

Analysis of Advertisements by Yus' Verbal-Visual Model

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Abstract

Francisco Yus proposed a verbal-visual (VV) model for analyzing media discourse based on Relevance Theory in 1997. This paper gives an introduction to Yus' VV model and then applies the model to analyze three advertisements with the VV model's four parameters of communication: exchange, message, intentionality, and efficiency. Yus' VV model successfully captures all possible interpretive categories of the selected advertisements. The study finds that the first selected ad has one communication layer—spectator-oriented communication—and is intentionally conveyed non-verbally to readers. The second ad has two communication layers—character-oriented and spectator-oriented communication. The author intentionally conveys the message to readers both verbally and non-verbally. The last ad has one communication layer—spectator-oriented communication. The author intentionally uses non-verbal communication with the readers. For all three ads, the reader may have maximal or minimal interpretive efficiency based on individual differences. This study analyzes advertisements at different levels of communication from a cognitive perspective. Currently, few studies do so. And this study provides a reference for the analysis of media discourse under the framework of relevance theory.

Key words: Yus' VV model; Relevance theory; Media discourse; Advertisements

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1. INTRODUCTION

In 1986, Deirdre Wilson and Dan Sperber proposed relevance theory as a criticism and development of Grice's Cooperative Principle (1975). However, Wilson and Sperber's relevance theory mainly analyzed "laboratory examples" that were created for the sake of explaining the theory. At the communication layer, these examples are mostly face-to-face communication. In response, Francisco Yus sought to apply relevance theory to analyze authentic human languages involving different layers of communication, such as the communication between characters in the discourse and the communication between the author and readers through the discourse. In 1997, Yus proposed his verbal-visual (VV) model of communication for media discourse analysis. This model is a creative exploration of relevance theory that makes up for the shortcomings of relevance theory, which is vague and cannot be specifically operated. Unfortunately, in the past 20 years, the VV model has rarely been studied and applied. A large part of the reason may be that Yus' main work on his VV model is in Spanish, which is a barrier for readers who do not understand Spanish. However, this model is of great value in terms of the development of relevance theory, since his model is based on relevance theory, and at the same time has strong operability. And his model considers different communication layers, and "amplify the scope of relevance-theoretic research to other communicative fields with a more social and less individual focus" (Mateo, 2000, p.503).

Yus applied his VV model to analyze English comics in which the interactions are as authentic as those in daily life. The premise of his model is that communication can be spectator-oriented or character-oriented, and verbal and visual. At the same time, he also admits that media discourse lacking conversational interaction can still be analyzed under his model in some categories. For example, Yus used the VV model to analyze one-sentence tobacco advertisements in magazines. Advertisements

contain rich information, have clear character-oriented and spectator-oriented communication, and also provide verbal and visual information. Advertisements meet the prerequisites for VV model application and can thus be analyzed under Yus' VV model. Therefore, this study aims to apply the VV model to analyze three advertisements based on the four parameters of the VV model—Exchange, Message, Intentionality, and Efficiency.

This research has certain significance. One the one hand, Yus' VV model has a certain degree of advancement. However, to a certain extent, because he mainly introduced this model in his Spanish book *La interpretación y la imagen de masas*, and there are few scholars studying this model. Therefore, it is necessary to further study the application range of the VV model. And this study gives a relatively thorough introduction and application of the VV model. On the other hand, this research shed some light on the research perspective of advertisement to a certain extent. At present, the studies on advertisement is mainly embodied in the analysis of it from a multi-modal perspective, while there are few studies using the combination of cognitive and the verbal and visual perspective.

2. LITERATURE REVIEW

Since its establishment in 1986, relevance theory has aroused a strong response from Western linguistics, cognitive psychology, and philosophy. Articles for and against are pouring out like a tide. This strong response promoted the deepening of the theoretical research and accelerated and broadened the application of relevance theory (Li, 2002, p.102). Many fields use relevance theory to study media discourse. Several scholars have applied relevance theory to create their own analytical model to analyze media discourse. In the application of relevance theory, researchers in the past 30 years have involved many different types of discourse, such as rhetorical methods, translation, second language teaching, humor, and media. However, the research on relevance theory in media discourse is underdeveloped. The application of RT in this type of discourse has significant limitations.

The literature review will consist of three sections. The first section is the key notions, containing an explanation of some terms in relevance theory that are frequently mentioned in this paper. And the second and third sections introduce the application of RT to media discourse.

