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PÓS-GRADUAÇÃO EM LETRAS/INGLÊS E LITERATURA CORRESPONDENTE

CONSTRUCTING IDEAL BODY APPEARANCE FOR WOMEN: A  
MULTIMODAL ANALYSIS OF A TV ADVERTISEMENT

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To Maurício, Ana Irene and Tânia,  
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**ABSTRACT****CONSTRUCTING IDEAL BODY APPEARANCE FOR WOMEN: A  
MULTIMODAL ANALYSIS OF A TV ADVERTISEMENT**

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2008

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The multi-semiotic representations enacted by advertising disclose the world views in and through which it is created and consumed. Messages of gender promoting female body insecurity are strategically explored in advertisements to support diverse branches of body alteration industry including pharmaceuticals. Thus, a discursive-semiotic content analysis of the national version of a 30-second television advertisement for Xenical, a prescription weight-management drug, is developed with a focus on the multimodal aspects of the dynamic displays of meaning-making resources. The key objective of this study is to carry out a critical examination of discursive-semiotic construction of gender identities, social relations and representations on the basis of the contextual and textual features of the film text. The dynamic unfolding of the images constituting the TV advertisement is based on a model of multimodal transcription of film genre proposed by Baldry & Thibault (2006) in which the visual configuration is divided into phases and organized according to the chronological sequence of the film and then aligned with its verbal information. At the micro level of visual analysis, the representational, interactional and compositional meanings of each shot are taken into account in line with the multimodal semiotic approach proposed by Kress and van Leeuwen (1996; 2006). Similarly, the lexicogrammatical analysis of the verbal information/ utterances in the film is carried out in line with the tri-functional conceptualization of meaning proposed by Halliday (1994) and Halliday & Mathiessen, (2004). At the macro level, the contextual features are analyzed drawing upon principles of critical discourse analysis (Fairclough, 2003). The complex metafunctional interpretation of the structures of meaning indicates how visual and verbal meaning-making resources are expertly combined in order to produce, maintain and sustain ideological gender messages reinforcing social inequalities.

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## RESUMO

### CONSTRUCTING IDEAL BODY APPEARANCE FOR WOMEN: A MULTIMODAL ANALYSIS OF A TV ADVERTISEMENT

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As representações multi-semióticas oriundas da propaganda revelam as visões do mundo nas quais e através das quais a mesma é criada e consumida. Mensagens relacionadas ao gênero social que produzem inseguranças no corpo feminino são estrategicamente exploradas por comerciais com o objetivo de sustentarem diversos ramos da indústria de modificação do corpo incluindo o setor farmacêutico. Assim sendo, nesta tese desenvolve-se uma análise semiótica-discursiva do conteúdo de uma versão nacional de 30 segundos de uma propaganda de TV promovendo o medicamento Xenical, utilizado para o controle de peso, tendo em vista os aspectos multimodais da representação dinâmica dos recursos que compõem o significado do texto como um todo. O objetivo deste estudo consiste em promover uma investigação crítica envolvendo a construção semiótica-discursiva das identidades de gênero, suas relações e representações baseada em fatores textuais e contextuais de um texto sob o formato de filme. A investigação da dinâmica por das imagens de tal propaganda foi baseada em um modelo multimodal de transcrição de filme proposto por Baldry & Thibault (2006) no qual a formatação textual foi dividida em fases organizadas de acordo com a sequência cronológica para a seguir serem alinhadas com as respectivas informações verbais. No que concerne a análise visual das fases, foi considerado o método semiótico multimodal proposto por by Kress e van Leeuwen (1996; 2006). A análise lexicogramatical das informações verbais e das falas contidas no filme foi igualmente desenvolvida de acordo com o conceito tri-funcional de significado proposto por Halliday (1994) e Halliday & Mathiessen, (2004). Por sua vez, os aspectos contextuais são também examinados conforme os princípios de análise crítica do discurso (Fairclough, 2003). A complexa interpretação metafuncional deste tipo de texto indica como os recursos visuais e verbais são astutamente combinados para continuarem produzindo, mantendo e sustentando mensagens ideológicas em relação a gênero social as quais reforçam as desigualdades sociais.

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*The eyes of others our prisons, their thoughts our cages.*  
Virginia Woolf

# Chapter 1

## Introduction

[...] whether externally bound or internally managed, no body can escape either the imprint of culture or its gendered meanings (Bordo, 2003, p. 212).

The ideal image of feminine attractiveness currently presented in the media is linked up to diverse branches of the body alteration industry. In the case of pharmaceutical companies, almost all laboratory divisions have programs developing new therapeutic agents to treat obesity. The co-operation between advertising and pharmaceuticals for weight management generates a multi-billion business, emphasizing the social concern in relation to bodily appearance and control. In fact, advertising attempts to position itself as an apparent “anxiety-reducing institution” that presents, by and through language and images, “attainable” solutions to problems caused by social impositions. Paradoxically, though, the problem-solution promise turns out to be no more than a promise and a delusion as advertising contributes to the maintenance and proliferation of new anxieties (Leiss, Kline & Jhally 1997, p. 214).

Gender issues are strategically explored in advertisements in order to integrate people in global consumer communities. Advertisements, accordingly, are part of social events which are intrinsically influenced by factors, broadly distinguished as “two causal ‘powers’ which shape texts: on the one hand, social structures and social practices; on the other hand, social agents, the people involved in social events” (Fairclough 2003, p.22). The complex relationship between structures and events is mediated by social practices, ways of acting associated with specific areas of social life that are reasonably stable and durable. The social structures establish what is possible

while, at a more concrete level, social events refer to what is actual. The relationship between the possible and actual is mediated by social practices (Fairclough, 2006). In these terms, advertisements influence individual and collective social practices which are associated with particular institutions and particular organizations. According to Heberle (2004), following Fairclough (1995), ads are multifunctional texts which represent reality, construct identities and establish a number of relationships between producer and viewer. Fairclough (2003) also refers to the long-term causal effects of advertisements: “Prolonged experience of advertising and other commercial texts contributes to shaping people’s identities as ‘consumers’ or their gender identities” (Fairclough, 2003, p.8). In this sense, advertisements constitute resources of social power that contribute to represent and construct gender identities (Magalhães, 2005b).

Not surprisingly, advertisements reproduce social practices that concentrate on gender to trigger consumerism. These discourse types often privilege ideologically stable forms of gender representations and relations based on essentialist notions of masculinity and femininity.

Some feminist scholars such as Cranny-Francis (1990; 1992), Cameron (1990; 1992; 1998) and Coates (1996) analyze gender representation and its influence on social relations as well as on individuals’ identities. In the same way, a number of researchers have developed either the interplay of language and gender or language and media venues in relation to women’s magazines and advertising or the multimodal semiotic system incorporated in media texts. Some of these contributions are developed by Talbot (1992), Lazar (1993), Caldas-Coulthard (1994; 1996; 2005), Dornelles (1997), Eggins & Iedema, (1997), Figueiredo (1994; 2006), Grimm (1999), Heberle (1994; 1997; 1999b; 2004), Magalhães (2005), Ostermann (1995; 2006) and Sgarbieri, (2005). As a whole, their findings demystify commonsensical beliefs on gender representations

and relations that may be examined in light of theoretical concepts of power and ideology that help to investigate inequalities in human relationships.

The academic interest in discourse analysis at Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente (PPGI) has also inspired the organization of a research group Núcleo de Pesquisa “Texto, Discurso e Práticas Sociais” (NUPDISCURSO) established in 1997 and coordinated by Dr. José Luiz Meurer. Research on feminism, advertisement and social concerns has also been the concern of the group which aims at investigating, developing and integrating theoretical and applied research in areas such as discourse analysis, critical discourse analysis, gender theories, systemic-functional linguistics and multimodality. Research carried out by members, including myself, is intended to promote a better understanding, especially for teachers and students, of both the roles and power of language used in different textual genres.

## **1.1 Purpose of Research**

Considering that “advertising exercises surveillance on both women and men” (Magalhães, 2005a, p.186), the present research aims at contributing to an academic tradition of analyses of advertising discourse and gender by proposing a critical examination of the discursive-semiotic construction of gender identities within a female-oriented television advertisement. Besides, this study intends to explore the condensed meanings related to the contemporary representation of femininity offered by the ad in an attempt to uncover the ways in which discourses of apparent self-empowerment produce, maintain and constrain people within social positions and relations.

Thus, a semiotic-discursive analysis regarding a pharmaceutical marketing campaign of a weight management drug will be carried out combining principles of Systemic Functional Linguistics (SFL) for the analysis of verbal resources and the systemic grammar of images (Kress and van Leeuwen, 1996; 2006) for the analysis of visual configuration. Additionally, principles of CDA, especially in terms of textual description, will be incorporated in order to bridge the textual and the contextual dimension of the data so as to provide a discussion of micro and macro features of the female-oriented advertisement.

The questions below have been formulated in order to guide the development of this investigation:

- 1- How are gender identities, social relations and representations lexicogrammatically realized in terms of ideational, interpersonal and textual meanings?
- 2- How are gender identities, social relations and representations visually construed by the representational, interactional and compositional metafunction?
- 3- How are social and discursive practices reflected in the female-oriented advertisement for a weight management prescription drug?

## **1.2 Method**

For a contextualization of the selected data, firstly, I carried out a macro investigation of visual resources of sixteen excerpts from a marketing oriented Xenical campaign under different formats: leaflets, magazine advertisements, signage on public

buses, TV advertisements, and web advertisements in order to exemplify the Systemic Grammar of Visual Design developed by Kress and van Leeuwen (1996; 2006). The data was randomly selected between 2004 and 2006. The TV advertisements were retrieved during the same period and here are identified according to the labels version 1, version 2 and version 3 that correspond to the chronological order broadcast on Brazilian TV channels: version 1 corresponds to the year 2004, version 2 corresponds to the year 2005 and version 3 to the year 2006. Each sample will be investigated in chapter 3 in line with the terminology of the Grammar of Visual Design.

Next, for a micro analysis, a visual and verbal examination of the national TV version 2 for Xenical was developed (in chapter 4) in the light of the systemic functional grammar (Halliday, 1994; Halliday & Mathiessen, 2004) for the lexicogrammatical investigation along with the multimodal semiotic approach (Kress and van Leeuwen, 1996; 2006) for visual scrutiny. The dynamic unfolding of the TV advertisement is based on a model of multimodal transcription of film proposed by Baldry & Thibault (2006). The following steps were taken in order to approach the micro and macro data analysis:

- a) The visual part of the TV ad was retrieved and divided into 18 shots with the help of *Windows Movie Maker*. Then, its textual part was selected, copied and pasted into *Microsoft Word* as single units of text.
- b) In chapter 4, the shots were organized according to the camera movement and chronological order presented in the ad (cf. Table 4.1, pp.91-93). The five female participants shown in the ad are identified as Ana, Beatriz, Cristina, Denise and Elvira, following their order of appearance while the main male participant is labeled as VO, which stands for voiceover.



- c) The advertisement was then divided into six phases distinguished by different colours in Table 4.1. Phase is a term used as a basic unit by Baldry and Thibault (2006) that will be explained later, in chapter 4. Generally, the real-time unfolding of a phase is easily recognized by the viewers who perceive the transition points or the boundaries between the phases.
- d) Next, the multimodal components of the television advertisement were analyzed in detail, as seen in chapter 4, in terms of the lexicogrammatical and visual dimensions in a micro perspective.
- e) Lastly, a macro analysis of the data was developed in chapter 5 so as to promote a critical examination of the discursive-semiotic construction of gender identity.

More specific details of the methodological procedures will be presented in chapter 4. In the subsequent section, I will explain the reasons for the selection of a film text that will be followed by the reasons for the selection of this specific television advertisement featuring a weight management drug.

### **1.3 Reasons for the selection of a Television Advertisement**

New social practices in modern societies have led to the transformation of the social functioning of discourse. Face-to-face interactions are increasingly dependent upon complex modern practices involving technologies<sup>1</sup> of mediation that may recontextualise meanings and practices from one modality into some other modality (Chouliaraki & Fairclough, 2002). For instance, a face-to-face conversation may be recorded or transcribed in order to attain different functions. In the case of

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<sup>1</sup> The term technology refers to “any apparatus applied to materials within a practice of production to achieve particular social (economic, political, cultural) effects” (Chouliaraki & Fairclough, 2002, p.23).

advertisements, semiotic resources are appropriated in order to transform the language of objects into the language of people, this way invoking a false association that people are identified with what they consume, instead of what they produce (Williamson, 1978). Thus, advertisements are unavoidable and pervasive, less and less confined to print and broadcast media and increasingly more visible in the social context. For this reason, different types of media are used to fulfill the ubiquitous nature of advertising.

The meanings and interpretation of advertisements, mediated by and through language and images, are never neutral and transparent. Indeed, they are highly based on recontextualisations of other semiotic modalities, practices and perceptual experiences including not only genres<sup>2</sup>, but also non-linguistic social activity-types in which gender is negotiated. Within this process of recontextualisations, advertising becomes a source that can inform us about our own psychology as it reflects transformations of language and discourse (Cook, 1992; Chouliaraki & Fairclough, 2002).

Advertisements, by and large, constitute social commodities by themselves, even when they are not meant to sell any products. By applying technologies to materials, different semiotic modalities become commodified at the moment of advertising. In this sense, advertisements discursively represent social practice, here understood as ways of social interaction (Chouliaraki & Fairclough, 2002, p.38). For this reason, the mixing of semiotic modalities such as the combination of verbal language, gesture and gaze, for instance, performs multiple functions besides selling commodities.

Informing, worrying and reminding are some of the functions that are creatively expressed by words and images. The exploration of multimodal boundaries expertly allows advertising discourse to exercise a pervasive influence on society as it affects not

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<sup>2</sup> In this study, I am not concerned with specific characterization of genre. For a number of definitions see Meurer, Bonini & Motta-Roth (2005 [2007]).

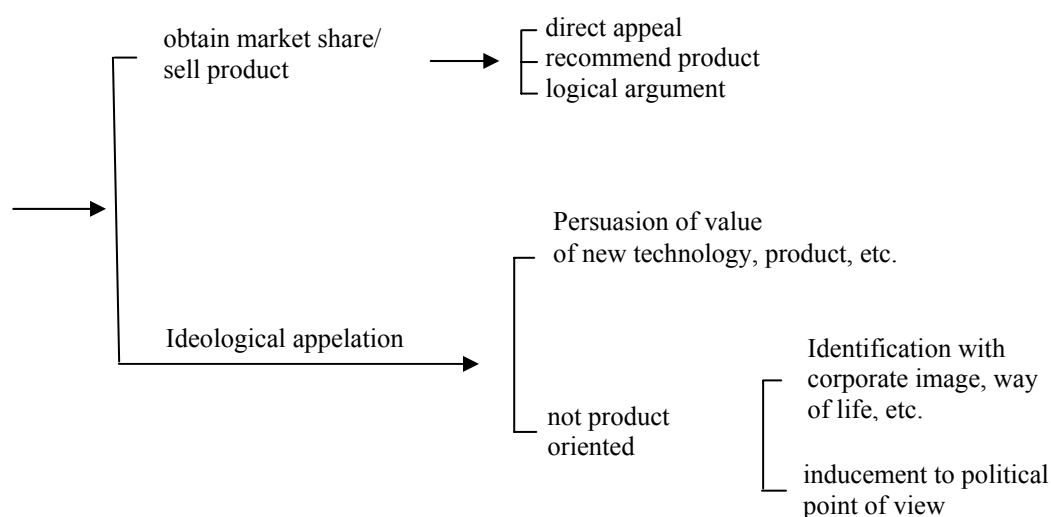
only the behaviors of individuals, but social attitudes in general. In this way, advertisements are examples of discourse types as they draw upon semiotic elements to instantiate social interaction. Their complexity relies on the fact that while they appropriate social resources, they also correspond to “one moment in a social practice which is dialectically linked to others, with an orientation to practical intervention aimed at changing (this bit of) the world” (Chouliaraki & Fairclough, 2002, p. 41).

Thus, advertising speaks in a language easily recognizable, but its voice is never really addressed to a person. They represent a monological communicative interaction called *mediated quasi-interaction* where a group of people, spatially and temporally dispersed, consisting of a production team and a body of indeterminate receivers, are co-involved to facilitate the articulation of different contexts (Chouliaraki & Fairclough, 2002). Even though ads do not address any specific person, they do simulate personal one-to-one relations. As examples of mediated quasi-interaction, advertising discourse may bridge “on the one side the institutional and organizational contexts of the modern social systems of the economy and the state, and on the other hand the contexts in which people live their ordinary lives” (Chouliaraki & Fairclough, 2002, p.43). Despite its monological essence, advertisements establish a pattern of easy communication with their audience that results from the advertiser’s ability of meticulously arranging different semiotic modalities. In turn, gaps and symbols are developed to produce and reproduce “imaginaries – representations of how things might or could or should be” (Chiapello & Fairclough, 2002, p. 195). These ‘imaginaries’ are realized by “multiple, perhaps contradictory, partly overt and partly covert social purposes” (Thibault, 1990, p.117).

Television advertisements, more precisely, like any other form of marketing oriented texts, are not potentially open to conversational interaction; however, they do

share some similarities with conversation as they are based on genres of everyday life. “Television is an extremely efficient and powerful device” for re-locating and combining advertising genre in a new context (Thibault, 1990, p.113; Fischer, 2001; 2005).

According to Thibault (1990), TV ads may serve a range of potential purposes that are summarized in the following figure:



**Figure 1.1: Purpose of TV advertising mentioned by Thibault (1990, p. 117).**

Although television advertisements may appear to present fixed meaning for every occasion, they function as an act of selective recontextualisation of a prior semiotic event. The understanding of a text depends on its relation to specific social and historical events. Other television programmes, the time of day they are broadcast, the target audience and so on are all relevant elements as they enable the text to express information about cultural and historical circumstances. In this respect, Baldry & Thibault (2006, p. 165) consider TV advertisements as a “constantly evolving genre whose length is, in itself, a clue to its historical period”. The dynamics of television

advertisements, therefore, may also function covertly and overtly to construct identities, systems of social values, sell corporate images, for instance (Thibault, 1990).

Based on these terms, I selected a female-oriented television advertisement for Xenical, a prescription weight-loss drug, for reasons that will be explained in the next section.

## 1.4 Reasons for the Selection of the Xenical Television Ad

A sample of television advertisement featuring the weight-loss drug Xenical was first selected for its female-oriented content, exemplifying textual strategic action that includes giving an activity exchange the appearance of a knowledge exchange. In fact, television allows “systems to penetrate the wide and indeterminate variety of local contexts of the lifeworld, and to reproduce their order throughout social life” (Chouliaraki & Fairclough, 2002, p.43). In consumer culture, this type of intersection gives people access to an immense number of resources that may be incorporated to their lives.

The television advertisement chosen represents an intersection between mediated quasi-interaction, previously explained, and conversational discourses, through knowledge and activity exchange. It is part of the national version of an advertising campaign for Xenical, the brand name for the generic drug Orlistat<sup>3</sup>, a pharmaceutical product that received FDA approval in 1999. It has also called my attention for being an example of a DTC<sup>4</sup> unbranded advertising which belongs to an international marketing campaign for the product, manufactured by the Swiss company Roche, which suggests

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<sup>3</sup> In 2007, the Food and Drug Administration (FDA) approved an over-the-counter lighter version of Orlistat under the name Alli (pronounced IPA: /ˈælaɪ/, like the English word "ally") manufactured by GlaxoSmithKline (<http://en.wikipedia.org/wiki/Orlistat>), accessed on September 23, 2007.

<sup>4</sup> Direct-to-consumer advertising is considered a relatively recent form of marketing communication. Once DTCA is allowed, “there is an inexorable process of pushing the boundaries” of the market (Coney, 2002, p. 215).

medical endorsement. Xenical was one of the first prescription medications marketed on national television under a “help-seeking” advertising format. The “what would you do” campaign has helped to consolidate its trade name as a current benchmark among the diversity of weight loss pharmaceuticals.

As an unbranded piece of advertising, for legal reasons, the data is apparently against one of the first principles of marketing oriented texts: the promotion of the brand name aiming at instant recognition. Alternatively, effective branding may also be established by means of other marketing strategies based on linguistic and visual resources resulting in words, marks, symbols and other meaning-making resources that similarly evoke brand awareness and familiarity among consumers.

In addition to the reasons listed above, the way gender identity and social relations are construed within the dieting topic in an emotional and approachable tone has also called my attention to this type of multimodal text.

For the reasons mentioned before, I decided to disassemble the original sequence of the text in chapter 4 by means of a descriptive linguistic and visual analysis of semiotic choices that will support, as shown in chapters 5 and 6, a macro interpretation of the discursive-semiotic construction of gender identities, social relations and representations inserted in the Xenical market oriented text. Now it is necessary to look at Xenical within the social process it is part of.

## **1.5 Contextualizing Xenical**

Discourse and its resultant texts can only be understood taking into account the context in which they are embedded. This section serves to interpret the social context of the Xenical advertising. Indeed, the marketing name of the product follows Pharma Strategic Marketing techniques that attempt to capture the essence of the product in one or two words, relaying the aspirational qualities to the consumer, the action and efficacy

to the doctors, all of this while being compliant with consumer protection legislation. Thus, brand naming specialists carefully choose pharmaceutical trade names that are at once communicative, relevant, memorable, confusion-proof, and easy to recall and pronounce<sup>5</sup>. In this way, the selection of pharmaceutical brand names may be either based on achievable effects such as Lescol (Novartis) for the treatment of cholesterol<sup>6</sup> or futurist names that suggest a science fiction connotation by means of letters X, Z and K. used to evoke innovation. That is the case of Xenical (Roche), and anti-depressive drugs Prozac (Eli Lilly) and Efexor (Wyeth). Yet, other brand names also emphasize the well-being benefits of the drugs: Acomplia (Sanofi-Aventis), an anti-obesity drug that rivals Xenical and Reductil, may be associated to the verb *accomplish*, suggesting that there are personal goals to be accomplished; the marketing name Viagra (Pfizer), an erectile dysfunction medication, was inspired on the word *vyagra* that in Sanskrit means tiger; besides, “vi” conveys the notion of physical vigor and “agara”, the idea of Niagara Falls, a famous destination for couples in their honey moon (Veja – 26/07/2006).

According to Medibrand<sup>7</sup>, Xenical (Orlistat) had its name associated with serious side effects, therefore the development of a companion program to educate and support patients became necessary. In this respect, Medibrand developed Xenicare, a clear tie-in with Xenical, an effective name choice for a patient education program and a website served globally. Moreover, it is a marketing alternative in countries like Brazil where specific legislation for pharmaceutical products does not permit branded advertisements for prescription drugs. The combination of Xenicare brand, symbol, logo and design denote an effective branding that creates brand awareness and recognition in

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<sup>5</sup> According to Medibrand site [www.medibrand.com/medibrand.swf](http://www.medibrand.com/medibrand.swf), accessed on November 14, 2007.

<sup>6</sup> “Les” refer to less and “col” is an abbreviation of cholesterol (Veja, 26/07/2006)

<sup>7</sup> One of the world’s leading brand naming consultancies hired by Roche as mentioned in Medibrand site [www.medibrand.com/medibrand.swf](http://www.medibrand.com/medibrand.swf), , accessed on November 14, 2007.

a fast manner for an anti-obesity treatment that is descriptive and synergistic with Xenical.

In the next pages, some consideration on the existent broader protection consumer legislation as well as Brazilian specific legislation for pharmaceutical products will be firstly taken into account. Next, an overview on diet advertisements will be shown to better contextualize the promotion activity of the product itself.

The Brazilian advertising regulation determines that “all advertisements shall be respectful, comply with the laws of the country and also be honest and truthful”<sup>8</sup>. That is in accordance with Article 1 in Section 1 of the Brazilian Advertising Self-regulation Code developed by CONAR (Conselho Nacional de Auto-Regulamentação Publicitária), the self-regulatory organism of advertising in the country. The Council assumes a voluntary activity based on the awareness of self-discipline in relation to the advertising industry following four basic principles and ethic rules that provide a system for a solution of claims, complaints or disputes out of the scope of Public Power. The self-regulatory Code also refers in article 44 to special categories of advertisements that demand specific rules. Twenty Exhibits to the Code show a series of special self-regulatory measures on advertisements of products involving alcoholic beverages, tobacco, food, medicines and so on (cf. Appendix 1). Concerning pharmaceutical products, only non-prescription drugs or OTC –over the counter- drugs are allowed to be promoted by direct-to- consumer advertising (DTCA). This is in compliance with Law Acts from 1976 and 1996 -Lei Federal n° 6360/76 e Lei Federal 9294/96 - reinforced by resolutions n° 102/00, n° 133/01 and n° 199/04 (cf. Appendixes 2-6). developed by the Brazilian Sanitary Surveillance Agency – ANVISA (Agência Nacional de Vigilância Sanitária) that regulates the production and marketing of all products and services subject to sanitary surveillance.

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<sup>8</sup> For detailed information see [www.conar.org.br](http://www.conar.org.br).



The Brazilian Law Acts have a ban on the DTCA of prescription medicines as this type of advertising is only directed at doctors. The United States and New Zealand are the only countries where DTC branded advertising of prescription medicine is currently permitted, provided that it also informs about counter-indications and side effects. Therefore, the kind of pharmaceutical marketing in both countries comprehends full product advertisement.

The advertising of pharmaceuticals on dieting dates back to the beginning of the twentieth century. On those days, early versions of diet treatment promoting internal body control based on quasi-scientific evidences were introduced under print format. Sanitized tapeworms were advertised as one approach to decreasing nutrient absorption (Bloomgarden, 2000). The following vintage poster, from the early 20<sup>th</sup> century, exemplifies such approach in which dieting is semiotically constructed as part of the upper-class female experience:



Figure 1.2: print advertisement of diet treatment from the early 1900s.

In the western culture, male and female visual representations are used to promote essentialist views concerning gender identities. In the image (Fig. 1.2), the male is visually represented, at the top on the left, as the health professional, the authority that gives credibility to the verbal messages in red: “no danger”, “no diet, no baths, no exercise!”. The visual transcription of one female participant, in turn, constitutes the site of internal body control. She embodies the intended addressee: young women who can afford expensive clothing and food. The treatment is advertised as a “magical” solution for women to achieve a thin body even under a hyper caloric diet constituted by variety of foodstuff (salt, milk, macaroni, olive oil), visually represented in the foreground of the image.

In fact at several points during the 20<sup>th</sup> century, the mass media has demonstrated its interest in promoting the thin female body. The emphasis on appearance as prevailed since then, and it became essential for women to move from the domestic to the public sphere and to participate in the public sphere of entertainment. Within the public and professional spheres, women’s body became a profitable commodity for multibillion businesses (cosmetics, fashion, fitness, plastic surgery) supported by the advertising industry, establishing a relationship between the industry and female consumers. Female consumers’ insecurities and feelings of inadequacy, especially in relation to their bodies. have been widely explored by advertisements which apparently promote fit empowerment, sophistication or glamour (Fangman et al., 2004).

The pharmaceutical industry has apparently provided chemical solutions for a variety of cultural and behavioral problems. Such solutions are prescription drugs traditionally directed at health professionals via promotional material and medical magazines. In fact, doctors represent pharmaceutical companies’ primary advertising goal. The pharmaceutical industry spends more on prescription drug marketing than on

research and development. In 2000, The United States expenditure on drug marketing was approximately \$15.7 billion. Nearly \$3 billion was only for advertising (Raven, 2004). Alternative marketing strategies such as ‘reminder ads’<sup>9</sup> and ‘help-seeking ads’<sup>10</sup>, expertly mediated by and through language and images, have been used to promote prescription drugs in mainstream media, that seem to be more challenging than advertising directly to doctors. Indeed, in the western world, doctor/ patient relations is changing as a paternalistic approach is no longer acceptable to the patients who are seeking greater involvement in decisions concerning their medical condition and subsequent drug management. Nowadays, patients are increasingly adopting more active roles in the management of their own health (Eagle & Kitchen, 2002). The changes in doctor/ patient relations are reinforced by the mass media, that offers a range of promises of new solutions and treatments in magazine covers and reports or plays its part in drug promotion activities.

Up to the 1980s, the doctors were the only source of information about an individual’s health (Eagle & Kitchen, 2002, p. 294). This situation started to change when media progressively gave more space to health issues. Only in the United States, first-page reports on health jumped from 1% to 3% during the period that corresponds to 1977 and 2004. Within the same period, reports on international issues dropped from 27% to 14% (Época, 26 /03/2006 – cf. Appendix 7).

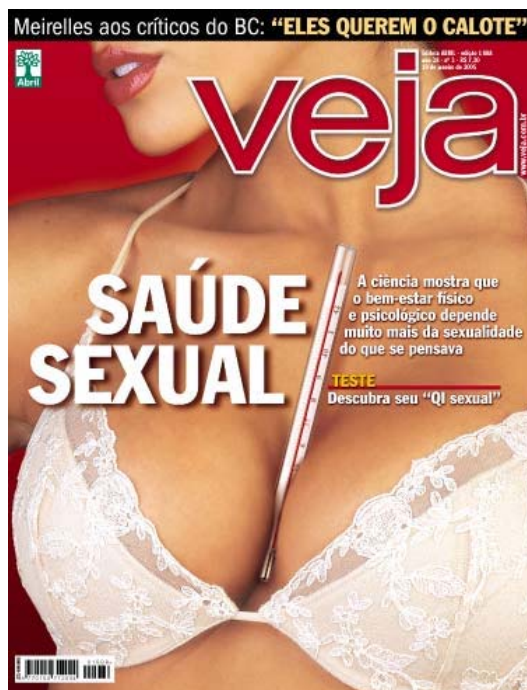
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<sup>9</sup> A reminder ad mentions the pharmaceutical brand name but not the indication or medical condition it treats. In: " FDA Draft Guidance for Print DTCA: Less than Feared," *Pharma Marketing News*, Vol. 3, #2 (<http://www.glossary.pharma-mkting.com/reminderad.htm> ), accessed on June 3, 2007.

<sup>10</sup> Help-seeking ads are communications disseminated to consumers or health care practitioners that discuss a particular disease or health condition, but do not mention any specific drug or device or make any representation or suggestion concerning a particular drug or device (<http://www.glossary.pharma-mkting.com/reminderad.htm>), accessed on June 3, 2007.

According to Carlos Vogt, the coordinator of the Laboratory of Advanced Studies in Journalism of Unicamp (Universidade de Campinas), in a scale from 0 to 10, the national quality content of health journalism coverage would score 5. He observes that most of the reports are based on superficial or exaggerated evidences claiming for one revolution after the other (Época, 26 /03/2006 – cf. Appendix 7). This happens as a consequence of the social urges which demand chemical solutions to solve cultural and behavioral problems. Media interests collide with scientific ones. Media professionals constantly need to sell ‘imaginaries’, as mentioned in section 1.3, while scientists base their academic work in a body of evidence that takes time to be confirmed as effective. Strategically, media texts usually exaggerate or even re-edit scientific outcomes in order to sell stories. In general, the reports overemphasize the importance of irrelevant studies from the academic point of view. The contrastive perspectives set the conflict between the two areas: on the one hand, media professionals seek out surprising elements based on hasty generalizations or incomplete scientific studies, while scientists, on the other hand, have to prove their findings based on previous investigations in order to keep their credibility (Época, 26/03/2006 – cf. Appendix 7).

In dealing with health issues, the visual representation of the female body has been explored by the media as a strategy to call the attention of different audiences. Images of contemporary femininity are discursively associated with messages that dictate the adequate clothes, body shape, movements, beauty care and behavior, for instance. Even health topics of general interests are visually approached via female idealized body imageries. The following Brazilian magazine cover is just one example of the pervasive use of idealized female images among a range of other texts:



**Figure 1.3: magazine cover on health issue (Veja 19/01/2005 – n° 1).**

The image and the verbiage relationship promote body norms for women, among them the assumption that a “hot” female body, here represented through visual attributes such as a tanned young skin, big breasts and sexy lingerie, is visually construed as essential for women, to make the most of their sexual lives.

Broadly speaking, media texts construe overt and covert meanings based on the assumption that the female body is designed to please or to excite and, for this reason, bodily appearance is in need of constant surveillance. Media discourses have induced many women from different backgrounds to live ‘a state of conscious and permanent visibility that assures the automatic functioning of power’ (Foucault, 1979, p.201). Thus, the contemporary control of the female body has gained the individual’s mind as visual and verbal media rely on the maintenance of a pervasive feeling of female bodily deficiency. The pursue for a heteronormative visual aesthetics becomes a profitable commodity for the industry of body alteration and its varied branches. In addition to that, mainstream media emphasizes that obesity and its related health problems have reached the so-called global epidemic proportions. The World Health Organization

(WHO) estimates that more than 1 billion adults are overweight worldwide and, at least, a third may be classified as obese. Over the last decade, WHO estimates that obesity prevalence in children has increased 2-4 fold.<sup>11</sup> The table below, provided by one pharmaceutical laboratory, relies on the prevalence of adult obesity by indicating comparative numbers between men and women from major markets:

**Table 1.1: Prevalence of obesity in men and women from major markets** <sup>12</sup>

Country	Obese		Overweight (not obese)	
	Men	Women	Men	Women
Australia	16%	17.4%	42.9%	25.8%
England	22.1%	22.8%	43.4%	33.7%
USA	27.6%	33.2%	41.2%	28.4%

Consequently, almost all pharmaceutical companies have programs to develop new products to treat obesity. The global market for anti-obesity pharmaceuticals is expected to grow between US\$2.5 billion and US\$ 3.7 billion by 2012. Based on creative and diverse approaches, Roche Pharmaceuticals offers Xenical, a current benchmark for a weight loss therapy, with world wide sales of US\$ 482 million in 2005<sup>13</sup>.

Within this context, dieting is one of the recurrent issues in mass communication. Overweight bodies are discursively constructed in the media as a deviant, a failed body project, a perverse form of embodiment that must be engaged in a process of body transformation. “The fat body can only exist as a body aware of its own

<sup>11</sup> These figures are based on information provided by Adipogen Pharmaceuticals Pty Ltd. <http://www.adipogenpharma.com/about.htm>, accessed on November 27, 2007.

<sup>12</sup> Adapted from <http://www.adipogenpharma.com/about.htm>, accessed on November 3, 2007.

<sup>13</sup> Adapted from <http://www.adipogenpharma.com/about.htm>, accessed on November 3, 2007.

necessary impermanence ... in a sense of suspension...one is waiting to become “thin”, to become sexual, waiting to become” (Murray, 2005, p. 151). These ideas are perpetuated by mainstream media texts by means of images of normative femininity circulating in movies, magazines and advertisements. Dieting and other forms of internal body control are frequently advertised on the basis of “before” and “after” visual representations.



**Figure 1.4: magazine cover promoting body norms for women (Veja 14/07/2004 – n° 1862)**

In the example above, surgical intervention is depicted above as an alternative for women to attain the permanent thin body ideal and, consequently, express their “real” selves.

In this respect, advertisements are in the service of gender technologies (de Lauretis, 1994) (discussed in details in chapter 2), as they work as reminders that the fat body can be temporary as long as it becomes the site of some disciplinary practices. These disciplinary practices “invade the body and seek to regulate its very forces and operations, the economy and efficiency of its movement” (Bartky, 1990, p.63). In this

sense, they intensify ‘cultural imperatives’ that define women’s bodies as need of constant size control (Bordo, 2003). Dieting and all the other disciplines aim at increasing the utility of the body and are intrinsically bound up with the urges of modern life that result in the production of ‘docile bodies’, a term developed by Foucault (1979) that refers to bodies whose forces and energies are habituated to external regulation, subjectivation, transformation, ‘improvement’ (Bordo, 2003). In association with the media, pharmaceutical companies generate profitable business by reconstructing and producing disciplines for bodily appearance and control, mainly focused at women.

Admittedly, ideas of bodily control have become a common trope in marketing-oriented advertisements targeted at both sexes. Some examples of the masculine responses to the beauty demands of western societies are: continued investments in effective solutions for male baldness, the growth of male consumption of dangerous steroids, the international success of the impotency drug Viagra (Cranny-Francis et al., 2003). In *The Transformation of Intimacy*, Giddens (1995) observes that

In the world of increasing sexual equality – even if such equality is far from complete – both sexes are called upon to make fundamental changes in their outlooks on, and behaviour towards, one another. The adjustments demanded of women are considerable [...] (Giddens, 1995, p.7)

Dieting discourse may function as one of the most relevant normalizing forces of beauty culture since the 20th century. The physical body then may reproduce vulnerabilities and anxieties of the social body (Bordo, 2003). However, according to Bordo, the critical examination of popular representations has pointed to contradictory cultural imperatives based on sexual differences:



The rhetoric of ads addressed to women is interestingly contrasted to the one of mastery and control directed at male consumers. Here, the message is almost always one of mastery and control over *others* rather than the self (Bordo, 2003, p.105).

In terms of the Brazilian context, figures show that the population has never before been so overweight in contrast with the heteronormative representations of feminine sexuality constantly advertised in mass communication. Around 43% of the adult population is reported to be overweight. The number is three times larger when compared with figures from the early 1990s. Consequently, there are more people in diet than ever: one quarter of overweight male population against one half of female ones (Veja 21/03/2007). People on diet are obsessed with results and become easy targets of products sold as effective quick solutions for weight management.

A preliminary assessment held by *Revista Época* estimates that between 2000 and 2005, the topic of dieting was approached by 16 covers of three of the most important weekly Brazilian magazines (*Época*, 26/03/2006 – cf. Appendix 7). During the same period, there were no scientific findings that could justify such media interest. In general, the reports overemphasize the importance of irrelevant studies from an academic point of view. The examples below visually and verbally address dieting as a female-oriented issue:



Figure 1.5: magazine cover on dieting (Época 28/09/2006 – n° 432)



Figure 1.6: magazine cover on female body control. (Veja 07/03/2007 – n° 9)

These covers resonate mass media interest in promoting women's bodies as objects to be known. Verbally, women are constructed as a homogeneous class in need of medical intervention as their minds and bodies become subjects of "the watchful eye

of scientific surveillance” (Cranny-Francis et al., 2003, p.188). Besides, the external and internal bodily control exercised by medical authority is presented as part of women’s experience. Visually, the participants are displayed in very vulnerable positions as their naked thin bodies are strategically exposed. However, they are depicted as positively accepting such scrutiny through smiling facial expression

The overemphasis on female physical appearance played by national and international media images of self-containment and self-mastery contrasts with reality. Pharmaceutical companies, in turn, operate with the media to expand, through promotional activities, markets of drugs designed to treat obesity which, consequently, endorse the maintenance of producing self-monitoring bodies or ‘docile bodies’. The mainstream media publish news and reports that function as free advertisements for new medications, especially lifestyle drugs<sup>14</sup>. These texts are often based uncritically on materials provided by pharmaceutical companies themselves (Raven, 2004). In this sense, Xenical, a lifestyle drug just like other famous medications like Viagra and Prozac was nationally released in 1998. Nowadays, its use as a weight control treatment is promoted in more than one hundred countries. One of the most famous Brazilian magazines introduced the new drug to put an end to food restriction and diet control of the body. Caloric food options are visually organized as components of an individual’s identity as seen in the next example of a magazine cover. Verbal and visual resources were based on the comments of Xenical’s laboratory representatives (Época 26/03/2006 – cf. Appendix 7) under the following cover:

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<sup>14</sup> “A lifestyle drug is a medication designated to improve the patient’s quality of life by addressing relatively minor and non-life threatening health problems such as baldness, impotence, wrinkles and obesity. Antidepressants are also sometimes called lifestyle drugs.” ([http://en.wikipedia.org/wiki/Lifestyle\\_drug](http://en.wikipedia.org/wiki/Lifestyle_drug) ), accessed on May 14, 2006.



Figure 1.7: magazine cover about Xenical. (Veja 21/10/98– n° 1569)

By that time, the drug called worldwide attention as a way of preventing the absorption of 30 % dietary fats from food. It is supposed to be the first drug that works in the intestines instead of targeting the brain to suppress appetite.

A push/pull marketing strategy for this expensive product became central to open up a niche in the crowded field of diet medicines. The promotion activity of the drug is subject to the specific legislation of each country where it is advertised. Mass media advertising of Xenical circulate internationally in Australia, Canada, Mexico, Portugal, Philippines, and The United States, for instance. In New Zealand, where the product was advertised under the slogan “Lose weight. Gain life”, according to the example informed by Coney (cf. Appendix 8), Xenical is acknowledged as the first prescription drug to ever be marketed directed to consumer via the mass media.

As naming prescription drugs in advertising is illegal in Brazil, Roche found a way around the ban and creatively launched a campaign of unbranded advertisements that was easily recognized by the public for its slogan “O que você faria com alguns quilos a menos?” / “What would you do with a few pounds less? “) and “ask your

doctor”, directed at women. 30-second ads that challenge potential patients and doctors to take some action were broadcast in cable TV in 2003. A Mexican advertising company, Teran, a branch of the TBWA group, was in charge of the multi-media range of advertising and promotional tools which were used in different modes in the whole of Latin America: TV, hoarding signs, web and printed media. The Brazilian advertising campaign suffered some modifications in comparison to its Spanish language Latin version. In the nation-wide campaign, for instance, all actresses are local. Patria Publicidade, a Brazilian advertising agency, is in charge of textual and visual adaptations that supposedly attend national marketing expectations.

The Brazilian division of Roche Laboratory counts on R\$20 million p.a. for marketing investments. The massive investments on advertising are consequences of a plummet of 17, 7% in 2003 around the world, according to Bloomberg assessment. In Brazil, the advertised product represents the second best selling Roche medication, with an income of R\$ 60 million in 2002. According to the Roche lab director, Ferreira Júnior, their main intention is to stimulate women, between 30-50 years old, from higher classes (classes A e B), to look for medical advice and, in this way, take over at least one third of medical prescriptions; “Esperamos que um terço das receita prescritas venham para nós” says Ferreira Júnior<sup>15</sup> (cf. Appendix 9).

Within this context, three different versions of TV advertisements were nationally broadcast during 2004 and 2006 on cable television. These versions do not verbally or visually represent the drug, but do present verbal and visual techniques that fulfill the gaps that could interfere in the consumer’s recognition of the brand. Besides, the whole campaign may be considered female-oriented based on emotional aspects of obesity of supposedly female concern. There is no mention, for instance, of its unpleasant side-

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<sup>15</sup> According to [www.valoronline.com.br/valoreconomico/materia.asp?id=1982375](http://www.valoronline.com.br/valoreconomico/materia.asp?id=1982375), consulted on September 20, 2004.

effects in any multi-media versions of Xenical advertising. Notwithstanding, the most common side-effects of Xenical are digestive and bowel disorders<sup>16</sup> like flatulence (sometimes with discharge), diarrhea, stomach pain and irregular menstrual periods<sup>17</sup>.

There are further issues that will be discussed in the next chapters concerning the innovative Xenical advertising that may cut through thousands of competing messages that people are bombarded with everyday, with special attention to a Brazilian film version of its promotion activity nation-wide.

Thus, selected samples of marketing oriented texts promoting Xenical will be generally discussed in chapter 3 through Kress and van Leeuwen's underpinning for visual analysis. Next, the Xenical television advertisements will be disassembled in greater detail, as mentioned before, by means of a combined analysis of linguistic and visual components. In the concluding chapter, chapter 5, some final considerations will be elaborated on aspects of gender identities, social relations and representations under a macro level perspective of discursive-semiotic construction of meanings selected from the advertisement, followed by suggestions for further research.

## **1.6 Organization of the Thesis**

In this introductory chapter, I have elaborated on the purpose of the research, the general methodological procedures, the reasons for the selection of the data as well as provided information for the contextualization of data.

