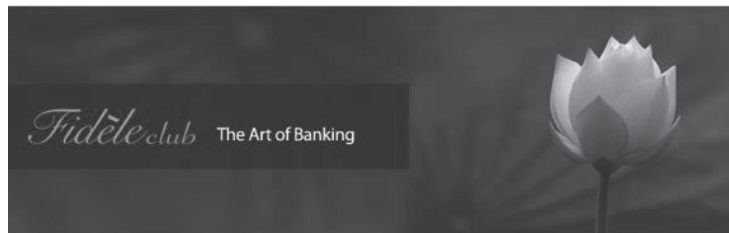
3. Metaphorical element:

- **CHP2: FIDELE CLUB/TARGET IS A TULIP/SOURCE;** Concept: exquisiteness.

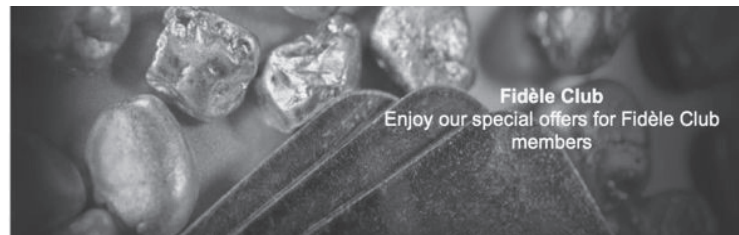
- **FC3: PIECES OF GOLD ARE OUR SPECIAL OFFERS;** Concept: preciousness.

As noted, the service of Fidele Club does offer a world of privileges that brings emotional pleasure generated by the tulip and sensible joy triggered by the pieces of gold. Representation of this ethos appeal can be formulated as follows:

CHP2: {[H1: *Fidele club* (represents) H2: The Art of Banking] (the sum of both is represented by) I: *a flourishing tulip flower*} = **Exquisitence**



FC3: {I: *Pieces of Gold* + [H1: **Fidèle Club** + H2: Enjoy our special offers for Fidèle Club members]} = **Preciousness.**



3.2.2 Competence

3.2.2.1 Capabilities and resources

To highlight its ability to perform, the Bank displays showcases that demonstrate its capabilities or its 'way of performing', praising and recommending its products and services, as manifested in the CHP of Personal Banking Service (CHP1), CUPs of Fidele Club '*A World of Privileges*' (FC1); Private Banking '*What We Do*' (PB2) and '*Infinite Credit Card*' (CC3); Corporate Banking '*A World of Opportunities*' (CB1).

1. Text-image status:

A. Complementary Equal, since there is one Process type.

- Material process in CHP1: {a smiling friendly female (Actor) + offers (Material Process Type) + Call Center Services (Goal)} where friendliness is interwoven with professionalism; and FC1: {A World of Privileges (Actor) + offers (Material process) + World Class Services (Goal)}.
- Relational identifying process in CC3 and CB1, and FC1, where the Image is the Token and the Text is the Value. In CC3 the

diamond crown represents the Infinite Credit Card, while in CB1 the *skyscrapers* signifies a world of opportunities.

- B. Unequal Status in PB2 where the Image is subordinate to Text since the Image of four *Tailored Collars* is not understood unless linked to the Text: *What We Do* (is offering) *Tailored Banking Solutions*.

2. Logico-semantic relations:

It is found that image and text are related by Expansion/Elaboration where the Image or the Text elaborates on the meaning of the other:

- In CHP1, the Image provides more information related to the way the service is offered: professional friendliness as indicated by the smile of the call center employee who gazes at the viewer;
- In FC1, the Image elaborates on the Text by exemplifying metaphorically the quality of the world class services provided by Fidele Club;
- In PB2, the Text ‘Tailored Solutions’ explains the Image ‘Tailored Collars’ where the notion of bespoke services is reiterated to enhance the capabilities of the Bank;
- In CC3 the Text ‘Infinite Card’ which is described as being “in a class of its own” (H2) is exemplified by the Image of a sparkling diamond crown to boost the notion of distinctiveness;
- In CB1, the Text ‘A World of Opportunities’ explains the Image ‘Skyscrapers’ which are viewed from below. Such low angle gives the represented participants (skyscrapers) power in relation to the viewer, which indicates the forceful impact of the Bank as a Driver of Growth.

3. Metaphorical element:

- **FC1: WORLD OF PRIVILEGES IS GREEN LEAFY WORLD;** Concept: fertility, growth.
- **PB2: BANKING SOLUTION IS TAILORED COLLAR;** Concept: precision, special treatment for clients.
- **CC3: INFINITE CREDIT CARD IS A DIAMOND CROWN;** Concept: preciousness and uniqueness.
- **CB1: SKYSCRAPER IS A WORLD OF OPPORTUNITIES;** Concept: hugeness.