2.1 Key Notions of Relevance Theory

Given that the ostensive-inferential communication, maximal and optimal relevance, and cognitive context in relevance theory have been mentioned many times in this paper. In this section, the author will give an introduction to these terms to help readers follow-up reading.

2.1.1 Ostensive-Inferential Communication

According to Sperber and Wilson (1986, 1995), human cognition tends to abide by the principle of relevance,

and the comprehension of utterances follow ostensive-inferential model, rather than simply encoding and decoding messages, which is called code model. They believe that the process of understanding in communication consists of two stages: one is decoding, the other is inferencing. Code is subordinate to inference. "Inferential communication and ostentation are one and the same process, but seen from two different point of view" (Sperber & Wilson, 1995, p.54). Therefore, from the perspective of the addresser, communication is an ostensive process, which is encoded in a way that makes the addresser manifest to show the informative intention. From the perspective of the addressee, communication is a process of inferencing. Inference is based on the addresser's ostensive behavior. The addressee combines it with contextual assumptions and obtain contextual effects to know the addresser's communicative intentions. The Ostensive-Inferential communication not only absorbs the code pattern, but also emphasizes the role of inference, so it is more comprehensive and convincing.

2.1.2 The Maximal Relevance and Optimal Relevance

Sperber and Wilson (1995) believe that an act of ostensive communication must attract the addressee's attention and the act of ostentation is a request for attention. If the addresser wants his ostensive stimulus to attract the addressee's attention, he must make it relevant to the addressee. Sperber and Wilson came up with two principles of relevance, which are cognitive principle and communicative principle. The cognitive principle believes that human cognition tends to be geared to the maximization of relevance (1995, p.260). The communicative principle suggests every act of ostensive communication communicates a presumption of its own optimal relevance (1995, p.260). Under the first principle, maximal relevance refers to achieving the greatest possible contextual effects with the smallest processing effort (Meng, 2002, p.32). Here, contextual effect is equal to cognitive effects, which contains strengthening, contradiction and combination. However, maximal relevance is not equal to optimal relevance. And under the second principle, Sperber and Wilson (1995) gave two presumptions for optimal relevance: "(a) The ostensive stimulus is relevant enough for it is to be worth the addressee's effort to process it" (1995, p.267) and "(b) The ostensive stimulus is the most relevant one compatible with the communicator's abilities and preferences" (1995, p.270). Optimal relevance can be understood in this way: when the recipient understands the utterance, he makes appropriate processing efforts to obtain sufficient contextual effects.

2.1.3 Cognitive Context

Cognitive context has changed the all-encompassing and vague phenomenon of previous context, and is more closely related to communication. Cognitive context is mainly composed of three parts: lexical information,

encyclopedia information and logical information (Liu, 1999, p.72). Sperber and Wilson believes that context is not given or predetermined, but constructed more or less consciously, which is a psychological construct. And due to the fact that everyone's cognitive structure is different, so the results of inference may also be different.

2.2 Some Deficiencies in Applying Relevance Theory to Media Discourse

Many studies only analyze the media discourse from a single layer. And they usually assume that the information delivered by the addresser is always intentional. Some scholars transcribed videos which are full of visual and verbal communication into text and used relevance theory as a theoretical weapon to analyze them. For example, Wang (2019) selected speeches by Donald Trump and used maximal relevance, cognitive context, optimal relevance's mode to analyze the pragmatic function of the most frequently used discourse marker *and*. Wang assumed that any discourse marker used by Trump was intentional. However, he overlooked one point: not all uses of discourse markers are intended to convey information. Some discourse markers may be an "accidental transmission of information," as defined by Sperber and Wilson (1995). When using relevance theory, it is important to identify the addresser's intention. Guo (2019) explored the explanatory validity of the relevance on host discourse in talk shows. She studied how the host could effectively understand the interviewee's utterance and suggested that the host also had the role of the addresser by needing to convey a message to the audience. Guo (2019) identified the different layers of communication in the TV shows. However, the conversation between the host and the interviewee is not authentic conversation, because this kind of conversation is scripted and rehearsed. It is more significant to study how the host and the interviewee cooperate on-screen to convey information to the viewers.