The second chapter will describe the theoretical support for the macro and micro analysis developed in chapters three and four, respectively.

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<sup>16</sup> In case of bowel disorder, patients are recommended to wear adult diapers.

<sup>17</sup> According to Raven (2004) available at [www.healthyskepticism.org/news/issue.php?id=5](http://www.healthyskepticism.org/news/issue.php?id=5), consulted on April 15, 2006.

Subsequently, the discussion of data will be carried out in chapter five. The concluding chapter will point to conclusions on the semiotic-discursive analysis as well as suggestions for further research.

## Chapter 2

### General Theoretical Perspectives

Persistence and change in the social system are both reflected in text and brought about by means of text. Text is the primary channel of the transmission of culture; and it is this aspect – text as the semantic process of social dynamics – that more than anything else has shaped the semantic system (Halliday, 2002, p. 53).

In Western societies unequal gender relationships seldom take the form of overt power relationships. But as in the past, male decision-makers in politics, economics and the media can draw support from an implicit system of norms and value conceptions [...] which marginalize women [...] Male dominance has become naturalized in the institution of power (Kotthoff and Wodak, 1997, p.x)

Along the current chapter, I will provide an overview of systemic functional semiotic approaches used for the analysis of multimodal texts. A general description of each approach is being offered in order to emphasize the interplay between verbal and visual resources of any text. Nevertheless, I will first elaborate on the complex relationship between gender and the discourse type of advertising which contributes to a critical discussion of meanings made at the intersection of language and image. Issues concerning body appearance will also be taken into account.



## 2.1 Experiencing Gender through Advertising

The term gender is understood as a social phenomenon, a cultural construct “socially determined and therefore alterable” (Wodak, 1997, p.3). Within social interaction, people are constantly negotiating norms, conventions and relations in which gender constructs are embedded (Heberle, 2001). One’s experience of gender is related to other aspects of life “and in the construction of other socially significant categories such as those involving class, race, or ethnicity. This implies that gender is not a matter of two homogeneous social categories, one associated with being female and the other with being male” (Eckert & McConnell-Ginet, 1995, p.470). Not even a complex combination of attributes can thoroughly “determine how that person is socially categorized by herself or by others, and how she engages in social practice” (Eckert & McConnell-Ginet, 1995, p.470).

Language is a primary tool used to construct each individual as different and as similar to others. According to West, Lazar and Kramarae (1997), following Cameron (1992), “all choices symbolize political alignments. Through our choice of particular language forms, we can either tacitly accept and thereby help perpetuate the status quo, or challenge and thereby help change it” (West, Lazar and Kramarae, 1997, p. 118). These choices are influenced by the social interaction that is mediated by language use, conveying different sets of meanings and values involving, for instance, gender issues. Language use, then, is intrinsically related to “the construction of different ‘selves’: different discourses position us in different ways in relation to the world” (Coates, 1997, p.292).

The assumption that language use has a central role in maintaining asymmetrical social relations through patterns of representation has become the subject of much research on gender issues. It has also motivated interdisciplinary

studies in the areas of sociolinguistics and discourse analysis (Bergvall, 1999; Cameron, 1992; 1998; Coates, 1993; Lazar, 1993; Mills, 1995; Wodak, 1997) which have inspired researchers from the same areas in the national context such as the ones mentioned in chapter 1: Caldas-Coulthard (1994; 1996; 1999; 2005), Dornelles (1997), Ostermann (1995; 2006), and members of NUPDISCURSO including Figueiredo (1994; 2006) and Heberle (1994; 1996; 1997; 1999b; 2000; 2004). All these researchers agree with Mills when she affirms that “language, here, rather than simply reflecting society, actually brings about and shapes changes in the way we see and think” (Mills, 1994, p.87).

Texts then incorporate an important role in constructing individual’s identities and relations according to social norms. In visual texts, “certain images and ideas about the world are favoured or presented as ‘normal’, while other possibilities are excluded, either implicitly or explicitly. This is often the case around images of gender [...]” (Callow, 1999, p.02). As a discourse type, advertisements play a central role in this process by contributing to the normalization of the appearance of men and women by offering products that reinforce what is socially constructed as femininity and masculinity. In this way, ads reflect rigid binary oppositions through the notion of how each gender should properly look like and behave. That is to say that advertisements perpetuate femininity and masculinity discourse which can be summarized as “a body of knowledge and techniques that organizes the structure of beauty and its power relations. It structures not only how we do things, it structures why we want to do them – it gives us our desires and the means to (almost) achieve them” (Cranny-Francis et al., 2003, p.199).

The notion of discourse used here follows a CDA perspective by allowing the connection of a discourse type such as advertisement with the broader social context

in which the text is produced. Accordingly, the term discourse is defined “as a form of social practice” (Fairclough, 1989, p.20) which implies

a dialectical relationship between a particular discursive event and the situation, institution and social structure that frame it: the discursive event is shaped by them, but it also shapes them. That is, discourse is socially constituted, as well as socially conditioned – it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people. It is constitutive both in the sense that it helps sustain and reproduce the social status quo, and in the sense that it contributes to transform it (Wodak, 1997, p.17).

In this way, discourse plays a crucial role in structuring individual experience as it mediates relationships between the private sphere and the public domain which are disseminated through communicative events as those offered by the mass media. Media texts are examples of discourse types functioning ideologically to achieve social control and social reproduction. The view of advertisements as mass media products materializing discourse types, means that they follow norms, conventions and relations within different levels of social structure as much as they help to keep the same norms, conventions and relations, including multiple social identities (gender, social class, age, ethnicity etc.), social relations and systems of knowledge and belief (Fairclough, 1995; Heberle, 1999). Seen in these terms, there are no examples of neutral discourse because the dynamics of language use consists of a system of choices among different sets of meanings and values.

Under the influence of ‘two causal power’, as previously mentioned in Chapter 1, advertisements present “condensed forms of meaning” which are able to reflect and mould social interaction (Böhlke 2007, p.775). According to Magalhães (2005e), advertisements convey values and even the own image of the ‘self’ and the ‘other’ which may alter the relationship between gender identities. In this sense, the

combination of semiotic and linguistic aspects more than mediate consumers/product relationship; it also incorporates an instrument of power and control which ideologically influence gender negotiation. “The more powerful the people, the larger their verbal possibilities in discourse [...] Persons with power determine the course of interaction”, for instance, doctor-patient interaction, interaction in court and in school (Wodak, 1997, p. 339). Power is, therefore, a “structural phenomenon” that is manifested in discourses and information including the establishment of symbols (Wodak, 1997, p. 339). Discourses which emphasize meanings and values in favor of unequal gender relationships are inevitably linked to historical roots interwoven with pre-existent social assumptions. Their biased messages appear as natural due to the powerful manipulation of meanings which turn dominant discourses invisible among other different discourses (Coates, 1997). Seen in these terms, critical discourse analysis, either as a theory or an approach, has provided useful tools to problematize gender issues mainly for its focus on the opaque connections between language, power, and ideology (Fairclough, 1989, p. 49; 51). In fact, CDA is concerned

with the radical changes that are taking place in contemporary social life, with how discourse figures within processes of change, and with shifts in the relationship between discourse/ semiosis and other social elements within networks of practices. We cannot take the role of discourse in social practices for granted, it has to be established through analysis (Chiapello & Fairclough, 2002, p.185-186).

As a theoretical approach, CDA makes salient asymmetrical relationships - including unequal gender relationships - manifested in language which seem opaque or transparent in society (Wodak, 2002).

Two seminal pieces of work have discussed the link between advertising discourse and gender relations and representations. In *Decoding Advertisements*, Williamson (1978) analyzes a corpus of print advertisements underlining the way they appropriate and distort various cultural ‘referent systems’ such as nature, history and magic in order to promote products (Grimm, 1999). Advertising is identified as a source of transmission of common-sense assumptions about social stereotypes in order to establish connections between certain products and groups of consumers (Thornborrow, 1995, p.130).

In *Gender Advertisements*, Goffman (1979) argues that men and women are depicted in ads as belonging to “hyper-ritualizations” of social activities based on “female subordination”. Advertisements reflect social situations where women are treated by men “as equivalent to subordinate males and both as equivalent to children” (Grimm, 1999, p.24). The symbolic “infantilization” of women by means of advertisements was classified into six categories: *relative size, the feminine touch, function ranking, the family, the ritualization of subordination* and *licensed withdrawal* (Bell and Milic, 2002).

More than two decades later, researchers still observe that recent images of women have not significantly changed from the images found in 1979 advertisements. Bell and Milic (2002) came to this conclusion in their systemic-semiotic analysis of 827 display advertisements collected from popular Australian men’s and women’s magazines. Their study attempts to confirm Goffman’s six dimensions by means of visual analysis. They conclude that gender stereotyping is still significant in the sample of Australian magazines. Viewed historically, gender stereotyping in ads has changed in terms of content but has never disappeared. The image of the happy housewife heroine, for instance, that was perpetuated from the

1950s up to the 1980s can no longer be displayed as a marketing strategy (Gauntllet, 2002). The following quotation reaffirms such evidence:

From the 1950s through the 1980s researchers have found lessening [sic] of advertising images showing women in the home or in family settings, and an increase in the number of women portrayed in work roles. But, consistently the researchers have found an increase over time in the number of women shown purely in decorative or 'alluring' roles in the ads (Busby and Leichy, 1993, p. 251).

Gauntllet (2002) observes that in the 1990s, women in ads were more likely to be young and attractive. Men were twice as likely to be shown in paid work. In addition, at that period, a preference was observed for the use of male voice-over as part of marketing strategy in 89 per cent of British TV ads.

The aforementioned studies highlight the importance of further critical exploration of language, gender and advertising as regulatory frames for female appearance continues to dominate the advertising market for women. Advertisements, though, cannot be merely accused of presenting distorted images of women. Instead, they also play a role in disseminating unequal gender relationships. In my view, they function as a "technology of gender" (de Lauretis, 1994), in which the text is not only gendered, but it is actively engendering as well. According to de Lauretis, gender technology does not only refer to gender representation that is construed by means of technology, but to the ways that gender-oriented messages interpellate the audience. Advertisements are one of the canvas in which technological surveillance matches mass media surveillance of female body appearance by circulating, maintaining and renewing ideals for the female body.

By and through language use, medicine, religion, arts, literature and popular culture have turned the sexualization of the female body into their favorite object of

knowledge (de Lauretis, 1994). In advertising, it is not different, as shown in chapter 1. Both men and women are subject to gender technologies; however, women are more profoundly, historically and ubiquitously subject to normalizing practices, such as dieting and body management (Bordo, 2003). To illustrate: the ideal image of feminine attractiveness currently presented in the media differs a lot from the ideal image of masculine attractiveness. According to Crawford and Unger (2000, p.58), a content analysis of forty-eight issues each of women's and men's magazines found:

sixty-three ads for diet foods in the women's magazines—and only one in the men's. At the same time, women were receiving many more messages about eating—the women's magazines contained 359 ads for sweets and snacks while the men's magazines contained exactly one. Overall, there were 1,179 food ads in women's magazines and 10 in men's magazines. The message for women then is that they should stay slim while at the same time thinking constantly about food. Women are expected to nurture others, but not themselves, by preparing and serving food.

The substantial pressure on women's appearance played by the advertising industry highlights “one of the most powerful normalizing mechanisms” of media and society in general: “preoccupation with fat, diet and slenderness”, socially constructed as part of femininity discourse (Bordo, 2003, p.186). Although advertising has revised gender codes over the decades, the female body representation continues to be the central pillar of a dual social structure that will be presented in the next section, where aspects concerning the control of the female body will be discussed in order to better grasp the complex relationship between gender and advertising.

## 2.2 The Female Body and the Scientific Watchful Eye

The fact that the visual representation of women and girls) in mass media is more prone to suffer computer retouching than that of males (Crawford and Unger, 2000) tells a lot about a body that is no longer seen as natural, but a site of social and cultural imprints.

The establishment of a contemporary ideal of female appearance is influenced by some ideas developed in the seventeenth century when Descartes<sup>18</sup> concluded that to think one must overcome the body, the flesh. His formulation: *cogito ergo sum* – ‘I think therefore I am’ – implies that the process of thinking precedes the process of being in the world. Thought then has primacy over being. The Cartesian duality of mind/body also promoted the idea that ‘true’ knowledge and all ‘true’ science, is rooted in neutral observation by a disembodied subject (Cranny-Francis et al., 2003). The assumption that knowers are disembodied is still discursively developed nowadays. The bodies which do not follow a ‘neutral’ standard are portrayed as the objects of suspicion in this model of knowledge, therefore, they are seen as “not able to mobilize rational thought” (Cranny-Francis et al., 2003, p.181).

Cranny-Francis et al. (2003) point out that from the eighteenth century on, women, non-whites, and the working class were considered the ignorant body as they were excluded from the role of neutral observer and so from the positions of theorists and knowledge producers due to their identification with the flesh and social impositions that did not allow them to transcend their physical bodies, which were seen as material cages. That helps to lead to the idea that the representations of the knowing body rely on the image of a male, middle-aged, white and able individual

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<sup>18</sup> Descartes, a seventeenth-century French philosopher and scientist, is generally acknowledged in Western thought to be the founder of the modern scientific method (Cranny-Francis et al., 2003).



who are not valued by their appearance at all. The other bodies are constituted as objects to be known. Cranny-Francis et al. (2003) have also observed that resistance to rationality, from this Cartesian perspective, is seen as an excess, a sickness, but most importantly, it becomes personalized, an aspect of personality.

About the same time as the Cartesian method was taking hold, the establishment of what Foucault (1979) called 'biopower' took form. A new form of power emerged as the fostering of life, the growth and care of population along with its surveillance became a central concern of modern life. Heberle, refers to Foucault's biopower as "biological, sexual power which becomes political power, with political technologies and techniques to regulate health, living conditions, subsistence" (Heberle, 1997, p. 31).

Along different historical moments, "the body has always been adorned, cosseted and, sometimes, in the pursuit of higher ideals, mutilated or starved" (Giddens, 1995, p.31). However, one of the characteristics of modernity is its relation to biopower. The body becomes "a focus of administrative power" of institutions that count on individual self-surveillance. But, more than this, the body becomes a visible carrier of self-identity and is increasingly integrated into life-style decisions which an individual makes (Giddens, 1995, p.31). In this sense, Giddens (1995) points out that despite the increased efficiency of global markets in relation to food options, there is a huge amount of people on diet. Accordingly, what one eats reveals a life-style choice, influenced by a vast number of text types provided, for instance, by health professionals. In this way, "diet connects physical appearance, self-identity and sexuality in the context of social changes with which individual struggle to cope" (Giddens, 1995, p.32). Dieting is a disciplinary practice that invades the body and seeks "to regulate its very forces and operations, the economy and efficiency of its

movement” (Bartky, 1990, p.63). In this sense, it intensifies cultural imperatives that define women’s bodies as deserving size control. Dieting and all the other “beautification” disciplines are reinvented as they claim to increase the utility of the body. These disciplines are, therefore, intrinsically bound up with the urges of modern life that result in the production of ‘docile bodies’<sup>19</sup>, that is, bodies whose forces and energies are habituated to external regulation, subjectivation, transformation, ‘improvement’ (Bordo, 2003).

The institutional control of the body and control of species came together to form the technologies of power which prevail in modern society. These technologies are embedded in practices within all institutionalized areas of life: education, health, work, law, etc. Foucault explains that with the spread of biopower, the development of disciplines to promote the surveillance of the population during the eighteenth and early nineteenth centuries became necessary. People gradually became the objects of the watching eye of science. Birth control was the precondition that separated sexuality from sex. Sexuality then was idealistically seen as fully autonomous in the moment that contraceptive and reproductive technologies emerged. The creation of “plastic sexuality” was fundamental in the transformation of women’s social identity (Giddens, 1995). Female sexual pleasure was, at least, dissociated from the fear of repetitive pregnancies and even death.

Sexuality though, under the grasp and grip of biopower, of cultural and economic restrictions, has never been fully autonomous. Contraceptive and reproductive technologies exemplify disciplinary technologies that, according to Foucault (1979), make the body more familiar with forms of power by exercising them at the micro-level of the body as people internalize and externalize control over

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<sup>19</sup> Such term incorporates a deep “theoretical account of the ways in which instrumental reason takes hold of the body with a mass of historical detail” (Bartky, 1990, p.65).

their own bodies. The production of docile bodies is clearly observed through the ways the bodies are doctored from the moment of conception on. The medicalization of the bodies operates within the Cartesian framework: the information on the patient stays in the hands of doctors, specialists, and, to a lesser extent, nurses while patients are the objects, feminised through this withholding of information. The refusal to be passive turns the individual into a bad patient (Cranny-Francis et al., 2003). Magalhães (2004, p. 122) also refers to the fact that, within doctor/patient relation, doctors incorporate the background knowledge of the medical institution whereas patients are the objects of that knowledge.

The role of medicine as a form of biopower is more evident, according to Cranny-Francis et al. (2003), in the power struggle between midwives and early doctors over who were more knowledgeable in relation to childbirth. The dismissal of the accumulated knowledge of midwives in favour of the development of obstetrics as an institutional authority reflects disciplinary technologies governing women's bodies. The valuable health advices passed from one generation of women to another have been replaced by judgments "provided by laboratory procedures and by mechanical and electronic devices" (Cranny-Francis et al., 2003, p.193). The constant investments in new technologies is referred by Cranny-Francis et al. (2003) as a way to fragment women's bodies and, consequently, provide the opportunity for doctors to evaluate women in terms of their potential physiological and moral suitability to lead their lives.

Practices of beautification which women perform are produced and reproduced by the mass media and are described as a necessary regime of body improvement and transformation which will provide self-empowerment. In Western society beauty is presented as essential by means of a discourse of femininity. Popular ideas of

femininity circulate, are maintained and are renewed through texts which give instructions on how to be a proper woman. Cranny-Francis et al. (2003) compare media texts' work with instruction manuals promoting the desire to be beautiful and, consequently, women's participation in beauty culture based on what is considered the ideal principles for female appearance: light-skinned, young and slim. The modern meaning of dieting is advertised in variety of texts as part of a voluntary kind of self-discipline directed at women, telling them to expect to be imperfect and paradoxically, not to accept this imperfection. Many of the latest solutions offered by the mass media are targeted at the imperfection of women's body.

Not only bodies, but spaces are also gendered in the extent that some bodies are allowed or forbidden to enter or occupy certain areas. Cranny-Francis et al. (2003, p. 213) point to the fact that various private spaces are perceived in Western societies as metaphorically and idealistically feminine: the domestic, the space of the body itself, the natural world, the family and the household. Nowadays, these spaces are depicted in the imaginary world of TV advertisements and will be discussed along the micro analysis developed in chapter 4. Other constrained spaces such as the harem, suburbia, the closet, etc, are associated with weakness, passivity, mystery, ignorance and femininity. These are in contrast with the various public spaces that are perceived as masculine: the marketplace, the economy, the polis and the state.

The discussion of the complex relation of bodies and gender relies on the most prevalent dualisms that are still detected in the multimodal nature of gendered-oriented texts: mind/body; public/private. Such dualisms contribute to the assumption that the body is an object to be known, a learner, while knowledge-producers concentrate on the action of thinking. The empire of images, indeed, is designed by the knowledge-producers who are disembodied, that is, not necessarily

judged by their appearance. Visuals are decisive to exclude specific bodies from particular sites and activities.

To that extent, in this study, a combination of two approaches is brought into focus in this work in order to disassemble a multimodal female-oriented text. Halliday's theory of triple meaning-making in articulation with the grammar of visual design developed by Kress & van Leeuwen (1996; 2006) are both applied in the analysis of the data as both provide descriptive and analytical tools for textual analysis and interpretation related to context. Various aspects of each grammar will be considered in different degrees in the study.

The following sections attempt to explain different dimensions of meaning construed via the interrelation of language and image under the perspective of systemic functional semiotic theory. Section 2.3 will provide an introduction to concepts from systemic functional grammar that facilitates the description of the meaning-making resources of language. Additionally, the subsequent section will outline basic concepts of a corresponding functional account of a visual grammar that help in the description of the meaning-making resources of images collected from national and international samples of Xenical marketing campaign.

These systemic functional approaches are used to apprehend the bidirectional nature of language and society – the fact that texts are shaped by the social contexts and vice versa. In the case of the analysis of the Xenical television ad, by combining an investigation of verbal and visual features developed in chapter 5, my interest lies in the discursive negotiations over gender construed within the interface of textual and contextual features of this contemporary multimodal text.

### **2.3 Theoretical Principles for Language Analysis**

As a source of analytical tools for linguistic investigations, Heberle's (1997) study of textual and contextual features related to editorials of women's magazine published in Britain and Vasconcellos' (1997) translational stylistics research of two short stories from Joyce's *Dubliners* and two versions into Brazilian Portuguese became the reference for a number of posterior research such as my master thesis which investigates the textual and contextual features involving the construct of the main female character, Capitu, of Machado de Assis' *Dom Casmurro* and its cross-cultural construction within two translations into English (Felippe, 2001).

Grimm (1999) was the first study at PPGI concentrating on the multimodal nature of advertisements. The research concerns a cross-cultural semiotic-linguistic examination of print advertisements of women's magazine in the context of Brazilian and North American culture. Grimm's findings suggest that despite coming from women's magazines that label themselves as means of female self-empowerment, *Nova* and *Cosmopolitan* ads covertly support the traditional position of men as the dominant partners in female/male relationships.

These are some of the examples of investigation carried out at PPGI which validate the importance of systemic-functional linguistics (SFL) as a tool for the investigation of diverse discourse types. Other studies from PPGI will be referred to throughout this thesis.

As its name suggests, SFL encapsulates systemic and functional values. The systemic principle refers to the primary concern of the area with the system of choice in the text rather than their structure. Its focus relies on the paradigmatic level (what could be said, for instance) instead of the syntagmatic choice. According to the systemic perspective, language is seen "as a resource, cultural tool, rather than a set of rules" (Coffin, 2001, p. 96). Therefore, meaning is construed from the options

taken from a system of networks that offers maps of overall organization of grammar (Eggins, 1994).

The functional principle, in turn, refers to language use, what people actually do with language. It shows how the linguistic system is organized internally since meaning-making resources are seen as functional components that allow the analysis of how language is organized. Thus, a functional approach to investigate language implies the idea that the language system is constantly evolving to serve the functions people need it for (Halliday, 1985: p. XIII; Thompson, 2002, p. 45). The structures of language evolve as a result of the meaning-making functions they serve within the social systems or cultures in which they are used (Heberle, 1997; Heberle, 2000, p.297). In this way, the definition of text as a meaning-making event cannot be dissociated from social contextual influence:

We can define text, in the simplest way perhaps, by saying that it is language that is functional. By functional, we simply mean language that is doing some job in some context, as opposed to isolated words or sentences that I might put up on the blackboard [...]. So any instance of living language that is playing some part in a context of situation, we shall call a text. It may be either spoken or written, or indeed in any other medium of expression that we like to think of (Halliday, 1989, p.10).

In a nutshell, as mentioned before, texts are ‘the semantic process of social dynamics’, that is, they make sense according to the environment in which they take place. This environment is traditionally named as *social context*. The configuration of social context, a higher order of abstraction in relation to the linguistic system, is composed by two layers, namely, *context of culture* and *context of situation*. The context of situation embodies “the immediate context in which the language is used” (Unsworth, 2001, p.16). The context of situation is co-dependent of the context of culture as the latter offers the “link to larger sociocultural aspects of human activity”

(Meurer, 2004, p.85). For this reason the context of culture can be visually described in a higher level of representation (see Fig. 2.1) as “the full range of systems of situational contexts that the culture embodies” (Unsworth, 2001, p.16). In other words, meanings are shaped in order to achieve specific goals in line with cultural aspects of a particular culture whereas, in a lower level of representation, the context of situation refers to the immediate context in which the text is actually functioning, “the total environment in which a text unfolds” (Halliday & Hasan, 1989, p. 5).

Three components constitute the situation or context of situation: *field*, *tenor* and *mode*. Halliday & Hasan (1989, p.12) explain that field “refers to what is happening to the nature of social action”, whereas the tenor “refers to who is taking part, to the nature of participants, their statuses and roles”, and the mode “refers to what part the language is playing, what is it the participants are expecting the language to do for them in that situation”.

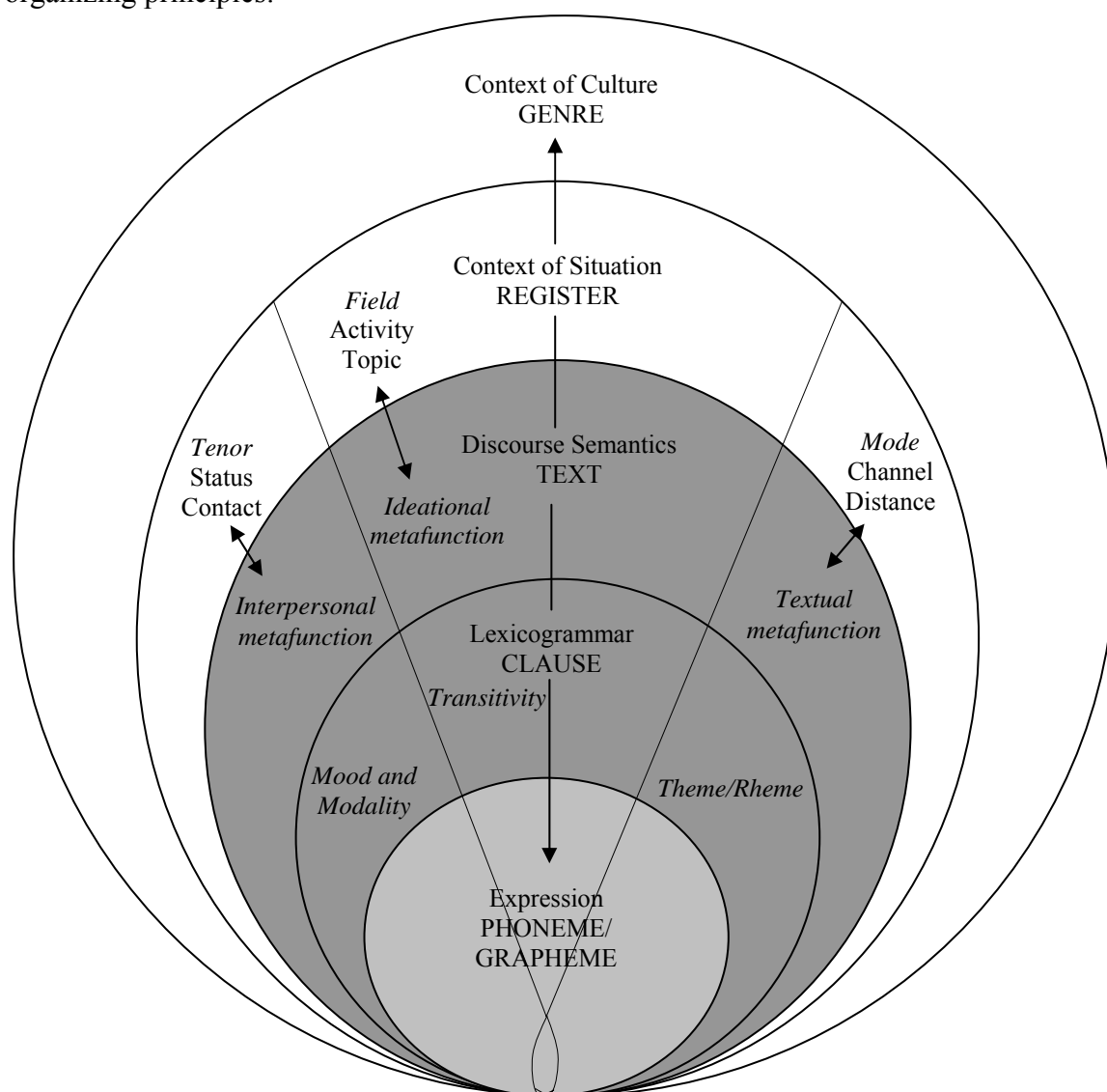
As shown in figure 2.1, the context of situation mediates the context of culture that encompasses the social system itself and the text. A better description of context of situation aims at revealing ‘the systematic relationship between language and the environment’ (Halliday 2002, p.54). For this purpose, it is necessary to offer some form of theoretical review that may trace the relationship of the situation to the text, to the linguistic system as well as to the social system.

### **2.3.1 Text and Context in SFL**

Context cannot be defined as extrinsic to text. Rather, it is an integral part that is developed at the moment that a “user’s knowledge of culture and society interact with the internal features of the text’s organization during the making and interpreting of texts” (Baldry & Thibault, 2006, p.3). Language, therefore, bridges



cultural meanings of social context with sound or writing as it moves from higher orders of abstraction to lower ones. These orders are organized according to three levels or strata – discourse semantics (text), lexicogrammar (clause) and expression (phonology or graphology), as illustrated in figure 2.1. Semantics, that involves the text itself, works as an interface between social context and lexicogrammar (Unsworth, 2001, p. 36). The figure shown next attempts to illustrate the relationship between language and context that is determined by means of a network of organizing principles:



**Figure 2.1: Language and context (Adapted from Martin and Matthiessen, 1991 as mentioned in Feez (2002, p.8)**

In SFL, lexicogrammar and semantics are internally organized in terms of a small number of meaning-making functions that are simultaneously related, corresponding to three main metafunctions. The three kinds of metafunctions, as seen in the figure above, namely *ideational*, *interpersonal* and *textual* operate in any communicative context, regardless of whether the communication involves language, music, image or any other semiotic mode. They are associated with the corresponding three key situational variables – field, tenor and mode – mentioned in the previous section and also visually represented in figure 2.1. The context of situation that consists of these three situational variables establishes a reciprocal corresponding relationship with the three metafunctions at the level of semantics. Indeed, these environmental features projected on to the text tend “to determine the selection of options in a corresponding component of the semantics” (Halliday, 2002, p.55). Figure 2.1 traces this relationship showing that “the field determines the selection of experiential meanings, the tenor determines the selection of interpersonal meanings and the mode determines the selection of textual meanings” (Halliday, 2002, p.55). Halliday & Hasan point out that each metafunction – interwoven into the language – is composed of a set of internally organized systems in which:

the meanings are woven together in a very dense fabric in such a way that, to understand them, we do not look separately at its different parts: rather, we look at the whole thing simultaneously from a number of different angles, each perspective contributing towards the total interpretation. That is the essential nature of a functional approach (Halliday & Hasan, 1985, p.23).

The ideational, interpersonal and compositional meanings are made simultaneously in any sample of language. However, each meaning incorporates distinct systems, shown in Fig. 2.1. The selection of paradigmatic options, already explained in the previous chapter, from each meaning dimension depends on

systems. The experiential meanings involve systems such as transitivity determined by socially recognized actions that the participants are engaged in; the selection of options of interpersonal meanings involves the systems of mood, modality, intensity and evaluation, for example, which tend to be determined by the social roles of the participants taking part in the situation; in its turn, the selection of options of textual meanings involves the systems “such as those of theme, information and voice, and also the selection of cohesive patterns, those of reference”, for instance, “tend to be determined by the symbolic forms taken by the interaction” (Halliday 2002, p.57). Each system offers “a network of interrelated meaningful choices” with its own point of origin (Halliday and Mathiessen, 2004, p.31). In general, the systems “give the linguistic analyst a set of tools to put on display the linguistic system” (McAndrew & McAndrew, 2002, p. 123). The following sections attempt to better explain the relevance of each metafunction and their correspondent main systems in the construction of meaning.

### **2.3.2 The Ideational, Interpersonal and Textual Metafunctions**

In a systemic functional approach to language, the realization of meaning occurs within the clause, as can be visualized above. Consequently, such approach offers a grammar of the clause that, within the ideational dimension of meaning, comprises ‘clause as representation’ language being used to describe human experience, a flow of events or ‘goings-on’. The ideational metafunction is distinguished into two components, the *experiential* - concerned with the options in the transitivity system and the *logical* - concerned with the interclause relations of the processes (Halliday & Mathiessen, 2004). Ideationally, I will concentrate my analysis only on the experiential metafunctional line of meaning.

Under the experiential perspective, language reflects our view of the world as consisting of goings-on (Process) involving entities (Participants) against background details concerning time, place, manner, etc. (Circumstance). Thus, verbal, nominal and prepositional groups constitute clause constituents respectively related to Process, Participant and Circumstance. The representations of ideational meanings are always social and cultural constructs (Kress & van Leeuwen, 2002) and are realized by a grammatical system, namely, transitivity, one of the systems operating at the lexicogrammatical strata, as mentioned in section 2.3.1. Its purpose is to describe specific relations between Participants with a focus on the verbal group, since the type of process determines how the participants are labeled. Material, Mental, Relational and Verbal are considered major types whereas Behavioural and Existential are seen as less central ones (Thompson, 2004).

The ideational dimension of meaning is crucial to the investigation of inequalities and power in discourse as it allows the audience “to ask questions about who is acting, what kinds of action they undertake, and who or what if anything they act upon” (Martin, 2000, p. 276).

The interpersonal view of language comprises one of the most important metafunctions of language: interacting with other people. Through its semantic component, while construing experience, language is also “enacting our personal and social relationships with the other people around us” (Halliday & Mathiessen, 2004, p.29). The clause, thus, is viewed as a means to exchange meanings. The exchange occurs according to the association of basic speech role functions with grammatical structures expressed by specific *mood* choice, that is, declarative, interrogative and imperative clauses. The interactive functions of a clause are investigated by focusing on its component *Mood* – a grammatical system that helps to enact social interaction.

As a particular element of the clause, Mood is determined by the combination of the *Subject* and *Finite*. It is used to position speakers in relation to listeners according to the speech roles (statement, questions, etc.). The Subject function may be carried out by nominal groups while the main function of the Finite – to mark the tense – depends on some verbal operators divided into two main groups. There are verbal operators that express tense, like ‘be’ and ‘have’, and others that express modality, like ‘can’ and ‘could’. Once the Mood has been established, the rest of the clause is identified as the *Residue*. The next example is given by Halliday & Mathiessen (2004, p.121):

Sister Susie	's	sewing	shirts	for soldiers
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		

**Figure 2.2: an example of the structure of the Residue**

Modality constitutes another grammatical system reflecting interpersonal meaning. In a nutshell, the definition of modality comprehends degrees of polarity, the space between ‘yes’ and ‘no’, ‘do’ and ‘don’t’, a system in which speakers express their “judgement or request of the judgement of the listener, on the status of what is being said” (Halliday & Mathiessen, 2004, p. 143) by means of modal operators which convey the speaker’s attitude, degrees of commitment and a range of possibilities. Fairclough adds that “the question of modality can be seen as the question of what people commit themselves to when they make Statements, ask Questions, make Demands or Offers” (Fairclough, 2003, p.165). The different ways of doing Knowledge exchanges (Statement, Question) and Activity Exchanges (Demand, Offer) involve two broad kinds of modality: *modalization* and *modulation*. In her consideration of modality under a Hallidayan perspective, Heberle (1997)

asserts that these two types of modality encompass “the intermediate degrees of two different polarities” in a way that

Modalization (the indicative type) is related to the concept of 'proposition', to what is understood as epistemic modality. The degree of polarity in this case ranges from *yes* to *no*. Modulation (the imperative type) is related to 'proposal', to deontic modality, and the degree of polarity lies between *do* and *don't do*. 'Proposition' refers to the form used when people exchange information, expressed by means of statements or questions, which can be asserted or denied. In contrast, 'proposal' is the term used when people make offers and commands (Heberle, 1997, p. 162).

In her analysis of textual and contextual features of editorials in women's magazine, Heberle ascribes to both modalization of propositions and modulation of proposals the status of effective discursive strategies as “they help to disguise the persuasive, and promotional character” as well as the advertising aspects of texts (Heberle, 1997, p.164). Considering levels of commitment or obligation / necessity, for instance, both epistemic and deontic modal clauses may present different degrees of commitment to truth or obligation. The epistemic modality in “he certainly opened the window” in comparison with “he may have opened the window” and the deontic modality in “you are required to open the window” in comparison with “you can open the window” exemplify a variation that comprehends high, medium and low levels (Fairclough, 2003, p.170), as proposed by Halliday.

Speakers or writers then can express textual choices in relation to attitudes, judgement and commitment. Their modality choices will inevitably reveal personal and social identities. Thus, modality contributes to the process of texturing self-identity as well as texturing social relations (Fairclough, 2003).

Although this study concentrates only on the analysis of modality choices, it also recognizes the importance of other lexical choices involving speaker's opinion

in a scale of values, e.g. good or bad scale that is the case of *Appraisal*<sup>20</sup> - a central part of any text and is clearly related to modality as both concern speakers' expression of attitudinal and valuative orientations. The investigation of interpersonal meanings may demonstrate how texts enact power as they concentrate on the way particular subjective positions are taken-up and negotiated in discourse.

From the point of view of the textual metafunction, a clause embodies message, which refers to the way speakers organize their message in order to fit in with other messages around it, including the wider context. As they texture ideational and interpersonal meanings, speakers signal a coherent continuation of the present part of their message with other parts. In this way, the textual dimension conceives language as a whole: the way messages are organized at the sentence level and at the macro textual-structure level. The order in which elements appear in a clause points to the Theme/ Rheme system. Theme choice affects the structure of the clause as it realizes "the angle or perspective the text takes up with respect to the information it constructs" (Martin 2000, p. 286). To some extent, the Theme reflects the orientation or the point of departure of the interaction while the Rheme contains the development or progression of a topic that the speakers choose to focus on. In a textual classification of the example introduced in fig. 2.2, previously shown, *Sister Susie* corresponds to the Rheme whereas the rest of the clause that includes 's sewing shirts for the soldiers corresponds to the Theme.

Other resources are also used to organize the text. Cohesive resources like grammatical or lexical repetition and ellipsis assign the types of negotiation of meaning between speakers.

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<sup>20</sup> As an extension of SFL perspective on evaluation, Martin (2000) proposes appraisal network that is divided in three systems – *attitude*, *engagement* and *graduation*.

The textual metafunction is said to be an “enabling” function *vis-à-vis* the other two: it is only through encoding of semiotic interaction as text that the ideational and interpersonal components of meaning can become operational in an environment (Halliday, 2002, p.57).

After a brief presentation of Halliday’ theory of triple meaning-making resources, the present research attempts to analyze, in chapter 5, the experiential, interpersonal and textual meanings of a selected TV advertisement in order to identify the nature of material reality encoded by the transitivity system, the interpersonal interaction within participants realized by Mood and Modality as well as the way experiential and interpersonal meanings are organized by Theme and Rheme system.

Indeed, the metafunctional aspect of SFL and its association with situational variables of the social context have provided the theoretical basis for the development of approaches concerning the analysis of meaning-making resources derived from other semiotic modes (Unsworth, 2006). According to Heberle & Meurer (2007, p. 3), the analysis of the contextual features allows one to investigate:

1. What is going on in this text or image? (field)
2. Who are the participants involved? and How are they related? (tenor)
3. What is the rhetorical channel? and How is the text or image conveyed: on TV, on paper, on the internet ? (mode)

Indeed, questions 1 and 2 concerning the field and the tenor may be complemented by three other questions suggested by Meurer (2001, p.4):



1. How does this text represent the specific 'reality' it relates to?
2. What kind of social relations does this text reflect or bring about?
3. What are the identities, or the social roles, involved in this text?

The subsequent section draws on the introduction of metafunctional organization of meaning-making resources related to image. As already pointed out, this analysis attempts to answer these questions by promoting a micro analysis of the meanings derived from the integrative use of verbal and visual resources interacting in a sample of a TV ad.

## **2.4 Visual Grammar**

Although SFL focuses on verbal language, under a systemic functional view, language is assigned as one among many different interrelated semiotic systems, as follows:

both art forms such as painting, sculpture, music, dance, and so forth, and other modes of cultural behaviour that are not classified under the heading of forms of art, such as modes of exchange, modes of dress, structures of the family, and so forth. These are all bearers of meaning in the culture. Indeed we can define a culture as a set of semiotic systems, as a set of systems of meaning, all of which interrelate (Halliday & Hasan, 1985, p. 4)

In line with Halliday's view of semiotic systems and rejecting the idea that images are transparent and obvious, the social semioticians Kress & van Leeuwen (1996; 2006) have argued, following a specific grammar of their own, that images

are social cultural constructs. Their view is based on the assumption that pictorial representations mean more than a mere reproduction of reality structures: they “are bound up with the interests of social institutions within which the pictures are produced, circulated and read” (Kress & van Leeuwen, 1996, p. 45). Undoubtedly texts are becoming increasingly multimodal as “they draw upon a variety of communication modes – spoken, written, visual, spatial etc – at the same time” (Callow, 1999, p.02). “The increased ubiquity of sound, image, film through TV, the computer and the internet” contribute to emphasize the importance of focusing on semiotics other than verbal language-in-use (Iedema, 2003, p.33). Additionally, Unsworth (2001) points out that the manipulation of images, facilitated by computational technologies, highlights the relevance of being visually literate, that is, “being able to understand, enjoy and critique the kinds of messages that these images convey” (Callow, 1999, p.02).

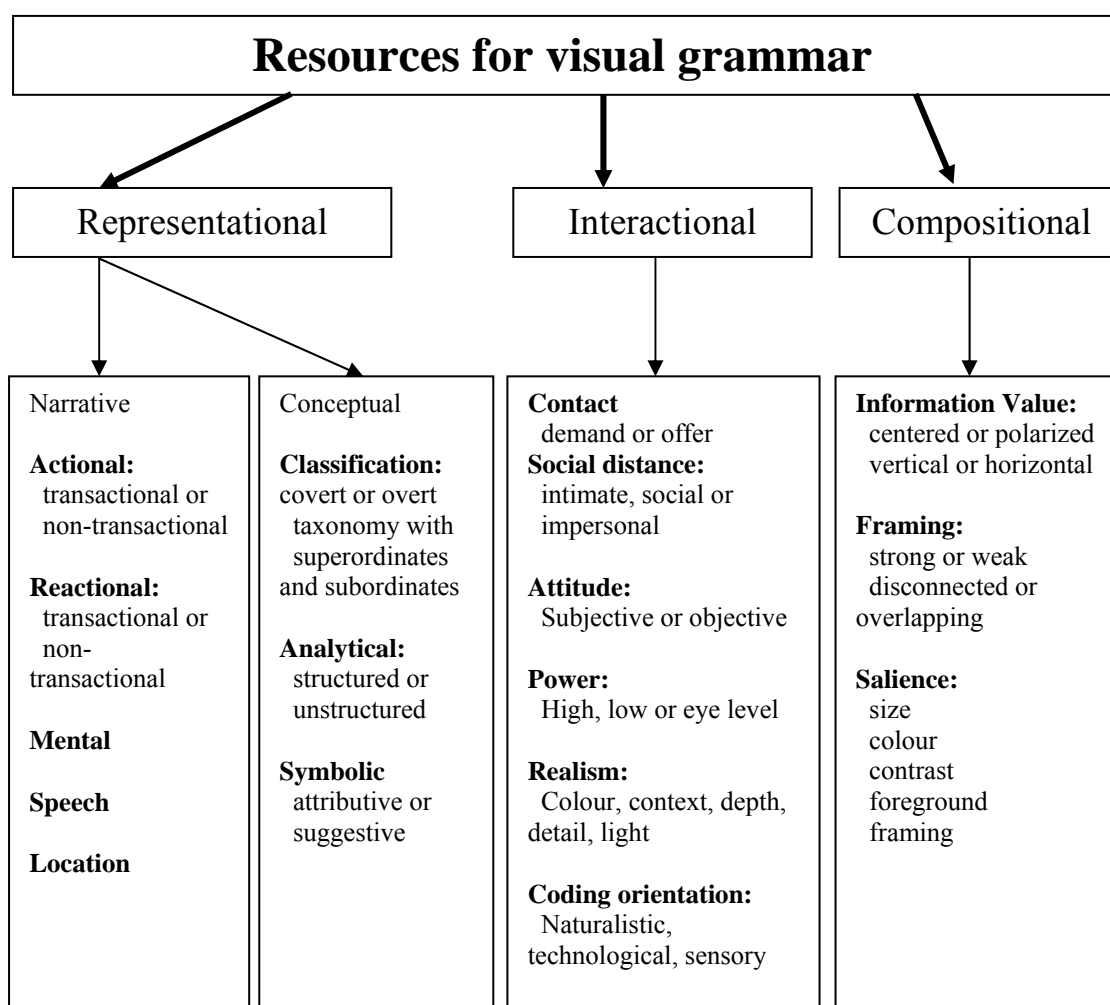
Bearing this in mind, it may be affirmed that a visual social semiotic approach offers descriptive and analytical resources for the interpretation and composition of multimodal texts that shed some light on the simultaneous construction of representation, identities and social relations.