Representations of Ethos Appeal of Capabilities and Resources can be expressed in the following formulas:

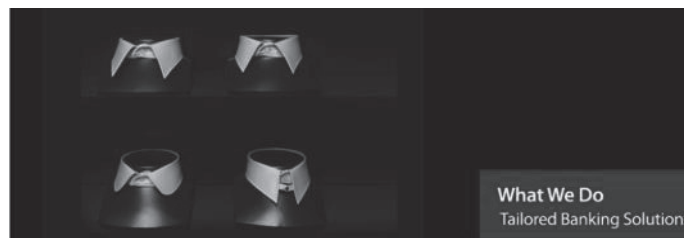
CHP1: {[H1: **PERSONAL BANKING** (provides) H2: Call Center Services 19191] (offered by) I: *a smiling female employee in the call center, wearing a head phone and looking at the customer*} = **Professional Friendliness**



FC1: {I: *A miniature of the world held by a human hand. Under the world is a green leaf* (represents) + [H1: **A World of Privileges** (We) (offer) World-Class Services]} = **Distinction**



PB2: {I: *Four collars differently tailored* (represents/symbolizes) [H1: **What We Do** (is offering) H2: Tailored Banking Solutions]} = **Special Treatment and Precision**



CUP/CC3: {I: *Diamond Crown* (represents) [H1: **Infinite Credit Card** (which is) H2: In a class of its own...]} = **Uniqueness**



CUP/CB1: { I: *Two Skyscrapers*, (represents) [H1 **A World of Opportunities** + H2: (we are) Driver of Growth]} = **Power and Hugeness**



3.2.2.2. Knowledge

Only one showcase constructs the representation of Knowledge.

1. Text-image status: Unequal status is revealed in the showcase of the Corporate Banking service: Egypt Import-Export Website (CB2), where part of the Image 'freight vessel' is related to the Text 'Egypt-Import-Export Website (is) Your Gateway to a World Of Business' to classify the Image as Subordinate to the Text.
2. Logico-Semantic Relation: Expansion/Elaboration: The Text 'Your Gateway to a World of Opportunities' explains the Image. The Bank is self-presented as a knowledgeable source that can offer all the trade information required by a business.

The Representation can be formulated as:

CB2: {**I:** Part of a freight vessel + [H1: **Egypt-Import-Export Website** (is) H2: Your Gateway to a World Of Business Opportunities]} = **Knowledge Provider**



3.2.3. Trustworthiness

3.2.3.1. Prowess

The special expertise of the Bank is displayed through projecting the image of the reliable partner to businesses in the showcase of the Corporate Banking Home Page (CHP4).

1. Text-image status: Complementary Equal with one process configuration where the Bank, as a reliable partner, is the Actor that attends to and discusses (Material and Verbal processes) business projects (Goal) {Bank (Actor) + attends to and discusses (Material and Verbal process) + business projects (Goal)}.
2. Logico-semantic relation: Expansion/Elaboration as the Image specifies what the corporate banking service does as a reliable partner. It indicates that the bank has the qualifying expertise that enhances its reliability. The image tends to answer the question how Corporate Banking would be a reliable partner.

Representation of the ethos appeal of Prowess is likely to be:

CHP4: {[H1: **CORPORATE BANKING** (is) H2: Your Reliable Banking Partner] (who discusses) I: projects in business meetings)} = **Prowess**

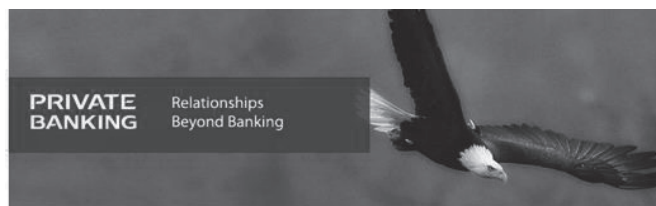


3.2.3.2. Boldness

Two showcases of Private Banking CHP and CUP (CHP3 and PB1) tend to project the ethos appeal of Boldness.

1. Text-image status: Complementary Equal with a single process configuration: Relational Identifying where the Images (*Eagle and Full Lit Bridge*), as the Token, respectively represent the Text (**Private Banking + Relationships Beyond Banking**; and Confidence) as the Value.
2. Logico-semantic relations: Expansion/Elaboration since the Images in both showcases elaborate the Texts.
 - a. In CHP3, the Image metaphorically illustrates the characteristics of the bank-customer relationship in the Private Banking Services: bold and daring as an American eagle.
 - b. In PB1, the Image – full lit bridge – metaphorically exemplifies the Text ‘Confidence’.
 - c. Metaphorical element:
 - **CHP3: PRIVATE BANKING/TARGET IS A SOARING EAGLE/SOURCE**; Concept: courage and boldness.
 - **PB1: FULL LIT BRIDGE IS CONFIDENCE**; Concept: transparency.