Some scholars use relevance theory to study literary works, which are mainly fiction novels. For example, Xing (2016) applied relevance theory to Jane Eyre's literary works to analyze conflict talk. Xing (2016) mainly used the two concepts of the relevance theory—ostensive-inferential communication and cognitive context—to analyze some fragments of conflict talk in Jane Eyre. However, Xing did not analyze the conflict talk in Jane Eyre from the optimal and maximal relevance involved in the relevance theory. For example, the conflicting discourse caused by the violation of the optimal relevance will also lead to conflict talk.

In summary, when some scholars use relevance theory to analyze media discourse, they often consider only the layer of character-character communication in the work. Their analyses leave out the physical co-presence (or lack thereof) between the author and readers/spectators, which should also be analyzed. In addition, some scholars are not

sufficiently detailed in their classification of intentions, assuming the conveyed information is always intentional. However, we should admit the existence of the accidental transmission of information, that is, unintentionally conveying something.

2.3 Some Improvements in Applying Relevance Theory to Media Discourse

In response to these deficiencies, some scholars have put forward some constructive views and new perspectives on media discourse, and some have created models to analyze media discourse.

In the process of exploration, not all scholars believe that relevance theory can be applied to the analysis of media discourse. When Clark (1987) explored whether relevance theory could be applied to fictional discourse analysis, he concluded that fictional discourse is different from simple face to face communication in that it lacks co-presence between author and spectator. Clark (1987b) proposed that there are at least three layers of interaction in fictional discourse. For example, the play Hamlet has three layers: between the characters in the book, the actors playing on the stage, and author and reader (Clark, 1987b, p.17). Clark (1987a, p.715) believed that relevance theory was not in the position to coherently explain the interrelationship of all these layers based only on the dichotomy of communicative and informative intentions. Therefore, Clark suggested that "the application of RT to fictional discourse could only work in the measuring of contextual effects and processing effort of the reader" (Yus, 1998b, p.295) at one layer. Although Clark doubted the suitability of applying relevance theory to fictional discourse, his proposal of different layers in discourse was an inspiration to later scholars.

Yus is one of the scholars inspired by Clark's (1987) suggestion of different layers in discourse. Contrary to Clark, however, Yus believes relevance theory is applicable to media discourse in many (if not all) of its communicative layers (1998b) like it is to literary works such as Hamlet (Yus, 1998b, p.296). Drawing from Clark's suggestion of layers in discourse, Yus defined a first parameter of communication: spectator-oriented and character-oriented. Yus also drew from relevance theory of inference, implied meanings, contextual effects, and explicatures to create his verbal-visual model for the analysis of English comics, in which the interactions resemble, more or less, those of normal human interactions.

Yus' verbal-visual model is a new and creative way to analyze media communication from the relevance theory perspective. His works won high praise from later scholars. For example, Mateo (1997, p.499) thinks VV is "a successful attempt to apply relevance theory to other contexts apart from face to face interaction, moving to media communication and social interaction via the discourse of comics".

Different from Yus' perspective, Piazza and Haaeman (2015) used some aspects of relevance theory to analyze the verbal-visual communication in TV news programs. They noticed the combination of the verbal and visual communication with various elements, a combination that triggers the complex network of inferential processes in viewers' mind. Piazza and Haaeman (2015) assumed that viewers process news like any other type of communication in that they "can expect to take any act of ostensive-inferential communication as communicating a presumption of optimal relevance" (2015, p.466). Based on Montgomery's (2007) work on inference and his Principles of Intelligibility, Piazza and Haaeman (2015) suggested operating within the theoretical framework of relevance theory, which holds that viewers believe that giving information conveys the willingness to communicate. Piazza and Haaeman's work have provided a new way to understand the verbal-visual interplay in TV news and to explore abstract and complicated comprehension processes, which are triggered by the ensemble of moving images, sounds, and words.

The materials and perspective chosen by Yus and Piazza and Haaeman are different, but valuable. The interactions in Yus' comics resemble, more or less, those of normal human interactions. The interactions in TV news are planned or previously scripted. Both types of media conversation allow the use of relevance theory in conversation that lacks face to face co-presence.

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3. THEORETICAL AND ANALYTIC FRAMEWORK: YUS' VERBAL-VISUAL MODEL OF COMMUNICATION

Yus proposed a verbal-visual model of communication in 1997. His model is mainly used to analyze media discourse with two layers of communication. At the highest level, an author produces a verbal-visual discourse for the reader. Within that discourse, the characters also have interactions. Yus' model adopts some concepts from Sperber and Wilson's relevance theory, making the theory the framework for his model. The VV model has four parameters of communication: Exchange, Message, Intentionality, and Efficiency. The four parameters carefully consider the communication layers of media discourse, the method of information transmission, the specific intention of transmitting information, and the efficiency of processing information. Through the mathematical combination of these four parameters, sixteen distinct categories of communication are generated, which Yus believes capture all possible types of communication in media.