Extrapolating from the SFL focus on language, Kress & van Leeuwen (1996; 2006) have formulated a grammar of visual design that provides a multimodal perspective involving the meanings of pictures and diagrams. Like language, the images also convey ideational, interpersonal and textual meanings simultaneously (Unsworth, 2001). Three areas of representation which correspond to the three functional metafunctions were adapted by Kress & van Leeuwen based on Halliday’s tri-functional terminology. The relating metafunctional description of verbal and visual meaning-making resources is summarized as follows:

- *Ideational* metafunction is conveyed by the *representational* metafunction that refer to “the nature of events, the objects and participants involved, and the circumstances in which they occur” (Unsworth, 2001, p.72). The representational structure in images can either be *narrative* or *conceptual*: (a) *narrative* includes dual participant (transactional) or single participant (non-transactional). It involves action and reaction structures realized by different sorts of vectors, that is by lines which can be visually represented linking objects/ participants and their relations to other objects/participants and to processes (Kress & van Leeuwen, 1996); (b) *conceptual* refers to classificational (‘type of’), analytical (part-whole) and symbolic (symbols bringing in a range of meanings) meanings. The organization of representational structures will be better described in section 2.4.1;
- *Interpersonal* meanings are conveyed by the *interactional* metafunction in which visual resources establish the nature of the relationship between viewers and what is viewed. The interactive meanings include contact – realized by eye contact, distance or social affinity – realized by frame size and types of shots, attitude – expressed by frontal or oblique angle, power – conceived by high or low angle and eye-level views, realism – determined by colour, context, detail, depth and light and coding orientation – classified as naturalistic, schematic or abstract. In section 2.4.2, the interactive structures of images will be considered in more details;
- *Textual* meanings are conveyed by the *compositional* metafunction which is concerned with aspects of the layout. The compositional meanings involve categories as information value – realized by relative position (centre or margin composing Given/ New and Ideal/Real structures, frame- expressed

by types of connectedness within elements, and salience – realized by the effects of relative size, colours, location in the foreground, distinctive framing and sharpness of focus. More details about the compositional structures of images will be presented in section 2.4.3.

As in verbal language, the three metafunctions are seen as realized simultaneously in multimodal texts. The theoretical framework of visual syntactic patterns is diagrammatically represented next in an adaptation of a basic schema organized by Simpson (2004, p.5).



**Figure 2.3: Resources for visual grammar organized by Simpson (2004) based on the Grammar of Visual Design by Kress and van Leeuwen (1996; 2006)**

Many researchers explicitly acknowledge the SFL metafunctional organization as the theoretical basis of their investigation involving image and language intersection (Almeida, 2006; Baldry, 2000; Baldry & Thibault, 2006; Heberle & Meurer, 2007; Lemke, 1998a, 1998b, 2002; O' Halloran, 2004; Unsworth, 2001; 2006; 2007). Similar extrapolations from the metafunctional basis of SFL have provided a multimodal approach to investigate gender issues inserted in media discourse (Heberle, 2005; Moita Lopes, 2006).

As follows, the features of each of the three metafunctions comprised by visual meaning and illustrated in figure 2.3 will be explained in more detail.

### **2.4.1 The Representational Metafunction**

The representational meanings draw upon, according to figure 2.3, the visual depiction of participants who are involved in action, reaction, thinking and speech processes, under specific circumstances. Participants in images are identified on the basis of their functional role depicted in the context of the image. They may be described as humans, animals, mythical creatures or even artificial objects as commodities like cars and houses, or natural phenomena like rivers, flowers and trees (Unsworth, 2001). Participants are also included in highly abstract images and are frequently depicted as boxes and circles in diagrams.

In more naturalistic images there is the description of objects in the participant roles of Actors, Goal, Reactor, Phenomenon, Sayer and Senser. Such description determines the narrative nature of the image. Visual representations of actions involve a vector that connects an Actor and a Goal which characterizes transactional images. Occasionally, the vectors establish a bi-directional link between the participants who alternate the roles of Actors and Goal. Some images may represent

a non-transaction structure in which the Actor performs some action but there is no visual representation of the apparent Goal, the “participant to whom the action is directed” (Unsworth, 2001, p.73).

Transactional structures may reveal reaction processes as a vector is represented by an eye line connecting one or more participants with an object which is looked at. These structures represent a reaction rather than an action. The participants then are identified in the role of Reactor and Phenomenon, respectively. Reactional structures may also include non-transactional reaction, since the images may depict a reaction but no Phenomenon. Non-transactional reaction process then portrays the participant as looking at a non-specific Phenomenon.

In still images dialogues are visually represented by speech bubbles or speech balloons which realize verbal processes. In moving images, though, dialogues cannot be visually represented through writing, but through speech. In this case, “the synchronization between the speech and the Speaker’s lip movements replaces the vector that connects Speaker and Speech” (Kress & van Leeuwen, 2006, p.261).

Not only narrative, but also conceptual processes convey the ideational function in images. As shown in the previous section, in Figure 2.3, the visual structures of representation also include conceptual meanings in which participants are depicted in a more “stable and timeless essence, in terms of class, or structure or meaning” (Kress & van Leeuwen, 2006, p.79). Conceptual representation is divided into three processes : Classificational, Analytical and Symbolic.

A classificational process is used to indicate a kind of relationship such as superordination and subordination concerning different participants that, in that moment of depiction, may share some similarities. Participants are represented as ‘species’ of the same kind, as if they belong to the same overarching categories. This

process is typically used in tree structures to specify kinds of relations and hierarchies of concepts. In classificatory images, the frontal angle at eye-level is used against a decontextualized background. The participants play the role of *Subordinates* with respect to another participant, the *Superordinate* who is inferred or indicated in an overarching category implying a *Covert Taxonomy*. Other taxonomies may be used under a classificational process. *Overt Taxonomy*, for instance, refers to levels in which participants are ‘chained’ so that the Subordinate in one level may be the Superordinate in the next (Kress & van Leeuwen, 2006).

Commonly, images may inscribe analytical processes as they are used to represent part/whole relationships: the participant corresponds to the whole, labelled as the *Carrier*, and the parts correspond to *Possessive Attributes*. The inclusion of labels showing part/ whole correspondence characterizes structured analytical images. In unstructured analytical images, the possessive attributes are not readily identifiable by viewers as the parts are not labelled.

Conceptual representations also include Symbolic structures. Symbols may be brought up to the visual composition. The Carrier may participate in one of the two distinctive types of Symbolic process: *Symbolic Attributive* or *Symbolic Suggestive*. Some attributes of the participant may imply a further implicit meaning. In this case, the visual resource has an ‘out of place’ quality which characterizes a Symbolic Attribute. Moreover, the participants involved in this kind of process take up a posture that cannot be classified as narrative. They seem to be part of the image for no reason other than show themselves to the audience (Kress & van Leeuwen, 2006, pp.105-106).

Another type of symbolic process occurs when the qualities of the Carrier realize the symbolic meaning. The image, in this case, exemplifies a Symbolic

Suggestive depiction (Unsworth, 2001). In Symbolic Suggestive images, it is a generalized essence that is realized in a number of ways through colours, focus and lighting that lends Symbolic value to the Carrier.

### **2.4.2 The Interactional Metafunction**

With regards to the interactive metafunction, it is necessary to underline the main resources that function to orient the social relations between interactants and the evaluative orientation that participants adopt among themselves and in relation to the depicted world of the text (Baldry & Thibault, 2006). Figure 2.3 refers to the interactive meanings involving the visual configuration of contact, social distance, attitude, power, realism and coding orientation.

The description of human, human-like or animal participants in visual compositions implies interactive meanings determined by direct or indirect gaze. The viewers engage in some kind of interpersonal relationship when the represented participant(s) gaze(s) directly at them. The image then presents a demanding nature that is also influenced by facial expressions.

When human, human-like or animal participants do not gaze at the viewer, no imaginary interpersonal relationship is established between the viewers and the represented participants. The depicted world is offered for the viewer's information and contemplation (Unsworth, 2001).

According to Figure 2.3, power is visually constructed on the basis of social distance. Kress and van Leeuwen (1996) suggest that the nature of social relations is determined by the variation of distances informed by the selection of close-up, medium or long shots or some intermediate position. Perspective equally defines social relations as it is used to describe the degree of involvement or power



established between the viewer and the depicted world by means of horizontal and vertical angle respectively (Baldry & Thibault, 2006). The horizontal and vertical angle of an image construct viewer positions in relation to the image as well as particular attitudes towards it (Unsworth, 2001). Horizontal frontal angles suggest maximal involvement between the viewers and the represented world while oblique angles indicate detachment from the viewers. A vertical perspective is used to represent “the power, status and solidarity relations” between the viewers and the image and is transcribed in terms of three basic possibilities: high, median and low (Baldry & Thibault, 2006, p.195). In high perspective, the viewers may be positioned as having power over the participants in the depicted world. By contrast, in low perspective, viewers may be placed in a position of inferiority, seeing the world from below. Alternatively, a median perspective suggests a relation of equality or solidarity in which the viewer is placed at the same level of the depicted world.

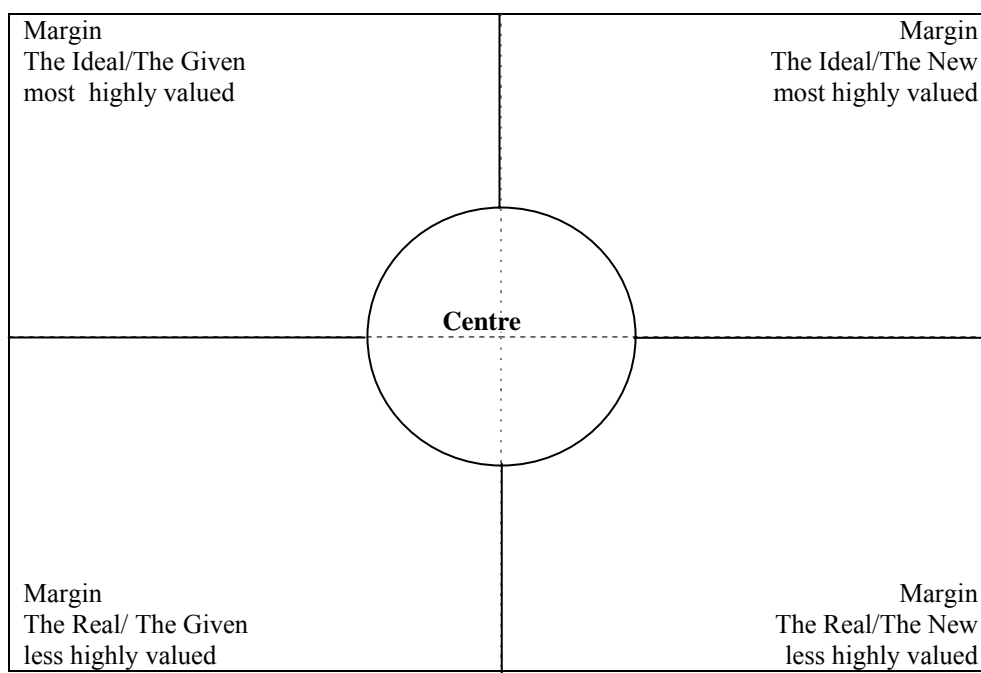
In visual semiosis, a number of different orientations to ‘reality’ may be distinguished as naturalistic and sensory. Naturalistic modality shows a degree of correspondence to reality as the image reflects what could be normally observed in everyday perception. The realism of the images is dominant in our society (Kress and van Leeuwen, 1996) and is identified by a naturalistic coding orientation. Such correspondence is influenced by the use of colours along with the contextualization of the image in terms of its background. The existence of background increases naturalistic modality. The realism in the visual configuration of the material world is quite dependent on colour saturation. High colour saturation determines naturalistic modality which is influenced by the contextualization of the represented world. No representation of the background identifies low naturalistic modality. Lower modality often deals with a coding orientation which produces some sort of sensory

impact on the viewers, eliciting subjective feelings. Technological and scientific coding orientations, in turn, also depict aspects of the material world with a focus on the methods of science based on low modality, that is, without concentrating on the use of colours, perspective or contextualization. In sensory coding orientation, though, colours are used as a source of pleasure and affective meanings. Advertising typically explores this type of coding orientation that privileges high modality.

### **2.4.3 The Compositional Metafunction**

The compositional structure concerns the disposition of elements within the visual space as well as the emphasis given to the representational and interactive elements that compose the meanings of an image or verbal text. It is said that the visual arrangement of image and writing within the spatial dimensions of the composition confers specific meanings and values. Three main resources of compositional structures may operate in order to instantiate meanings and values within pictures and multimodal texts. These three principles of composition are: information value, framing and salience.

Information value refers to the way elements from the depicted world are polarized between left and right, top and bottom, centre and margin. Their position in the 'zones' of the images determines informational values such as Given and New, Ideal and Real and Centre and Margin, respectively (Kress & van Leeuwen, 2006, p. 177). Such distribution is visually represented in the figure as follows:



**Figure 2.4: The disposition of meanings within the spatial dimension of visual composition (Adapted from Stenglin & Iedema, 2001, p.196).**

Kress and van Leeuwen (1996; 2006) have pointed out that the left side is reserved for familiar information while the right side is reserved for new information. This corresponds to “systemic functional linguistics description of language in which the ‘Given’ is conflated with ‘Theme’ “– initial units of meaning that occur at the left side of the clause (Unsworth, 2001, 104). In this way, new information on the right side of the layout is conflated with “Rheme’.

Some layouts are organized along a vertical axis from top to bottom. This type of configuration stands for the Ideal/Real structures of meanings. In advertisements, the top part indicates the promise of the product, while the bottom part displays more concrete information about the product. Some visual configurations make use of the Centre-Margin structure in which the central image corresponds to “the nucleus of the information and the Margins provide the contextualizing information” (Unsworth, 2001, p.108). A subtype of Centre-Margin layout, namely a *trptych*

demonstrates three different image elements in a row: the nucleus of information is placed at the central position whereas ancillary elements are placed at the margins.

The visual organization of meanings also depends on framing: the use of frame lines or borders around elements. It determines whether the elements in the layout may be disconnected from each other or joined together. When elements are disconnected from each other as they emphasize separate pieces of information, they are strongly framed. When elements are more integrated by means of vectors, for instance, they are weakly framed (Unsworth, 2001). Distinctive framing, colour, elements' size, contrast, location in the foreground are factors that contribute to add salience, specially to the visual representation of human, human-like and animal participants.

This chapter has attempted to offer the basis for the metalanguage used in the systemic functional theoretical approaches concerning verbal and visual meaning-making systems. The features of each of the three metafunctions discussed in this chapter will be re-examined as they will be applied to the macro visual analysis of marketing oriented samples of the Xenical campaign in Chapter 4. Later, in Chapter 5, these aspects will be extended to the micro analysis in respect to the discursive-semiotic construction of the dynamics of the TV ad featuring Xenical.

## Chapter 3

### Analysis of the Visual Meaning Resources in the Xenical Campaign

The range of the marketing strategies employed by the pharmaceutical companies in a liberal environment is considerable. Advertising is not confined to print and broadcast media but is visible in the living environment. Direct-to-consumer advertising is unavoidable and pervasive. The techniques used include sponsorship [...] streetside billboards, and signage on buses (Coney, 2002, p. 214).

Studies on visual grammar based on concepts of multimodality were developed at PPGI - UFSC, such as those by Grimm (1999), Ferreira (2003), Almeida (2006) and Veloso (2006). Grimm (1999) (already mentioned in chapter two) concentrates on the verbal and visual meaning resources displayed in advertisements selected from two different women's magazine. Ferreira (2003) has also contributed to the understanding of multimodal meaning-making in her study on twenty-four *Newsweek* cover stories in which the interplay of verbal and visual is carried out.

More recently, Almeida (2006) has developed a cross-cultural semiotic analysis of dolls advertisements in websites related to textual and contextual features. Veloso (2006) investigates the semiotic representation of the events of 9-11 in superhero comic books in line with principles of CDA and Giddens's Structuration Theory.

The aforementioned studies reinforce that in the empire of images prompted by contemporary media discourse, visual communication plays an important role in the construction of identities and of reality itself. The understanding of how multimodal components are used by the media to create meaning is crucial for

investigating social organization, especially, in terms of gender relations and representations.

In this chapter, I attempt to apply the concepts of the Grammar of Visual Design proposed by Kress & van Leeuwen (1996; 2006) into examples from my own selection of different versions of the Xenical advertising. The macro analysis of meaning-making resources of a specific semiotic modality – visual images – is considered relevant to introduce text-specific meanings that are constructed within different configurations of the campaign.

The selected data for the macro analysis involves national excerpts of print and broadcast marketing oriented texts for Xenical taken from the Brazilian TV versions 1 and 3, already mentioned in section 1.2, two leaflets, and two magazines advertisements along with excerpts taken from its marketing oriented web site. International samples were selected from one signage on a public bus in New Zealand and one visual configuration of the Xenical Portuguese website.

### **3.1 Representational Visual Resources**

In this section, aspects of the representational structure will be revisited and applied to examples provided by the advertising campaign featuring Xenical.

As explained in chapter 2, the ideational metafunction encompasses the situational variable called field. It also operates in visual communication through the categories of the representational system that accounts for the internal relations set between the depicted participants, their performed actions and the settings or circumstance in which they occur (Baldry & Thibault, 2006).

Narrative and conceptual processes play the ideational function in images (cf. Figure 2.4). In a conceptual process, participants are represented as members of the

same class, “in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure, or meaning” (Kress & van Leeuwen, 1996, p.79).

Visual resources realize visual representational meanings as they are used to express aspects of the experiential world according to three elements: a) the presence of Represented Participants, that is, the people, the things, the places depicted in the image; b) the processes involved in visual representation conveyed by vectors, usually realized by diagonal lines and c) circumstance referred as secondary represented participants that, in case of deletion, would not interfere into the basic proposition of the image. Indeed, three types of circumstances may occur at representational level: locative circumstance in which the represented participant is related to the setting; circumstance of means in which the represented participant uses means or tools to execute some action and circumstance of accompaniment into which the represented participant is depicted in a narrative process with no vectorial relation to other participants.

A vector or ‘action lines’ as referred to by Unsworth (2001) is a line that indicates the direction of movement of a given participant. The vectorial relations define whether the pictorial structure represents a narrative or a conceptual process. A narrative process is used to characterize participants as part of the action in a dynamic movement. Figure 3.1 exemplifies a transactional process as the Actor performs some action towards the sarong (Goal).



**Figure 3.1: a frame from version 3 of Xenical TV ad**  
**Narrative: Action: Transactional**

In this case the action performed by the participant involves a vector formed by her arms. Figure 3.2 presents this kind of relation through the vector formed by her arm. Here the Participant is acting as she touches the water (Goal); she is also depicted as reacting in relation to this movement.



**Figure 3.2: a frame from version 3 of Xenical TV ad**  
**Narrative: Reaction: transactional**

Figure 3.3 describes another visual characteristic of a narrative that may also involve a verbal process commonly represented in moving images in which the participant (Sayer) may say something (Utterance) or be represented as saying



something. In still images, though, the speech is visually represented by dialogue balloons.



**Figure 3.3: a frame from version 3 of Xenical TV ad**  
Narrative: verbal process

Figure 3.4 demonstrates this type of narrative representation as the participant's thoughts are visually displayed in a thought bubble:

*Eu faria as pazes com o espelho...  
É... E com o guarda-roupa!  
Férias na praia... É sem canga!  
Faria um desfile de lingerie...*

O laboratório Roche criou um medicamento que elimina 30% da gordura inserida nos alimentos, ajudando a reduzir seu peso, a mantê-lo e a melhorar sua saúde.

Além disso, você pode participar do Programa Xenicare, desenvolvido para orientá-la e apoiá-la no seu tratamento.

Sentir-se bem com você mesma é a melhor motivação para reduzir seu peso. Qualquer que seja sua motivação, é importante discutir o assunto com seu médico.

[www.xenicare.com.br](http://www.xenicare.com.br)

**Figure 3.4: Xenical printed ad (leaflet)**  
Narrative: mental process

Here the vector formed by her hand touching her hair reinforces a visual representation of a reflective moment involving all the thoughts verbally transcribed in the thought bubble : “Eu faria as pazes com o espelho... É...E com o guarda-roupa! Férias na praia ... E sem canga! Faria um desfile de lingerie ...” Her facial expression and body posture emphasize that these thoughts have a positive effect on her.

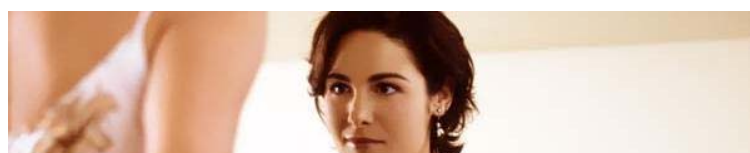
The following example indicates one type of conceptual image as an analytical process denotes a part-whole relationship with a Carrier –the whole part of an image – and the Possessive Attributes that refer to its parts. In turn, a banner ad – an animated content used in web sites – was taken from the marketing oriented website for Xenical to exemplify an analytical picture. The image serves to identify the Carrier (a woman), in a relaxing moment, who is distinguished by her Possessive Attributes. The ideas of relaxation and a fit body are the visual thematic offered to the viewers by means of her Possessive Attributes, all related to her body appearance: a fit body, well-defined waist line, white comfortable clothes, and bare feet.



**Figure 3.5: Xenical banner ad**  
**Conceptual: Analytical process**

Some analytical processes, however, are unstructured as they show us parts of the Possessive Attributes of the Carrier. The following figure was also selected from

the Xenical web site. The images composing the banner are originally presented under the flash format. The viewer's gaze is oriented by the camera panning that partially maps out the Carrier's Possessive Attributes.



(Shot 1)



(Shot 2)



(Shot 3)

**Figure 3.6: Xenical banner ad**  
**Conceptual: Analytical: Unstructured**

Parts of the participant's body are offered to the viewer who is supposed to assemble these fragments into a whole picture. The fact that she is depicted as the object for contemplation of the viewer and of herself emphasizes the importance of appearance for women. Actually, the mirror is a symbolic element repeatedly referred to in the visual structures of the Xenical campaign implying that women are more judgmental in terms of their own appearance if compared with men.

Figure 3.7 conceives a symbolic image. The Roche pill-shaped logo contrasting with the infinite blue background represents the Symbolic Attribute that has an exaggerated size placed at a privileged position at the top. It is actually larger than the participant's visual depiction. Besides, another logo for Associação Brasileira para o Estudo da Obesidade e Síndrome Metabólica is displayed at the bottom part of

the image. Both symbolic attributes are strategically positioned in order to place the participant at the middle of some type of intervention.



**Figure 3.7 a frame from version 3 of Xenical TV ad  
Conceptual: Symbolic: Attributive**

Next, Figure 3.8 depicts another type of symbolic image that realizes a generalized essence by means of colours, focus and lighting which adds a symbolic value to the Carrier's description. As a result, the meaning and identity derive from qualities of the Carrier and not from other elements in the depicted world. Thus, the one-page magazine advertisement below conveys a Symbolic Suggestive image in which meaning and identity are conferred to the Carrier.

Roche

Inovando em saúde

## Muito além da perda de peso



**XENICAL®**  
ORLISTAT  
Menos gordura, mais saúde.

Xenical® (Orlistat) é o tratamento que vai além da perda de peso:  
proporciona melhora dos fatores de risco cardiovascular e auxilia  
no controle glicêmico.<sup>1</sup>

Referências: 1 - Início do produto. Orlistat. Forma farmacêutica e apresentação: Cápsulas de 120 mg - caixa com blister contendo 21, 42 e 84. USO ADULTO. Composição: Cada cápsula contém 120 mg de orlistat. Indicações: Tratamento a longo prazo de pacientes com sobrepeso ou obesidade, incluindo pacientes com fatores de risco associados à obesidade, em conjunto com dieta leve e exercício físico. Eficaz no controle do peso a longo prazo e na melhora dos fatores de risco associados ao excesso de peso (hipercolesterolemia, diabetes tipo 2, hipertensão), além de proporcionar redução da gordura visceral. Xenical® (Orlistat), em conjunto com dieta leve e exercício físico, promove controle glicêmico adicional em pacientes com diabetes tipo 2 com sobrepeso ou obesidade. Contra-indicações: Síndrome de má-absorção crônica, colestase, hipersensibilidade ao orlistat ou componentes da fórmula. Precauções e advertências: Os pacientes devem ser aconselhados a seguir orientações nutricionais, pois a possibilidade de ocorrência de eventos gastrointestinais pode aumentar se Xenical® (Orlistat) for administrado com alimentos ricos em gorduras. Como a perda de peso induzida por Xenical® (Orlistat) acontece-se de melhor controle do diabetes tipo 2, pode ser necessário reduzir as doses dos hipoglicemiantes orais. Redução dos níveis plasmáticos de ciclosporina. Monitorar parâmetros de coagulação em pacientes tratados concomitantemente com anticoagulante oral. Potencial redução do efeito terapêutico da amiodarona. Gravidez e lactação: Uso não recomendado durante a gravidez (categoria B). Não deve ser administrado durante a lactação. Reações adversas: Em sua maioria, de natureza gastrointestinal e relacionadas ao efeito farmacológico do droga ao evitar a absorção de parte da gordura ingerida. Aumento de transaminases e fósforo alcalino; cãibras musculares; constipação; diarreia; dor abdominal e aumento de INR em pacientes tratados concomitantemente com Xenical® (Orlistat) e anticoagulantes. Hipoglicemia em pacientes com diabetes tipo 2, em virtude de melhor controle glicêmico. Distúrbio do sono. Farmacologia: Uma cápsula de 120 mg, jurta de três refeições principais (durante ou até uma hora após). Os pacientes deverão seguir uma dieta leve e moderada e balanceada, com aproximadamente 30% de calorias provenientes da gordura. Não foram realizados estudos clínicos em pacientes com insuficiência hepática ou renal ou em crianças. Via de administração: Oral. Venda sob prescrição médica. Registro MS: 1.9136.0547. A PERSISTÊNCIA DOS SINTOMAS, O MÉDICO DEVERÁ SER CONSULTADO. Informações adicionais disponíveis à classe médica mediante solicitação à Produtos Roche Químicos e Farmacêuticos S.A. - Av. Engenheiro Dillingh, 1122 - Jaguari - CEP 95221-900 - São Paulo - SP - Brasil.

serviço de informações  
0800-7720-292  
www.roche.com.br

**Figure 3.8: Xenical printed ad in a medical magazine**  
**Conceptual: Symbolic Suggestive**

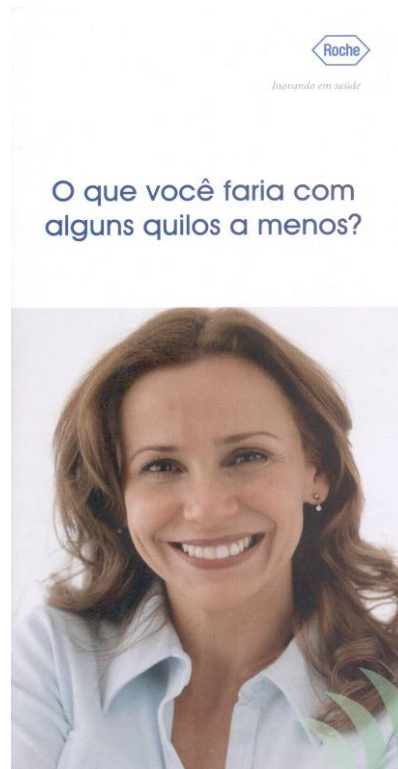
The example above cannot be classified as a narrative image. The only participant, the Carrier, is visually represented in a synergistic relation with the logo of the product. The Carrier actually incorporates the logo implying, at least, one attribute that makes up her identity: a very satisfied Xenical user. Besides, the

meanings created by this Symbolic Attributive image suggest that physical appearance and happiness mutually operate as a consequence of a life style drug, Xenical. This synergistic relationship indicates a visual metaphor – Xenical “gives her wings”, as if she were a yellow canary, setting her free from a previous negative condition. This relationship between the participant and the product results in a beneficial state of mind.

The analysis of narrative and conceptual structures of representational meanings, the meanings concerning interactive and compositional structures will be outlined regarding different versions of the Xenical advertising.

### **3.2 Interactional Visual Resources**

As has already been argued, the visual configuration of the gaze constitutes a meaning- making resource that encapsulates the type of imaginary relationship established with the viewers. The direct gaze established in the example in Figure 3 realizes a visual demand for goods and services as the participant explicitly addresses ‘you’, the object of the look. This type of gaze may be accompanied by facial expressions as smile or knitted eyebrows, for instance.



**Figure 3.9: Xenical printed ad (leaflet cover)**  
**Gaze: Demand**

The gaze vector may also address some aspects of the self suggesting self-involvement, self-enclosure or submission, when the participant addresses the viewer indirectly. That is the case of figure 3.6, presented before, in which the participant offers body parts for contemplation turning them into the objects of the viewer's gaze. Alternatively, the participant's gaze may be extended to some indeterminate point outside the visual frame which adds "a monitoring function, a sense of readiness, or expectation" to the image (Baldry & Thibault, 2006, p.201).



**Figure 3.10: a frame from version 1 of Xenical TV ad  
Gaze: Offer**

The participant's indirect gaze in figure 3.10 does not only offer herself as the object of the viewer's contemplation but also implies that she is ready to make some kind of decision.

Social distance is another aspect that determines the type of relationship established between the depicted world and the viewer. In Figure 3, some visual strategies concerning the interactive meanings are combined in order to disguise the demanding aspect of this particular ad:





**Figure 3.11: Xenical printed ad (leaflet cover)**  
**Distance: Medium shot**

The intermediate degree via medium shot indicates a relationship of social solidarity. As seen in Figure 3.11, the participant addresses the viewer directly but, on the other hand, the demanding gaze is compensated by means of an intermediate distance and horizontal oblique angle implying a degree of detachment or lack of involvement with the situation.

As discussed in chapter 2, the angles imply the audience's 'subjective attitudes' concerning the represented participants (Almeida, 2006, p.94). Horizontal and vertical angles are important visual parameters that define perspective: horizontal angles comprise an attitude of involvement with the participants and the depicted world; vertical angles, though, comprise power, status and solidarity relations.

The following figure enhances the low angle perspective used in a signage on a public bus in New Zealand, the only other country besides The United States where DTC advertising is allowed. The New Zealander experience introduces Roche's "I'd

like” campaign for Xenical /Orlistat that contains the slogan “Lose weight. Gain life” through the visual representation of a pre-Raphaelite-style woman (Coney, 2002) that “looks” at you from a higher angle:



**Figure 3.12: Xenical ad. for the “I’d like” campaign on Public Buses (Coney, 2002).  
Caption: “But first I would just like to tie my own shoes.”**

The depicted world in the next figure exemplifies sensory modality as it attempts to evoke subjective feelings. The viewer can almost feel the summer breeze, the sensation of being between the rocks and the sea listening to the waves. Such effects lead to a sensation of transition as the participant offers herself towards an indeterminate point outside the frame.



**Figure 3.13: a frame from version 1 of Xenical TV ad  
Modality: Sensory**

After describing the main visual parameters used for establishing relations of interaction between the represented participant and the depicted world as well as the image and the viewer, Section 3.3 will concentrate on the description of elements which create the compositional meanings of images.

### **3.3 Compositional Visual Resources**

Textual or compositional meanings, already discussed in chapter 2, concern the disposition of elements within the visual space as well as the emphasis given to the representational and interactive elements that compose the meanings of an image or verbal text.

Figure 3.14 comes from a marketing oriented website for Xenical from Roche division in Portugal that contains the Ideal and Real structure. The command “emagreça com saúde” in parallel with markers of the visual identity of the product are displayed at the top of the visual configuration. The vertical visual disposition of the image suggests that in essence, it aims at providing information related to a healthier way to lose weight. More factual informational options are given in the vertical order towards the bottom of the image.

The screenshot shows a web browser window titled "Emagreça com Saúde: - perder peso, emagrecer, calorias, obesidade, ... - Microsoft Internet Explorer". The address bar shows "http://www.roche.pt/emagrecer/". The website header features the logo "Emagreça com Saúde" and the URL "www.roche.pt/emagrecer".

The main content area is divided into several sections:

- Left Sidebar:** A vertical menu of topics including "Obesidade/Excesso de peso", "Tratamento Obesidade", "Calculadoras Online", "Alimentação Saudável", "Jogo das Gorduras", "Tudo sobre Gorduras", "Actividade Física", "Casos de Sucesso", "E você..? O que faria com ...", "Espaço de Lazer", "Perguntas Frequentes", "Comentários e Sugestões", and "Profissionais de Saúde".
- Central Banner:** A large image of mannequins in a clothing store. Text above the image reads "Hoje comprei tudo o que gostei, e não apenas o que me servia". Below the image is a yellow box with the text "E você...? O que faria com alguns quilos a menos?".
- Right Column:** A green box containing several links and text: "Venha descobrir espaços de conforto", "Consulte os novos Guias: do Bem-estar e da Boa Forma. Venha visitar-nos.", "Quantas calorias queimo?", "Calcule as calorias gastas em diversas actividades físicas através desta calculadora interactiva", "Calcule o seu IMC", "Calcule o seu Índice de Massa Corporal através desta uma calculadora online", and "Teste os seus conhecimentos".
- Bottom Section:** A "Sugestão de Receita" for "Risoto de Cenoura" (6 porções de 160 calorias cada) with a "Ver mais sugestões" link. To the right are three interactive links: "Descubra a Gordura dos Alimentos através deste Jogo Interactivo", "Terei peso a mais? Saiba a resposta com esta calculadora online", and "Conheça mais sobre o Tratamento da Obesidade".
- Footer:** The Roche logo, the URL "www.roche.pt/emagrecer", the slogan "Tudo o que tem a perder são quilos", and copyright information: "RocheNet - Todos os direitos reservados. Copyright© 1996-2007 Roche Farmacêutica Química,Lda. O uso e acesso a este serviço encontra-se sujeito aos Termos de Utilização".

Figure 3.14: Portuguese marketing oriented website for Xenical Ideal and Real structure

The Ideal-Real composition of the website transcribed in figure 3.14 combines *Centre* and *Margin* layout. The horizontal visual disposition privileges a flash animation of the banner including the slogan question at the Centre. Accordingly, the flash animation then stands for the nucleus of information to which all the other elements at the margins are in some sense subservient to and dependent on (Kress &

van Leeuwen, 2006), Additionally, the picture can also be considered a *trptych* that demonstrates three different image elements in a row. The triptych structure depicted in Figure 3.14 projects the potential results of the treatment and how to get such results (recipes, medical advice, etc.) as the central element at the nucleus of information. The ancillary items, in turn, invite the viewers to access more contextualizing information about a healthier way of weight management. The *strongly framed* elements and the white spaces between them in the triptych structure suggest that each part corresponds to a necessary piece of information.

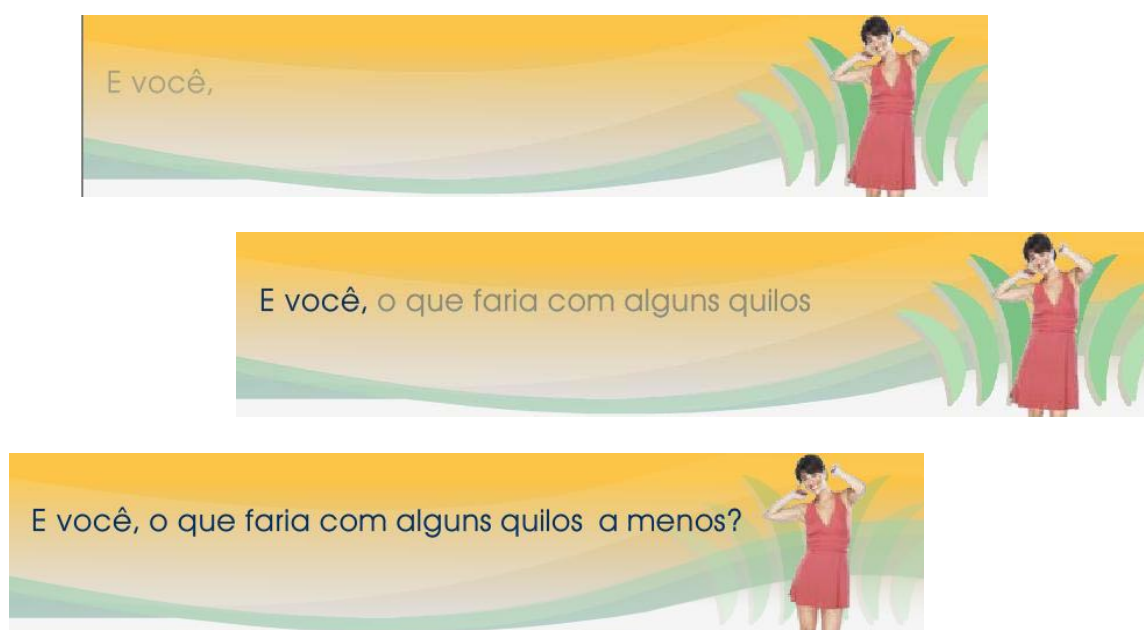
Moreover, the temporal cycle of the flash animation adds more *salience* to the relationship between the image and verbiage within the banner. Different combinations of visual and verbal meanings alternate in order to tackle the strongly framed slogan-question (“E você? O que faria com alguns quilos a menos?”) inserted at the bottom of the banner. In the example above, the disposition of the answer for the slogan-question “Hoje comprei tudo o que gostei, e não apenas o que me servia” is placed at an Ideal/ New position, in terms of vertically and horizontally oriented composition. The disposition of the answer, aligned with other verbal information, associate weight management with consumerism. One of the rewards of losing some pounds is that potential clients can wear the mannequin’s clothes. Besides, it also suggests that a person under the advertised treatment can become more active as s/he elevate her/his consumer power. Both interpretations are visually reinforced by the image of naked mannequins displayed at the Ideal/ Given position.

The horizontally oriented composition indicating the information value of the left and right sides are previously demonstrated in Figure 3.5, on page 71, for instance, which shows something the viewer is assumed to know already (Given): a young lady with a beautiful body. What the viewer must pay particular attention to

is placed on the right, the side of the key information. In this case, the *New* position presents the word ‘Xenicare’ and its visual representation in the background, altogether occupying at least 70% of the banner.

The principle of *framing* is also detected through the presence of framing devices such as dividing lines or frame lines. Kress & van Leeuwen (2006) refer to the sense of connection and disconnection achieved by the use of framing. In terms of visual disposition, connectedness may be achieved through the absence of frame lines while a sense of disconnection may be created to preserve individuality and differentiation among elements. Thus, the items may be *strongly framed* through the presence of frame lines in order to differentiate one piece of information from another, or they may be weakly framed so as to establish a connection between meanings.

Another banner taken from the Brazilian web marketing of the product is organized under the horizontal axis in a different compositional order:



**Figure 3.15: Xenical banner Ad Given and New structure**

The verbal information, in the Given position, works as a vector that leads the viewers' eyes from left to right. There is an interplay between the moving image composed by Given and New elements depicted in the temporally cycle of the banner. The interplay between verbal and visual meanings, placed at the New position exemplifies ideationally a sample of an expansion relation of complementarity, more precisely, of augmentation, as the image extends and adds new meanings to those realized by the verbal resources (Unsworth, 2006).

The integration of verbal and visual resources also occurs due to the compositional component of *salience*. Aspects concerning the placement of the elements in the foreground or background in the visual space, size, colour contrast and sharpness allow viewers to identify the privileged items of the depicted world (Almeida, 2006, p.103). One can easily detect that the maintenance of salient elements such as the bright colours – gold, green and red – provides coherence during the flash animation of the banner. However, the participant's red dress is placed at the top of a "hierarchy of importance among the elements" (Kress & van Leeuwen, 1996, p.212) as it changes its format. Besides, the other bright colours adopt lighter tones during the transition. Viewers may have the impression of dimness surrounding the verbal reference that includes themselves 'and you' ("e você,"). The 'mists' move on towards the New side of the banner during the temporal transition that is also set by the visual transformation of the participant's garment. A curved green line in the background is linked to the presence of the green marker of visual identity representing the treatment acting on the participant's body. Thus, the hem of her garment and washed-up green marker, at the end of the presentation on the New section, denote that the treatment provides to 'you' an appropriate body for tiny clothes. In this way, any possibilities brought up by the

question will become effective in case 'you' submit yourself to the advertised treatment.

The compositional meanings of Figure 3.16 are created by a double-page ad from *Revista Contigo*. In terms of the horizontal axis, the left page shows a visual configuration of a Playboy magazine edition, a sexist icon based on the sexual objectification of women, in Given position as its corporate identity is likely to be familiar in the Western world as a representative of masculine pop culture. On the right side, the key information includes the slogan-question of the campaign followed by "Faça como a Luiza: fale com seu médico sobre a forma de eliminar **30% da gordura dos alimentos.**" The double use of imperative Mood - assertive and monological in orientation - is represented in lower cases in comparison with the salient slogan-question in a central position. In addition, the demands are placed at the bottom on the right side of the image suggesting more 'down to earth' information (Kress & van Leeuwen, 2006, p. 187). The presence of framing through the contrast of colours and the white spaces between the elements emphasize the individual identity of the magazine. The visual representation of the magazine is *strongly framed* as it is presented as a distinctive piece of information within the composition. However, the white spaces stand for the background of the two-paged advertisement which suggests that the magazine cover is inserted into a bigger purpose rather than just advertising its edition.



**Figure 3.16: Contigo magazine ad**  
**An example of resemiotization**

Yet Figure 3.16 could be analyzed under a complementary perspective to that of multimodality called resemiotization. According to Iedema (2003), such concept draws on “how meaning making shifts from context to context, from practice to practice, or from one stage of a practice to the next”. Resemiotization may be used to manifest “‘scheme transfer’, a principle that creates homological patterns across different spheres of social life” (Iedema, 2003, p.43). Under such principle it is possible to ask why a cover of Playboy magazine was recontextualized into a weight loss product advertisement. The Brazilian audience may easily recognize the woman in the cover as Luiza Tomé, her name is also attached to her image, an actress in her 40s who gained pregnancy weight in the past. Her post-pregnancy participation in Playboy is presented in the ad as a consequence of the treatment that is visually conveyed by identity markers of the treatment placed at the top and bottom zones of

the right page adding Ideal and Real meanings to the possibility of weight loss management. Besides, the actress is informally mentioned at the bottom of the right page when the viewer is demanded to “Do like Luiza”(Faça como a Luiza). The resemiotization process is used to include sex appeal as a reward to a potential client of the advertised treatment for weight loss. Luiza’s makeover becomes an inspiration for the viewers, especially for those who lost their hopes due to their age and weight in becoming as sexy as a Playboy cover girl.