Representations of Ethos appeal are:
CHP3: {[H1: **PRIVATE BANKING** (provides/guarantees) H2: Relationships Beyond Banking] (the sum of both is represented by) I: *a soaring American eagle spreading its wings*} = **Courage; Fearlessness**



CUP/PB1: {I: *full lit bridge* (represents) [H1: **Confidence** + (we) H2: Instill confidence in everything]} = **Transparency; Steadfastness.**



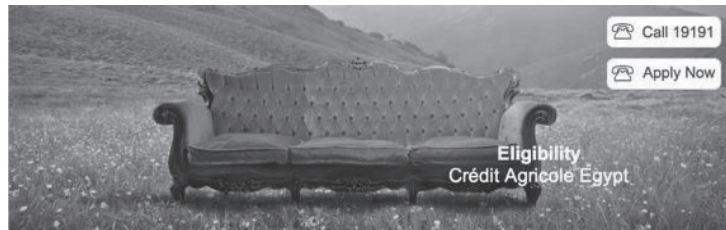
3.2.3.3. Integrity

Referring to the Bank's honesty and truthfulness, the showcase of Fidele Club CUP (FC2) tends to construct integrity appeal:

1. Text-image Status: Independent equal where the Image – *a red big classical couch in green landscape*, and Text – Eligibility Credit Agricole Egypt - stand as parallel, each having its own process configuration: respectively Symbolic Suggestive process where the *couch* is the Carrier, implying that sitting in such context would be possible only for special guests, and Existential process where the Existent is **Eligibility**, contributing to the potential meaning: Enjoying CAE Fidele Club services and sitting on such a couch in this extraordinary setting is eligible only for those who fulfil certain conditions. Notably there is incongruity between text and image.
2. Logico-semantic relation: Expansion/Elaboration: The Image tends to exemplify the Text.

Representation of the ethos appeal can be formulated as follows:

CUP/FC2: {I: *red classical couch in green landscape* + [H1: **Eligibility** + H2: **Credit Agricole Egypt**]} = **Integrity**.



4. Conclusion and implications

In the study, the Ethos Dimensions of Caring, Competence and Trustworthiness are investigated, and the representations constructed through Text-Image synergy tend to be revealed following the procedures based on the taxonomies of Martinec and Salway (2005) and Kong (2006).

As shown in the results and discussion section where the Ethos Dimension of Caring is represented in 66.7% of the showcases, the persona of the bank is that of a **GUARDIAN** or **PROTECTOR** whose primary aim is to address the needs of the customer and look after their interests, bringing both gain and joy to them. This is manifested and reiterated in the verbo-pictorial metaphors, which, if combined, may reveal a pattern for the conceptual metaphor: **THE BANK**

(TARGET) IS THE CUSTOMER GUARDIAN (SOURCE). In the meantime, the dimensions of Competence and Trustworthiness are less frequently represented in the selected data (respectively 20% and 13.3%), where the bank is projected as a trustworthy competent business partner who has knowledge, resources, professional expertise, honesty and courage.

However, the findings of the study need to be verified through (a) unveiling the attitudes of potential customers towards the image-text synergy and the projected corporate ethos; and (b) conducting a quantitative study that includes a larger number of showcases.

Given the importance of ethos, as an essential concept in persuasion, it has to be extensively addressed and discussed in communication courses. Business students, especially those specialized in marketing and advertising, must be more aware and knowledgeable of the significance of the dynamic and multi-dimensional nature of ethos as a tactic of persuasion. The study suggests that web communicators and localizers need to be more aware of the functions of 'Relay' or interdependent complementary relation between image and text in constructing corporate ethos.

Hala Tawfik Sorour Maklad
 Department of Languages
 Sadat Academy for Management Sciences
 Cairo, Egypt
 hala.tawfik@gmail.com
 hala.tawfik@sams.edu.eg

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Appendix (A) List of Abbreviations

Corporate Home Page	CHP
Corporate Underlying Page	CUP
Accounts and Savings	AS
Loan Programs	LP
Credit Cards	CC
Bancassurance	B
Fidele Club	FC
Corporate Banking	CB
Private Banking	PB
Image	I
Main Heading	H1
Sub-Heading	H2