### **3.4 Concluding Remarks**

It is crucial to emphasize that although aspects of image and language interaction were discussed separately in this chapter in relation to representational, interactive and compositional categories, in textual realities these meanings will occur simultaneously. Any attempt at a critical interpretation of the meanings of a text should be based on an integrative perspective of the three functions (Unsworth, 2006), considering both linguistic and visual resources.

Even though the work on grammars for investigating the interface of visual and verbal meaning resources is “in its infancy” (Unsworth, 2006, p.70), the current chapter attempted to provide the visual analysis aligned with the appropriate metalanguage based on the systemic functional semiotic approach that offers technical information about the ways visual resources are used in meaning making. Thus, the descriptive and analytical tools previously discussed will be the basis for the multimodal investigation of a sample of recorded dynamic film text characterizing the genre of TV advertisement. A qualitative content micro analysis will be carried out in the subsequent chapter that will be followed by a discussion of

the ways visual semiotic options organize gender relations and representations of the depicted world of the visual image.

# CHAPTER 4

## Micro Data Analysis of the Xenical Television Advertisement

New technologies which fragment the woman's body in this way provide the opportunity for the medical gaze to evaluate women in terms of their potential physiological and moral suitability [...] (Cranny-Francis et al., 2003, p.194)

### 4.1 Introduction

This chapter attempts to demonstrate a content and semiotic investigation of data based on principles of multimodality and Systemic-functional Discourse Analysis that will enable stronger inferences beyond the information typically developed by a sample of help-seeking advertisement. The specific context for analysis is provided by a national version of an advertising campaign for Xenical. Thus, verbal and visual investigation concentrates on one version in film format for the pharmaceutical product. As explained in section 1.2, this chapter will give more details concerning the methodological procedures adopted in the micro data analysis.

The following examination is influenced by a model of multimodal text transcription and analysis proposed by Baldry & Thibault (2006) that can be easily multiplied and adapted to a diversity of texts which are divided into phases.

In these terms, the moving images constituting the advertisement were divided in 18 selected shots following its chronological sequence with the help of *Windows Movie Maker*. These shots were grouped into 6 phases as they exhibit a high degree of sameness among themselves. In other words, each phase was distinguished in relation to the presence and order of appearance of the five participants: Ana,

Beatriz, Cristina, Denise and Elvira, along with the distinct settings – restaurant, green fields, swimming pool, city and home/bedroom, respectively – in which each participant is depicted. The inclusion of secondary participants or the transition of settings within the same phase will be signaled by the addition of ‘b’ into the phase identification. Table 4.1 illustrates the visual structure on the basis of the transition points involving the respective participants (column 2 and 3), as well as the organizational division concerning phase and shot (column 4) and the categorization of the images depicted in each shot vis-à-vis the processes (column 5), all based on the chronological sequence of the shots constituting the advertisement (column 1).





Drawing on Halliday’s semiotic functions and on Kress & van Leeuwen’s analysis of visual features, I have tried to map the flow of meanings of semiotic choices involved in a DTC advertisement of the Xenical by disassembling in greater detail verbal and visual resources. A key objective of this analysis is to explore some of the meanings visually and verbally conveyed by a dynamic visual display of patterns, based on the metafunctional combination of semiotic choices that will support a discussion developed on aspects of gender developed in chapters 5 and 6.










Phase, a basic unit of multimodal text, was analyzed to specify which meanings are selected from which modalities and also how they are combined to produce a given meaning. According to Baldry & Thibault (2006), a given phase is distinguished by “a high level of modality consistency or homogeneity among the selections from the various semiotic systems that comprise that particular phase in the text” (Baldry & Thibault, 2006, p.47). Moreover, the authors underscore that the real-time unfolding of a phase depends on the viewer’s ability to recognize the transition points or the boundaries between the phases. In this analysis, phases 1 and 5 will be distinguished as ‘a’ and ‘b’ in order to emphasize changes of setting that do





not necessarily influence the homogeneity of the semiotic meanings. Similarly, shots will be identified as ‘a’ and ‘b’ when a sequence of visual meanings is depicted without any change of settings.

The following table attempts to provide the transition points that establish the boundaries of the 6 phases. Six different colors are used to distinguish one phase from the other. In addition, column 1 refers to the chronological order of the sequence of images as T refers to time in seconds, and column 2 presents the correspondent visual frames that compose the advertisement itself. Participants are identified by names and classified into types, as suggested by Kress & van Leeuwen (1996), in column 3, followed by a division identifying the phases and shots. At last, a semiotic visual classification of the processes conveyed by the moving images is also considered in column 5.

**Table 4.1: A multimodal transcription of the Xenical advertisement**

00,48s Shot 1		Ana = Sayer	Phase 1a	verbal
02,56 s Shot 2		Beatriz = Actor	Cut Phase 2	Non- transactional action
03,44 s Shot 3 a		Beatriz = Carrier	Cut Phase 2	Unstructured analytical process
04,30 s Shot 3 b			Phase 2	

04,40 s Shot 4		Beatriz = Sayer	Cut Phase 2	Verbal process
06,32 s Shot 5		Cristina = Sayer	Cut Phase 3	Verbal process
08,56 s Shot 6		Cristina = Actor	Phase 3	Transactional action
10,00 s Shot 7		Cristina = Carrier	Phase 3	Symbolic Suggestive process
10,40 s Shot 8		Ana = Sayer	Cut Phase 1a	Continuation of verbal process of phase 1
11,84 s Shot 9		Ana = Actor	Cut Phase 1b	Transactional action
13,12 s Shot 10		Denise = Carrier	Cut Phase 4	Symbolic attributive process
13,76 s Shot 11		Denise = Sayer	Phase 4	Verbal
15,36 s Shot 12a		Elvira= Carrier	Cut Phase 5	Unstructured analytical process

16,85 s Shot 12b			Phase 5	Unstructured analytical process
16,88 s Shot 13		Elvira = Sayer	Phase 5	verbal
18,40 s Shot 14		Ana = Reacter	Cut Phase 1b	Transactional reactional
19,52 s Shot 15		Cristina = Carrier + Narrator	Cut Phase 3	Symbolic suggestive process + Verbal
21,20 s Shot 16		Elvira = Actor + male voiceover	Cut Phase 5b	Unidirectional transactional action + Verbal
22,24 s Shot 17		Beatriz = Carrier	Cut Phase 2	Unstructured analytical
24,72 s Shot 18a		Male voiceover = Sayer	Cut Phase 6	Verbal process
28,00 s Shot 18b		Male voiceover = Sayer	Phase 6	Verbal process

Next, a micro investigation of verbal and visual resources of each phase will be carried out under a metafunctional organization of meaning-making resources involving functional descriptions of visual and verbal grammar of the film format advertisement by means of an investigation of representational, interactional and



organizational meanings. For a better understanding of the verbal and semiotic analysis, the chronological sequence of the advertisement will be disassembled; therefore, the discussion will follow a sequential order of the phases, determined by their respective participants. Each section will begin with a selection of shots of a specific phase along with the verbal message composing each shot constituting an specific phase. The soundtrack will also be considered as it helps the process of linking the 6 phases.





#### **4.2 Representation, Interaction and Organization of Verbal and Visual Resources in *Phase 1***

Each shot and verbals of *Phase 1* will be individually discussed in relation to its three-dimensional analysis of meaning. The table below presents my selection of shots that belong to *Phase 1*. Column 1 refers to the visual representation of shots 1, 8, 9 and 14, in accordance with the chronological sequence presented in Table 4.1. Verbal information will be given in column 2. The representational aspect will include the lexicogrammatical category of transitivity, the interactional aspect will include the lexicogrammatical category of mood and modality and the organizational aspect will include the lexicogrammatical category of Theme and Rheme. As a moving image product, the advertisement will present typical elements of a film that are divided into technical (camera, angles, lightning, sound, framing, for instance) and symbolic (colour, setting, costume and objects, for instance) (Hansen et al., 1998). The analysis of these essential building blocks will support the macro analysis developed in Chapter 5.

Although the focus of this micro analysis concentrates on the verbal and visual meaning resources, some reference to the soundtrack, a relevant symbolic element, will be made in column 3. Therefore, a few words on the significance of the

soundtrack are relevant at this point. The interpretation of what we see cannot be dissociated from what we hear (Baldry & Thibault, 2006). In *Phase 1*, the soundtrack is comprised by two components: (1) piano music; (2) the voice of a woman, Ana. The music is in a low volume and slow tempo. Ana's voice is the acoustically dominant figure in the soundtrack of phase 1a as she is shown frontally and speaks enthusiastically.

**Table 4.2 – Transcription of Phase 1**

Visual and textual components of the Xenical TV ad – Phase 1		
Visual resources	Verbal resources	soundtrack
 <p>Shot 1</p>	O que eu faria com uns quilinhos a menos?	Soundtrack: piano song Tempo: slow Volume: low
 <p>Shot 8</p>	Saias, fendas, decotes	Soundtrack: piano song Tempo: slow Volume: Medium
 <p>Shot 9</p>		silence
 <p>Shot 14</p>		Soundtrack: piano song

### 4.2.1 Representation of Verbal and Visual Resources in *Phase 1*

In terms of the content meaning of Ana's question 'who did what to whom', the opening sentence "O que eu faria com uns quilinhos a menos?" presents a transformative material process as the question points to what is 'done to' an existing Goal. The transformative process concerns some change of state of 'I', the Actor (Thompson 2004, p.91). Circumstance is used in a metaphorical way, as 'com uns quilinhos a menos' ('with a few pounds less' in English) does not correspond to an object or individual. In this case, a condition works as a circumstantial accompaniment that answers the question 'with what' (Thompson 2004, p.91).

O que	eu	Faria	com uns quilinhos a menos ?
Goal	Actor	Pr:Material	Circ: accompaniment

**Figure 4.1: Experiential Metafunction in Phase 1**

Visually, the representational meaning of shot 1 realizes a *narrative* representation which involves a verbal process. Kress and van Leeuwen (2006, p. 261) observe that in still images dialogue balloons are visually represented in order to realize verbal processes while in moving images dialogue is not visually construed but through speech. In this way, Ana (represented participant 1) is the Sayer, who is set in a plain and neutral background.



**Figure 4.1.1: Visual representation of shot 1**

The information given in shots 8 and 9 is a continuation of phase 1. Here part of the verbal resource is carried over by the viewer who bases her/his assumptions on the question posed by the woman at the beginning of the advertisement. The inanimate Goal mentioned leads to a material process that involves a transformative attitude. The Goal represents the types of clothes that will reveal parts of her body, as mentioned in the previous phase:

(Eu)	(usaria)	Saias, fendas, decotes.
Actor	Process:material	Goal

**Figure 4.2: Experiential Metafunction**



**Figure 4.2.1: Shots 8 and 9: Transition of Phase 1a and Phase 1b**

Shot 8 represents a sequence of the verbal process initiated in shot1. For their visual commonalities, both shots constitute phase 1a. The sequence of the verbal

process initiated in shot 1 is concluded in shot 8. The transition from shot 8 to shot 9 visually corresponds to a transition of phase 1a to phase 1b; a number of features are best described concerning the setting and the presence of secondary participants in shot 9.

In general, the settings in which the participants are placed are defined as Circumstances. As previously mentioned, Kress & van Leeuwen (1996, pp. 71-73) propose systems of choice concerning the categorization of location displayed in narrative representations that include circumstance of setting, circumstance of means and circumstance of accompaniment. The circumstance of setting in *Phase 1*, for instance, reveals to the viewer with the nature of the activity performed. The setting defines a transition of the same participant into phase 1b. Here, Ana is the Reactor to a Phenomenon: her interaction with the waiter, the Actor in a transactional action process in which the Goal is serving her. Thus, the image realizes a *transactional reactional* process. Secondary Participants are less naturalistically depicted. They are presented just to reinforce that a social event is going-on, that of eating out. The setting is dark, only Ana and some white elements such as the waiter's shirt acquire an overexposed look (Kress & van Leeuwen, 1996, p.71).



Shot 14 realizes a continuation of phase 1b for its visual commonality with shot 9. It also embodies a transactional reactional process where Ana plays the Reacter to a Phenomenon. The Phenomenon involves the waiter, the Actor in a transactional action process in which she is the Goal (the waiter serves her). This process then becomes the Phenomenon of a reactional structure. The meal is not visually depicted but suggested, which makes her react with a smile of approval. Goffman's categories concerning 'female subordination' detected in ads points to a *function ranking* that deals with the typical distribution of roles displayed in advertisements concerning male and female collaboration: the male performs the executive role while the female admires his action (Goffman 1976 as cited in Kress & van Leeuwen, 2006, p.67-68).

#### **4.2.2 Interaction of Verbal and Visual Resources in Phase 1**

Considering the lexicogrammatical categories of Mood and modality, some strategies are emphasized in relation to the way text producers organize visual and verbal meaning making resources in order to interact with the audience. Interpersonally the text begins with a question (shot1) introducing a finite modal operator that in English is equivalent to "would". The mood choice has the form of a modalized hypothetical. The hypothetical aspect of the question makes it more tentative and suggests a series of hypothetical statements ('irrealis' statements), a question-answer (shot 2) pattern that contributes to the informal tone which simulates the afterthoughts of unplanned speech. The interactive function of the mood choice suggests that there was a previous interaction between Ana and someone else who would actually have demanded information from her. Presumably, not only does Ana ask the question to herself, but she also asks the viewer to participate in a relationship of knowledge exchange.

Generally, questions are seen in terms of the speaker “eliciting the commitment to truth of others” (Fairclough, 2003, p.168), in other words, people usually ask questions in order to obtain information they do not have. In Figure 4.2.1, the speech role indicates an odd way to start a conversation. WH- interrogatives have the primary purpose to demand knowledge exchange. The listener, though, is asked to fill in a missing part of the message. Here, the question projects the viewer into the middle of an ongoing dialogue. At this point, it is strategically difficult to track who is asking it, the ‘I’ or the viewer. The kind of response hoped for is clearly the one that gives information. However, the Mood structure indicates that the Subject is ‘I’ rather than ‘you’. Moreover, Finite expresses modality as ‘faria’ (would do), signaling the speaker’s opinion associated with an action in the past. In fact, the question exemplifies a type of modality, namely, modalization, as the speaker expresses “a form of evaluation/judgement/assessment of the truth of the situation” (Heberle, 1997, p.163). In this way, the finite modal operator embedded in ‘faria,’ equivalent to ‘would do’, indicates median modalization, that is, ‘I’, the source of modality, commit myself in a median range of possibilities to express a personal view.

The interrogative mood, expressed by a WH-interrogative, that in Portuguese is followed by the Subject + Finite order, encourages the viewer to share this question with Ana in a less intrusive way where ‘I’ appears as partly equivalent to ‘you’.

O que	eu	faria		com alguns quilinhos a menos ?
		‘past’	‘fazer’	Adjunct
Complement/ WH-	Subject	Finite: modal.	Predicator	
Resi ...	Mood:Interrogative	...due		

**Figure 4.4: Interpersonal Metafunction**

Interpersonal emotion is heightened through the integrated use of semiotic choices such as gaze, perspective, social distance and modality markers.

In terms of interactive meaning, the vector is formed by her eyes as she looks directly to the viewer. As discussed before, it suggests a demanding position. She demands that the viewer enter in some kind of imaginary relation, one of social affinity. The vertical perspective points out the eye-level gaze invoking a relationship of equality between Ana and the viewer. The close-up choice reinforces the kind of social relation established with the viewer. In this case, it claims for a more intimate relationship. The horizontal angle emphasizes a sense of connection; the viewer is positioned directly towards the depicted world. The use of modality markers such as illumination and brightness creates a plain background indicating a minor degree of modality (cf. Fig. 4.2.1)

Transitivity concordance (Thompson, forthcoming) helps the viewer to infer that Ana's response follows the declarative Mood. In this way, the Portuguese statement is built by to a fusion in the verbal group where the Predicator 'usar' is combined with a modalized Finite which results in the embedded construction 'usaria' (would wear).

(Eu)	(usaria)		saías, fendas, decotes
	'past'	'usar'	
Subject	Finite:modal.	Predicator	Complement
Mood: declarative		Residue	

**Figure 4.5: Interpersonal Metafunction**

The woman's gaze in shot 9 allows the viewer to contemplate the circumstance. The long shot contributes to the portrait of the image in a more unattached way. Modality markers as illumination and brightness help in the process of overexposing her interaction with the waiter. They also contribute to the representation of an



almost black and white depiction, typically used in lowest modality representation (Kress & van Leeuwen, 2006, p.160). However, the absence of colors contributes to describe a real situation: the one of having dinner in a sophisticated restaurant. For this reason, one may affirm that, despite the absence of colors, Ana is depicted in a less naturalistic setting. Modality markers not only emphasize her interaction with the waiter and food, but also the fact that she sits backwards to the mirror, as seen in Figure 3.3.

Illumination and brightness, in shot 14, help in the process of overexposing her interaction with the meal. Although the setting suggests a romantic atmosphere, there is no representation of a male partner. Illumination though contributes to emphasize the presence of a female partner, vaguely depicted. Ana offers this situation for the viewer's contemplation. The medium long shot is used as the interaction is displayed in the foreground.

#### 4.2.3 Organization of Verbal and Visual Resources in Phase 1

From the perspective of the compositional metafunction, the WH-word, which conveys the missing information that Ana is asked to provide, is the point of departure and it appears in the Theme position as unmarked while the rest of the clause corresponds to Rheme, the focus of information.

O que	eu faria com alguns quilinhos a menos ?
Theme	Rheme

**Figure 4.6: Experiential Metafunction**

As shown in Figures 4.1.1 and part of 4.2.1, the visual composition assigns to Ana the central position in the foreground, which suggests that she is at the nucleus of information.

The statement with ellipsis is formally incomplete, that is, the viewer is asked to recall the actual words needed to fill out the clause, as in *Phase 2*. Now, not only Theme, but also Rheme is partially elliptical. Only the missing element called by the WH-word introduced in phase 1 is supplied in the answer. The presupposed parts require the viewer to put themselves into the thematic position. Ana's statement counts on the viewer's cooperation in order to be completely understood.

(Eu ...	usaria) Saias, fendas decotes.
Theme	Rheme

**Figure 4.7: Textual Metafunction**



**Figure 4.8: Visual transcription of shot 9**






The compositional meaning of shot 9, transcribed in figure 4.8, draws on the fact that she is placed at the central position in the background of the image surrounded by minor participants. It also indicates a salient change that inscribes her interaction with food through the addition of the waiter's presence who is also placed at the centre. Such interaction receives the central information value.

### **4.3 Representation, Interaction and Organization of Verbal and Visual Resources in *Phase 2***

The transition between *Phases 1* and 2 underscores a transition of settings – from an indoor dark setting to a naturalistic environment – and introduces a new

Participant, Beatriz, who does not interact with Ana. Each shot and verbals of *Phase 2* will be individually discussed in terms of their experiential, interactional and compositional metafunction. The table below presents my selection of shots that belong to *Phase 2*. Column 1 refers to the visual representation of shots 2, 3a, 3b, 4 and 17, in accordance with the chronological sequence presented in Table 4.1 (see pp. 91-93). The verbal meaning resources of the text at this phase will be given in column 2 as well as some observations concerning the soundtrack.

**Table 4.3 - Transcription of Phase 2**

Visual and textual components of the Xenical TV ad – Phase 2		
Visual resources	Verbal resources	soundtrack
 <p>Shot 2</p>	(Eu) faria	Soundtrack: piano song Tempo: slow Volume: low
 <p>Shot 3a</p>	pause	Soundtrack: piano song Tempo: slow Volume: low
 <p>Shot 3b</p>	pause	silence
 <p>Shot 4</p>	...as pazes com o espelho.	Soundtrack: piano song
 <p>Shot 17</p>	(Eu faria) uma segunda lua de mel.	Beatriz's voiceover

### 4.3.1 Representation of Verbal and Visual Resources in *Phase 2*

The overt response to the opening question involves shots 2, 3a, 3b and 4 as shown in table 4.3. Beatriz's answer represents an action in a metaphorical way. 'Faria as pazes com o espelho' ( (I) would be at peace with the mirror or (I) would make it up with the mirror) does not reflect a physical action but a number of actions in relation to her appearance that would give her reasons to admire herself in front of the mirror. As the opposite statement, it would be equivalent in English to a state of mind 'I am not at peace with the mirror' or an action 'I would fight with the mirror'. The circumstance, in this case, would involve a 'cause: negative behalf'. Thus, it is possible to consider the circumstance as 'cause: behalf'. She would make it up with herself on behalf of a good physical appearance.

(Eu)	faria	as pazes	com o espelho
Actor	Process:material	Goal	Circ: cause: behalf

**Figure 4.9: Experiential Metafunction**

	
Beatriz - (Eu) <u>faria</u>	.(pause)
	
(pause)	...as pazes com o espelho.

**Figure 4.9.1: Transitions of shots 2, 3a, 3b and 4.**

Similarly, the visual representation of Beatriz's answer involves 3 shots focused on bodily actions. In shot 2, the narrative meaning is composed of only one participant, Beatriz, doing a sort of relaxing physical but, at the same time, a moving forward activity illustrates a non-transactional process; therefore, there is no Goal in the action performed by the Actor, Beatriz. Baldry & Thibault (2006, p.178) point out that "bodily actions tend to focus on particular parts of the body which have the potential for specific semiotic significance" while facial display involves the exchanging of affect, proxemics in relation to power, social hierarchy and posture, for example. The landscape may be interpreted as circumstance. Here the circumstance of setting provides the viewer with a further comprehension of the nature of the activity performed by Beatriz. The long shot adds more information

about the circumstance of setting which depicts Beatriz practicing a soft style martial art, acting suavely by means of slow motion movements in a “zen” environment.

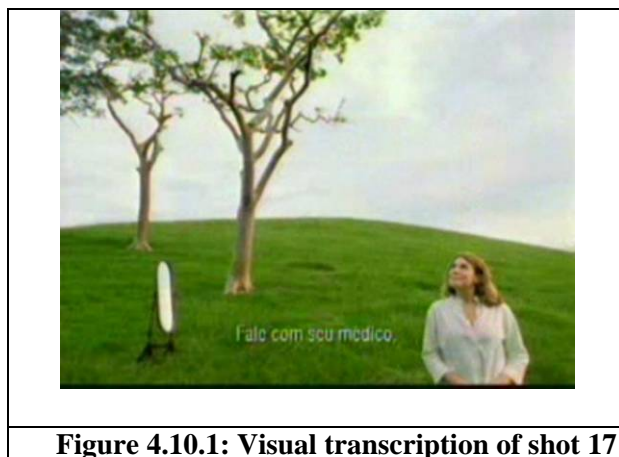
In shots 3a and 3b, there is an example of *conceptual representation* as they convey an analytical process in terms of a part-whole structure. Now, Beatriz plays the part Carrier and her bare feet are a sort of *Possessive Attribute* (the parts). Whereas in a previous shot, Beatriz was introduced through a long shot, now parts of her, her feet, are ‘zoomed-in’ in order to emphasized not only her moving forward action, but also her deep connection with nature. Shots 3a and 3b better illustrate the focus on her feet moving forward very slowly. Symbolic elements such as her bare feet and the natural environment which reminds a garden. suggest a sense of mystique, liberty and freedom. Shot 3 as a whole is an example of an unstructured analytical image: no labels are used to show part-whole relationships (Kress & van Leeuwen, 1996, p. 94).

Similarly to shot 1, shot 4 embodies the narrative meaning through a verbal process. Therefore, Beatriz appears as the Sayer placed in the well-described circumstance of the setting of shots 2 and 3a and 3b.

*Phase 2* also includes shot 17 which exemplifies another possible response for the question elicited by the male voiceover (shots 15 and 16). Only the Goal is mentioned, (“uma segunda lua de mel”), a romantic social activity, contrasting with the previous shot where ‘you’ is suggested.

(Eu)	(faria)	uma segunda lua de mel.
Actor	Pr:Material	Goal

**Figure 4.10: Experiential Metafunction**



**Figure 4.10.1: Visual transcription of shot 17**

Beatriz is construed by means of an analytical process. The circumstance of setting, already discussed in *Phase 2*, still prevails through the repletion of visual elements. However, a Symbolic Attribute, the oval mirror, is introduced. It also contains a transitional textual element in the visually depicted clause ‘Fale com seu médico’ a textual element that is repeated in the next phase.

#### **4.3.2 Interaction of Verbal and Visual Resources in Phase 2**

In *Phase 2*, the conversational tone is reinforced by the question and answer pattern, where Beatriz is introduced, and also by the pause. Shots 3a and 3b represent a pause that emphasizes the idea that the statement mimics the afterthoughts of unplanned speech, thus suggesting spontaneity. From an interpersonal perspective, the answer follows the viewer’s expectation. As in the question, the answer keeps the interaction through modality by signaling the same action in the past expressing median modalization that typically occurs when the speaker ponders on aspects of the event.

The lexical choice ‘paz’ (peace) visually represented by white clothes and gentle movements establish a semantic commonality among different shots that comprise *Phase 2*.

(Eu)	faria	as pazes	com	o
	past	fazer	espelho	
Subject	Finite/ modal.	Predicator	Complement	adjunct
Mood: declarative (offer)	Residue			

**Figure 4.11: Interpersonal Metafunction**

The naturalistic modality appears in operation as the idea is to present Beatriz in a way that would be easily interpreted. The viewer can identify with this kind of natural setting that encapsulates an imaginary but possible situation of getting in touch with nature. The long shot contributes to portray Beatriz in a more unattached way, which implies that the viewer is not the object as in shot 1, but subject of the look. Therefore, Beatriz is the object of the viewer's scrutiny ( Fig. 4.9.1)

Shots 3a and 3b introduce body resources functioning as interpersonal operators that modify the movement. Beatriz is depicted during the process of taking, very carefully, one step further. Again the landscape stands for the nuclear information in the proposition of the image.

Visual resources are used in shot 4 to integrate 'you' into her overt response to the question. Beatriz addresses the viewer directly, realizing a visual 'you'. The degree of intimacy invokes a sense of connection at the social level through a medium shot. The low angle concerning vertical perspective, though, connects the viewer with the depicted world from below, that is, the viewer is placed in an inferior position. The naturalistic modality continues to be in operation as in the whole of *Phase 2*.

Along *Phase 2*, verbal and visual representation points to a contrastive relationship between nature and peace. Beatriz's connection with nature in a soft



physical activity is not enough to provide her with peace of mind in relation to her appearance. This aspect will be better discussed in Chapter 5.

Shot 17 does not exemplify a response but Beatriz's thought being influenced by the question posed by the male voiceover (shots 15 and 16). The absence of Subject leads the viewers to put themselves, once again, into this position. Besides, modality is associated with action aspects. Thus, some action is required from the viewer in order to enter a world of possible rewards if they lose some weight.

(Eu)	(faria)		uma segunda lua de mel.
	'past'	'fazer'	
Subject	Finite: modal.	Predicator	Complement
Mood: declarative		Residue	

**Figure 4.12: Interpersonal Metafunction**

The offer kind of gaze for the viewer's contemplation predominates in Figure 4.10. 1 as the woman looks up to some indeterminate point outside the visual field of the video screen which suggests a sense of expectation. She mentally verbalizes another answer to the slogan-question which empowers the viewer, who now can even listen to her thoughts.

The visual information 'Fale com seu médico', in Figure 4.10.1, works like a vector that links the female figure with the mirror. Both the verbal information and the mirror are placed at the Real zone, at the bottom of the screen. The concrete information is placed at the bottom. At this point, there is an aural intervention of the male voice over turning the vector into verbal information. The oval mirror is framed by the trees.

### 4.3.3 Organization of Verbal and Visual Resources in *Phase 2*

In terms of the compositional structure, one may note that Beatriz's answer includes grammatical repetition of two types: reference and ellipsis. As the I- Theme is elliptical, the viewer is required to recall the actual word needed to fill in Beatriz's response. In this case, the viewer is asked to put her/himself in Theme position. Undoubtedly, ellipsis is used strategically to simulate a conversation based on principles of negotiation and cooperation typically used in face-to-face interaction. The use of 'faria' in the response points to an example of exophoric reference as the slogan question is not directly addressed to Beatriz. However, the viewer is led to infer the embedded question by connecting Beatriz's response to P1's question.

(Eu)	faria as pazes com o espelho.
Theme	Rheme

**Figure 4.13: Textual Metafunction**

The compositional meaning in shot 2 concentrates on a description of bodily actions. It is noteworthy to observe that Beatriz moves gently from the 'horizon-there' towards the 'central-on', (Baldry & Thibault, 2006, p.197) suggesting an attempt of proximity with the viewer from a very safe distance. This hyper-real image presents high saturated green, a "cold" color, according to Hansen et al (1998), used for contemplation, as the predominant one. The high saturation of green is reinforced by a lighter background. Different tones of green are used to create color identity within a variation of dark green grass, light green grass, the trees. Beatriz, in white, does not share a common characteristic with the setting. The white color of her clothes combined with her gentle movements of relaxing activity denotes her search for peace. An older tree, almost lying on the ground, occupies the given position mixing itself with other smaller trees in the background. The use of bright

colors creates a unity of information with shots 3a, 3b, 4 and 17 which also belongs to *Phase 2*.

The given structure placed on the left side of shots 3a and 3b, as shown in Figure 4.9.1, implies that the information is about something the reader is assumed to know. As Beatriz and the landscape were already introduced in shot 2, one can easily assimilate that the part-whole structure refers to Beatriz. Variation of bright green, the color for contemplation, is still predominant in shot 3. Smaller trees are partially depicted in the background.

Nature represented by visual resources as branches, trees and grass are placed, in shot 4, in the Given and the Ideal- Real structure. The *represented participant* is depicted as surrounded by nature, even though, according to the connection with verbal information, such relationship is not enough to fulfill her quest for peace of mind. Only the New is left to Beatriz: the side where the viewer may pay attention to, the position where key information is enacted.

Concerning the compositional meaning of shot 17, only the focus of information called by the WH-word is mentioned, as shown in the figure below. Theme and partially Rheme are left out counting on the viewer's inferences.

(Eu)	(faria) uma segunda lua de mel.
Theme	Rheme





**Figure 4.14: Textual Metafunction**

According to Figure 4.10.1, Beatriz and her thoughts are positioned at the right side, the New position, the most privileged position. The oval mirror in the left stands for the point of departure, in the Given position.

#### 4.4 Representation, Interaction and organization of Verbal and Visual Resources in *Phase 3*

The transition between *Phases 2* and *3* underscores, again, a transition of settings – from naturalistic environment to a sports environment – and introduces a new Participant, Cristina, who is isolated in this phase. Similarly to the previous analysis, each shot and verbals of *Phase 3* will be individually discussed in terms of their experiential, interactional and compositional metafunction. The table below presents my selection of shots that belong to *Phase 3*. Column 1 refers to the visual representation of shots 5, 6, 7 and 15, in accordance with the chronological sequence presented in Table 4.1, on pages 91-93. The verbal meaning resources of the text at this phase will be given in column 2 as well as some observations concerning the soundtrack.

**Table 4.4 – Transcription of Phase 3**

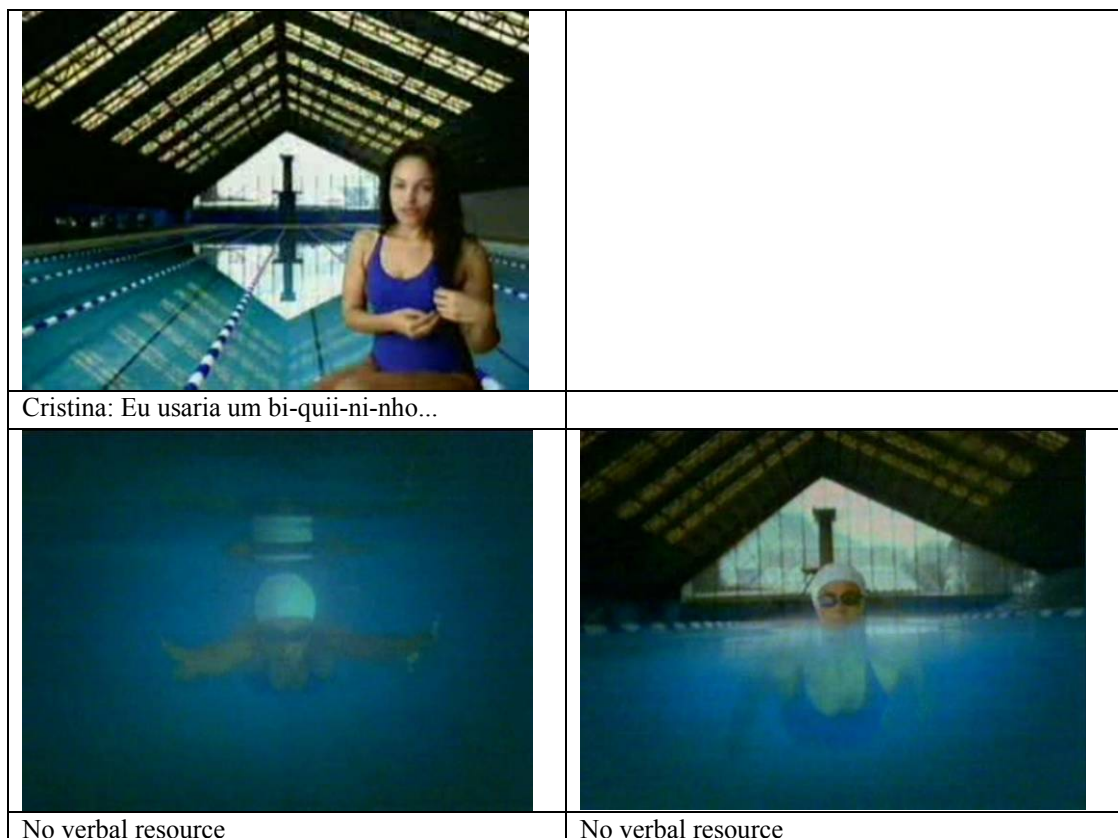
Visual and textual components of the Xenical TV ad – Phase 3		
Visual resources and Shots	Verbal resources	soundtrack
 Shot 5	Eu usaria um bi-qui-ni-nho...	Soundtrack: piano song Tempo: slow Volume: low
 Shot 6	No verbal resource	Soundtrack: piano song Tempo: slow Volume: low
 Shot 7	No verbal resources	silence
 Shot 15	E você?	Male voiceover Soundtrack: piano song

#### 4.4.1 Representation of Verbal and Visual Resources in *Phase 3*

In *Phase 3*, the response is given in the first shot of the phase and it realizes Cristina's statement about personal information. A material process is used again to present a hypothetical action that would affect her performance into social relations. The inanimate Goal 'biquininho' is involved in a transformative process that would affect the actual state of the Actor.

Eu	usaria	um biquininho
Actor	Process:material	Goal

**Figure 4.15: Experiential Metafunction**



**Figure 4.15.1: Transition of shots 5, 6 and 7**

Visually, shot 5 refers to a verbal process where Cristina, the Sayer, is inserted in a different circumstance of setting. Here *the female touch*, one of Goffman's (1979) categories mentioned in chapter 2, is displayed through her gestures. This

aspect will be developed in the next chapter. The circumstance plays a greater role as it covers most of the pictorial area of shot 5. Background, depth, light and shade are organized to create sensory coding orientation that conveys pleasure and affective meanings influencing the addressee. The background depicts an empty indoor swimming pool which reflects lighter parts of the roof and its exit. Such effect adds depth to the pool.

Shot 6 reveals a *transactional process*. The moving image depicts Cristina diving and about to emerge out of the water towards the viewer's direction. It is possible to identify Cristina due to the color identity of the setting and the swimwear. Her blue swimwear is closely related to the blue water. The setting is desaturated in colour, the colours are "tending towards the same hue". Here, again, there is predominance of a cold color: the blue of distance is used (Kress & van Leeuwen, 1996, p.71). Analytical aspects are also used as Cristina is the Carrier of some Possessive Attributes: the water glasses and the white cap.

In shot 7, Cristina partially emerges from the water indicating a symbolic suggestive process. Symbolic values are conveyed by this visual representation as her head is divided from her body. This shot is focused on a generalized essence. The whiteness of her hat is linked to the white space of the top of the exit. Cristina is affected by a particular source of illumination, in this case, her head, again, the site of ideas and decision is emphasized.

In the continuation of Phase 3, in shot 15, a male voice off screen introduces a question which contains presupposed messages concerning the Goal and material process. The Actor 'you' is actually the focus of the question as it represents the only part that is verbalized.

E	(o que )	(faria)	você ?
	Goal	Pr:material	Actor

**Figure 4.16: Experiential Metafunction**

Visually, Shot 15, shown in Figure 4.16.1, is a sequence of phase 3. Visual features from phase 3 recur almost at the end of the text. However, it represents the shot that introduces a male voiceover who has no visual representation. Thus, one may associate the ‘you’ from the verbal resource with the Carrier shown. The colors here are blended together into a variation of blue. Only the colour of her skin can distinguish her body from the setting. Cristina, diving towards the opposite direction, is depicted as the Carrier in a symbolic suggestive process that may include ‘you’ with no visual reference to the head and submerged into a blurred body image. The viewer is positioned as having power over this possible identification with the depicted world.



VO – E (o que faria) você?

**Figure 4.16.1: Visual transcription of Shot 15**

#### **4.4.2 Interaction of Verbal and Visual Resources in Phase 3**

Although the predicator introduces a different verb ‘usar’ (wear), the declarative clause presents transitivity concordance as the Finite is still connected to

some action in the past and there is a repetition of first person pattern that reinforces the expression of the speaker's opinion about an embedded question.

In terms of interpersonal meanings, the lexical choice 'biquininho' illustrates appraisal that includes the speaker's evaluation regarding what she cares about: to show off her body. The hypothetical tone emphasized by the Finite in parallel with her voice tone contributes to the expression of a kind of appraisal that is related to the speaker's attitude towards something she appreciates, as a very small biquini. Despite practicing physical exercise, at least at this specific moment, she is not allowed to wear it.

Eu	usaria		um biquininho.
	'past'	'usar'	
Subject	Finite:modal.	Predicator	Complement
Mood: declarative		Residue	

**Figure 4.17: Interpersonal Metafunction**

Concerning visual interactive meanings, in shot 5 (cf. Figure 4.15.1), the viewer is demanded to establish an imaginary relationship of social affinity. Cristina also addresses the viewer directly, realizing a visual 'you'. The medium shot ascribes a degree of intimacy that aims at a social relationship. The vertical perspective suggests the eye-level view indicating involvement in a relationship of equality. Its naturalistic modality presents the foreground with higher modality than the background.

Taking the vertical perspective into account, the viewer is connected with the depicted world from above, in shot 6, therefore, the viewer is placed in a superior position. The viewer here is the subject of the look. In terms of modality, the sensory coding orientation is used to attribute affective meanings to the blue water, a symbolic element that addresses the idea of baptism and rebirth, visually developed



in shots 6 and 7. Modality markers such as colour modulation (different shades of blue) depth, illumination and brightness are exaggerated in order to influence the viewer's feelings. Cristina is affected by the modality marker of brightness. As Cristina is in the middle of a bodily action, the focus tends to rely on particular body parts. In this example, her swimming cap contrasts with the blue water reflecting her head on the Ideal zone.

In shot 7, the viewer is demanded to establish an imaginary relationship of social affinity. The horizontal angle establishes a sense of connection as the viewer is positioned directly in front of the depicted world. The demanding gaze invites the viewer to share this sensory modality that divides mind from body. Again modality markers are used to make the viewer accept such invitation.

The question expressed in shot 15 directly addresses the viewer as it demands information from the audience. The use of conjunction and elliptical elements simulate an informal conversational tone. The narrator also counts on the viewer's cooperation whereas he apparently gives 'you' the opportunity to think about your own body shape and elaborate your own response. The pronoun-shift in relation to the first question sets the exact moment when 'I' becomes 'you', the addressee.

E	(o que )	(faria)	você?	
		'past'	'fazer'	
Conj.	Complement/ WH-	Finite: modal.	Predicator	Subject
	Residue	M	Residue	ood: interrogative

**Figure 4.18: Interpersonal Metafunction**

Verbal 'you' is associated, in Figure 4.16.1, to a Carrier who presents visual deformation. Modality markers such as brightness are exaggerated in order to build less naturalistic modality and construe a deformed body. The register of a male

speaker provides an authoritative interpretation of events. Despite the dialogic interrogation, at this point one may interpret that the male speaker also allocates the position of the interviewer, the person that has approached each female participant. His use of ‘you’ invites the viewer to keep identification with the depicted world.

#### 4.4.3 Organization of Verbal and Visual Resources in *Phase 3*

The I-Theme is straightforwardly identified into the statement. The unmarked Theme choice suggests that personal information concerning an embedded question is given:

Eu	usaria um biquininho
Theme	Rheme

**Figure 4.19: Textual Metafunction**

The compositional system of visual resources in shot 5 presents semantic commonality among different shots which comprise the text as a whole. Similarly to shot 4 in *Phase 2* ( and the next shots 10,11, 13 and 17), Cristina is placed on the right side, *New*, the most privileged position in terms of information value which also helps to enhance the verbal information. The degree of importance that Cristina has in this shot is emphasized by color identity. The variation of dark and light blue of the pool relates to the dark blue fitness swimwear that Cristina wishes to substitute for a more fashionable and smaller one, like the tiny bikini mentioned. The framing subsystem which refers to frame lines, borders, discontinuities of color or shape and white space (Unsworth, 2001, p. 109), in this case, connects Cristina, who is also framed by the darker border lines of the pool, with the reflected exit, the white space, that invades the blue water. The blue is used to emphasize the distance between Cristina and the exit.

The repetition of bodily action in the following two shots of *Phase 3* represents a foregrounding strategy that links textual elements of *Phase 2* on the basis of a meaning relation that the phases are all constructed as having in common. Kindness expressed by facial display, smiling and moving forward are features that establish a set of cohesive ties which link different participants as members of the same category: the ones who practice physical activity, but are not satisfied with their looks.

Such deep diving depicted in the central position in shot 6 suggests a moving forward action that, metaphorically, points to a rebirth, the nucleus information.

Next, Cristina is placed at the centre of the image. Her head is presented to the viewer as the nucleus of information while her body fades into the water. The image has a clear division between top and bottom. The blue water divides her body into two parts: her head with the white hat, that has color identity with the illuminated exit at the top, and the rest, that is still submerged into the water. The top-bottom division in addition to modality markers helps in the construction of a kind of visual argument, which says that your mind can find a way out of weight issues. The solution relies on another type of decision rather than exercising.

This question exemplifies an elliptical clause where part of the message may be inferred on the basis of what is presented in shot 1. The absence of modal operator in the narrator's speech sets him free from the overt responsibility and commitment of expressing an attitude. He presents the question with gaps as a way to give the viewer a chance to express their own degree of commitment.

E (o que)	(faria) você ?
Theme	Rheme



**Figure 4.20: Textual Metafunction**

The ‘you’ of the question embodies the central information value in the visual message (cf. Figure 4.16.1).

#### 4.5 Representation, Interaction and Organization of Verbal and Visual Resources in *Phase 4*

The transition between *Phases 3* and *4* underlines, again, a transition of settings – from a sports environment to an urban setting– and introduces a new Participant, Denise, who is isolated in this particular phase. Similarly to the previous analysis, each shot and verbals of *Phase 4* will be individually discussed in terms of their experiential, interactional and compositional metafunction. The table below presents my selection of shots that belong to *Phase 4*. Column 1 refers to the visual representation of shots 10 and 11, in accordance with the chronological sequence presented in table 4.1. The verbal meaning resources of the text at this phase will be given in column 2 as well some observations concerning the soundtrack.

**Table 4.5 – Transcription of Phase 4**

Visual and textual components of the Xenical TV ad – Phase 4		
Visual resources and Shots	Verbal resources	soundtrack
 <p>Shot 10</p>	(Eu) faria um ...	silence
 <p>Shot 11</p>	...desfile de lingerie	Soundtrack: piano song Tempo: slow Volume: low

### 4.5.1 Representation of Verbal and Visual Resources in *Phase 4*

The response in *Phase 4* exemplifies the use of Scope in a material clause. The nominal group ‘um desfile de lingerie’ (sexy lingerie performance) works together with the verb to express the process. The scope construes the process itself (Halliday & Mathiessen 2004, p.194). Another possible interpretation would consider the nominal group as Goal, something is ‘done to’ it. The clause could follow Actor + Process + Goal model if, in this case, Denise would be involved in the promotion of a lingerie fashion. However, the general context suggests that she actually wants to participate in the show as a model. Another way to express this meaning of taking part of the action in Portuguese corresponds to ‘Eu desfilaria de lingerie’ what clearly exemplifies Scope:process.

(Eu)	faria	um desfile de lingerie
Actor	Process:material	Scope: process

**Figure 4.21:Experiential Metafunction**



**Figure 4.21.1: Visual transcription of shots 10 and 11**

The representational structure of shot 10 in *Phase 4* exemplifies a conceptual representation involving a symbolic attributive process. The fact that Denise is posing to the camera reinforces its analytical aspect. She is the *Carrier* of symbolic *attributes* such as a ring on the left hand that can possibly be a wedding ring.

As a continuation of shot 10, shot 11 illustrates a verbal process. Here, Denise completes her answer to the slogan-question showing no eye-contact with the viewer. The background indicates the inclusion of visual features. An urban setting is shown suggesting a relationship between Denise and the city, a built environment highly influenced by people's interference. Despite the softer focus on the background, it occupies more than two thirds of the depicted world.

#### 4.5.2 Interaction of Verbal and Visual Resources in *Phase 4*

A pause between shots 10 and 11 is used to simulate an informal tone of a face-to face interaction. Aspects of transitivity concordance are displayed as the Finite is used to designate an action in the past in relation to an embedded I – subject. Denise is added to the group of women who verbally expressed their wishes to take some actions that do not match their physical states. Thus, Denise follows the declarative Mood pattern to give a hypothetical personal information that counts on the viewer's cooperation to fill in the missing element.

(Eu)	faria		um desfile de lingerie
	'past'	'fazer'	
Subject	Finite/modal.	Predicator	Complement
Mood: declarative	Residue		

**Figure 4.22: Interpersonal Metafunction**

The interactional system of the gaze dominates in shot 10. Denise directly addresses the viewer, realizing the visual 'you', accompanied by a smile. So viewers are demanded to establish an imaginary relation of social affinity. The use of smiling links the textual participant to the viewers in an interpersonal relation of intimacy and solidarity. A very close shot enhances the formation of a more intimate

relationship. The participant's position and facial display suggest calmness but also vulnerability. In terms of perspective, the vertical angle points out the eye-level gaze that builds a relationship of equality between Denise and the viewer while the horizontal perspective introduces a somewhat oblique angle. A minor degree of lowered modality is used to show a plain background

In *Phase 4*, the gaze is one of offer for the viewers to contemplate. This gaze predominates in shot 11 as she looks down to some indeterminate point outside the visual field of the video screen which suggests a sense of expectation (Baldry & Thibault, 2006, p.201). The horizontal angle indicates a degree of empathy with viewers as they are positioned directly in front of the depicted world. The relationship of solidarity is emphasized by a median vertical perspective. The softer focus on the background implies a minor degree of lowered modality; however, one can see that the image takes place in a very urban setting.

#### 4.5.3 Organization of Verbal and Visual Resources in *Phase 4*

The missing information refers to the I- Theme. According to what was mentioned before concerning the organizational aspect, the viewer's cooperation is required as a strategy that includes 'you' in the hypothetical action.

(Eu)	faria um desfile de lingerie
Theme	Rheme

**Figure 4.23: Textual Metafunction**

In shot 10, Denise occupies more than two thirds of the image, especially, New and Ideal zones that assign her a privileged position concerning information. By contrast, in shot 11, the *information value* relies on the right side where she stands.





Although the setting takes more than two thirds of the image, the New structure is used to connect herself with the verbal information. Such relationship represents what the viewer may pay attention to.

#### **4.6 Representation, Interaction and Organization of Verbal and Visual Resources in *Phase 5***

The transition between *Phases 4* and *5* once again underlines a transition of settings – from an urban setting to the intimacy of home and bedroom – and introduces a new Participant, Elvira, who is isolated in this particular phase. Similarly to the previous analysis, each shot and verbals of *Phase 5* will be individually discussed in terms of their experiential, interactional and compositional metafunction. The table below presents my selection of shots that belong to *Phase 5*. Column 1 refers to the visual representation of shots 10 and 11, in accordance with the chronological sequence presented in Table 4.1, on pages 91-93. The verbal meaning resources of the text at this phase will be given in column 2 as well as some observations concerning the soundtrack. The following table presents the visual and verbal resources constituting *Phase 5*:



**Table 4.6 – Transition of Phase 5**

Visual and verbal components of the Xenical TV ad – Phase 5		
Visual resources	Verbal resources	soundtrack
 Shot 12a	No verbal resources	Soundtrack: piano song Tempo: slow Volume: low
 Shot 12b	No verbal resource	Soundtrack: piano song Tempo: slow Volume: low
 Shot 13	De luz acesa, ia ser bom.	silence
 Shot 16	O que faria com alguns quilos a menos?	Male voiceover Soundtrack: piano song

#### 4.6.1 Representation of Verbal and Visual Resources in *Phase 5*

Elvira's introduction also inscribes a new process type concerning verbal analysis. Shot 13 introduces an example of a relational process that involves two participants: the Carrier (an elliptical entity) and the Attribute. Something would be good ('ia ser bom') under a specific circumstance that here involves manner, the way the processes would be actualized under the subcategory of quality expressed in a prepositional phrase that includes more specification about the manner the process would be actualized ( Halliday & Mathiessen 2004, p. 267-268).

De luz acesa	(o sexo)	ia ser	bom
--------------	----------	--------	-----

Circ: manner: quality	carrier	Pr: relational	Attribute
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**Figure 4.24: Experiential Metafunction**

	
(no verbal resource)	(no verbal resource)
	
Elvira - De luz acesa, ia ser bom.	

**Figure 4.24.1: Visual transcription of shots 12a, 12b and 13**

A conceptual structure is characterized through an analytical process in shots 12a and 12b, in which Elvira is the Carrier of white lingerie. She is the participant that is visually represented in more details which reinforces the selection of the setting: the intimacy of her bedroom. The circumstance of setting presents her in the privacy of her home, wearing lingerie. In relation to the setting, the darker foreground indicates an “overexposed” look.

Subsequently, in shot 13, Elvira enacts a verbal process as she implicitly refers to the sexual connotation visually suggested in somewhat oblique angle. Although

the setting is plain and neutral, one may infer that the process takes place in the privacy of her room, previously shown.

In the final sequence of *Phase 5*, there is the aural participation of the male voiceover who demands similar information as the one requested in the opening question inserted in shot 1. The Actor, though, is carried over from the earlier ‘you’. The viewer is directly referred to and associated to an action relationship: the action of losing weight.

O que	(você)	faria	com alguns quilos a menos ?
Goal	Actor	Pr:Material	Circ: accompaniment

**Figure 4.25: Experiential Metafunction**



**Figure 4.25.1 Visual transcription of shot 16**

Shot 16 embodies semantic commonality with shots of *Phase 5*. It actually conveys a narrative representation that shows Elvira in a unidirectional transactional action. Elvira is reading a book, in white lingerie and bare feet, visual features that are repeated in order to link shot 16 to textual elements of *Phase 5*; however, a sense of introspection is added to the text as the participant is represented in a non-identifiable closed place with a glass wall in front of her. The visual transcription of

shot 16 presents semantic commonality with a prison cell. Besides, Symbolic Attribute is realized by a bunch of yellow birds.

#### 4.6.2 Interaction of Verbal and Visual Resources in *Phase 5*

The participant's response in shot 13 assumes that the viewer can infer the elliptical Subject. Much of the viewer's elaboration has to do with her gestures in shot 12a and shot 12b that suggest a transformation of visual features as she looks outside the frame and, in a sequence, touches and checks her own body. It all happens against a background that evokes intimacy. In this way, a possible lexical choice 'sex' is left out but easily inferred with the help of the visual features.

The declarative Mood presents transitivity concordance with the embedded question. However, in this example the Finite draws on a relationship of being. The act (sex) is construed in relation to another participant, the Complement (good). Another difference observed is that the statement contains 'pronoun-shift' in relation to the other responses. In this case, although it is not mentioned, 'sex' becomes the focus instead of I-you relationship.

De luz acesa	(o sexo)	ia		ser	bom.
		'past'	'ir'		
Adjunct	Subject	Finite: modal.		Predicator	Complement
Resi...	Mood: declarative			due	

**Figure 4.26: Interpersonal Metafunction**

The transformation of movement in shot 12a and 12b is offered to the viewer's contemplation. The participant is positioned in somewhat oblique angle. The woman's position and movements suggests that the participant's gaze is directed to some physical aspects of the self through a mirror. On the other hand, in shot 13, Elvira looks directly at the viewer simulating an intimate interactive relation with the

audience. Her facial expression also helps to emphasize this intimate situation in which she hints at details about her preferences concerning sexual performance. Her visual transcription in addition to the verbal information are placed on the right side which means that this is what the audience may pay attention to (cf. Figure 4.24.1).

Shot 16 comprises the aim of the advertisement which is to encourage women to think about their weight. The male voiceover, not the female participant, addresses the viewer more directly about this issue in a serious conversational tone. It is the viewer who is invited to assemble his/her answer effectively. Actually this shot suggests that the question is meant to function as coming from the male voice over in the other shots. It functions to tie together the various participants who do not interact with each other– the woman in the restaurant, the woman in the natural environment, the woman in the swimming pool, the woman in the urban setting and the woman in the privacy of her home. At this clause, the addressee is straightforwardly invited to put themselves in the subject position.

O que	(você)	faria		com alguns quilos a menos ?
		‘past’	‘fazer’	
Complement WH-	Subject	Finite: modal	Predicator	Adjunct
Residue	Mood:interrogative (demand)		Residue	

**Figure 4.27: Interpersonal Metafunction**

In Figure 4.25.1, Elvira’s kind of gaze offers the depicted world for the viewer’s contemplation. Concerning the vertical perspective, a relationship of equality or solidarity is established as the viewer is placed at the same level of the participant. The framing subsystem contributes to build a setting that suggests a prison –like a room where the division of the glass wall reflects shadows and white spaces that also represent, once again, an exit out of this situation, from where the

yellow birds may fly away. The action of reading associated with this visual transcription of a prison reinforces her loneliness and vulnerability. She is not allowed to speak. It is the male speaker who pops up the question to ‘you’, the audience, through a shot that describes a controversial situation into which symbolic textual elements of prison and freedom are visually illustrated. Once again, he seems to propose a dialogic interrogation.

#### 4.6.3 Organization of Verbal and Visual Resources in *Phase 5*

The declarative clause presents a constituent other than the Subject. Here the Adjunct is in Theme position. This choice points to a contextual pressure concerning the marked Theme choice as an Adjunct is placed in the beginning of the clause.

De luz acesa	( o sexo) ia ser bom.
Theme	Rheme

**Figure 4.28: Textual Metafunction**

Framing and salience also add a hierarchy of importance among the elements portrayed in shot 12a and shot 12b. We see a child’s tricycle in the darker foreground and a sequence of open doors that leads to the background where Elvira is placed. Thus, traditional female roles are emphasized as the participant is depicted as belonging to domestic sphere: she belongs to the house; she is a mother and probably a wife. Compositional meaning indicates that Elvira is at the center of the domestic sphere as she is placed in a central position in the background of the image. In relation to the top-down division in shot 13, one may observe that Elvira is placed at the Real position. The inclination of her body towards the right side gives more

salience to the verbal information given. Besides, her position also allows a connection between herself and her bed.

An unmarked Theme choice occurs in shot 16 when the WH-word comes in first position. It represents the missing information that ‘you’ is being asked to fulfill. Thus, your response will determine whether you share some commonality with the unfulfilled actions expressed in the ad due to your body weight. Reference is used here to create cohesion that ties together all the textual phases. Anaphoric reference is conveyed by the question as it is repeated, and cataphoric reference is also used concerning the impossibility of specifying the viewer’s response.

O que	(você) faria com alguns quilos a menos?
Theme	Rheme

**Figure 4.29: Textual Metafunction**



According to the transcription of shot 16, the viewer’s attention is addressed to the participant as she is placed on the New zone, the right side of the image. Taking salience into account, one may observe that a glass wall separates the outside blue sky from her almost black and white world. It projects shadows towards the background which resembles the bars of a jail cell. Even her reading activity contributes to this interpretation. The image of reading in a prison, here, is used to recall a life of introspectiveness, loneliness and privation.

#### **4.7 Representation, Interaction and Organization of Verbal and Visual Resources in *Phase 6***

The transition between *Phases 5* and *6* underlines a different pattern of transition and emphasizes the participation of the male voiceover as he demands activity-exchange through the imperative mood. The last two shots and verbals will

be individually discussed in terms of their experiential, interactional and compositional metafunction. The table below presents shots 18a and 18 b:

**Table 4.7 – Transcription of Phase 6**

Visual and textual components of the Xenical TV ad – Phase 6		
Visual resources and Shots	Verbal resources	soundtrack
 <p>Shot 18a</p>	Fale com seu médico	Male voiceover Soundtrack: piano song Tempo: slow Volume: low
 <p>Shot 18b</p>	... sobre a forma de eliminar gordura dos alimentos.	Male voiceover Soundtrack: piano song Tempo: slow Volume: low


#### 4.7.1 Representation of Verbal and Visual Resources in *Phase 6*

The last clause verbally and visually represented in shot 18a and shot 18b contains a verbal process, as shown in Figure 4.30, that intermediates a mental and a material process - saying something to your doctor is a physical action that reflects mental operation concerning weight issues. A *circumstance of matter* ('what about?') is used to reinforce the connection between medical expertise and the issue of weight loss.

(Você)	fale	com seu médico	sobre a forma de eliminar gordura dos alimentos
Sayer	Process: verbal	Receiver	Circ. matter

**Figure 4.30: Experiential Metafunction**



	
VO: Fale com seu médico	sobre a forma de eliminar gordura dos alimentos.

**Figure 4.30.1: Visual of shots 18a and 18b**

The participation of the male voiceover is associated with a visual metaphor containing symbolic meaning. In order to promote the audience's quick recognition, visual resources are deployed to create visual identification of the product – the logo. It is “the equivalent in a novel of the author's name and other aspects of its identity, such as the title and name of the publisher” (Baldry and Thibault, 2006, p.27).

The combination of such resources is used not only on the film version of the advertisement but on all the other versions, as illustrated in the previous chapter, which extends to the Brazilian campaign itself. The command “Fale com seu médico” is visually repeated and mediates the relationship between the animated logo of the product and the logo of an association. The combination of blue and green colours that were also used in *Phase 2* and *3* in addition to abstract forms that resemble a human body are brought together in order to represent the logo as an experiential visual metaphor of a potential patient's body. This visual construction, verbally emphasized by the male voiceover, serves, strategically, to fix the branding of the product in an unbranded sample of advertisement. Now, the world of hypothetical thoughts and individual desires become more distant as visual identity is introduced in green placed at the central and New position, above the verbal

information “Fale com seu médico”, the one that also shares a central but Real position.

#### 4.7.2 Interaction of Verbal and Visual Resources in *Phase 6*

In the last phase, the male voiceover provides an authoritative interpretation of events through the use of the imperative mood, than being assertive and monologic in orientation. The imperative is presented as not open to negotiation. The question/answer pattern developed in the ad structure includes at this point a command. All the previous speech roles are used to support the demand of goods-and-services initiated by the imperative mood. Since the understood Subject of ‘fale’ is ‘you’, it leads to an interpretation that is forced on the viewers. ‘You’ stands for the one who needs to take some action, in this case, talking to a medical authority. Such action is in opposition to all the other actions visually depicted like swimming and soft sports activity. Seeing a doctor, here, means the effective solution that provides the hypothetical rewards mentioned by the five participants. Thus, a contrastive relation between visual and verbal meanings is more clearly set. The visual meanings stand for inefficient attitudes taken by female participants in relation to their weight loss, considering that Ana, Beatriz and Cristina are involved in some kind of body discipline. By contrast, the verbal represents the desirable expected rewards counting on the social approval.

(Você)	fale	com seu médico	sobre a forma de eliminar gordura dos alimentos
Subject	Predicator	complement	adjunct
Mood: imperative ( Command)		Residue	

**Figure.4.31: Interpersonal Metafunction**

Abstract modality is used as a less than real dimension is shown. The green of nature, of contemplation already used now gains the aseptic meaning of the medical area as verbal and visual thematic come together.

### 4.7.3 Organization of Verbal and Visual Resources in *Phase 6*

In spite of Abstract modality, there is a connection between shots 17 and 18 as the latter visually repeats “Fale com seu médico” showing semiotic commonality between them. The repetition of the clause reinforces the idea that a command summarizes the main function of the ad.

(Você)	Fale com seu médico sobre a forma de eliminar gordura dos alimentos
Theme	Rheme

**Figure 4. 32: Textual Metafunction**

Shot 18b is a sequence of the meanings already discussed that also contains new information. Here the central visual identity has shrunk through a flash animation adding a Symbolic Attribute of a human-like movement and silhouette which realizes logo as experiential visual metaphor of a potential patient’s body, verbally emphasized by the male voiceover. “Forma” in Portuguese also denotes a meaning concerning physical shape. ‘Forma’ is synchronically mentioned while the flash animation “shrinks” and adds more definition to the symbol composing the branding. The assertive and monologic orientation given by the male speaker prevails in the last shot. The command is textually displayed in a more Real position, below the visual identity proposed the pharmaceutical industry. Part of the command “seu médico”, in Portuguese a male gendered word for doctor, is aurally referred. The logo of ABESO (Associação Brasileira para o Estudo da Obesidade e Síndrome

Metabólica) reassures the authority and credibility of such command at the bottom of the screen, the position for concrete information. In these terms, the reference to medical authority suggests a way to fulfill the legal prohibition of verbal visual representation of the product. Thus one may infer that doctors in general agree with the unclear alternative of weight treatment. At this point, the audience may not be able to identify the product itself, but it is informed about the procedures to be taken in order to get the product.

So far, the study has proposed to disassemble the text in greater detail by means of a combined linguistic and visual analysis of meaning making resources that in reality are made simultaneously in all texts. At this point, though, it becomes necessary to offer an overview of the transcription model proposed by Baldry & Thibault (2006), which concerns the interpretation of verbal and visual resources that constitute the dynamics of the text. Thus, the following section will present concluding remarks aligned with a summary depicting the complexity of the metafunctional interpretation of the structures of meaning involving moving images according to their chronological sequence. This information will be on display in Table 4.8.






## **4.8 Concluding Remarks**






As mentioned in chapter 2, the normalizing role of diet is offered as an alternative that requires constant self-surveillance. In the mass media, women's triumph consists of making their bodies as little visible as possible in order to be affectively compensated and eventually better welcome in the social sphere. Verbal and visual meaning resources, as the ones just analysed, are used in the media to produce "self-monitoring and self-disciplining "docile bodies" sensitive to any





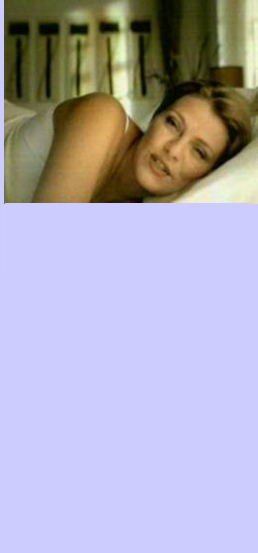
departure from social norms and habituated to self-improvement and self-transformation in the service of those norms” (Bordo, 2003, p. 186).



The following table illustrates a summary of the multimodal interpretation of the ad. Each Phase is determined by a distinct colour, as explained in the beginning of the chapter:

**Table 4.8 – Visual and verbal metafunctional interpretation of the Xenical TV ad**



1		<p>“O que eu faria com uns quilinhos a menos?”</p> <p>EXP: Actor, material pr., Circ. underlines a condition</p> <p>INT: the question suggests an on going dialogue, “What” =&gt; a demand of knowledge exchange; Interrogative Mood; Appraisal =&gt; “quilinhos”.</p> <p>TEX: “What” =&gt; the point of departure in the Given position (Theme); “ eu faria com uns quilinhos a menos?” =&gt; the focus of information in the New position (Rheme).</p>	<p>REP: Sayer, verbal pr.</p> <p>INT: Demand type of gaze; viewer as the object, medium to close-up, proxemics, eye-level view, frontal plane is parallel with that of the viewer; less naturalistic setting, overexposed look;</p> <p>COM: Sayer at the central position; decontextualized setting.</p>
2		<p>“(Eu) faria... as pazes com o espelho.”</p> <p>EXP: Actor, material pr., Circ. The event does not involve a physical action, but a number of actions including behavioural and mental transformation.</p>	<p>REP: Actor; non-transactional pr., Circ. of setting; Symbolic Attribute;</p> <p>Carrier, analytical pr., Possessive Attributes;</p> <p>Sayer, verbal pr.;</p>
3a		<p>INT: “I” is the giver of information; viewer is the receiver; Declarative Mood.</p>	<p>INT: Viewer identification with depicted world, object of viewer’s scrutiny;</p> <p>frontal plane is parallel with that of the viewer Predominant green colour =&gt;</p>
3b		<p>TEX: Repetition of information by means of ellipsis and reference related to shot 1: “Eu” and “faria”.</p>	<p>White colour =&gt; emphasizing the verbal information;</p>
4		<p>COM: establishes shot in a naturalistic environment</p>	<p>Low vertical angle =&gt; viewer as the object in a lower position, medium shot</p>



5		<p>“Eu usaria um bi-qu i-ni-nho.”</p> <p>EXP: Actor, material pr., Goal =&gt; an object of desire positively affecting her state of the self.</p>	<p>REP: Sayer, verbal pr., Circ. of setting Actor, transactional pr.; Carrier, Symbolic Suggestive pr;</p>
6		<p>INT: “I” is the giver of information; viewer is the receiver; Declarative Mood Appraisal =&gt; “bikininho”.</p>	<p>INT: Viewer identification with depicted world;,, medium shot, eye-level view, demand type of gaze, viewer as the object, Predominant blue =&gt; sense of distance, baptism and rebirth, modality markers =&gt; emotional appeal ;</p>
7		<p>TEX: “I” in the Given position; the rest corresponds to the focus of information.</p>	<p>High vertical angle =&gt; viewer in a superior position;</p> <p>demand type of gaze, eye-level view, frontal plane is parallel with that of the viewer;</p> <p>COM: establishes shot in a sports environment; Sayer as the focus of information, framing;; Diving as the nucleus of visual information, top-bottom division;</p>
8		<p>“( Eu usaria ) saias, fendas, decotes.”</p> <p>EXP: Actor, material pr., Circ. underlines a condition</p>	<p>REP: Sayer, verbal pr. Reacter (female), Transactional pr., Actor (male); Circ. of setting; Symbolic Attribute =&gt; location of mirror and the disposition of participants.</p>
9		<p>INT: Implicit Actor is the giver of information; viewer as the receiver, implicit process; Declarative Mood The Goal =&gt; consumption objects related to fashion with sexual connotation.</p> <p>TEX: Repetition of information by means of ellipsis: “Eu” and “usaria” related to shot 5; The focus of information =&gt; consumption objects.</p>	<p>INT: Medium-close shot, proxemics; eye-level view, frontal plane is parallel with that of the viewer, less naturalistic setting by means of modality markers, demand kind of gaze, viewer as the object;</p> <p>Long shot;,, viewer identification with depicted world, offer kind of gaze, object of viewer’s scrutiny, Interpersonal solidarity with male participant;</p> <p>COM: establishes shot in a social environment; interaction as the focus of information.</p>

10		<p>“(Eu) Faria... um desfile de lingerie.”</p> <p>EXP: implicit Actor, material pr., Scope =&gt; process</p>	<p>REP: Carrier, Symbolic Suggestive process</p> <p>Sayer, verbal pr.;</p>
11		<p>INT: “I” the giver of information; viewer as the receiver; Declarative Mood; Scope =&gt; reference to processes of commodification and marketization with sexual nuance.</p> <p>TEX: Repetition of information by means of ellipsis and reference related to shots 1 and 2: “Eu” and “faria”.</p>	<p>INT: close-up shot; exchanging of affect, demand kind of gaze, eye level view, viewer as the object; less naturalistic setting, somewhat oblique angle;</p> <p>offer kind of gaze, object of viewer’s scrutiny, eye level view, frontal angle;</p> <p>COM: implicitly establishes shot in an urban environment, Sayer in Real/New position;</p>
12a		<p>“De luz acesa, ia ser bom.”</p> <p>EXP: relational pr., mediating the Carrier – Attribute relationship under a Circ. of manner.</p>	<p>REP: Carrier, analytical pr., Possessive Attributes, Circ. of setting;</p> <p>Sayer, verbal pr., Symbolic Attribute =&gt; child’s tricycle;</p>
12b		<p>INT: “I” the giver of information is not verbally included. The viewer as the receiver; Declarative Mood; Transitivity concordance; pronoun-shift.; Appraisal =&gt; “bom”.</p>	<p>Actor, transactional pr., Symbolic Attribute =&gt; glass wall and yellow birds;</p> <p>INT: Viewer identification with depicted world, object of viewer’s scrutiny, oblique angle;</p>
13		<p>TEX: marked Theme choice in the Given position; even implicitly, sex and related Attribute as the focus of information; Ellipsis used as a link with visual and verbal sexual connotation developed in Phases 1, 3, 4 and 5.</p>	<p>Close-up shot; exchanging of affect; Demand kind of gaze, viewer as the object, less naturalistic setting, Oblique angle, overexposed look;</p> <p>COM: establishes shot in home/ bedroom environment; Carrier in the central position, framing and salience; Sayer in the Real/ New position</p>

14			<p>REP: Reacter (female), Transactional reactional pr., Actor (male).</p> <p>INT: Viewer identification with depicted world; Medium long shot; object of viewer's scrutiny, Interpersonal solidarity with male participant, overexposed look</p> <p>COM: establishes shot in a social environment; interaction as the focus of information.</p>
15		<p>“E você?”</p> <p>EXP: Actor, material pr., Goal.</p> <p>INT: Aural participation of male voiceover who demands information from the receiver; Interrogative Mood; “What” =&gt; a demand of knowledge exchange is elliptical; Pronoun-shift =&gt; the viewer is directly addressed.</p> <p>TEX: “You” in the New position =&gt; the focus of information; Repetition of information by means of ellipsis directly related to shot 1: “O que” and “faria”</p>	<p>REP: Carrier, Symbolic suggestive process</p> <p>INT: Viewer identification with depicted world, object of viewer's scrutiny, less naturalistic modality =&gt; deformed body related to “you”</p> <p>COM: establishes shot in a swimming pool.</p>



16		<p>“O que faria com alguns quilos a menos?”</p> <p>EXP: Actor, material pr., Circ. underlines a condition</p> <p>INT: Aural participation of male voiceover who demands information from the receiver; Interrogative Mood; “What” =&gt; demand of knowledge exchange; Pronoun-shift =&gt; the viewer is directly addressed.</p> <p>TEX: Repetition of information by means of ellipsis related to “you” in shot 16 and reference to the opening question. “What” as unmarked Theme in the Given position; The unknown information is located in the New position.</p>	<p>REP: Actor, transactional pr., Symbolic Attribute =&gt; birds, glass wall, bare feet, reading activity;</p> <p>INT: object of viewer’s scrutiny; oblique angle.</p> <p>COM: Actor in the New position, salience;</p>
17		<p>“(Eu faria) uma segunda lua de mel.”</p> <p>EXP: Actor, material pr., Goal</p> <p>INT: ] implicit “I” as the giver of information; The viewer as the receiver; Declarative Mood; TEX: Repetition of information by means of ellipsis directly related to shots 1, 2, 10: “Eu” and “faria”; The focus of information is located in the New position.</p>	<p>REP: Carrier, Analytical pr., Symbolic Attribute =&gt; mirror framed by trees, Verbal text;</p> <p>INT: Viewer identification with depicted world, Offer kind of gaze, object of viewer’s scrutiny; Predominant green colour =&gt; natural connotation</p> <p>A command =&gt; vector connecting between the woman and the mirror</p> <p>COM: establishes shot in a naturalistic environment, high saturated green, Concrete information in the Real position. Mirror in the Given/ Real position. The woman in the New/ Real.</p>

18a		<p>“Fale com seu médico sobre a forma de eliminar gordura dos alimentos.”</p>	<p>REP: logo as an experiential visual metaphor visually supported by verbal information, Symbolic Attribute =&gt; green colour</p>
18b		<p>EXP: Sayer, verbal pr., Receiver, Circ. of matter.</p> <p>INT: Aural participation of male voiceover who demands goods-and- services from the viewer; Imperative Mood;</p> <p>TEX: a command =&gt; the focus of information in the New position (Rheme).</p>	<p>INT: Abstract modality;</p> <p>COM:; semiotic commonality with shot 17 as the same command is visually depicted in the Central position; branding in the Central and New/ Real position.</p>

The table above has attempted to underline the main results provided by a metafunctional interpretation of verbal and visual meaning-making resources proposed by Baldry & Thibault (2006). Though the investigation has attempted to describe the blocks of meaning constituting the dynamic display of patterns of the ad, it is still necessary to combine the macro and micro analysis in order to promote a discursive-semiotic interpretation that also intends to answer the research questions introduced in Chapter 1.

# CHAPTER 5

## Discussion of Data

This is not to deny the benefits of diet, exercise, and other forms of body management. Rather, I view our body as a site of struggle, where we must *work* to keep our daily practices in the service of resistance to gender domination, not in the service of docility and gender normalization (Bordo, 2003, p.184).

In this chapter I intend to promote a critical discussion of the interpretative possibilities of the verbal and visual meanings conveyed by the dynamic display of patterns developed in the TV ad. An integrative view of the metafunctional framework, demonstrated in the previous chapter, will be taken into account in order to uncover the ways discourse produces, maintains and constrains people in certain social positions and relationships.

For this reason, the study has proposed to disassemble the text in greater detail by means of a descriptive analysis of verbal and visual features so as to provide an interpretation of the ad. Accordingly, the semiotic choices, described in Chapter 4, are the basis for a critical interpretation of the discursive-semiotic construction of gender identities, representations and relations. In these terms, the discursive-semiotic analysis aims at answering the research questions. The following questions were formulated with a view to uncover the ways language and images are used to disseminate gender inequalities. The questions reflect an attempt to establish a correspondence between discursive-semiotic structures and social reality.

*(1) How are gender identities, social relations and representations lexicogrammatically realized in terms of ideational, interpersonal and textual meanings?*

As previously discussed, gender is overexplored in the advertising context as a target for consumerism. The verbiage and visual structures are expertly combined in order to turn people into consumers. Within this process, advertising produces heterogeneous identities based on gender issues that inevitably reproduce ideologies in relation to female and male roles. The selected television advertisement functions, using a term from de Lauretis (1994), as a “technology of gender” in which the text is actively engendering people in different ways.

Every lexicogrammatical choice, in any given text, conveys at least one type of viewer/reader who is positioned in the texts of a culture based on fundamental issues of identity such as: gender, class, sexuality and race, along with all presuppositions and assumptions that culturally determine them. As a technology of gender, the selected ad constructs, via verbal and visual relation, heterogeneous identities to the female participants that seem to be based on established beliefs about the nature of the femininity. The verbal information conveys implicit commonsensical assumptions concerning female appearance that may be summarized as: the female body has to follow appropriate practices of self-control in order to be desirable. Such interpretation will be discussed taking into account the three dimensional meanings expressed in the verbiage.

The next transcription realizes the verbal structure that has already been functionally examined clause by clause in the previous chapter. The verbal transcription stands for aural material produced by the respective participant from the semiotic world under investigation. The words in bold correspond to the Theme of each clause in which the processes are underlined. The lexical choices in italics

express the speaker's opinion. Along the lines of verbal structure, there is a predominance of material processes in which the female participants and the viewer are realized in the Actor position. Out of 10 clauses shown in the verbal transcription below, 8 clauses covertly or overtly realize a material process.

Ana – **O que** eu faria com uns *quilinhos* a menos?

Beatriz – (**Eu**) faria ... as pazes com o espelho.

Cristina – **Eu** usaria um *biquininho*.

Ana – (**Eu** usaria) saias, fendas, decotes...

Denise – (**Eu**) Faria um ... desfile de lingerie.

Elvira – **De luz acesa**, (o sexo) ia ser *bom*.

Male voiceover – E (**o que** faria) você? **O que** (você) faria com alguns quilos a menos?

Beatriz – (**Eu** faria) uma segunda lua de mel.

Male voiceover – (**Você**) Fale com seu médico sobre a forma de eliminar gordura dos alimentos.

The construction of social relationships on the advertisement is realized by means of response-demanding utterances adding textual strategic action that gives an activity exchange the appearance of a knowledge exchange. That is to say that the questions are apparently used for knowledge exchange; however, the command “Fale com seu médico [...], ordering goods-and-services, conveys the main purpose of the ad: an activity exchange. It is reinforced by what was considered by the producer to be the appropriate voice of authority to address these women: a male voiceover. Women as Actors apparently suggest a connotation of female self-empowerment. The predominance of material processes (*faria*, *usaria*) emphasizes such purpose. However, material processes are used to emphasize women's actions towards the transformative state of the self in order to improve their relation with the others, which also conveys behavioural transformation. Therefore, in the rhetoric of the text circulates messages of self- containment and control, a common trope, according to Bordo (2003), detected in ads targeted at female consumers which contrasts with the ones targeted at male consumers, based on ideas of mastery and control over others.

Each response, transcribed above, realizing material processes, introduces lexical choices in the position of Goals or Circumstances signaling preoccupation with appearance and consumer femininity: *espelho*, *biquininho*, *lingerie*, *saias*, *fendas*, *decotes* and *lua-de-mel*. The verbiage, in this case, supports the assumption that the ad incorporates female-oriented messages. Otherwise, any declarative clauses could be enacted by male participants without disrupting the meaning structure.

Although the verbal message begins with a rhetorical question suggesting an on-going dialogue demanding individual information about the speaker's own body weight, the sequence of information given only by female participants contributes to the circulation of "commonsensical assumptions about gender roles, gender relations, and sexuality" (Figueiredo, 2004, p. 219). Among many other discourses pro gender inequalities, the verbal negotiation also reveals dieting discourse as part of the beauty system imposed on women. A thinner body is celebrated in the content of each declarative clause as a feminine preoccupation and a solution for self-esteem issues. It is noteworthy that hypothetical declarative clauses characterizing "irrealis statements" (Fairclough 2003, p.109) are used to reinforce the exchange between the addresser (male voiceover) and the female participants.

Even though interpersonally the text mimics a dialogue-oriented text, in fact it exemplifies a mediated quasi-interaction by means of rhetorical question introducing the finite modal operator "would" that will define a pattern for the subsequent responses. The interactive functions of the response-demanding pattern are presented in a hypothetical way by means of the past conditional verbs "faria", "usaria" and "ia". Signs of the speakers' opinion denote medium epistemic modality within the propositions. It is used to make the question more tentative as if the addresser "was

hypothesizing about asking the question rather than actually asking it.” (Fairclough, 2003, p.169). Besides, as pointed in section 2.3.2, the modalization of propositions functions as effective discursive strategies for disguising “the persuasive and promotional character” and other advertising aspects of commercial texts (Heberle, 1997, p. 164). The speakers’ opinions are also expressed in relation to the positive evaluation of the following lexical choices in italics that indicates appraisal<sup>21</sup>: *quilinhos, biquininho e bom*.

Modality is used to soften what each of these women is not able to do due to some extra pounds. Thus, “(Eu) faria as pazes com o espelho.” corresponds to “Eu não estou em paz com o espelho.”, “Eu usaria um biquininho.” corresponds to “Eu não uso biquininho.”, “(Eu usaria) saias, fendas, decotes.” corresponds to “Eu não uso saias, fendas e decotes.”, “(Eu) faria um desfile de lingerie.” corresponds to “Eu não faço desfile de lingerie.”, “De luz acesa, (o sexo) ia ser bom.” corresponds to “De luz acesa, o sexo não é bom”, “(Eu faria) uma segunda lua-de-mel.” corresponds to “Eu não faço uma segunda lua-de-mel”.

As mentioned, the points of departure of the mediated quasi-interaction are emphasized in bold in the verbal transcription of the text. “O que”, “eu”, “de luz acesa” and “você” textually represent the Theme, the information that is already known or familiar to the viewers. Typically the Theme occupies the Given position while information that is New is located at the end of the clause, mapped onto the Rheme. Therefore the rest of each clause conveys what is unknown, the focus of information. In the ad, both Theme and Rheme denote a rhetorical device of repetition used by means of ellipsis and reference that in the text functions as a network which is not merely used to develop a coherent whole but also to emphasize

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<sup>21</sup> As this study does not concentrate on the appraisal framework, more information can be found in Martin & White (2005).

conversational principles of negotiation and cooperation. The elliptical-I is a strategy to persuade the female addressee to fill in the missing information by putting herself in the first person. This type of cooperation is a strategy used to persuade the viewer to accept presuppositions and assumptions covertly and overtly developed within the clauses. There are at least two presuppositions in the slogan-question, aurally introduced by the male voiceover, “O que você faria com alguns quilos a menos?”: that there are actions that you can not perform due to your body weight and that you are overweight. Based on the interactional meanings analyzed in chapter 4, “you” here is gender- marked. So far, the verbal representation of the advertisement partially constructs the viewer’s position: a woman whose body weight represents an obstacle in the way she interacts with social reality.

Broadly speaking, the verbal information indicates that it is the female body that must take up as little space as possible in order to be positively valued in the social context. Each response utterance is based on the assumption that losing a few pounds would improve diverse aspects of an individual’s life: well-being, self-esteem, sexual life, and romance, respectively. However, these aspects are introduced as part of what defines femininity, functioning as rewards for the female investment on self- control. Lexical choices in the Goal position reinforce this view: *biquinho*, *lingerie*, *saias*, *fendas*, *decotes* and *lua-de-mel*. A thinner body is textually constructed as essential for women’s well being, since the first response “Eu farias as pazes com o espelho” encapsulates the idea that external appearance is psychologically compensatory. In fact, the sequence of response-demanding utterances constitutes steps towards what is socially pointed out as a woman’s main goals: romantic love.



The first response in the ad stresses out disciplinary practices for women: first, women need to feel good inside; next, they need to feel desirable by means of objects of consumption that are said to enhance female sex appeal and beauty: “Eu usaria um biquinho”, “Eu usaria saias, fendas e decotes.”, “Eu faria um desfile de lingerie.”. Thinness is promoted as the essential factor in the attainment of desirable characteristics, which, in turn, are related to commodities. Feeling sexy is verbally constructed as fundamental for female sexual life as verbally realized in “De luz acesa, ia ser bom.” Furthermore, feeling sexy is construed in association with consumerism. Subsequently, the question aurally introduced by the male voiceover explicitly addresses ‘you’ as an Actor who is allowed to consider possible advantages of a slender bodily appearance. Next, the last response is formulated by the same participant who mention well-being as her first concern. Thus, a full circle of interpretation over female responses is completed as the participant reappears stressing out that female bodily acceptability involves more than well-being. A renewed romantic life is thus presented as the essence of female desire.

The command introduced by the male voice reveals the true nature of the interaction: an activity exchange in which women are now addressed in the imperative Mood: “Fale com seu médico sobre a forma de eliminar gordura dos alimentos”. At this point, the social relation over gender negotiation is represented as in opposite sides: the participants are the objects of the male judgement. The response-demanding pattern followed by a command suggest that it is necessary for women to adapt their body weight according to social norms, as referred to on the previous page, so as they can become visible and praised by a corporative other, that, in this case, reinforces the co-operation between advertising and pharmaceutical industries. The corporative other, here, is the disembodied knower who mediates

'you' and your doctor relationship. It is noteworthy that doctor in Portuguese stands for the generic-he and, by being mentioned, adds "the prestigious status of scientifically- based therapy" (Fairclough, 1992, p. 191). Thus, 'you' does not only refer to female consumers but to female patients. The normalizing discourse of modern medicine is introduced as the solution by a male voice who refers to the male doctor, according to the Portuguese version, as the representative of the scientific effective solution for women's appearance. The verbal information provided by the female participants supports the idea that a few extra pounds turn 'you', female consumer, into patient whose body is discursively constructed as a failed body project.

*(2) How are gender identities, social relations and representations visually construed by the representational, interactional and compositional metafunction?*

The metafunctional interpretation of the verbal resources confirms the assumption that the ad establishes a restrictive and prescriptive negotiation of gender interaction as a female body ideal is verbally deployed as a solution for women. The female identities are verbally realized with an emphasis in the pervasive feeling of bodily deficiency felt by each female participant which affects their social performance. The content visual analysis in parallel with the selection of specific images provides more details for critical interpretation.

In the participants' visual construal relies the producers' basic presuppositions and assumptions about the 'imaginary viewer'. The participants are representatives of the target audience of the Brazilian campaign featuring the expensive prescription drug, as mentioned in section 1.5: upper middle class women, between 30-50 years old. Thus, the visual construction of each participant aims at emphasizing these social components of their identity. In this sense, five participants are depicted in

five distinct settings from the private and public domain: Ana in a restaurant, Beatriz in a outdoor setting, Cristina in a swimming pool, Denise in an urban setting and Elvira at home. The visual configuration of the ad confirms Cranny-Francis et al.'s assumption that "the gendering of categories of bodies is matched by a gendering of the spaces" (Cranny-Francis et al., 2003, p.213). The ad perpetuates the link between femininity and domesticity by means of visual meaning-making resources. As shown in the previous chapter, out of five settings, the female participants are described in three private domains. Thus, according to the visual configuration of the data, the private space is perceived as metaphorically and idealistically feminine as visual resources emphasize the a female relation between the natural world in *Phase 2*, the swimming pool in *Phase 3* and the domestic, the family, and the household in *Phase 5*. The shots that depict women inserted in the public domain do not portray them in active positions but as Reactor which implies a submissive male-female relationship or as Carrier, described in phases 1 and 4 respectively.

The participants are visually represented as isolated from each other and from any other type of interaction with other participants. The only type of interaction between participants is depicted in *Phase 1* in which the waiter plays the Actor and Ana, the Reactor.

The representational meanings are distributed within the chronological sequence of the shots as follows:

**Table 5.1 – Distribution of representational meanings in the Ad**

Participants	The role of the participants	Process	Shot
Ana	Sayer	Verbal	1
	Sayer	Verbal	8
	Reacter	Transactional Reactional	9
	Reacter	Transactional Reactional	14
The waiter	Phenomenon	Transactional Reactional	9
	Actor	Transactional	9
	Phenomenon	Transactional Reactional	14
	Actor	Transactional	14
Beatriz	Actor	Non-transactional	2
	Carrier	Analytical	3
	Sayer	Verbal	4
	Carrier	Analytical	17
Cristina	Sayer	Verbal	5
	Actor	Transactional	6
	Carrier	Symbolic Suggestive	7
	Carrier	Symbolic Suggestive	15
Denise	Carrier	Symbolic Attributive	10
	Sayer	Verbal	11
Elvira	Carrier	Analytical	12
	Sayer	Verbal	13
	Actor	Transactional	16

The only visually depicted male participant is represented in a double role in shots 9 and 14. The waiter is the Phenomenon in a transactional reactional process and the Actor in the process of serving Ana, his Goal. The meal is not visually depicted but it is suggested and she reacts with a smile of approval. Goffmann (1979)

identifies in *Gender Advertisements* six dimensions related to the symbolic infantilization of women, repeatedly displayed in advertisements. One of these categories, *function ranking*, was detected in the visual disposition of *Phase 1*. It refers to the typical distribution of roles involving male and female collaborative activity: the man performs the executive role while the woman admires his action (Kress & van Leeuwen, 2006, p.67-68). *Phase 1* provides visual evidence indicating stereotypical views on gender inserted in Ana's interaction with the only visually constructed male participant. Even though he seems to belong to a lower social class in comparison to her, he is valued according to his action and not his appearance.

In *Phase 2*, the focus relies on bodily actions performed by Beatriz; however, there is no Goal in the action performed by the female Actor. The focus on particular parts of her body, in this case her feet, denotes symbolic values that will be analyzed according to their interactive meanings. The circumstance plays a greater role in the basic proposition of the image (Baldry & Thibault, 2006), as it covers a pictorial area much bigger than that of Beatriz's performance in slow motion. The long shot adds more information about the circumstance of setting, a meditational environment in which she is practicing a soft style martial art. Symbolic Attribute is realized also by the oval mirror portrayed in shot 17.

The circumstance of setting plays a greater role in *Phase 3*. Background, depth, light and shade are strategically organized to create sensory coding orientation. The blue color conveys high modality and contributes to turn shots 5, 6, 7 and 15 into a source of pleasure and affective meanings as if the viewer were invited to dive into the water. The setting is darker in contrast with the background, suggesting an exit out of this place of swimming activity. There is a reference to the Goffman's category of 'female subordination': *the feminine touch*. She is visually depicted

touching herself, like many other female representations observed by Goffman. He underlines the fact that in male visual representations, men are generally depicted as purposefully grasping objects. Symbolic values are conveyed in the visual representation of shots 7 and 15. These shots are focused on a generalized essence concerning mind and body in relation to 'you', verbally mentioned in shot 15 and visually depicted with no head.

In *Phase 4*, the background indicates an urban setting suggesting a relationship between Denise and the city, a built environment highly influenced by people's interference. Her tilted head and body canting emphasize a ring on her left hand that may signal her marital status.

In *Phase 5*, in shot 13, Elvira is portrayed recumbent on her bed, which indicates another category suggested by Goffmann concerning the symbolic infantilization of women: *the ritualization of subordination*. It refers to the tendency for women to be portrayed in inferior positions and poses. Female participants are more likely to be depicted performing submissive gestures as the head and body canting illustrated by Elvira's posture. In this same phase again, there is a reference to the subordinate category: *the feminine touch*. She is visually depicted touching herself, which is not common in male visual representations, according to Goffman. Her touch demonstrates that she is uncomfortable with her appearance. More than uncomfortable, Elvira's white lingerie and posture visually construct her as vulnerable. Her home setting is darker than the foreground so that it acquires an "overexposed" look. Shot 16 presents semantic commonality with the other shots from *Phase 5* through the depiction of the white lingerie and bare feet. However, different from *Phase 5a*, the visual transcription of shot 16, in *Phase 5b*, presents a semantic commonality with a prison cell. A sense of introspection is added to the text

as the participant is represented in a decontextualized setting, a generic place that resembles a prison with a glass wall with bars in front of her. Another Symbolic Attribute is realized by a bunch of yellow birds that seem out of place.

From the representational perspective, one may easily point to a contradictory construction in which the verbal does not match the visual. The partial representation of the participants' bodily appearance does not convey evidence of a fat body. For this reason, it is possible to conclude that the semiotic construction of average weight bodies or a neutral body as deficient increases the inclusion of larger portions of the female audience as potential target. The depiction of real overweight women would probably restrict the producers' access to the female audience.

Another visual contradiction relies on the fact that three out of the 5 participants are already involved in some kind of disciplinary practices towards size control. The circumstance of setting portrayed in *Phases 1, 2 and 3* supports such interpretation. *Phase 1* indicates that Ana is engaged in some kind of dieting as the meal is not visually depicted. Even in a restaurant Ana is not portrayed having a meal, but cooperating with the male voiceover and smiling to the only visually portrayed male participant. Smiling also implies *the ritualization of subordination*, according to Goffman. The sports activities visually constructed in *Phases 2 and 3* are introduced as inefficient practices. *Phase 2* refers to a more relaxing alternative practice, by means of naturalistic modality, that proves to be ineffective in her search for peace. In *Phase 3*, the swimming activity alone does not help Cristina to have a bodily appearance that would allow her to wear a "biquininho". In these terms, the inefficiency of their activities highlights their incapacity for taking care of their own body. The solution to fulfill their desires does not rely on dieting, on practices derived from eastern cultures or sports activity.

Symbolic attributes are inscribed in the six phases through inanimate elements, posture, body parts, the setting and in the essence of the shot itself. Mirrors and reflection on water, for instance, are visually introduced as symbolic elements in phases 1, 2 and 3 and implicitly conveyed in *Phase 5*. Their presence ascribes the social value of appearance as mirrors are essential tools for the exercise of administrative power over the body. It contributes to the process in which the body becomes the visible carrier of self-identity influenced by an individual's life-style decisions. The exercise of self-surveillance is symbolically represented through the repetition of such element. These meanings are depicted as a natural feminine concern in shot 17 by means of framing and disposition. The oval mirror is framed by the trees emphasizing the meaning that practices of self-monitoring are essentially natural. A visual representation of the command is displayed in the Real zone which suggests concrete meaning. The verbal display mediates the female relationship with the mirror in the last shot reserved for the female participants.



**Figure 5.1: Symbolic values distribution in shot 17**

As mentioned, symbolic meanings are also ascribed in the characters' postures, as in the case of Denise's posture in *Phase 4*:





**Figure 5.2: Symbolic attribute ascribed in Denise's posture**

Actually, Denise poses to the camera in a way that a ring in her left hand is emphasized. The ring could possibly be an evidence of one aspect of her identity as a married woman, as already pointed out.

Additionally, parts of participants' bodies, as depicted in *Phase 2* and *3*. Beatriz' bare feet, function as interpersonal operators modifying the movement. Beatriz is depicted during the process of taking, very carefully, one step further towards the Real position:



**Figure 5.3: Symbolic attribute ascribed in Beatriz' body parts**

The visual resources provide a visual argument to support the idea that from now on Beatriz is going to have both feet on the ground. A personal transformation is implied in this process: to become more realistic. The overemphasis on the head as well as its absence are visually valued in *Phase 2*. The emphasis on Cristina's hat in

shots 6 and 7 points to a solution that depends on her mind. However, the relationship between verbal and visual resources in shot 15 depicts ‘you’ with no visual representation of your head and submerged into a blurred body image.



**Figure 5.4: Symbolic values ascribed in the essence of shot 15**

Actually this shot represents a symbol by itself as the image does not convey a specific moment but a generalized essence of giving ‘you’ a chance to answer the slogan-question. At this point other components, besides sex, age and social class, are added to the identity of the imaginary addressee: a woman with deficient bodily image. The absence of visual representation of the head implies that any woman could be placed in this situation.

The symbolic meanings of shot 16 rely on the decontextualization of the setting that by means of framing resembles a prison –like room where the division of the glass wall reflects shadows and white spaces that also represent an exit out of this situation contrasting with the yellow birds that fly towards the exit:



**Figure 5.5: Symbolic attribute ascribed in the setting of Phase 5**

Such contradiction which she is placed in between represents a visual argument describing a controversy: an unbalanced situation in which her body represents a prison of her desire to be free. The action of reading associated with this visual metaphor of a prison reinforces her loneliness and vulnerability. She is the object of the viewer's scrutiny.

Along the visual descriptive analysis developed in chapter 4, it is observed that the female participants alternate their position in terms of demand and offer type of gaze. Although 'you' is verbally referred only once in text, visually, on the other hand, the viewer is directly addressed in seven shots. The demand type of gaze establishes a relationship in which the viewer is placed as the object. Among these seven shots, only in shot 4 the viewer is placed in an inferior position by means of low vertical angle:



**Figure 5.6: Types of gaze: low vertical angle**

The indirect type of gaze presents the depicted world as an object of the viewer's scrutiny. In shots 11 and 17, the women's gaze suggests an implied off-screen participant. Goffman's category *licensed withdrawal* indicates that women are more likely to be depicted as gazing in an undirected way which implies an omnipresent male protective presence. This presence allows them to withdraw psychologically from the immediate environment.



**Figure 5.7: Types of gaze: offer**

The compositional meanings establish five specific settings that reveal certain components of participants' identities. In each phase, women are presented as surrounded by secondary participants or symbolic elements. In phase 1, Ana is the only participant who visually interacts with another participant: the waiter. Such interaction is overexposed by means of lightning. Their interaction is located in the central position. Besides, she is in the company of a female friend and is surrounded by other secondary participants in a setting that resembles a sophisticated restaurant. The disposition of participants indicates social relationships that demand certain behaviour from her in order to be accepted. The verbal information also indicates that she sees body-revealing clothing as means that validates her participation into the social sphere. In *Phase 2*, though, Beatriz is surrounded by nature. Her gestures

and outfit emphasize her concerns with her inner self. Cristina, in *Phase 3*, is surrounded by blue water. Her dives are displayed as objects of the viewer's scrutiny and are linked to the symbolic meanings of baptism and rebirth. Denise is introduced, in *Phase 4*, with symbolic elements suggesting an urban city in the background. She is depicted as apart from the social environment. The ring on her left hand may be interpreted as visual evidence that describes her as a married woman.

Traditional female roles are emphasized by means of framing and salience, in *Phase 5*, as the participant is depicted as belonging to the domestic sphere by means of “overexposed look”: she belongs to the house; she is a mother and probably a wife. Compositional meanings are used to locate Elvira at the center of the domestic sphere as seen in the visual transition of shots 12a and 12 b:



**Figure 5.8: Framing and Salience**

Besides the depiction of socially significant characteristics of her identity, the images construct an analytical visual metaphor in which the woman's body, which share these characteristics, is placed as a central object not of the individual's, but also of the viewer's scrutiny.

The repetition of colours and black and/ or white that also include gold create a unity of information within the shots of each phase. Additionally, it also implies symbolic meanings that add textual rhythm to the advertisement. Almost black and

white depiction typically used in lowest modality representation (Kress & van Leeuwen, 2006, p.160) is predominant in *Phases 1, 4* and *5*. Low modality contributes to portray characters' inner selves whereas black, white and gold contribute into the construction of upper-class social values. The predominance of cold colors as the high saturated green in *Phase 2* as well as high saturated blue in *Phase 3* are used to attract the viewer's contemplation and empathy with the depicted world and produce a unity of information within the shots of each phase.

The combination of blue and green colours is used in *Phase 6*, in abstract forms that resemble a human body at the central position of shot 18. These are brought together in order to represent the logo within an experiential visual metaphor of a potential patient's body. This visual construction, aurally emphasized by the male voiceover, serves to fix the branding of the product in an unbranded sample of advertisement. There is interplay of the polisemous lexical choice "forma" mentioned by the male voiceover with the animation used in the visual metaphor which conveys the shape of a human body. The green of nature, of contemplation already used in *Phase 2* now gain the aseptic meaning of the medical area as verbal and visual thematic, a term proposed by Baldry and Thibault (2006) come together. The blue colour of *Phase 3* is metaphorically used to portray the "head" in the logo. The world of hypothetical thoughts and individual desires are connected with the visual identification, textually constructed, but not verbally referred to, of the advertised product introduced in green and blue at the central position. The repetition of the command "Fale com seu médico" intermediates the relation with the product and the logo used to identify an association, Associação Brasileira para o Estudo da Obesidade e Síndrome Metabólica), which reassures the authority and credibility of such command.

(3) *How are social and discursive practices reflected in the female-oriented advertisement for a weight management prescription drug?*

The integrative view of experiential/ representational meanings, interpersonal/ interactive/meaning and textual/ compositional meanings in image/text relations provided by the systemic functional semiotic perspective turns to be the basis for the analysis of the contextual features within the TV advertisement.

The discursive practices concerning asymmetrical views on gender relations are covertly and overtly expressed in the combination of verbal and visual meaning making resources. The ad continues the tradition of describing women *vis-à-vis* their relationships to men which is very unusual to see in corresponding descriptions of male participants (West, Lazar and Kramarae, 1997). Visually, the self-surveillance practices constructed as natural for women are not enough to make them feel desirable. Female participants are depicted as more judgmental in terms of their own appearance, consequently, according to the ad, external changes may invoke female emotional changes. Females are depicted in a constant search for something extra, something that the male voiceover proposes as a solution to increase the utility of their bodies and thereby their emotional lives. His voice, indeed, represents aspects of the Field in which regimes of power are imposed by pharmaceutical industries that found a new way of disguising their economic interests by means of 'help-seeking' ads.

Verbally, the response-demanding patterns implicitly mediated by a male representative construct women as needing a male expert help to improve their personal, social, sexual and romantic lives. All these aspects are shown through the phases of the ad. Thus, the ad textually constructs the social interest of portraying women as consumers and men as producers (West, Lazar and Kramarae, 1997). The

female body is discursively constructed as the object of administrative power involving scientific knowledge in order to continue to socially participate as active consumers of products that accentuate the ideal body femininity. Implicit within this interpretation lies the mind/body dualism as the text constructs women incapable of controlling their bodies. This would be a symptom of irrational thought that disqualifies them from the public realm. The male voiceover in parallel with the reference to “médico” as an authority is verbally and aurally constructed as the knowers and, consequently, disembodied.

In these terms, the selected advertisement collaborates in the circulation of messages showing dominance as natural and acceptable by exemplifying how ‘micro-physics’ of power actually works: “go right down to the depth of society” (Foucault, 1977a as mentioned by Hall, 2000). The body is placed at the centre of the struggle between different formations of power/knowledge as it is produced and disciplined in different regimes of disciplinary practices such as dieting. The modern form of disciplinary regulation and power over the body is individualized; however, the disciplinary practices are produced within corporative discourse of institutions, in this case the pharmaceuticals (Hall, 2000). Furthermore, the discursive construction of the ad reveals gender asymmetries within the specific social/historical context of its time that are still based on the prevalent mind/body dualism: stereotyping views describing women as incapable and pathological whereas experts – as verbally addressed in Portuguese as male doctors – are still acknowledged as active participants in the knowledge/power operation.

This chapter has shown that an interdisciplinary perspective applied to one instance of language use on television may help to understand and expose social inequalities within gender negotiation. Next, concluding remarks will be elaborated



on the final chapter followed by some observations involving the limitation of the study. In addition, pedagogical implications will also be brought up as well as suggestions for further research.

# CHAPTER 6

## Conclusion

[...] the concept of multimodality is a useful yardstick for measuring and assessing the diversity of ways in which texts and their associated meaning-making practices are the results of the ways in which semiotic resources of various kinds work in partnership to create meanings that we attribute to texts. Multimodality therefore invites us to reassess many older assumptions and prejudices at the same time that it opens up new fields of enquiry and understanding (Baldry & Thibault, 2006, p. xv)

### 6.1 Concluding Remarks

The multimodal analysis of the text, seen as a technology of gender, has provided the investigation of the way language and images are articulated on the basis of stereotypical femininity values that intrude into the subjectivities of women. Women are able to construct their own femininity (Talbot, Atkinson and Atkinson, 2003). However, the interdependent relationship between the media and the industry of body alteration, based on economic interest, produce, maintain and sustain ideological messages around the idea that feminine identity is achieved by means of consumption. And that, in turn, consumption will lead women into an improved relationship with men. Advertising, in this sense, integrates one of the most powerful institutions of the contemporary world as it represents a mass media vehicle in which corporative power is exercised by persuasion, dissimulation and manipulation of verbal and visual resources through which dominant ideologies are presented as natural and acceptable. Thus, verbal and visual resources are articulated to construe

“ideological common sense” maintaining the objectification of the female. Advertising disseminates “common sense in the service of sustaining unequal relations of power” (Fairclough, 2001, p.70).

The occurrence of advertisements and their effects on social life cannot be underestimated. Both modern society and advertising have been facing important changes that have influenced their interaction in terms of the type of audience, type of information and the media through which advertisements are transmitted (Leiss, Kline & Jhally, 1997). The interdisciplinary nature of the analysis undertaken in the present thesis has tried to show how the interplay of language and image are socially shaped as well as how they can be used to shape the ways women manage their hunger. Thus, social events like ads are able to disseminate social practices including messages that teach women to please visually as long as they follow lucrative disciplinary practices to achieve the female body ideal.

In the thesis, CDA offered possible ways to identify and document, at the macro level, forms of discursive gender domination and normalization that judge and discipline the female body through the relationship between the media and the pharmaceutical industry. In its micro level, the examination attempted to expose the way that lexicogrammatical and visual choices are deployed to convince women to re-shape the material development of their bodies.

The discursive-semiotic investigation of constitutive elements of the selected TV advertisement featuring a prescription drug allowed me to analyze a female-oriented advertisement that shows gender asymmetries as natural and acceptable. Apparent discourses of self-empowerment, that are elaborated on the fragmentation of women’s body, were disassembled in order to reveal a variety of rhetorical tools

that were invoked to promote thinness as readily achievable, safe and scientific, and an attribute to be admired in association with the female body.

Besides, a critical interpretation has contributed to highlight how verbiage/image relationship are deployed in order to foster self-care in face of gendered exploitation and, consequently, produce, maintain and constrain women within unequal social positions and relationships.

The findings of this research have pointed that advertisers may intentionally propose knower-initiated knowledge exchange through hypothetical modality with an activity exchange in view. The discursive-semiotic analysis of the film format text reveals a strategic action involving the meaning-making of promotional messages which may operate in the way people perform their gender. Undoubtedly, media discourse sees the body as a site of gender normalization which, specifically in terms of female-oriented ads, aims at turning women into femininity consumers by attempting to convince the female audience that being attractive is relevant for their physical and psychological health. Therefore, the mainstream media discursive constructions of ‘micro-physics’ of power encourage women to imagine the possibilities of suppressing the “natural” body by means of pharmaceutical products that lead to a process of constant self-denial. In this way, the thin female body becomes an exchanging product that may assure emotional rewards.

On the one hand, the selected ad does not rely on the dissemination of normative images of femininity. Although there is evidence that the participants aspire to regulate their body shapes in order to look attractive, it cannot be affirmed that the participants follow a heterosexual orientation. On the other hand, it verbally constructs a more pervasive influence as it advertises an alternative for “rescuing” women who are not following the “adequate” female body appearance due to their

body weight. The target audience is then encouraged to participate in ever-tightening webs of power by turning their bodies into a site of administrative power in order to please the social gaze.

The way female gender is built and reinforced through images and language interaction in one sample of a national TV advertisement can express world views in and through which it was created and consumed such as the social anxieties concerning gender. The multimodal analysis of textual and contextual features seen from critical discursive and systemic functional perspectives has helped to uncover social inequalities within gender negotiation. Additionally, it has contributed to the analysis of visual signification established with viewers. The interdisciplinary nature of this study though has found some limitations that will be demonstrated in the next section.

## **6.2 Limitation of the study**

In an attempt to emphasize the multi-semiotic complexity of images of gender, my interest concentrated on the investigation of moving images through TV. Initially, this study attempted to develop a cross-cultural semiotic-discursive analysis of television advertisements featuring Xenical in the Brazilian Portuguese and English-speaking worlds. Regrettably, any kind of information involving national and international advertisement campaigns was denied by Roche Information Division (cf. Appendix 11). Thus, my collection of data was limited to the versions that I had access to based on my viewer experience. During the process of data collection other samples belonging to the advertisement campaign were taken into account.

The description of resources for the construction of meaning of moving images and their interaction with language and other modes of meaning-making have turned out to be a challenge. Another limitation of this study involves the fact that the investigation of the images under film format is very recent in the field of multimodal analysis. For this reason, Baldry & Thibault's (2006) recent multimodal model of investigation of images that also include the ones of film genre was the basis for the multimodal transcription of the dynamic display of the images that constituted the selected data. Given the complexity involving the transcription of moving images, only one television advertisement was selected among the three collected versions.

The pedagogical implications of putting images at the centre of a discursive-semiotic research will be discussed next.

### **6.3 Pedagogical Implications**

Apparently, this study may call the attention of those interested in examining the role of language and images in the reproduction of sexist and discriminatory messages that disadvantage women as a group. Nevertheless, this study may also contribute to teachers' awareness of images as meaning-making resources in the area of English teaching in Brazil. Teaching should address the multimodality of the texts including the role of the images and other modes of meaning-making resources as a way to develop literacy and literacy pedagogy in the learning process of a foreign language. The increasing use of the term visual literacy, according to Callow (1999), suggests that it is necessary to teach students to go beyond language. Students need to be aware of the multi-semiotic complexity of the images around them. The multimodal appreciation may possibly make them reflect about the preferred and

dominant interpretations of an image of gender, for instance, in contrast with their own interpretation. A wider concept of literacy would enable students to understand, enjoy and critique the kinds of messages inserted in the context (Callow, 1999). Consequently, it would also involve a better comprehension and a developed appreciation of the diverse and dynamic ways in which people construct their complex social identities.

Needless to say, this study has hoped to describe the verbal and visual meaning-making resources according to the metalanguage derived from the ‘the grammar of visual design’ developed by Kress & van Leeuwen (1996; 2006) extrapolating from SFL accounts of language in order to highlight the importance of a critical interpretation of the integrative use of moving images and language taken from one text type of the film genre.

The intention to enhance the role of moving images along this study may be helpful for professionals and educators interested in language and/or social studies or media studies, including foreign language teachers.

The interdisciplinary nature of this research has attempted to develop an explicit discussion of meaning-making resources. This knowledge can be adapted to the classroom environment as way to discuss the ways language and images are articulated in order to promote apparent natural and acceptable ideologies. Work in the area of multimodality may provide teachers with insightful discussions of teaching/learning process especially within the field of literacy.

## **6.4 Suggestions for Further Research**

Academic interest in the study of gender and discourse is increasingly growing and crosses multi disciplinary areas (West, Lazar and Kramarae, 1997). Researchers

interested in the articulation of gender in language practices have demonstrated the occurrence of unequal relations involving specific sociohistorical contexts. The analytical tools used in the present investigation of verbal and visual representations of women in mass media have contributed to identify the different ways in which women are trivialized and depreciated.

Seen in these terms, findings from this research present an opportunity for further exploration of moving images. As a follow-up suggestion, it would be important to carry out a cross-cultural investigation of national samples of the Xenical advertising in parallel with international DTCA samples of the same campaign only displayed in English. A larger amount of accumulated data would provide more evidence of the cross-cultural construction of gender norms.

By using a similar metafunctional framework to explore advertisements, new meanings could be investigated with respect to an ethnographical method including ethnographical observations and survey questionnaires that could promote an in-depth interpretation of the effects of the gendered messages on the real addressees. Such procedure would give particular attention to viewers' interpretations of the television advertisements featuring Xenical through the identification of the different ways in which women would respond to the gender norms inserted in the dynamics of the text.

In addition, comparisons with the findings integrating verbal language and images analysis developed in the present study could provide a deeper understanding of the cultural and social constructions of the female body ideal.



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## **APPENDIXES**

## **APPENDIX 1**

### **Special Categories of Advertisements**

**Article 44** Due to their economic or social importance, volume, public or society repercussion, certain categories of advertisements shall be subject to special care and specific rules, further to the general rules set forth in this Code. Such specific rules are included below as "Exhibits" to this Code and some resulted from the valuable cooperation of Class Associations that were promptly identified with the spirit of this Code. The following are the special categories of advertisements:

Exhibit A - Alcoholic Beverages

Exhibit B - Education, Courses, Teaching

Exhibit C - Employment and Opportunities

Exhibit D - Real Property: Sale and Lease

Exhibit E - Investments, Loans and Securities Market

Exhibit F - Stores and Retail Sales

Exhibit G - Medical Doctors, Dentists, Veterinarians, Midwives, Masseurs, Nurses, Hospital Services, Paramedicals, Parahospitals, Prosthetic Products and Treatments

Exhibit H - Food, soft drinks, juices and similar beverages

Exhibit I - OTC Pharmaceutical Products

Exhibit J - Tobacco Products

Exhibit K - Smoking inhibitors

Exhibit L - Independent Workers

Exhibit M - Mail Orders and Direct Mailing

Exhibit N - Tourism, Trips, Tours, Hotels

Exhibit O - Automotive Vehicles

Exhibit P - Beers and Wines

Exhibit Q - Testimonials, Certifications, Endorsements

Exhibit R - Crop Protection Products

Exhibit S - Firearms

Exhibit T - Ices and Similar Beverages


### **Sole Paragraph**


Since this Code intends to be an ongoing dynamic and updated instrument, such special categories may be extended by insertion of new Exhibits.

Available at <http://www.conar.org.br>, accessed on September 14, 2007.

## APPENDIX 2

 **Ministério da Saúde**

 **Agência Nacional de Vigilância Sanitária**  
www.anvisa.gov.br

 **VISA LEGIS** **Legislação em Vigilância Sanitária**



**Lei nº 6.360, de 23 de setembro de 1976**

Dispõe sobre a vigilância sanitária a que ficam sujeitos os medicamentos, as drogas, os insumos farmacêuticos e correlatos, cosméticos, saneantes e outros produtos, e dá outras providências.

O Presidente da República,

Faço saber que o Congresso Nacional decreta e eu sanciono a seguinte Lei:

### TÍTULO I

#### Disposições Preliminares

Art.1 - Ficam sujeitos às normas de vigilância sanitária instituídas por esta Lei os medicamentos, as drogas, os insumos farmacêuticos e correlatos, definidos na Lei número 5.991, de 17 de dezembro de 1973, bem como os produtos de higiene, os cosméticos, perfumes, saneantes domissanitários, produtos destinados à correção estética e outros adiante definidos.

Art.2 - Somente poderão extrair, produzir, fabricar, transformar, sintetizar, purificar, fracionar, embalar, reembalar, importar, exportar, armazenar ou expedir os produtos de que trata o Art.1 as empresas para tal fim autorizadas pelo Ministério da Saúde e cujos estabelecimentos hajam sido licenciados pelo órgão sanitário das Unidades Federativas em que se localizem.

Art.3 - Para os efeitos desta Lei, além das definições estabelecidas nos incisos I, II, III, IV, V e VII do Art.4 da Lei número 5.991, de 17 de dezembro de 1973, são adotadas as seguintes:

I - Produtos Dietéticos: Produtos tecnicamente elaborados para atender às necessidades dietéticas de pessoas em condições fisiológicas especiais;

II - Nutrientes: Substâncias constituintes dos alimentos de valor nutricional, incluindo proteínas, gorduras, hidratos de carbono, água, elementos minerais e vitaminas;

III - Produtos de Higiene: Produtos para uso externo, antissépticos ou não, destinados ao asseio ou à desinfecção corporal, compreendendo os sabonetes, xampus, dentífricos, enxaguatórios bucais, antiperspirantes, desodorantes, produtos para barbear e após o barbear, estípticos e outros;

IV - Perfumes: Produtos de composição aromática obtida à base de substâncias naturais ou sintéticas, que, em concentrações e veículos apropriados, tenham como principal finalidade a odorização de pessoas ou ambientes, incluídos os extratos, as águas perfumadas, os perfumes cremosos, preparados para banho e os odorizantes de ambientes, apresentados em forma líquida, geleificada, pastosa ou sólida;

V - Cosméticos: Produtos para uso externo, destinados à proteção ou ao embelezamento das diferentes partes do corpo, tais como pós faciais, talcos, cremes de beleza, creme para as mãos e similares, máscaras faciais, loções de beleza, soluções leitosas, cremosas e adstringentes, loções para as mãos, bases de maquiagem e óleos cosméticos, ruges, blushes, batons, lápis labiais, preparados anti- solares, bronzeadores e simulatórios, rimeis, sombras, delineadores, tinturas capilares, agentes clareadores de cabelos, preparados para ondular e para alisar cabelos, fixadores de cabelos, laquês, brilhantinas e similares, loções capilares, depilatórios e epilatórios, preparados para unhas e outros;

VI - Corantes: Substâncias adicionais aos medicamentos, produtos dietéticos, cosméticos, perfumes, produtos de higiene e similares, saneantes domissanitários e similares, com o efeito de lhes conferir cor e, em determinados tipos de cosméticos, transferi-la para a superfície cutânea e anexos da pele;

VII - Saneantes Domissanitários: Substâncias ou preparações destinadas à higienização, desinfecção ou desinfestação

domiciliar, em ambientes coletivos e/ou públicos, em lugares de uso comum e no tratamento da água compreendendo:

- a) inseticidas - destinados ao combate, à prevenção e ao controle dos insetos em habitações, recintos e lugares de uso público e suas cercanias;
- b) raticidas - destinados ao combate a ratos, camundongos e outros roedores, em domicílios, embarcações, recintos e lugares de uso público, contendo substâncias ativas, isoladas ou em associação, que não ofereçam risco à vida ou à saúde do homem e dos animais úteis de sangue quente, quando aplicados em conformidade com as recomendações contidas em sua apresentação;
- c) desinfetantes - destinados a destruir, indiscriminada ou seletivamente, microrganismos, quando aplicados em objetos inanimados ou ambientes;
- d) detergentes - destinados a dissolver gorduras e à higiene de recipientes e vasilhas, e a aplicações de uso doméstico.

VIII - Rótulo: Identificação impressa ou litografada, bem como os dizeres pintados ou gravados a fogo, pressão ou decalco, aplicados diretamente sobre recipientes, vasilhames, invólucros, envoltórios, cartuchos ou qualquer outro protetor de embalagem;

IX - Embalagem: Invólucro, recipiente ou qualquer forma de acondicionamento, removível ou não, destinada a cobrir, empacotar, envasar, proteger ou manter, especificamente ou não, os produtos de que trata esta Lei;

X - Registro: Inscrição, em livro próprio após o despacho concessivo do dirigente do órgão do Ministério da Saúde, sob número de ordem, dos produtos de que trata esta Lei, com a indicação do nome, fabricante, da procedência, finalidade e dos outros elementos que os caracterizem;

XI - Fabricação: Todas as operações que se fazem necessárias para a obtenção dos produtos abrangidos por esta Lei;

XII - Matérias-Primas: Substâncias ativas ou inativas que se empregam na fabricação de medicamentos e de outros produtos abrangidos por esta Lei, tanto as que permanecem inalteradas quanto as passíveis de sofrer modificações;

XIII - Lote ou Partida: Quantidade de um medicamento ou produto abrangido por esta Lei, que se produz em um ciclo de fabricação, e cuja característica essencial é a homogeneidade;

XIV - Número do Lote: Designação impressa na etiqueta de um medicamento e de produtos abrangidos por esta Lei que permita identificar o lote ou a partida a que pertençam e, em caso de necessidade, localizar e rever todas as operações de fabricação e inspeção praticadas durante a produção;

XV - Controle de Qualidade: Conjunto de medidas destinadas a garantir, a qualquer momento, a produção de lotes de medicamentos e demais produtos abrangidos por esta Lei, que satisfaçam às normas de atividade, pureza, eficácia e inocuidade;

XVI - Produto Semi-Elaborado: Toda a substância ou mistura de substâncias ainda sob o processo de fabricação;

XVII - Pureza: Grau em que uma droga determinada contém outros materiais estranhos.

Art.4 - Os produtos destinados ao uso infantil não poderão conter substâncias cáusticas ou irritantes, terão embalagens isentas de partes contundentes e não poderão ser apresentados sob a forma de aerosol.

Art.5 - Os produtos de que trata esta Lei não poderão ter nomes ou designações que induzam a erro. (OBS.: Redação dada pela Lei número 6.480, de 1/12/1977.)

§ 1 - É vedada a adoção de nome igual ou assemelhado para produtos de diferente composição, ainda que do mesmo fabricante, assegurando-se a prioridade do registro com a ordem cronológica da entrada dos pedidos na repartição competente do Ministério da Saúde, quando inexistir registro anterior.

§ 2 - Poderá ser aprovado o nome de produto cujo registro for requerido posteriormente, desde que denegado pedido de registro anterior, por motivos de ordem técnica ou científica.

§ 3 - Comprovada a colidência de marcas, deverá ser requerida a modificação do nome ou designação do produto, no prazo de 90 (noventa) dias da data da publicação do despacho no Diário Oficial da União, sob pena de indeferimento do registro.

§ 4 - Sem prejuízo do disposto neste artigo, os medicamentos contendo uma única substância ativa sobejamente conhecida, a critério do Ministério da Saúde, e os imunoterápicos, drogas e insumos farmacêuticos deverão ser identificados pela denominação constante da Farmacopéia Brasileira, não podendo, em hipótese alguma, ter nomes ou designações de fantasia. (OBS.: Acrescentado pela Lei número 6.480, de 1/12/1977.)

Art. 6 - A comprovação de que determinado produto, até então considerado útil, é nocivo à saúde ou não preenche

requisitos estabelecidos em lei implica na sua imediata retirada do comércio e na exigência da modificação da fórmula de sua composição e nos dizeres dos rótulos, das bulas e embalagens, sob pena de cancelamento do registro e da apreensão do produto, em todo o território nacional.

Parágrafo único. É atribuição exclusiva do Ministério da Saúde o registro e a permissão do uso dos medicamentos, bem como a aprovação ou exigência de modificação dos seus componentes.

Art. 7 - Como medida de segurança sanitária e à vista de razões fundamentadas do órgão competente, poderá o Ministério da Saúde, a qualquer momento, suspender a fabricação e venda de qualquer dos produtos de que trata esta Lei, que, embora registrado, se torne suspeito de ter efeitos nocivos à saúde humana.

Art.8 - Nenhum estabelecimento que fabrique ou industrialize produto abrangido por esta Lei poderá funcionar sem a assistência e responsabilidade efetivas de técnico legalmente habilitado.

Art.9 - Independem de licença para funcionamento os estabelecimentos abrangidos por esta Lei integrantes da Administração Pública ou por ela instituídos, ficando sujeitos, porém, às exigências pertinentes às instalações, aos equipamentos e à aparelhagem adequados e à assistência e responsabilidade técnicas.

Parágrafo único. Para fins de controle sanitário, previsto na legislação em vigor, é obrigatória a comunicação, pelos órgãos referidos neste artigo, ao Ministério da Saúde, da existência ou instalação de estabelecimentos de que trata a presente Lei.

Art.10 - É vedada a importação de medicamentos, drogas, insumos farmacêuticos e demais produtos de que trata esta Lei, para fins industriais e comerciais, sem prévia e expressa manifestação favorável do Ministério da Saúde.

Parágrafo único. Compreendem-se nas exigências deste artigo as aquisições ou doações que envolvam pessoas de direito público e privado, cuja quantidade e qualidade possam comprometer a execução de programas nacionais de saúde.

Art.11 - As drogas, os medicamentos e quaisquer insumos farmacêuticos correlatos, produtos de higiene, cosméticos e saneantes domissanitários, importados ou não, somente serão entregues ao consumo nas embalagens originais ou em outras previamente autorizadas pelo Ministério da Saúde.

§ 1 - Para atender ao desenvolvimento de planos e programas do Governo Federal, de produção e distribuição de medicamentos à população carente de recursos, poderá o Ministério da Saúde autorizar o emprego de embalagens ou reembalagens especiais, que, sem prejuízo da pureza e eficácia do produto, permitam a redução dos custos.

§ 2 - Os produtos importados, cuja comercialização no mercado interno independa de prescrição médica, terão acrescentados, na rotulagem, dizeres esclarecedores, no idioma português, sobre sua composição, suas indicações e seu modo de usar.

## TÍTULO II

### Do Registro

Art. 12 - Nenhum dos produtos de que trata esta Lei, inclusive os importados, poderá ser industrializado, exposto à venda ou entregue ao consumo antes de registrado no Ministério da Saúde.

§ 1 - O registro a que se refere este artigo terá validade por 5 (cinco) anos e poderá ser revalidado por períodos iguais e sucessivos, mantido o número do registro inicial.

§ 2 - Excetua-se do disposto no parágrafo anterior a validade do registro e da revalidação do registro dos produtos dietéticos, cujo prazo é de 2 (dois) anos.

§ 3 - O registro será concedido no prazo máximo de 90 (noventa) dias, a contar da data de entrega do requerimento, salvo nos casos de inobservância desta Lei ou de seus regulamentos.

§ 4 - Os atos referentes ao registro e à revalidação do registro somente produzirão efeitos a partir da data da publicação no Diário Oficial da União.

§ 5 - A concessão do registro e de sua revalidação, e as análises prévia e de controle, quando for o caso, ficam sujeitas ao pagamento de preços públicos, referido no Art.82.

§ 6 - A revalidação do registro deverá ser requerida no primeiro semestre do último ano do quinquênio de validade, considerando-se automaticamente revalidado, independentemente de decisão, se não houver sido esta proferida até a data do término daquela.

§ 7 - Será declarada a caducidade do registro do produto cuja revalidação não tenha sido solicitada no prazo referido no § 6 deste artigo.

§ 8 - Não será revalidado o registro do produto que não for industrializado no primeiro período de validade.

§ 9 - Constará obrigatoriamente do registro de que trata este artigo a fórmula da composição do produto, com a indicação dos ingredientes utilizados e respectiva dosagem.

Art. 13 - Qualquer modificação de fórmula, alteração de elementos de composição ou de seus quantitativos, adição, subtração ou inovação introduzida na elaboração do produto, dependerá de autorização prévia e expressa do Ministério da Saúde e será desde logo averbada no registro.

Art. 14 - Ficam excluídos, das exigências previstas nesta Lei, os nomes ou designações de fantasia dos produtos licenciados e industrializados anteriormente à sua vigência. (OBS.: Redação dada pela Lei número 6.480, de 1/12/1977.)

Art. 15 - O registro dos produtos de que trata esta Lei será negado sempre que não atendidas as condições, as exigências e os procedimentos para tal fim previstos em Lei, regulamento ou instrução do órgão competente.

### TÍTULO III

#### Do Registro de Drogas, Medicamentos e Insumos Farmacêuticos

Art. 16 - O registro de drogas, medicamentos e insumos farmacêuticos, dadas as suas características sanitárias, medicamentosas ou profiláticas, curativas, paliativas ou mesmo para fins de diagnóstico, fica sujeito, além do atendimento das exigências regulamentares próprias, aos seguintes requisitos específicos:

I - que o produto obedeça ao disposto no Art.5, e seus parágrafos; (OBS.: Redação dada pela Lei número 6.480, de 1/12/1977.)

II - que o produto, através de comprovação científica e de análise, seja reconhecido como seguro e eficaz para o uso a que se propõe, e possua a identidade, atividade, qualidade, pureza e inocuidade necessárias;

III - tratando-se de produto novo, que sejam oferecidas amplas informações sobre a sua composição e o seu uso, para avaliação de sua natureza e determinação do grau de segurança e eficácia necessários;

IV - apresentação, quando solicitada, de amostra para análises e experiências que sejam julgadas necessárias pelos órgãos competentes do Ministério da Saúde;

V - quando houver substância nova na composição do medicamento, entrega de amostra acompanhada dos dados químicos e físico-químicos que a identifiquem;

VI - quando se trate de droga ou medicamento cuja elaboração necessite de aparelhagem técnica e específica, prova de que o estabelecimento se acha devidamente equipado e mantém pessoal habilitado ao seu manuseio ou contrato com terceiros para essa finalidade.

Parágrafo único. (Revogado) (OBS.: Revogado pela Lei número 6.480, de 1/12/1977.)

Art. 17 - O registro dos produtos de que trata este Título será negado sempre que não atendidas as condições, as exigências e os procedimentos para tal fim previstos em lei, regulamento ou instrução do órgão competente.

Art. 18 - O registro de drogas, medicamentos e insumos farmacêuticos de procedência estrangeira dependerá, além das condições, das exigências e dos procedimentos previstos nesta Lei e seu regulamento, da comprovação de que já é registrado no país de origem.

Art. 19 - Será cancelado o registro de drogas, medicamentos e insumos farmacêuticos, sempre que efetuada modificação não autorizada em sua fórmula, dosagem, condições de fabricação, indicação de aplicações e especificações anunciadas em bulas, rótulos ou publicidade.

Parágrafo único. Havendo necessidade de serem modificadas a composição, posologia ou as indicações terapêuticas do produto farmacêutico tecnicamente elaborado, a empresa solicitará a competente permissão ao Ministério da Saúde, instruindo o pedido conforme o previsto no regulamento desta Lei.

Art. 20 - Somente será registrado o medicamento cuja preparação necessite cuidados especiais de purificação, dosagem, esterilização ou conservação, quando:

I - tiver em sua composição substância nova;

II - tiver em sua composição substância conhecida, à qual seja dada aplicação nova ou vantajosa em terapêutica;

III - apresentar melhoramento de fórmula ou forma, sob o ponto de vista farmacêutico e/ou terapêutico.

Parágrafo único. Fica assegurado o direito de registro de medicamentos similares a outros já registrados, desde que satisfaçam às exigências estabelecidas nesta Lei.

Art. 21 - Não poderá ser registrado o medicamento que não tenha em sua composição substância reconhecidamente benéfica do ponto de vista clínico ou terapêutico.

Art. 22 - As drogas, os medicamentos e insumos farmacêuticos que contenham substâncias entorpecentes ou

determinem dependência física ou psíquica, estando sujeitos ao controle especial previsto no Decreto-Lei número 753, de 11 de agosto de 1969, bem como em outros diplomas legais, regulamentos e demais normas pertinentes, e os medicamentos em geral, só serão registrados se, além do atendimento das condições, das exigências e do procedimento estabelecidos nesta Lei e seu regulamento, suas embalagens e sua rotulagem se enquadrarem nos padrões aprovados pelo Ministério da Saúde.

Art. 23 - Estão isentos de registro:

I - os produtos cujas fórmulas estejam inscritas na Farmacopéia Brasileira, no códex ou nos formulários aceitos pelo Ministério da Saúde;

II - os preparados homeopáticos constituídos por simples associações de tinturas ou por incorporação a substâncias sólidas;

III - os solutos concentrados que sirvam para a obtenção extemporânea de preparações farmacêuticas e industriais, considerados produtos oficiais;

IV - os produtos equiparados aos oficiais, cujas fórmulas não se achem inscritas na Farmacopéia ou nos formulários, mas sejam aprovados e autorizados pelo Ministério da Saúde.

Parágrafo único. O disposto neste artigo não exclui a obrigatoriedade, para a comercialização dos produtos nele referidos, do encaminhamento, pela empresa, ao Ministério da Saúde, das informações e dos dados elucidativos sobre os solutos injetáveis.

Art. 24 - Estão igualmente isentos de registro os medicamentos novos, destinados exclusivamente a uso experimental, sob controle médico, podendo, inclusive, ser importados mediante expressa autorização do Ministério da Saúde.

Parágrafo único. A isenção prevista neste artigo só será válida pelo prazo de até 3 (três) anos, findo o qual o produto ficará obrigado ao registro, sob pena de apreensão determinada pelo Ministério da Saúde.

#### TÍTULO IV

##### Do Registro de Correlatos

Art. 25 - Os aparelhos, instrumentos e acessórios usados em medicina, odontologia e atividades afins, bem como nas de educação física, embelezamento ou correção estética, somente poderão ser fabricados, ou importados, para entrega ao consumo e exposição à venda, depois que o Ministério da Saúde se pronunciar sobre a obrigatoriedade ou não do registro.

§ 1 - Estarão dispensados do registro os aparelhos, instrumentos ou acessórios de que trata este artigo, que figurem em relações para tal fim elaboradas pelo Ministério da Saúde, ficando, porém, sujeitos, para os demais efeitos desta Lei e de seu regulamento, a regime de vigilância sanitária.

§ 2 - O regulamento desta Lei prescreverá as condições, as exigências e os procedimentos concernentes ao registro dos aparelhos, instrumentos ou acessórios de que trata este artigo.

#### TÍTULO V

##### Do Registro de Cosméticos, Produtos de Higiene, Perfumes e outros

Art. 26 - Somente serão registrados como cosméticos produtos para higiene pessoal, perfumes e outros de natureza e finalidade semelhantes, os produtos que se destinem a uso externo ou no ambiente, consoante suas finalidades estética, protetora, higiênica ou odorífera, sem causar irritações à pele nem danos à saúde.

Art. 27 - Além de sujeito, às exigências regulamentares próprias, o registro dos cosméticos, dos produtos destinados à higiene pessoal, dos perfumes e demais, de finalidade congênere, dependerá da satisfação das seguintes exigências:

I - enquadrar-se na relação de substâncias declaradas inócuas, elaborada pelo órgão competente do Ministério da Saúde e publicada no Diário Oficial da União, a qual conterá as especificações pertinentes a cada categoria bem como às drogas, aos insumos, às matérias-primas, aos corantes, aos solventes e aos demais permitidos em sua fabricação;

II - não se enquadrando na relação referida no inciso anterior, terem reconhecida a inocuidade das respectivas fórmulas, em pareceres conclusivos, emitidos pelos órgãos competentes, de análise e técnico, do Ministério da Saúde.

Parágrafo único. A relação de substâncias a que se refere o inciso I deste artigo poderá ser alterada para exclusão de substâncias que venham a ser julgadas nocivas à saúde, ou para inclusão de outras, que venham a ser aprovadas.

Art. 28 - O registro dos cosméticos, produtos destinados à higiene pessoal, e outros de finalidades idênticas, que contenham substâncias medicamentosas, embora em dose infraterapêutica, obedecerá às normas constantes dos artigos 16 e suas alíneas, 17, 18 e 19 e seu parágrafo único, 20 e 21 e do regulamento desta Lei.

Art. 29 - Somente será registrado produto referido no Art.26 que contenha em sua composição matéria-prima,



solvente, corante ou insumos farmacêuticos, constantes da relação elaborada pelo órgão competente do Ministério da Saúde, publicada no Diário Oficial da União, desde que ressalvadas expressamente nos rótulos e embalagens as restrições de uso, quando for o caso, em conformidade com a área do corpo em que deva ser aplicado.

Parágrafo único. Quando apresentados sob a forma de aerosol, os produtos referidos no Art.26 só serão registrados se obedecerem aos padrões técnicos aprovados pelo Ministério da Saúde e às demais exigências e normas específicas.

Art. 30 - Os cosméticos, produtos de higiene pessoal de adultos e crianças, perfumes e congêneres poderão ter alteradas suas fórmulas de composição desde que as alterações sejam aprovadas pelo Ministério da Saúde, com base nos competentes laudos técnicos.

Art. 31 - As alterações de fórmula serão objeto de averbação no registro do produto, conforme se dispuser em regulamento.

Art. 32 - O Ministério da Saúde fará publicar no Diário Oficial da União a relação dos corantes naturais orgânicos, artificiais e sintéticos, incluindo seus sais e suas lacas, permitidos na fabricação dos produtos de que tratam os artigos 29, parágrafo único, e 30.

§ 1 - Será excluído da relação a que se refere este artigo todo e qualquer corante que apresente toxicidade ativa ou potencial.

§ 2 - A inclusão e exclusão de corantes e suas decorrências obedecerão a disposições constantes do regulamento.

## TÍTULO VI

### Do Registro dos Saneantes Domissanitários

Art. 33 - O registro dos saneantes domissanitários, dos desinfetantes e detergentes obedecerá ao disposto em regulamento e em normas complementares específicas.

Art. 34 - Somente poderão ser registrados os inseticidas que:

I - possam ser aplicados corretamente, em estrita observância às instruções dos rótulos e demais elementos explicativos;

II - não ofereçam qualquer possibilidade de risco à saúde humana e à dos animais domésticos de sangue quente, nas condições de uso previstas;

III - não sejam corrosivos ou prejudiciais às superfícies tratadas.

Art. 35 - Somente serão registrados os inseticidas:

I - apresentados segundo as formas previstas no regulamento desta Lei;

II - em cuja composição a substância inseticida e a sinérgica, naturais ou sintéticas, observem os índices de concentração adequados, estabelecidos pelo Ministério da Saúde;

III - cuja fórmula de composição atenda às precauções necessárias, com vistas ao seu manuseio e às medidas terapêuticas em caso de acidente, para a indispensável preservação da vida humana, segundo as instruções do Ministério da Saúde.

Parágrafo único. O regulamento desta Lei fixará as exigências, as condições e os procedimentos referentes ao registro de inseticidas.

Art. 36 - Para fins de registros dos inseticidas, as substâncias componentes das fórmulas respectivas serão consideradas:

I - solventes e diluentes, as empregadas como veículos nas preparações inseticidas;

II - propelentes, os agentes propulsores utilizados nas preparações premidas.

Art. 37 - O Ministério da Saúde elaborará e fará publicar no Diário Oficial da União a relação dos solventes, diluentes e propelentes permitidos, com as respectivas concentrações máximas.

Art. 38 - Será permitida a associação de inseticidas, que deverão ter, quando da mesma classe, as concentrações dos elementos ativos reduzidas proporcionalmente.

Art. 39 - As associações de inseticidas deverão satisfazer aos requisitos dispostos no Art.35 e seu parágrafo único, quanto à toxicidade para animais submetidos à prova de eficiência.

Art. 40 - O registro dos inseticidas só será permitido quando se destine:

I - à pronta aplicação por qualquer pessoa, para fins domésticos;

II - à aplicação e manipulação por pessoa ou organização especializada para fins profissionais.

Art. 41 - Registrar-se-ão como raticidas as preparações cujas fórmulas de composição incluam substâncias ativas, isoladas ou em associação, em concentrações diversas e sob determinadas formas e tipos de apresentação.

Parágrafo único. As associações de substâncias raticidas da mesma classe deverão ser reduzidas proporcionalmente às concentrações de seus princípios ativos.

Art. 42 - Aplica-se ao registro das preparações e substâncias raticidas o disposto nesta Lei, fixando-se em regulamento e em instruções do Ministério da Saúde as demais exigências específicas atinentes a essa classe de produtos.

Art. 43 - O registro dos desinfetantes será efetuado segundo o disposto no Regulamento desta Lei e em instruções expedidas pelo Ministério da Saúde.

Art. 44 - Para os fins desta Lei, são equiparados aos produtos domissanitários os detergentes e desinfetantes e respectivos congêneres, destinados à aplicação em objetos inanimados e em ambientes, ficando sujeitos às mesmas exigências e condições no concernente ao registro, à industrialização, entrega ao consumo e fiscalização.

Art. 45 - A venda dos raticidas e sua entrega ao consumo ficarão restritas, exclusivamente, aos produtos classificados como de baixa e média toxicidade, sendo privativa das empresas especializadas ou de órgãos e entidades da Administração Pública Direta e Indireta o fornecimento e controle da aplicação dos classificados como de alta toxicidade.

## TÍTULO VII

### Do Registro dos Produtos Dietéticos

Art. 46 - Serão registrados como produtos dietéticos os destinados à ingestão oral, que, não enquadrados nas disposições do Decreto-Lei número 986, de 21 de outubro de 1969, e seus respectivos regulamentos, tenham seu uso ou venda dependentes de prescrição médica e se destinem:

I - a suprir necessidades dietéticas especiais;

II - a suplementar e enriquecer a alimentação habitual com vitaminas, aminoácidos, minerais e outros elementos;

III - a iludir as sensações de fome, de apetite e de paladar, substituindo os alimentos habituais nas dietas de restrição.

Art. 47 - Só serão registrados como dietéticos os produtos constituídos por:

I - alimentos naturais modificados em sua composição ou características;

II - produtos naturais, ainda que não considerados alimentos habituais, contendo nutrientes ou adicionados deles;

III - produtos minerais ou orgânicos, puros ou associados, em condições de contribuir para a elaboração de regimes especiais;

IV - substâncias isoladas ou associadas, sem valor nutritivo, destinadas a dietas de restrição;

V - complementos alimentares contendo vitaminas, minerais ou outros nutrientes;

VI - outros produtos que, isoladamente ou em associação, possam ser caracterizados como dietéticos pelo Ministério da Saúde.

Art. 48 - Dos produtos dietéticos de que trata esta Lei poderão ser apresentados sob as formas usuais dos produtos farmacêuticos, observadas a nomenclatura e as características próprias aos mesmos.

Art. 49 - Para assegurar a eficiência dietética mínima necessária e evitar que sejam confundidos com os produtos terapêuticos, o teor dos componentes dos produtos dietéticos, que justifique sua indicação em dietas especiais, deverá obedecer aos padrões aceitos internacionalmente, conforme relações elaboradas pelo Ministério da Saúde.

§ 1 - Não havendo padrão estabelecido para os fins deste artigo, a taxa de nutrientes dos produtos dietéticos dependerá de pronunciamento do Ministério da Saúde.

§ 2 - A proporção de vitaminas a adicionar aos produtos corresponderá aos padrões estabelecidos pelo Ministério da Saúde.

## TÍTULO VIII

### Da Autorização das Empresas e do Licenciamento dos Estabelecimentos

Art. 50 - O funcionamento das empresas de que trata esta Lei dependerá de autorização do Ministério da Saúde, à vista da indicação da atividade industrial respectiva, da natureza e espécie dos produtos e da comprovação da capacidade técnica, científica e operacional, e de outras exigências dispostas em regulamento e atos administrativos pelo mesmo Ministério.

Parágrafo único. A autorização de que trata este artigo será válida para todo o território nacional e deverá ser renovada sempre que ocorrer alteração ou inclusão de atividade ou mudança do sócio ou diretor que tenha a seu cargo a representação legal da empresa.

Art. 51 - O licenciamento, pela autoridade local, dos estabelecimentos industriais ou comerciais que exerçam as

atividades de que trata esta Lei, dependerá de haver sido autorizado o funcionamento da empresa pelo Ministério da Saúde e de serem atendidas, em cada estabelecimento, as exigências de caráter técnico e sanitário estabelecidas em regulamento e instruções do Ministério da Saúde, inclusive no tocante à efetiva assistência de responsáveis técnicos habilitados aos diversos setores de atividade.

Parágrafo único. Cada estabelecimento terá licença específica e independente, ainda que exista mais de um na mesma localidade, pertencente à mesma empresa.

Art. 52 - A legislação local supletiva fixará as exigências e condições para o licenciamento dos estabelecimentos a que se refere esta Lei, observados os seguintes preceitos:

I - quando um só estabelecimento industrializar ou comercializar produtos de natureza ou finalidade diferentes, será obrigatória a existência de instalações separadas para a fabricação e o acondicionamento dos materiais, substâncias e produtos acabados;

II - localização adequada das dependências e proibição de residências ou moradia nos imóveis a elas destinados e nas áreas adjacentes;

III - aprovação prévia, pelo órgão de saúde estadual dos projetos e das plantas dos edifícios e fiscalização da respectiva observância.

#### TÍTULO IX

##### Da Responsabilidade Técnica

Art. 53 - As empresas que exerçam as atividades previstas nesta Lei ficam obrigadas a manter responsáveis técnicos legalmente habilitados suficientes, qualitativa e quantitativamente, para a adequada cobertura das diversas espécies de produção, em cada estabelecimento.

Art. 54 - Caberá ao responsável técnico elaborar o relatório a ser apresentado ao Ministério da Saúde, para fins de registro do produto, e dar assistência técnica efetiva ao setor sob sua responsabilidade profissional.

Art. 55 - Embora venha a cessar a prestação de assistência ao estabelecimento, ou este deixe de funcionar, perdurará por um ano, a contar da cessação, a responsabilidade do profissional técnico pelos atos até então praticados.

Art. 56 - Independentemente de outras cominações legais, inclusive penais, de que sejam passíveis os responsáveis técnicos e administrativos, a empresa responderá administrativa e civilmente por infração sanitária resultante da inobservância desta Lei e de seus regulamentos e demais normas complementares.

#### TÍTULO X

##### Da Rotulagem e Publicidade

Art. 57 - O Poder Executivo disporá, em regulamento, sobre a rotulagem, as bulas, os impressos, as etiquetas e os prospectos referentes aos produtos de que trata esta Lei.

Art. 58 - A propaganda, sob qualquer forma de divulgação e meio de comunicação, dos produtos sob o regime desta Lei somente poderá ser promovida após autorização do Ministério da Saúde, conforme se dispuser em regulamento.

§ 1 - Quando se tratar de droga, medicamento ou qualquer outro produto com a exigência de venda sujeita a prescrição médica ou odontológica, a propaganda ficará restrita a publicações que se destinem exclusivamente à distribuição a médicos, cirurgiões-dentistas e farmacêuticos.

§ 2 - A propaganda dos medicamentos de venda livre, dos produtos dietéticos, dos saneantes domissanitários, de cosméticos e de produtos de higiene, será objeto de normas específicas a serem dispostas em regulamento.

Art. 59 - Não poderão constar de rotulagem ou de propaganda dos produtos de que trata esta Lei designações, nomes geográficos, símbolos, figuras, desenhos ou quaisquer indicações que possibilitem interpretação falsa, erro ou confusão quanto à origem, procedência, natureza, composição ou qualidade, que atribuam ao produto finalidades ou características diferentes daquelas que realmente possuam.

#### TÍTULO XI

##### Das Embalagens

Art. 60 - É obrigatória a aprovação, pelo Ministério da Saúde, conforme se dispuser em regulamento, das embalagens, dos equipamentos e utensílios elaborados ou revestidos internamente com substâncias que, em contato com o produto, possam alterar seus efeitos ou produzir dano à saúde.

§ 1 - Independem de aprovação as embalagens destinadas ao acondicionamento de drogas, medicamentos, insumos farmacêuticos, produtos de higiene, cosméticos, perfumes e congêneres que não contenham internamente substância capaz de alterar as condições de pureza e eficácia do produto.

§ 2 - Não será autorizado o emprego de embalagem destinada a conter ou acondicionar droga, medicamento ou insumo farmacêutico, desde que capaz de causar direta ou indiretamente efeitos nocivos à saúde.

§ 3 - A aprovação do tipo de embalagem será precedida de análise prévia, quando for o caso.

## TÍTULO XII

### Dos Meios de Transporte

Art. 61 - Quando se tratar de produtos que exijam condições especiais de armazenamento e guarda, os veículos utilizados no seu transporte deverão ser dotados de equipamento que possibilite acondicionamento e conservação capazes de assegurar as condições de pureza, segurança e eficácia do produto.

Parágrafo único. Os veículos utilizados no transporte de drogas, medicamentos, insumos farmacêuticos e correlatos, produtos dietéticos, de higiene, perfumes e similares deverão ter asseguradas as condições de desinfecção e higiene necessárias à preservação da saúde humana.

Link: <http://www.anvisa.gov.br/e-legis/>

Brasília, 23 de setembro de 1976; 155º da Independência e 88º da República.

Ernesto Geisel

Paulo de Almeida Machado

Agência Nacional de Vigilância Sanitária - SEPN 515, Bl.B, Ed.Ômega - Brasília (DF) CEP 70770-502 - Tel: (61) 3448-1000  
Disque Saúde: 0 800 61 1997

## Appendix 3



### LEI Nº 9.294, DE 15 DE JULHO DE 1996(publicado no D.O.U. de 16.7.1996, Seção 1, pág. 13074)

O PRESIDENTE DA REPÚBLICA

Faço saber que o Congresso Nacional decreta e eu sanciono a seguinte Lei:

Art. 1º O uso e a propaganda de produtos fumíferos, derivados ou não do tabaco, de bebidas alcoólicas, de medicamentos e terapias e de defensivos agrícolas estão sujeitos às restrições e condições estabelecidas por esta Lei, nos termos do § 4º do art. 220 da Constituição Federal.

Parágrafo único. Consideram-se bebidas alcoólicas, para efeitos desta Lei, as bebidas potáveis com teor alcoólico superior a treze graus Gay Lussac.

Art. 2º É proibido o uso de cigarros, cigarrilhas, charutos, cachimbos ou de qualquer outro produto fumífero, derivado ou não do tabaco, em recinto coletivo, privado ou público, salvo em área destinada exclusivamente a esse fim, devidamente isolada e com arejamento conveniente.

§ 1º Incluem-se nas disposições deste artigo as repartições públicas, os hospitais e postos de saúde, as salas de aula, as bibliotecas, os recintos de trabalho coletivo e as salas de teatro e cinema.

§ 2º É vedado o uso dos produtos mencionados no caput nas aeronaves e demais veículos de transporte coletivo". (NR) (Redação dada pela Lei nº 10.167, de 27 de dezembro de 2000 e pela MP nº 2.190-34, de 23 de agosto de 2001)

Art. 3º A propaganda comercial dos produtos referidos no artigo anterior só poderá ser efetuada através de pôsteres, painéis e cartazes, na parte interna dos locais de venda. (Redação dada pela Lei nº 10.167, de 27 de dezembro de 2000)

§ 1º A propaganda comercial dos produtos referidos neste artigo deverá ajustar-se aos seguintes princípios:

I - não sugerir o consumo exagerado ou irresponsável, nem a indução ao bem-estar ou saúde, ou fazer associação a celebrações cívicas ou religiosas;

II - não induzir as pessoas ao consumo, atribuindo aos produtos propriedades calmantes ou estimulantes, que reduzam a fadiga ou a tensão, ou qualquer efeito similar;

III - não associar idéias ou imagens de maior êxito na sexualidade das pessoas, insinuando o aumento de virilidade ou feminilidade de pessoas fumantes;

IV - não associar o uso do produto à prática de atividades esportivas, olímpicas ou não, nem sugerir ou induzir seu consumo em locais ou situações perigosas, abusivas ou ilegais; (Redação dada pela Lei nº 10.167, de 27 de dezembro de 2000)

V - não empregar imperativos que induzam diretamente ao consumo;

VI - não incluir a participação de crianças ou adolescentes. (Redação dada pela Lei nº 10.167, de 27 de dezembro de 2000).

§ 2º A propaganda conterá, nos meios de comunicação e em função de suas características, advertência, sempre que possível falada e escrita, sobre os malefícios do fumo, bebidas alcoólicas, medicamentos, terapias e defensivos agrícolas, segundo frases estabelecidas pelo Ministério da Saúde, usadas sequencialmente, de forma simultânea ou rotativa. (Redação dada pela MP nº 2.190-34, de 23 de agosto de 2001)

§ 3º As embalagens e os maços de produtos fumíferos, com exceção dos destinados à exportação, e o material de propaganda referido no caput deste artigo conterão a advertência mencionada no § 2º acompanhada de imagens ou figuras que ilustrem o sentido da mensagem. (A redação dada pela Lei nº 10.167, de 27 de dezembro de 2000, foi

alterada pela MP nº 2.190-34, de 23 de agosto de 2001)

§ 4º Nas embalagens, as cláusulas de advertência a que se refere o § 2º deste artigo serão seqüencialmente usadas, de forma simultânea ou rotativa, nesta última hipótese devendo variar no máximo a cada cinco meses, inseridas, de forma legível e ostensivamente destacada, em uma das laterais dos maços, carteiras ou pacotes que sejam habitualmente comercializados diretamente ao consumidor.

§ 5º A advertência a que se refere o § 2º deste artigo, escrita de forma legível e ostensiva, será seqüencialmente usada de modo simultâneo ou rotativo, nesta última hipótese variando, no máximo, a cada cinco meses. (Redação dada pela Lei nº 10.167, de 27 de dezembro de 2000)

Art. 3º -A. Quanto aos produtos referidos no art. 2º desta Lei, são proibidos:

I - a venda por via postal;

II- a distribuição de qualquer tipo de amostra ou brinde;

III- a propaganda por meio eletrônico, inclusive internet;

IV- a realização de visita promocional ou distribuição gratuita em estabelecimento de ensino ou local público;

V- o patrocínio de atividade cultural ou esportiva;

VI - a propaganda fixa ou móvel em estádio, pista, palco ou local similar;

VII- a propaganda indireta contratada, também denominada merchandising, nos programas produzidos no País após a publicação desta Lei, em qualquer horário; (Acrescentado pela Lei nº 10.167, de 27 de dezembro de 2000)

VIII- a comercialização em estabelecimento de ensino, em estabelecimento de saúde e em órgão ou entidades da Administração Pública;

IX - a venda a menores de dezoito anos.

§1º Até 30 de setembro de 2005, o disposto nos incisos V e VI não se aplica no caso de eventos esportivos internacionais que não tenham sede fixa em um único país e sejam organizados ou realizados por instituições estrangeiras.

§ 2º É facultado ao Ministério da Saúde afixar, nos locais dos eventos esportivos a que se refere o § 1º, propaganda fixa com mensagem de advertência escrita que observará os conteúdos a que se refere o § 2º do art. 3º-C, cabendo aos responsáveis pela sua organização assegurar os locais para a referida afixação. "(NR) (Acrescentado pela Lei nº 10.702, de 14 de julho de 2003)

Art. 3º -B. Somente será permitida a comercialização de produtos fumígenos que ostentem em sua embalagem a identificação junto à Agência Nacional de Vigilância Sanitária, na forma do regulamento. (Acrescentado pela Lei nº 10.167, de 27 de dezembro de 2000)

"Art. 3º-C. A aplicação do disposto no §1º do art. 3º-A, bem como a transmissão ou retransmissão, por televisão, em território brasileiro, de eventos culturais ou esportivos com imagens geradas no estrangeiro patrocinados por empresas ligadas a produtos fumíferos, exige a veiculação gratuita pelas emissoras de televisão, durante a transmissão do evento, de mensagem de advertência sobre os malefícios do fumo.

§ 1º Na abertura e no encerramento da transmissão do evento, será veiculada mensagem de advertência, cujo conteúdo será definido pelo Ministério da Saúde, com duração não inferior a trinta segundos em cada inserção.

§ 2º A cada intervalo de quinze minutos, será veiculada, sobreposta à respectiva transmissão, mensagem de advertência escrita e falada sobre os malefícios do fumo com duração não inferior a quinze segundos em cada inserção, por intermédio das seguintes frases e de outras a serem definidas na regulamentação, usadas seqüencialmente, todas precedidas da afirmação "O Ministério da Saúde adverte":

I - " fumar causa mau hálito, perda de dentes e câncer de boca ";

II - " fumar causa câncer de pulmão ";

III - "fumar causa infarto do coração ";

IV - "fumar na gravidez prejudica o bebê ";

V - "em gestantes, o cigarro provoca partos prematuros, o nascimento de crianças com peso abaixo do normal e facilidade de contrair asma ";

VI - "crianças começam a fumar ao verem os adultos fumando ";

VII - "a nicotina é droga e causa dependência "; e

VIII - "fumar causa impotência sexual ".

§ 3º Considera-se, para os efeitos desse artigo, integrantes do evento os treinos livres ou oficiais, os ensaios, as

reapresentações e os compactos. " (NR) (Alteração dada pela Lei nº 10.702, de 14 de julho de 2003)

Art. 4º Somente será permitida a propaganda comercial de bebidas alcoólicas nas emissoras de rádio e televisão entre as vinte e uma e as seis horas.

§ 1º A propaganda de que trata este artigo não poderá associar o produto ao esporte olímpico ou de competição, ao desempenho saudável de qualquer atividade, à condução de veículos e a imagens ou idéias de maior êxito ou sexualidade das pessoas.

§ 2º Os rótulos das embalagens de bebidas alcoólicas conterão advertência nos seguintes termos: "Evite o Consumo Excessivo de Álcool".

Art. 5º As chamadas e caracterizações de patrocínio dos produtos indicados nos arts. 2º e 4º, para eventos alheios à programação normal ou rotineira das emissoras de rádio e televisão, poderão ser feitas em qualquer horário, desde que identificadas apenas com a marca ou "slogan" do produto, sem recomendação do seu consumo.

§ 1º As restrições deste artigo aplicam-se à propaganda estática existente em estádios, veículos de competição e locais similares.

§ 2º Nas condições do "caput", as chamadas e caracterizações de patrocínio dos produtos estarão liberados da exigência do § 2º do art. 3º desta Lei.

Art. 6º É vedada a utilização de trajes esportivos, relativamente a esportes olímpicos, para veicular a propaganda dos produtos de que trata esta Lei.

Art. 7º A propaganda de medicamentos e terapias de qualquer tipo ou espécie poderá ser feita em publicações especializadas dirigidas direta e especificamente a profissionais e instituições de saúde.

§ 1º Os medicamentos anódinos e de venda livre, assim classificados pelo órgão competente do Ministério da Saúde, poderão ser anunciados nos órgãos de comunicação social com as advertências quanto ao seu abuso, conforme indicado pela autoridade classificatória.

§ 2º A propaganda dos medicamentos referidos neste artigo não poderá conter afirmações que não sejam passíveis de comprovação científica, nem poderá utilizar depoimentos de profissionais que não sejam legalmente qualificados para fazê-lo.

§ 3º Os produtos fitoterápicos da flora medicinal brasileira que se enquadram no disposto no § 1º deste artigo deverão apresentar comprovação científica dos seus efeitos terapêuticos no prazo de cinco anos da publicação desta Lei, sem o que sua propaganda será automaticamente vedada.

"§ 4º É permitida a propaganda de medicamentos genéricos em campanhas publicitárias patrocinadas pelo Ministério da Saúde e nos recintos dos estabelecimentos autorizados a dispensá-los, com indicação do medicamento de referência " (NR) (Acréscimo dado pela MP nº 2.190-34, de 23 de agosto de 2001)

§ 5º Toda a propaganda de medicamentos conterá obrigatoriamente advertência indicando que, a persistirem os sintomas, o médico deverá ser consultado. (Renumerado de acordo com a MP nº 2.190-34, de 23 de agosto de 2001)

Art. 8º A propaganda de defensivos agrícolas que contenham produtos de efeito tóxico, mediato ou imediato, para o ser humano, deverá restringir-se a programas e publicações dirigidas aos agricultores e pecuaristas, contendo completa explicação sobre a sua aplicação, precauções no emprego, consumo ou utilização, segundo o que dispuser o órgão competente do Ministério da Agricultura e do Abastecimento, sem prejuízo das normas estabelecidas pelo Ministério da Saúde ou outro órgão do Sistema Único de Saúde.

Art. 9º Aplicam-se ao infrator desta Lei, sem prejuízo de outras penalidades previstas na legislação em vigor, especialmente no Código de Defesa do Consumidor e na Legislação de Telecomunicações, as seguintes sanções: (Redação dada pela Lei nº 10.167, de 27 de dezembro de 2000)

I - advertência;

II - suspensão, no veículo de divulgação da publicidade, de qualquer outra propaganda do produto, por prazo de até trinta dias;

III - obrigatoriedade de veiculação de retificação ou esclarecimento para compensar propaganda distorcida e de má fé;

IV - apreensão do produto;

V - multa de R\$ 5.000,00 (cinco mil reais) a R\$ 100.000,00 (cem mil reais), aplicada conforme a capacidade econômica do infrator;

VI - suspensão da programação da emissora de rádio e televisão, pelo tempo de dez minutos, por cada minuto ou

fração de duração da propaganda transmitida em desacordo com esta Lei, observando-se o mesmo horário. (Acrescentados pela Lei nº 10.167, de 27 de dezembro de 2000)

VII - no caso de violação do disposto no inciso IX do artigo 3ºA, as sanções previstas na Lei nº 6.437, de 20 de agosto de 1977, sem prejuízo do disposto no art. 243 da Lei nº 8.069, de 13 de julho de 1990. (Acrescentados pela Lei nº 10.702, de 14 de julho de 2003)

§ 1º As sanções previstas neste artigo poderão ser aplicadas gradativamente e, na reincidência, cumulativamente, de acordo com as especificidade do infrator.

§ 2º Em qualquer caso, a peça publicitária fica definitivamente vetada.

§ 3º Considera-se infrator, para efeitos desta Lei, toda e qualquer pessoa natural ou jurídica que, de forma direta ou indireta, seja responsável pela divulgação da peça publicitária ou pelo respectivo veículo de comunicação. (Redação dada pela Lei nº 10.167, de 27 de dezembro de 2000)

§ 4º Compete à autoridade sanitária municipal aplicar as sanções previstas neste artigo, na forma do art. 12 da Lei nº 6.437, de 20 de agosto de 1977, ressalvada a competência exclusiva ou concorrente:

I - do órgão de vigilância sanitária do Ministério da Saúde, inclusive quanto às sanções aplicáveis às agências de publicidade, responsáveis por propaganda de âmbito nacional;

II - do órgão de regulamentação da aviação civil do Ministério da Defesa, em relação a infrações verificadas no interior de aeronaves;

III - do órgão do Ministério das Comunicações responsável pela fiscalização das emissoras de rádio e televisão;

IV - do órgão de regulamentação de transportes do Ministério dos Transportes, em relação a infrações ocorridas no interior de transportes rodoviários, ferroviários e aquaviários de passageiros. (Acrescentados pela Lei nº 10.167, de 27 de dezembro de 2000)

§ 5º O Poder Executivo definirá as competências dos órgãos e entidades da administração federal encarregados em aplicar as sanções deste artigo. " (NR) (Acrescentado pela Lei nº 10.702, de 14 de julho de 2003)

Art. 10. O Poder Executivo regulamentará esta Lei no prazo máximo de sessenta dias de sua publicação.

Art. 11. Esta Lei entra em vigor na data de sua publicação.

Art. 12. Revogam-se as disposições em contrário.

Brasília, 15 de julho de 1996; 175º da Independência e 108º da República.

FERNANDO HENRIQUE CARDOSO

Adib Jatene

Agência Nacional de Vigilância Sanitária - SEPN 515, Bl.B, Ed.Ômega - Brasília (DF) CEP 70770-502 - Tel: (61) 3448-1000  
Disque Saúde: 0 800 61 1997



## Appendix 4



### RESOLUÇÃO - RDC Nº 102, DE 30 DE NOVEMBRO DE 2000

A Diretoria Colegiada da Agência Nacional de Vigilância Sanitária no uso da atribuição que lhe confere o art. 11 inciso IV do Regulamento da Agência Nacional de Vigilância Sanitária aprovado pelo Decreto n.º 3.029, de 16 de abril de 1999, c/c o artigo 8º, IV do Regimento Interno aprovado pela Portaria n.º 593 de 25 de Agosto de 2000, em reunião realizada em 29 de novembro de 2000,

considerando a Lei n.º 6.360 de 23 de setembro de 1976 publicada no DOU de 24 de setembro de 1976;

considerando a Medida-Provisória 2.039-22/2000;

considerando a Constituição Federal de 1988;

considerando o disposto na Lei 9782, de 26 de janeiro de 1999;

considerando o Decreto n.º 79.094, de 5 de janeiro de 1977, que regulamenta a Lei n.º 6360, de 24 de setembro de 1976;

considerando a Lei n.º 6.368, de 21 de outubro de 1976;

considerando o Decreto n.º 78.992, de 21 de dezembro de 1976, que regulamenta a Lei n.º 6368, de 21 de outubro de 1976;

considerando a Lei n.º 6.437, de 20 de agosto de 1977, sobre infrações sanitárias, alterada pela Lei n.º 9005 de 16 de março de 1995 e pela Lei n.º 9.695 de 20/08/1998, DOU de 21/08/1998;

considerando a lei n.º 9.294 de 15 de julho de 1996;

considerando o Decreto n.º 2.018, de 01 de outubro de 1996 que regulamenta a Lei n.º 9294, de 15 de julho de 1996;

considerando a M.P. n.º 1.814, de 26 de fevereiro de 1999;

considerando o art. 3º da M. P. n.º 1912-10, de 25 de novembro de 1999;

considerando a Lei n.º 8078, de 11 de setembro de 1990;

considerando o Decreto n.º 2.181, de 20 de março de 1997;

adotou a seguinte Resolução de Diretoria Colegiada e eu, Diretor-Presidente, determino a sua publicação.

Art.1º Aprovar o Regulamento sobre propagandas, mensagens publicitárias e promocionais e outras práticas cujo objeto seja a divulgação, promoção ou comercialização de medicamentos de produção nacional ou importados, quaisquer que sejam as formas e meios de sua veiculação, incluindo as transmitidas no decorrer da programação normal das emissoras de rádio e televisão.

Art. 2º A inobservância do disposto nesta Resolução configura infração de natureza sanitária, sujeitando os infratores às penalidades previstas na Lei n.º 6.437, de 1977, sem prejuízo de outras sanções de natureza civil ou penal cabíveis.

Art. 3º Esta Resolução de Diretoria Colegiada entra em vigor na data de sua publicação.

GONZALO VECINA NETO

ANEXO I

REGULAMENTO

Art. 1º Este Regulamento se aplica às propagandas, mensagens publicitárias e promocionais e outras práticas cujo objeto seja a divulgação, promoção e/ou comercialização de medicamentos, de produção nacional ou importados, quaisquer que sejam suas formas e meios de veiculação incluindo as transmitidas no decorrer da programação normal das emissoras de rádio e televisão.

TÍTULO I

REQUISITOS GERAIS

Art. 2º Para efeito deste regulamento são adotadas as seguintes definições: \*

MENSAGEM RETIFICADORA é a que corrige ou emenda erros, equívocos, enganos ou o que não se mostra certo ou exato e recompõe a verdade, segundo as normas impostas por este regulamento.

PRÊMIO - refere-se a tudo aquilo que se recebe ou se ganha em razão de trabalho executado e/ou serviço prestado.

PROMOÇÃO - é um conjunto de atividades informativas e de persuasão procedentes de empresas responsáveis pela produção e/ou manipulação, distribuição, comercialização, órgãos de comunicação e agências de publicidade com o objetivo de induzir a prescrição, dispensação, aquisição e utilização de medicamentos .

PROPAGANDA/PUBLICIDADE conjunto de técnicas utilizadas com objetivo de divulgar conhecimentos e/ou promover adesão a princípios, idéias ou teorias , visando exercer influência sobre o público através de ações que objetivem promover determinado medicamento com fins comerciais.

PROPAGANDA/PUBLICIDADE/PROMOÇÃO ABUSIVA são aquelas que incitam discriminação de qualquer natureza, a violência, exploram o medo ou superstições, se aproveitem de deficiência de julgamento e experiência da criança, desrespeite valores ambientais, ou que sejam capazes de induzir o usuário a se comportar de forma prejudicial ou perigosa à sua saúde ou segurança.

PROPAGANDA/PUBLICIDADE/PROMOÇÃO ENGANOSA qualquer modalidade de informação ou comunicação de caráter publicitário, inteira ou parcialmente falsa, ou, por qualquer outro modo, mesmo por omissão, que seja capaz de induzir em erro o consumidor a respeito da natureza, características, qualidade, quantidade, propriedades, origem, preço e quaisquer outros dados sobre medicamentos.

Art. 3º Na propaganda, mensagens publicitárias e/ou outras práticas cujo objeto seja a promoção de medicamentos, devem ser cumpridos os requisitos gerais, sem prejuízo dos que particularmente se estabeleçam para determinados tipos de medicamentos, sendo exigido:

I - constar, em português, de forma clara e precisa a contra-indicação principal, se for o caso, tal como foi registrados na Agência Nacional de Vigilância Sanitária; \*

II - Os mesmos requisitos do inciso I, aplicam-se às formulações oficinais, tendo como embasamento técnico-científico a literatura nacional e internacional oficialmente reconhecida e relacionada em anexo.

Art. 4º É vedado:

I - anunciar medicamentos não registrados pela Agência Nacional de Vigilância Sanitária nos casos exigidos por lei;

II - realizar comparações, de forma direta e/ou indireta, que não estejam baseadas em informações comprovadas por estudos clínicos veiculados em publicações indexadas;

III - anunciar o mesmo medicamento como novo, depois de transcorridos dois anos da data de início de sua comercialização, exceto novas apresentações ou novas indicações terapêuticas registradas junto a Agência Nacional de Vigilância Sanitária;

IV - provocar temor, angústia e/ou sugerir que a saúde de uma pessoa será ou poderá ser afetada por não usar o medicamento;

V - discriminar, por motivos de nacionalidade, sexo, raça, religião e outros;

VI - publicar mensagens tais como: "Aprovado", "Recomendado por especialista", "Demonstrado em ensaios clínicos" ou "Publicidade Aprovada pela Vigilância Sanitária", pelo "Ministério da Saúde", ou órgão congênere Estadual, Municipal e Distrito Federal, exceto nos casos especificamente determinados pela Agência Nacional de Vigilância Sanitária;

VII - sugerir diminuição de risco, em qualquer grau, salvo nos casos em que tal diminuição de risco conste explicitamente das indicações ou propriedades aprovadas no ato de registro junto a Agência Nacional de Vigilância Sanitária e, mesmo nesses casos, apenas em publicações dirigidas aos profissionais de saúde;

VIII - incluir mensagens, verbais e não verbais, que mascarem as indicações reais dos medicamentos registrados junto a Agência Nacional de Vigilância Sanitária;

IX - atribuir propriedades curativas ao medicamento quando este é destinado - conforme registro na Agência Nacional de Vigilância Sanitária - apenas ao tratamento sintomático e/ou ao controle de doenças crônicas;

X - sugerir ausência de efeitos colaterais ou adversos ou utilizar expressões tais como: "inócuo", "seguro" ou "produto natural", exceto nos casos registrados na Agência Nacional de Vigilância Sanitária;

Art. 5º Tendo em vista a especificidade do meio de comunicação, denominado "Internet", a rede mundial de computadores, a promoção de medicamentos pelo referido meio deverá observar os seguintes requisitos, além dos demais previstos neste regulamento: \*

a) é vedada a veiculação de propaganda, publicidade e promoção de medicamentos de venda sob prescrição, exceto quando acessíveis exclusivamente a profissionais habilitados a prescrever ou dispensar medicamentos;

b) na veiculação de propaganda e publicidade de medicamentos de venda sem exigência de prescrição devem constar da mensagem publicitária a identidade do fornecedor e seu "endereço geográfico".

Art. 6º As informações veiculadas pelo Serviço de Atendimento ao Consumidor deverão respeitar as normas do presente regulamento e demais normas aplicáveis.

Art. 7º O programa de fidelização, dirigido ao consumidor, é permitido dentro dos seguintes critérios: \*

I - não vise estimular a venda, prescrição e/ou dispensação de medicamentos; \*

II - mediante anuência prévia da ANVISA; \*

III - no momento de solicitação da anuência prévia, a empresa deverá apresentar à ANVISA, um sistema informatizado que garanta a dispensação de medicamentos de venda sob prescrição somente mediante a apresentação de receita médica;

IV - os pontos acumulados no programa devem corresponder ao valor total da nota fiscal.\*

Art. 8º (Revogado) (RDC nº 199, de 17.8.2004 pela Republicação no Diário Oficial da União de 25, de agosto de 2004).

## TÍTULO II

### REQUISITOS PARA MEDICAMENTOS DE VENDA SEM EXIGÊNCIA DE PRESCRIÇÃO

Art. 9º Qualquer tipo de propaganda, publicidade ou promoção de medicamento dirigida ao público em geral deve ser realizada de maneira que resulte evidente o caráter promocional da mensagem e deve sujeitar-se às disposições legais descritas neste regulamento técnico.

Parágrafo único: As comunicações dirigidas aos profissionais de saúde, veiculadas em meios de comunicação de massa, verbais ou não verbais, consideram-se propaganda, devendo submeter-se às disposições legais descritas neste regulamento técnico.

Art. 10 Na propaganda, publicidade e promoção de medicamentos de venda sem exigência de prescrição é vedado:

I - estimular e/ou induzir o uso indiscriminado de medicamentos e/ou emprego de dosagens e indicações que não constem no registro do medicamento junto a Agência Nacional de Vigilância Sanitária;

II - incluir mensagens de qualquer natureza dirigidas a crianças ou adolescentes, conforme classificação do Estatuto da Criança e do Adolescente, bem como utilizar símbolos e imagens com este fim;

III - promover ou organizar concursos, prometer ou oferecer bonificações financeiras ou prêmios condicionados à venda de medicamentos; \*

IV - sugerir ou estimular diagnósticos aconselhando um tratamento correspondente, sendo admitido apenas que sejam utilizadas frases ou imagens que definam em termos científicos ou leigos a indicação do medicamento para sintomas isolados;

V - afirmar que um medicamento é "seguro", "sem contra-indicações", "isento de efeitos secundários ou riscos de uso" ou usar expressões equivalentes; \*

VI - afirmar que o medicamento é um alimento, cosmético ou outro produto de consumo, da mesma maneira que nenhum alimento, cosmético ou outro produto de consumo possa mostrar ou parecer tratar-se de um medicamento;

VII - explorar enfermidades, lesões ou deficiências de forma grotesca, abusiva ou enganosa, sejam ou não decorrentes do uso de medicamentos;

VIII - afirmar e/ou sugerir ter um medicamento efeito superior a outro usando expressões tais como: "mais eficaz", "menos tóxico", ser a única alternativa possível dentro da categoria ou ainda utilizar expressões, como: "o produto", "o de maior escolha", "o único", "o mais freqüentemente recomendado", "o melhor". As expressões só poderão ser utilizadas se comprovadas por evidências científicas, e previamente aprovadas pela ANVISA; \*

IX - afirmar e/ou sugerir ter um medicamento efeito superior a outro usando expressões tais como: "mais efetivo", "melhor tolerado". As expressões só poderão ser utilizadas se comprovadas por evidências científicas, e previamente aprovadas pela ANVISA; \*

X - usar de linguagem direta ou indireta relacionando o uso de medicamento ao desempenho físico, intelectual, emocional, sexual ou a beleza de uma pessoa, exceto quando forem propriedades aprovadas pela Agência Nacional de Vigilância Sanitária;

XI - sugerir que o medicamento possua características organolépticas agradáveis tais como: "saboroso", "gostoso",

"delicioso" ou expressões equivalentes.

Art. 11 No caso específico de ser mencionado nome e/ou imagem de profissional como respaldo das propriedades anunciadas do medicamento, é obrigatório constar na mensagem publicitária o nome do profissional interveniente, seu número de matrícula no respectivo conselho ou outro órgão de registro profissional.

Art. 12 A propaganda, publicidade e promoção de medicamento de venda sem exigência de prescrição deverão incluir, além das informações constantes no inciso I do artigo 3º desta regulamentação:

a) o nome comercial do medicamento; o número de registro na Agência Nacional de Vigilância Sanitária e o nome dos princípios ativos segundo a DCB e na sua falta a DCI;

b) as advertências: " AO PERSISTIREM OS SINTOMAS, O MÉDICO DEVERÁ SER CONSULTADO". A inclusão da mensagem deverá respeitar as seguintes regras: \*

§ 1º No rádio, a advertência será veiculada imediatamente após o término da mensagem publicitária e terá locução diferenciada, cadenciada e perfeitamente audível.

§ 2º Na televisão, cinema e assemelhados será observado:

a) após o término da mensagem publicitária, a advertência será exibida em cartela única, com fundo azul em letras brancas, de forma a permitir a perfeita legibilidade e visibilidade, permanecendo imóvel no vídeo;

b) a cartela obedecerá ao gabarito RTV de filmagem no tamanho padrão de 36,5cmx27cm (trinta e seis e meio centímetros por vinte e sete centímetros);

c) as letras apostas na cartela serão de família tipográfica Univers, variação Medium, corpo 38, caixa alta;

d) toda propaganda de medicamentos conterá obrigatoriamente a advertência indicando que "AO PERSISTIREM OS SINTOMAS, O MÉDICO DEVERÁ SER CONSULTADO". \*

§ 3º Nas placas luminosas, nos painéis eletrônicos e na Internet serão observados os itens a, b e c constantes do parágrafo 2º;

§ 4º Nos painéis, cartazes, munidores, jornais, revistas ou qualquer outra forma de mídia impressa, os textos de advertência serão escritos em letras de cor preta, padrão Univers 65 bold, sendo impresso sobre retângulo branco com um filete interno emoldurando a advertência sendo observado o seguinte:

#### CARTAZES, CARTAZETES, PAINÉIS

0 a 250 cm <sup>2</sup>	Corpo 16
251 a 500 cm <sup>2</sup>	Corpo 20
501 a 1000 cm <sup>2</sup>	Corpo 24
1001 a 1500 cm <sup>2</sup>	Corpo 26
1501 a 2000 cm <sup>2</sup>	Corpo 30
2001 a 3000 cm <sup>2</sup>	Corpo 36
3001 a 4000 cm <sup>2</sup>	Corpo 40
4001 a 5000 cm <sup>2</sup>	Corpo 48

#### REVISTAS

Página Dupla/Página simples	Corpo 12
1/2 Página	Corpo 8 *
1/4 Página	Corpo 4

## JORNAIS

Tamanho Padrão	
1 Página	Corpo 24
1/2 Página	Corpo 16
1/4 Página	Corpo 8
Tamanho Tablóide	
1 Página	Corpo 16
1/2 Página	Corpo 10
1/4 Página	Corpo 8

a) Qualquer tamanho não especificado nos itens relacionados a revistas e jornais será proporcionalizado tomando-se por base a definição para 1/4 de página.

## REQUISITOS PARA MEDICAMENTOS DE VENDA SOB PRESCRIÇÃO

Art. 13 Qualquer propaganda, publicidade ou promoção de medicamentos de venda sob prescrição, fica restrita aos meios de comunicação dirigida, destinados exclusivamente aos profissionais de saúde habilitados a prescrever ou dispensar tais produtos e devem incluir:

I - informações essenciais compatíveis com as registradas junto a Agência Nacional de Vigilância Sanitária como:

- a) o nome comercial do medicamento, se houver;
- b) o nome do princípio ativo segundo a DCB - na sua falta a DCI o nome genérico e o número de registro na Agência Nacional de Vigilância Sanitária ;
- c) as indicações;
- d) as contra-indicações;
- e) os cuidados e advertências (incluindo as reações adversas mais frequentes e interações medicamentosas);
- f) a posologia.

II - a classificação do medicamento em relação à prescrição e dispensação.

Art. 14 É vedada a veiculação de propaganda e publicidade de medicamentos sujeitos à prescrição dirigida a proprietários de farmácias não farmacêuticos, balconistas ou outras pessoas não habilitadas para dispensação de medicamentos.

Art. 15 As citações, tabelas ou outras ilustrações extraídas de publicações científicas utilizadas em qualquer propaganda, publicidade ou promoção, devem ser fielmente reproduzidas e especificar a referência bibliográfica completa.

Art. 16 Quando se tratar de medicamento genérico, de acordo com a Lei 9.787/99 e suas regulamentações, deverá haver a inclusão da frase: "medicamento genérico - Lei 9.787/99".

Art. 17 Quando se tratar de medicamento à base de substâncias sujeitas a controle especial deverão ser respeitadas as limitações e advertências previstas na legislação sanitária em vigor.

## REQUISITOS PARA VISITAS DE PROPAGANDISTA DE PRODUTOS FARMACÊUTICOS

Art. 18 Os representantes dos laboratórios devem transmitir informações precisas e completas sobre os medicamentos que representem no decorrer da ação de propaganda, promoção e publicidade junto aos profissionais de saúde habilitados a prescrever e dispensar.

Parágrafo único: Em suas ações de promoção, propaganda e publicidade, os representantes aludidos no caput deste artigo devem limitar-se às informações científicas e características do medicamento registradas junto a Agência Nacional de Vigilância Sanitária.

Art. 19 É proibido outorgar, oferecer ou prometer, prêmios, vantagens pecuniárias ou em espécie, aos profissionais de saúde habilitados a prescrever ou dispensar medicamentos, bem como aqueles que exerçam atividade de venda direta ao consumidor.

Parágrafo único: Os profissionais de saúde habilitados a prescrever ou dispensar medicamentos, bem como aqueles de atividade de venda direta de medicamentos ao consumidor, não podem solicitar ou aceitar nenhum dos incentivos indicados no caput deste artigo se estes estiverem vinculados a prescrição, dispensação ou venda.

Art. 20 O patrocínio por um laboratório fabricante ou distribuidor de medicamentos, de quaisquer eventos públicos ou privados simpósios, congressos, reuniões, conferências e assemelhados seja ele parcial ou total, deve constar em todos os documentos de divulgação ou resultantes e conseqüentes ao respectivo evento.

§ 1º Qualquer apoio aos profissionais de saúde, para participar de encontros, nacionais ou internacionais, não deve estar condicionado à promoção de algum tipo de medicamento ou instituição e deve constar claramente nos documentos referidos no caput desse artigo.

§ 2º Todo palestrante patrocinado pela indústria deverá fazer constar o nome do seu patrocinador no material de divulgação do evento.

Art. 21 A distribuição de amostras grátis somente poderá ser feita em embalagens, com apresentação de no mínimo 50% do conteúdo da original aprovadas pela Agência Nacional de Vigilância Sanitária, destinadas exclusivamente aos profissionais habilitados a prescrever ou dispensar medicamentos.

§ 1º A distribuição de que trata o caput deste artigo deverá ser realizada em embalagens contendo a seguinte expressão: "AMOSTRA GRÁTIS" , em destaque com os caracteres nunca inferior a 70% do tamanho do nome comercial ou, na sua falta, da DCB/DCI em tonalidades contrastantes ao padrão daquelas, inseridos no segundo terço da embalagem secundária e em cada unidade farmacêutica da embalagem primária.

§ 2º Deve constar da rotulagem da amostra grátis o número de lote e a empresa deve manter atualizado e disponível à Agência Nacional de Vigilância Sanitária seu quadro de distribuição por um período mínimo de 2 anos.

§ 3º A distribuição de amostras grátis de medicamentos à base de substâncias sujeitas a controle especial, dar-se-á mediante os dispositivos regulamentados na legislação sanitária vigente.

#### DISPOSIÇÕES GERAIS

Art. 22 Fica estabelecido o prazo de 60 (sessenta) dias, a contar da data de publicação deste regulamento, para as empresas responsáveis pela produção, distribuição e comercialização, órgãos de comunicação e agências de publicidade se adequarem às novas disposições objeto desta republicação, abaixo citadas: \*

artigo 7º;

artigo 7º, I;

artigo 7º, II;

artigo 7º, III;

artigo 7º, IV;

artigo 10, III;

artigo 10, V;

artigo 10, VIII;

artigo 10, IX;

artigo 12, b;

artigo 12, § 2º, d;

artigo 21, § 1º;

artigo 22.

Parágrafo único: No caso de descumprimento do disposto no caput deste artigo, as matérias terão a sua veiculação suspensa e qualquer outra referente ao produto, no prazo de 90 dias, só poderá ser veiculada após autorização da Agência Nacional de Vigilância Sanitária, independentemente de outras sanções aplicáveis.

Art. 23 É permitida a propaganda de medicamentos genéricos em campanhas publicitárias patrocinadas pelo Ministério da Saúde e nos recintos dos estabelecimentos autorizados a dispensá-los, com indicação do medicamento de referência.

Art. 24 No caso de ser submetida a análise por parte da Agência Nacional de Vigilância Sanitária, o titular do produto ou o representante da empresa deverá manter em seu poder à disposição da Autoridade Sanitária, pelo prazo de

05(cinco) anos, a documentação técnica e/ou científica que autorize a propaganda, publicidade ou promoção.

Art. 25 A inobservância ou desobediência ao disposto neste regulamento, configura infração de natureza sanitária sujeitando o infrator ao processo, penalidades e sanções previstas na Lei 6437, de 20 de agosto de 1977, e em outros específicos.

§ 1º Quando configurada a infração de que trata o "caput" deste artigo, a autoridade sanitária autuante poderá determinar à empresa responsável pelo medicamento que publique mensagem retificadora ocupando os mesmos espaços na mídia.

§ 2º Quando configurada a infração de que trata o "caput" deste artigo, a autoridade sanitária autuante poderá notificar o Ministério Público Federal do local da sede do meio de comunicação utilizado.

#### ANEXO II

##### LITERATURAS NACIONAIS E INTERNACIONAIS OFICIALMENTE RECONHECIDAS

FARMACOPÉIA BRASILEIRA
FARMACOPÉIA BRITÂNICA
FARMACOPÉIA EUROPÉIA
FARMACOPÉIA NÓRDICA
FARMACOPÉIA JAPONESA
UNITED STATES PHARMACOPEIA
USP NATIONAL FORMULARY
MARTINDALE, WILLIAN
EXTRA PHARMACOPÉIA
DICTIONNAIRE VIDAL
EDITIONS DU VIDAL
REMINGTON FARMÁCIA
EDITORIAL MÉDICA PANAMERICANA
REVISTAS INDEXADAS
USP DI INFORMACION DE MEDICAMENTOS
WASHINGTON - OPAS

## Appendix 5



### RESOLUÇÃO-RDC Nº 133, DE 12 DE JULHO DE 2001

O Diretor-Presidente da Agência Nacional de Vigilância Sanitária no uso da atribuição que lhe confere o Art. 11 inciso IV do Regulamento da Agência Nacional de Vigilância Sanitária aprovado pelo Decreto n.º 3.029, de 16 de abril de 1999, c/c o artigo 8º, IV do Regimento Interno aprovado pela Portaria n.º 593 de 25 de Agosto de 2000, considerando que a simples afixação do preço do medicamento na porta do estabelecimento, ou sua divulgação através de outros meios, necessariamente não induz o consumidor a automedicação. considerando que o Código do Consumidor, no seu art. 6º, III, assegura a divulgação de todas as informações dos produtos expostos à venda quanto à quantidade, características, composição, qualidade e preço, bem como os riscos que apresentem. adoto, ad referendum, a seguinte Resolução de Diretoria Colegiada e determino a sua publicação:

Art. 1º É permitida às farmácias e drogarias a afixação dos preços dos medicamentos nas portas de entrada dos seus estabelecimentos e em outros locais internos visíveis ao público em geral e sua divulgação através de outros meios com o objetivo de informar aos cidadãos os preços praticados.

Art. 2º. A divulgação de descontos de preços de medicamentos nas suas variadas formas (faixas, listas, outdoors e outros), deverá conter o nome comercial ou marca do produto, DCB/DCI, concentração e o seu preço, podendo ser acrescentado o nome do fabricante.

Art. 3º Fica revogado o parágrafo único do art. 8º do Anexo I, da Resolução-RDC n.º 102, de 30 de novembro de 2000, republicada no Diário Oficial da União de 1º de junho de 2001.

Art. 4º Esta Resolução entra em vigor na data de sua publicação.

GONZALO VECINA NETO

Agência Nacional de Vigilância Sanitária - SEPN 515, Bl.B, Ed.Ômega - Brasília (DF) CEP 70770-502 - Tel: (61) 3448-1000  
Disque Saúde: 0 800 61 1997



## Appendix 6



### Resolução - RDC nº 199, de 17 de agosto de 2004.

A Diretoria Colegiada da Agência Nacional de Vigilância Sanitária, no uso da atribuição que lhe confere o art. 11, inciso IV, do Regulamento da Agência Nacional de Vigilância Sanitária, aprovado pelo Decreto n.º 3.029, de 16 de abril de 1999, c/c o art. 8º, inciso IV, do Regimento Interno aprovado pela Portaria nº 593 de 25 de agosto de 2000, em reunião realizada em 9 de agosto de 2004, considerando que a simples afixação de listas de preços de medicamentos necessariamente não induz o consumidor a automedicação; considerando que o Código do Consumidor, Lei nº 8.078 de 11 de setembro de 1990, em seu art. 6º, inciso III, assegura a divulgação de todas as informações dos produtos expostos à venda quanto à quantidade, características, composição, qualidade e preço, bem como os riscos que apresentem, Adota a seguinte Resolução da Diretoria Colegiada e eu, Diretor-Presidente, determino sua publicação:

Art. 1º Fica permitida às farmácias e drogarias a afixação dos preços dos medicamentos nos locais internos dos estabelecimentos, visíveis ao público em geral, bem como a sua divulgação por qualquer outro meio, desde que esta tenha por objetivo único garantir aos cidadãos acesso a informações de diferentes preços praticados.

Art. 2º A divulgação a qual faz referência o artigo 1º desta resolução deve ser realizada por meio de listas de preços, que poderão ser, também, organizadas em medicamentos da mesma classe terapêutica, nas quais deverão constar o nome comercial do produto, a DCB/DCI, a concentração, o preço, a apresentação e o número de registro dos itens listados.

Parágrafo único. fica proibida nestas listas a utilização de designações, nomes geográficos, símbolos, figuras, desenhos, logomarcas, slogans, nomes dos fabricantes e quaisquer argumentos de cunho publicitário dos produtos.

Art. 3º Fica revogado o parágrafo único do art. 8º do Anexo I, da Resolução - RDC n.º 102, de 30 de novembro de 2000, republicada no Diário Oficial da União de 1º de junho de 2001 e a RDC nº 133 de 12 de julho de 2001.

Art. 4º Esta Resolução entra em vigor após 30 dias da data de sua publicação.

CLAUDIO MAIEROVITCH PESSANHA HENRIQUES

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Disque Saúde: 0 800 61 1997

## Appendix 7



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### Faz bem ou faz mal?

A gordura é ruim. Mas também existe gordura boa. Dá para comer ovo? E peixe? Vinho? Azeite? Depende. Você anda confuso com sua dieta? Pois pode se acostumar com a infundável batalha entre a mídia e a ciência

CRISTIANE SEGATTO E SOLANGE AZEVEDO  
COLABOROU MARIANA SANCHES

Num dia gordura faz mal. No outro, não é tão ruim assim. Diz o bom senso que chocolate não é boa coisa. Aí vêm os jornais e dizem que ele faz bem ao coração. O ovo já foi considerado um dos maiores vilões das artérias. Até que os cientistas mudaram de idéia. Um ovo por dia não faz mal, passaram a afirmar. Quem, durante décadas, reprimiu o prazer supremo de furar a gema de um ovo frito sobre um punhado de arroz - como o escritor Luis Fernando Verissimo - não foi indenizado. Vinho, azeite, salmão e tomate são a panacéia do momento. Se fossem consumidos com a frequência com que suas supostas propriedades aparecem na mídia (e se elas fossem verdadeiras), ninguém mais morreria de câncer ou de doenças cardiovasculares. Ninguém mais envelheceria também. De onde surge tanta confusão?

Quanto mais a imprensa divulga notícias sobre dieta saudável, menos as pessoas sabem o que pôr no prato. A desinformação brota justamente do excesso de informações. Até os anos 80, a maioria das pessoas tirava suas dúvidas sobre saúde apenas com o médico. De lá para cá, um volume enorme de notícias sobre o tema ganhou espaço em jornais, revistas, internet, TV. Nos Estados Unidos, o número de reportagens sobre ciência (leia-se saúde, na maioria dos casos) que ganharam a primeira página dos jornais cresceu de 1% para 3% entre 1977 e 2004. No mesmo período, os artigos sobre assuntos internacionais perderam terreno. Caíram de 27% para 14% do espaço total.

O levantamento é do Projeto para Excelência em Jornalismo, um grupo que monitora a cobertura da mídia. Não há notícia de estudo semelhante no Brasil. 'Numa escala de 0 a 10, a cobertura de saúde no país merece nota 5', diz Carlos Vogt, coordenador do Laboratório de Estudos Avançados em Jornalismo da Unicamp e presidente da Fapesp. 'Muitas reportagens são complicadas, afoitas e levianas', afirma. Na maior parte dos casos, a abordagem é superficial e cheia de exageros. Noticia-se uma revolução atrás da outra.

A usina de bobagens prospera por várias razões. Os jornalistas têm pressa. Os cientistas precisam aparecer. As empresas querem vender. O público busca soluções rápidas. 'Quem tenta emagrecer e não consegue fica obcecado por resultados. Qualquer coisa aparentemente milagrosa que apareça na mídia vende muito', diz o endocrinologista Walmir Coutinho, da Associação Brasileira para o Estudo da Obesidade e da Síndrome Metabólica (Abeso).

Nos últimos cinco anos, o tema dieta foi capa de 16 edições das três maiores revistas semanais brasileiras. Nesse período, a ciência não produziu conhecimento que justificasse tamanho destaque nos meios de comunicação. Como então eles arranjam tanto assunto? Em geral, as publicações atribuem aos estudos uma importância maior que a que merecem no mundo acadêmico. É assim que trabalhos irrelevantes do ponto de vista científico viram capa de revista. E, é claro, elas vendem muito.

Esse conflito está na essência da complicada relação entre a ciência e o jornalismo. Partindo do pressuposto de que há profissionais éticos e responsáveis dos dois lados, é importante lembrar que nem jornalistas nem cientistas saem de casa todas as manhãs pensando na melhor forma de enganar a população. Mas os bem-intencionados também erram.

Para os jornalistas, só é notícia aquilo que surpreende. Pesquisas que confirmam o que o senso comum já aponta não rendem manchetes. No mundo acadêmico, a lógica é outra. Os estudos médicos mais respeitados são justamente aqueles que reúnem milhares de trabalhos já publicados sobre o tema (conhecidos como metanálises) e procuram endossar ou refutar antigas concepções.

Em um artigo científico, cada afirmação precisa estar embasada em estudos anteriores. Uma palavra fora do lugar pode comprometer a credibilidade do pesquisador. Os jornalistas, por sua vez, estão acostumados a fazer grandes generalizações para tornar um assunto mais claro, mais atraente, mais vendável. Até quem não entende de comunicação percebe que o tema dieta gera enorme interesse. E, por isso, não é raro que o repórter de saúde receba do editor a seguinte tarefa: 'Precisamos de uma capa sobre dieta. Arranje alguma novidade'.

**Nos últimos cinco anos, o tema dieta foi capa de 16 edições das três maiores revistas semanais brasileiras**

Novidades sempre há, até mesmo no terreno desgastado das dicas de alimentação e das dietas milagrosas de emagrecimento. Em geral, porém, a mídia costuma extrapolar as conclusões dos estudos científicos. O que era válido apenas para determinada população - ou somente para camundongos - vira verdade universal. Foi o que aconteceu recentemente com a desastrada divulgação do mais longo estudo sobre consumo de gordura e risco de câncer e doenças cardiovasculares.

O estudo, financiado pelo governo americano, é o maior já realizado sobre o assunto. Durante oito anos, foram acompanhadas 50 mil mulheres entre 50 e 79 anos. A divulgação dos resultados da pesquisa que custou US\$ 415 milhões aos cofres públicos deveria ser ótima oportunidade de educar a população. Em vez disso, a imprensa do mundo todo martelou a idéia de que comer pouca gordura não reduz o risco de câncer e doenças cardiovasculares.

Era o alibi que os gorduchos precisavam para abusar do torresminho, dos salgadinhos de boteco, dos doces encharcados de creme de leite. Faltou explicar que apenas uma pequena parte do grupo realmente conseguiu reduzir o consumo de gordura até chegar aos índices recomendados. Além disso, o aumento do consumo de legumes e frutas não foi seguido pelas voluntárias como deveria ter sido.

A análise cuidadosa do discurso torna possível perceber que o risco de câncer de mama caiu 22% entre as mulheres que adotaram as maiores reduções no consumo de gordura. A dieta com quase nenhuma gordura não reduziu o risco de câncer colorretal. Mas produziu menos pólipos no intestino, lesões que podem originar o câncer. Outra limitação do estudo foi o tempo de acompanhamento: apenas oito anos.

Maus hábitos alimentares são uma das principais causas de doenças crônicas como as cardiovasculares, o diabetes, a obesidade e o câncer, segundo a Organização Mundial da Saúde. Mas essas mazelas levam décadas para aparecer. O acompanhamento das pacientes continua e, provavelmente, os efeitos benéficos da dieta equilibrada poderão aparecer nos próximos anos. E, mais uma vez, as manchetes vão contrariar o que foi dito antes.

O exemplo clássico desse vaivém que desnorteia o leitor são as notícias sobre a dieta de Atkins, que postula uma redução drástica no consumo de carboidratos e libera o de gorduras e proteínas, como as do ovo. Atkins soube promover sua dieta desequilibrada desde os anos 70 sem nunca destinar parte dos lucros para financiar estudos clínicos sobre seus efeitos. É verdade que a dieta faz emagrecer rapidamente. Mas quem se aventura nesse plano recobra todos os quilos (e um pouco mais) alguns meses depois, segundo a Abeso. Não é de hoje que os médicos alertam para o risco de doenças cardiovasculares, distúrbios renais e o terrível efeito sanfona.

O presidente Lula foi vítima dele em 2003, quando adotou a dieta de Atkins. Recentemente perdeu 12 quilos graças a uma versão mais leve dessa dieta, que permite carboidratos em pequenas quantidades.

Apesar disso, volta e meia ela renasce das cinzas com a ajuda da imprensa. Em 2001, uma revista semanal publicou entrevista na qual Atkins dizia seguir a própria dieta havia quase 40 anos. Afirmava que ela não só era eficiente como havia livrado seus pacientes de remédios contra a hipertensão, o diabetes ou a artrite. Pois Atkins sofreu morte súbita em 2003. Pesava 116 quilos. 'A família tentou esconder o fato, mas a necropsia constatou que ele tinha as coronárias entupidadas. O excesso de proteína animal e gorduras da dieta de Atkins provoca problemas cardiovasculares', afirma Mário Maranhão, ex-presidente da Federação Mundial de Cardiologia.

A dieta de Atkins - cuja empresa entrou em concordata no ano passado - não foi a única badalada pela mídia a tornar vítima da realidade. Em 1968, Linus Pauling, duas vezes laureado com o Prêmio Nobel (Química e Paz), propôs as bases da medicina ortomolecular. De lá para cá, a idéia de que doses elevadas de vitamina C evitam gripes, resfriados e até o câncer embalou inúmeras manchetes. Linus Pauling morreu em 1994, aos 93 anos. O consumo diário de 15 gramas de vitamina C não o livrou do câncer de próstata. Hoje, o máximo que se recomenda desse nutriente são 500 miligramas por dia, segundo Maranhão.

**Depois de 40 anos comendo gorduras, Robert Atkins sofreu morte súbita**

A grande dificuldade da pesquisa sobre alimentos é que ninguém come uma coisa só. Por isso é tão difícil conferir os efeitos de determinado nutriente. O tomate virou a aposta da moda. Um pigmento natural presente nele, chamado licopeno, parece estar envolvido na prevenção do câncer de próstata, segundo algumas pesquisas. Mas será que é o licopeno sozinho ou o licopeno com o tomate que tem esse efeito? E quanto de tomate seria necessário ingerir para se proteger da doença? Ninguém sabe. As mesmas dúvidas persistem em relação a outros itens badalados como salmão, vinho tinto, chocolate.

'Muito do que é recomendado hoje provavelmente deixará de sê-lo daqui a dez ou 15 anos', diz José Augusto Taddei, nutrólogo do Departamento de Pediatria da Universidade Federal de São Paulo. No início dos anos 90, o consumo de azeite de oliva era contra-indicado. 'Hoje, sabe-se que essa é uma das melhores gorduras que existem', afirma Taddei. Trata-se de um óleo rico em ácidos graxos monoinsaturados, aos quais se atribui algum papel na prevenção de problemas circulatórios. Na comunidade científica, cada descoberta é agregada à informação já existente. É como se fosse um edifício em que se agrega um tijolinho. Um único estudo - por maior que seja - é insuficiente para mudar as recomendações alimentares da população, embora as manchetes façam crer o contrário.

Muitas vezes as mensagens parecem contraditórias, mas são fruto do avanço do conhecimento. Amargarina, por exemplo, foi muito recomendada pelo governo americano quando se acreditava que ela fosse mais saudável que a manteiga. Com o tempo - e muitos estudos epidemiológicos -, os pesquisadores descobriram que a gordura vegetal hidrogenada presente na margarina é tão ruim para a saúde quanto a gordura animal. Durante o processo de fabricação, a gordura da margarina se transforma nas perigosas gorduras trans, um sebo que também entope as artérias. Hoje já existem no mercado várias marcas de margarina livres de gorduras trans.

As pesquisas sobre nutrição podem ser muito complicadas e exigir mudanças de rota que confundem a população. Muitas vezes, porém, a imprensa recomenda mudanças de hábito por conta própria. Um dos episódios mais traumáticos foi o do lançamento do remédio Xenical em 1998. O medicamento reduz a absorção de gorduras em 30%, mas está longe de ser um passaporte para a farra gastronômica. Ainda assim, a inovação farmacológica em um ramo com poucas opções eficazes era uma grande notícia. Merecidamente, foi assunto em vários meios de comunicação. Mas na maioria dos casos a abordagem foi desastrosa. Uma revista estampou na capa um prato em forma de rosto. Ovo frito no lugar dos olhos, coxinha no nariz, sorriso de lingüiça. O título: 'Comer sem engordar'.

'Quase todos os profissionais que falaram à revista eram consultores do laboratório, inclusive eu. Todos disseram que a publicação não poderia passar a idéia de que quem toma Xenical pode mergulhar de cabeça na gordura. Mas colocaram até outdoors dizendo que havia chegado a pílula para tomar antes de ir à churrascaria', afirma Marcio Mancini, endocrinologista do Grupo de Obesidade e Síndrome Metabólica do Hospital das Clínicas, em São Paulo.

Os jornalistas não são os únicos responsáveis pelo desserviço. Nas últimas décadas, cientistas e médicos passaram a fazer parte da máquina da mídia. Antigamente, os que divulgavam estudos ainda em andamento eram esculhambados pelos colegas. Hoje, a pressão para que apareçam na imprensa é enorme.

**Jornalistas generalizam conclusões de estudos para tornar as reportagens mais atraentes**

Hospitais e universidades enviam aos jornalistas textos sobre avanços muitas vezes preliminares. As instituições acreditam que, com a exposição na mídia, vão ganhar apoio do público e verbas para pesquisa. Ao mesmo tempo, empresas farmacêuticas e alimentícias contratam médicos como consultores e os indicam aos jornalistas como fontes. 'A mídia faz parte desse processo, como nós, médicos, também. As empresas oferecem US\$ 10 mil ao médico para que ele faça um almoço de trabalho em um congresso. Ele dá uma aula toda dirigida ao produto que a empresa quer

vender', diz Taddei.

Nem sempre a imprensa se dá ao trabalho de verificar quem financiou a pesquisa que vai virar manchete. Boa parte dos estudos é patrocinada por empresas, o que pode comprometer a confiabilidade das pesquisas. A nutricionista americana Marion Nestle, da Universidade de Nova York, levantou casos chocantes. No livro *Food Politics*, ela conta como as companhias fazem lobby para mover a política oficial a favor de seus interesses, passando por cima da saúde pública. Absurdos coletados por Marion nas revistas científicas: um estudo afirmava que cereais matinais ricos em fibras podem reduzir o risco de câncer. Foi feito por um funcionário da Kellogg's. Outro dizia que margarina

era melhor que manteiga para reduzir os níveis do colesterol ruim, o LDL. Foi financiado pela Associação Nacional dos Produtores de Margarina.

Um dos famosos estudos que associam a ingestão de duas a cinco taças de vinho tinto por dia à redução da mortalidade foi patrocinado pelo Instituto Técnico do Vinho Francês. Boa parte das pesquisas que sugerem que substâncias encontradas no cacau (chamadas flavonóides) podem proteger o coração foi bancada pela Mars, uma das maiores fabricantes de chocolate dos Estados Unidos.

Isso não significa que todos os estudos patrocinados pela indústria sejam um embuste. Na maior parte dos países, o governo financia a ciência básica. Mas o conhecimento gerado nas universidades só se transforma em produtos se as empresas investirem milhões e milhões nas etapas seguintes do desenvolvimento. Quando as relações dos cientistas com a empresa são divulgadas com total transparência, não há por que duvidar dos resultados. Muitas vezes, porém, resultados ruins para a empresa são mantidos em sigilo.

Mas, quando a conclusão dos estudos é positiva, as empresas produtoras de alimentos e a indústria farmacêutica colocam uma esmagadora máquina de divulgação para funcionar. 'Há 15 dias, recebi 20 artigos publicados em 2005 e 2006 pela Nestlé. Todos eles favoráveis aos produtos da empresa', diz Taddei. Nessa mesma onda, há empresas de refrigerante que encomendam revisões científicas e afirmam que o produto não faz mal. Há também fabricantes de cerveja que dizem que ela é um bom alimento, desde que consumida sem exagero.

Quem não se lembra do pânico do aspartame? Muita gente baniu esse tipo de adoçante do cardápio depois que os jornais publicaram estudos (realizados em camundongos) que o relacionavam com o surgimento de câncer. A boataria correu solta na internet. Mas nenhuma pesquisa de longo prazo comprovou que ele seja maléfico. 'Esse caso demonstra a força do lobby da indústria. Fabricantes de outros tipos de adoçante encomendaram essas pesquisas para tentar provar que o aspartame é prejudicial', diz Anita Sachs, professora do Departamento de Medicina Preventiva da Unifesp.

As pressões da indústria também se tornam visíveis durante a criação das diretrizes nutricionais divulgadas pelos governos para toda a população. Nos Estados Unidos, recomenda-se que os adultos consumam 1.000 miligramas de cálcio por dia, o equivalente a quase 1 litro de leite. Estudos feitos na Escandinávia revelam que 500 miligramas de cálcio são suficientes para prevenir osteoporose. 'É muito provável que a indústria americana de laticínios esteja forçando a recomendação de 1.000 miligramas de cálcio para aumentar o consumo de leite e derivados', diz Anita.

**Quem tenta emagrecer e não consegue acredita em qualquer receita milagrosa**

O poder de influência também é exercido por meio de anúncios agressivos na TV. O alvo das propagandas quase sempre são as crianças. Uma pesquisa realizada pela Unifesp em 2005 mostra que 10% do tempo de propaganda feita na TV no horário da programação infantil é ocupado por anúncios de alimentos. Foram avaliadas dez manhãs da programação do SBT e dez da Rede Globo. Como é de esperar, ninguém anuncia leite, arroz, feijão, frutas ou verduras. Só aparecem biscoitos, refrigerantes, guloseimas de todo tipo.

'As pessoas comem cada vez pior no Brasil e são vitimadas pelos interesses comerciais que o governo não consegue regular', diz Taddei.

É possível identificar interesses e distinguir a informação que realmente importa na montanha de textos sobre saúde que lotam a caixa de mensagens dos jornalistas todos os dias? A tarefa não é fácil. 'Quase todos os estudos terminam com mais perguntas que respostas e, infelizmente, os resultados são interpretados pela maioria dos jornalistas como definitivos. Até hoje há gente tomando suco de berinjela crua achando que corta o colesterol', diz Durval Ribas Filho, presidente da Associação Brasileira de Nutrologia. 'O jornalista não precisa ser um cientista, mas precisa conhecer as nuances que fazem toda a diferença', diz Alberto Dines, editor-responsável do Observatório da Imprensa, entidade que avalia a qualidade da mídia brasileira.

A melhoria da qualidade das informações sobre saúde não depende apenas do empenho dos jornalistas. Os cientistas devem ser menos afoitos na divulgação de seus trabalhos. As empresas necessitam repensar os padrões éticos de divulgação de seus produtos. O público precisa ser cada vez mais exigente e crítico. Para não se privar até de uma simples omelete.

Fontes: Ana Paula Lins, Anita Sachs (nutricionistas), Durval Ribas Filho, presidente da Associação Brasileira de Nutrologia, Mário Maranhão, ex-presidente da Federação Mundial de Cardiologia

Link: <http://revistaepoca.globo.com/Revista/Epoca/0,,EDR73584-5990,00.html>

## Appendix 8

**Table 2. Visuals and Text of Roche’s “I’d Like” Campaign for Xenical**

Visuals	Voiceover
Slim, pre-Raphaelite-style woman standing on front of train engine	I’d like to do all the things most people just read about ...
Nurse with wounded soldier in trench	Know real love, real fear
Woman naked in street at Bridge of Sighs	Walk naked in the winter snow
Woman naked on beach	And in the summer tide
Child peeping around building with a prisoner and firing squad in background	To play like a child
Blind-folded woman facing guns	To sink as a martyr
Bed and bedsprings	To make love to a stranger
Woman in diaphanous gown under tree surrounded by wolves	To be as a lamb in a den of wolves
Looks in mirror, pan back to very fat woman sitting on bed	But first I would just like to tie my own shoes
Slogan on screen: “Lose weight. Gain life.”	
Voiceover: “The average New Zealander is increasing in body-weight by a gram a day. Xenical is now scientifically proven to be twice as effective as diet alone. Call 0800 4936 42. Or talk to your doctor or pharmacist. Because Xenical works.”	
Words on screen: “Xenical orlistat 120 mg is a Prescription Medicine used for the treatment of significant obesity and its risk factors. A charge applies. Use strictly as directed and if there are side-effects see your doctor or pharmacist. Roche Products NZ Ltd Auckland”	

**Transcription of Roche’s “I’d like” television advertisement for Xenical selected from Coney (2002, p.219).**

## Appendix 9

29/8/2003

Fonte: Valor Econômico

### **Roche usa vaidade feminina para alavancar as vendas do Xenical**

*A farmacêutica suíça Roche decidiu apostar em um dos elementos mais valiosos da vaidade feminina para recuperar as vendas do seu medicamento contra a obesidade: a obsessão da mulher por perder peso.*

A farmacêutica suíça Roche decidiu apostar em um dos elementos mais valiosos da vaidade feminina para recuperar as vendas do seu medicamento contra a obesidade: a obsessão da mulher por perder peso.

Em uma campanha publicitária que começa simultaneamente neste domingo no Brasil e países da América Latina, o laboratório farmacêutico questiona o que a mulher faria com alguns quilos a menos. Trata-se da primeira campanha publicitária feita para o medicamento Xenical, voltada exclusivamente para mulheres entre 30 e 50 anos que sofrem com problemas de sobrepeso.

Ligeiramente acima do peso, modelos respondem que usariam "um biquinho" ou teriam uma "segunda lua-de-mel". Elas sugerem ainda que, "com luz acesa, é bom". Na versão do comercial em língua espanhola, a modelo diz que faria um "striptease" para o marido. "O comercial tem um tom emocional", justifica o diretor comercial da divisão de prescrição médica da Roche, João Carlos Ferreira Junior.

Filmado no México e criado pela agência TBWA, o material publicitário será veiculado em TV aberta e fechada, outdoor e mídia impressa. A verba da campanha não foi divulgada. A divisão brasileira conta com cerca de R\$ 20 milhões por ano para investir em marketing.

O comercial faz uma referência direta às vantagens propaladas pela Roche - "procure seu médico para saber sobre o medicamento que elimina 30% da gordura dos alimentos". Mas o laboratório garante que o comercial segue a legislação que proíbe a menção do nome do medicamento. "A campanha fala claramente para procurar o médico", explica Ferreira Júnior, que não teme que a Agência Nacional de Vigilância Sanitária (Anvisa) suspenda o anúncio como fez contra aqueles que falavam do medicamento contra a disfunção erétil.

Segundo o diretor do laboratório, a expectativa da Roche é que o comercial estimule as mulheres de classe A e B a irem aos consultórios médicos. "Esperamos que um terço das receitas prescritas venham para nós", afirma Ferreira Júnior.

Depois da explosão de vendas obtida no lançamento do Xenical - o medicamento chegou ao mercado em 1998 e lançado no Brasil no ano seguinte -, a Roche tem notado uma tendência declinante na procura por medicamentos contra a obesidade. No segundo trimestre deste ano, as vendas do Xenical caíram 17,7% no mundo todo sobre igual período do ano passado, segundo levantamento da "Bloomberg".

No Brasil, o mercado de medicamentos contra a obesidade registrou queda de 6,7% nas vendas entre janeiro e julho deste ano comparado com igual período de 2002. Além do Xenical, há outras duas fabricantes no mercado: o Reductil, produzido pela americana Abbott e o Plenty, do laboratório brasileiro Medley. O Xenical é o segundo produto mais vendido da divisão brasileira de prescrição médica da Roche, atrás apenas do anti-depressivo Lexotan. Medicamento movimentou R\$ 60 milhões em 2002, a metade do anti-depressivo.

**"Não tome medicamento por conta própria. Siga corretamente as orientações de seu médico**

## Appendix 10

17/9/2004

Fonte: Máquina da Notícia

### Roche vai à mídia contra excesso de peso

*A campanha "O que você faria com alguns quilos a menos", apoiada por sete entidades médicas, será lançada em televisão, revistas, outdoor e mídia off-line*

Estréia no próximo domingo, 19, campanha publicitária da Roche, fabricante de Xenical® (Orlistat), alertando sobre o problema do excesso de peso. A campanha 'O que você faria com alguns quilos a menos' terá dois filmes diferentes: um para o Brasil e outro para os demais países da América Latina.

A campanha foi criada pela agência Teran do México que faz parte do grupo TBWA. No filme destinado ao mercado nacional, todas as atrizes são brasileiras e o texto foi adaptado pela agência Pátria Publicidade, responsável também pela criação nas outras mídias: outdoor (duplo), revistas e mídia off-line.

O filme para televisão mostra cinco mulheres bonitas, mas que desejam perder peso, questionando-se sobre o que fariam com alguns quilos a menos. Com frases como 'Eu faria as pazes com o espelho' e 'Faria um desfile de lingerie', o filme mostra como o emagrecimento pode melhorar a auto-estima e termina recomendando que as pessoas que querem perder peso procurem um médico. A idéia foi amplamente aprovada pela classe médica e tem o apoio inédito de sete entidades: ABESO (Associação Brasileira Para o Estudo da Obesidade), FLASO (Federação latino-americana para estudo de obesidade), SBD (Sociedade Brasileira de Diabetes), SOBRAC (Sociedade Brasileira do Climatério), ABRAN (Associação Brasileira de Nutrologia), FIC (Fundação Interamericana do Coração) e ANAD (Associação Nacional de Assistência ao Diabético).

A primeira campanha da Roche contra o excesso de peso, lançada há um ano, fez tanto sucesso que uma pesquisa do instituto TCA em São Paulo mostrou que em quase 30% de consultórios médicos houve aumento de movimento. "Além de direcionar o paciente ao médico para obter o melhor tratamento, o objetivo da campanha é evitar a auto-medicação com produtos sem eficácia científica e segurança comprovadas", diz João Carlos Ferreira, diretor da Roche. Xenical® (Orlistat) é o único remédio para perda de peso que impede a absorção de 30% das gorduras ingeridas. Os demais atuam no cérebro. A empresa aposta que pessoas interessadas em perder peso para ganhar saúde são as mais receptivas a um tratamento como o Xenical do que às alternativas. Por isso o produto cresce no Brasil acima do mercado.

### FICHA TÉCNICA:

**Título:** 'O que você faria com alguns quilos a menos?'

**Anunciante:** Roche Químicos e Farmacêuticos S/A

**Agência:** Teran TBWA

**Duração:** 30 segundos

**Criação:** Diego Gonzalez / Joaquin Maldonado

**Direção de criação:** Diego Gonzalez / Joaquin Maldonado

**Diretor do filme:** Pedro Ávila

**Produtor:** Sara Calles

**Direção de fotografia:** Antonio Riestra

**Aprovado por:** André Rey

**Modelos:** Lucrecia Zappi, Priscila Dias, Rose Ruiz, Patricia Pimenta, Rejane Lopes (todas brasileiras).

**"Não tome medicamento por conta própria. Siga corretamente as orientações de seu médico."**

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## Appendix 11

### O que você faria com alguns quilos a menos”

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Estréia no próximo domingo, 19, a campanha da Roche, fabricante de Xenical (Orlistat), alertando sobre o problema do excesso de peso. A campanha “O que você faria com alguns quilos a menos” terá dois filmes diferentes: um para o Brasil e outro para os demais países da América Latina.

No filme destinado ao mercado nacional, todas as atrizes são brasileiras e o texto foi adaptado.

A idéia foi aprovada pela classe médica e tem o apoio inédito de sete entidades: ABESO (Associação Brasileira Para o Estudo da Obesidade), FLASO (Federação latino-americana para estudo de obesidade), SBD (Sociedade Brasileira de Diabetes), SOBRAC (Sociedade Brasileira do Climatério), ABRAN (Associação Brasileira de Nutrologia), FIC (Fundação Interamericana do Coração) e ANAD (Associação Nacional de Assistência ao Diabético).

**Fonte: Vox News**

## Appendix 12

### RE: Fale Conosco - Roche

De: **Faleconosco, Brasil** (brasil.faleconosco@roche.com)  
Enviada: segunda-feira, 7 de novembro de 2005 16:13:02  
Para: profarossana@hotmail.com

Prezada Sra. Rossana,

Agradecemos o seu contato através do nosso site.

Lamentamos, no entanto não podemos atender a sua solicitação, pois os materiais promocionais e informações científicas de medicamentos de prescrição do laboratório Roche são fornecidos somente para profissionais de saúde, formados e com Conselho Regional válido. Há uma legislação que regulamenta o fornecimento de materiais promocionais, restringindo a profissionais habilitados a prescrever ou dispensar medicamentos (médicos, dentistas, enfermeiros, farmacêuticos e veterinários). Trata-se da Resolução - RDC nº 102, de 30 de novembro de 2000.

Continuamos à disposição através do site  
[www.roche.com.br/faleconosco](http://www.roche.com.br/faleconosco).

Atenciosamente,

Sandra Parede  
Assistente - Serviço de Informações Roche  
Área Certificada ISO 9001, versão 2000

Aviso de Confidencialidade: Esta mensagem destina-se ao uso somente pelo(s) destinatário(s) indicado(s) e pode conter informações confidenciais e/ou privilegiadas. Caso você não seja o destinatário pretendido, por favor contate o remetente e apague esta mensagem. É proibida qualquer utilização não autorizada das informações contidas nesta mensagem.

Mensagem Original:

Como estudiosa da área de mídia e gênero, conto com sua colaboração quanto a informações referentes à campanha publicitária do programa Xenicare promovido pela Roche.

Gostaria de saber como ter acesso ao material da campanha.

Como expectadora, fui informada de que a propaganda de TV sofreu algumas modificações, mesclando cenas da propaganda anterior com cenas novas. Poderia receber uma explicação quanto ao porquê da alteração.

Agradeço desde já pela atenção prestada e aguardo ansiosamente pela resposta.

Cordialmente,

Rossana de Felipe Böhlke

e-mail: profarossana@hotmail.com