Table 1
The VV-Model and its sixteen interpretive categories

Category	Exchange	Message	Intentionality	Efficiency
1	Spectator-oriented	Verbal	Intentional	Maximal
2	Spectator-oriented	Verbal	Intentional	Minimal
3	Spectator-oriented	Verbal	Unintentional	Maximal
4	Spectator-oriented	Verbal	Unintentional	Minimal
5	Spectator-oriented	Nonverbal	Intentional	Maximal
6	Spectator-oriented	Nonverbal	Intentional	Minimal
7	Spectator-oriented	Nonverbal	Unintentional	Maximal
8	Spectator-oriented	Nonverbal	Unintentional	Minimal
9	Character-oriented	Verbal	Intentional	Maximal
10	Character-oriented	Verbal	Intentional	Minimal
11	Character-oriented	Verbal	Unintentional	Maximal
12	Character-oriented	Verbal	Unintentional	Minimal
13	Character-oriented	Nonverbal	Intentional	Maximal
14	Character-oriented	Nonverbal	Intentional	Minimal
15	Character-oriented	Nonverbal	Unintentional	Maximal
16	Character-oriented	Nonverbal	Unintentional	Minimal

(extracted from Yus' paper Relevance theory and media discourse A verbal-visual model of communication: 302)

3.1 VV Model Parameters: Exchange

The first parameter in the VV model is Exchange. Inspired by Clark's (1987) proposal of different layers in discourse, Yus believes that when analyzing the media discourse, the different layers should be considered because some communication layers lack the co-presence of time and space between addresser and addressee. Yus suggests there are two basic layers:

- author/reader-spectator through the discourse
- character-character inside the media discourse

The dichotomy of exchange is "whether communication takes place directly between the author and the spectator (with no intermediate interaction between characters), or it happens between characters inside the story of the media discourse concerned" (Yus, 1998b, p.297). If the exchange is the former, the discourse is assumed to be spectator-oriented. Otherwise, the discourse is character-oriented.

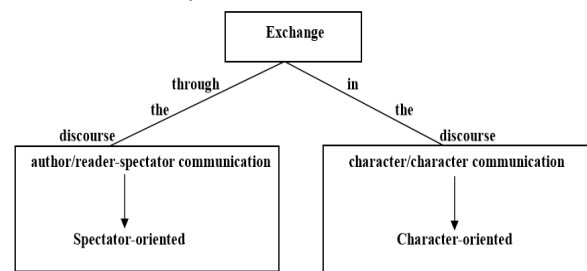


Figure 1
The Concept of Yus' First Parameter—Intentionality

3.2 VV Model Parameters: Message

The second parameter in the VV model is Message, wherein the stimuli given by communicator is either verbal or non-verbal. From Peter and Mary's example given by Sperber and Wilson (Sperber and Wilson, 1986, p.25), some scholars suggested that the method of exchanging information can not necessarily be solely verbal. Yus believes that nonverbal behaviors have important considerations as they reinforce, minimize, or

even contradict the verbal message. Therefore, Yus defined his second parameter as verbal versus non-verbal messages.

3.3 VV Model Parameters: Intentionality

The third parameter in Yus' VV model is Intentionality. Sperber and Wilson (1986, 1995) put forward the concepts of informative intention and communicative intention. Yus insists that the analysis of intention in communication is one of the most essential parts of relevance theory. Intention is an abstract concept in human mind and hard to externalize, especially in the multiple layers of communication.

Communication can be intentional or unintentional. Unintentional communication is "the accidental transmission of information," as defined by Sperber and Wilson (1995). According to Yus, in intentional communication, "the addresser has the explicit desire to communicate a message to the addressee" (Yus, 1998b, p.299). Yus defined three sub-dichotomies of intentional communication: (a) spectator-oriented and character-oriented, (b) direct and indirect, and (c) overt and covert (Yus, 1998b, p.299). Spectator-oriented and character-oriented intention corresponds with the first parameter, that is Exchange. In the second dichotomy of intention, Yus defines direct intention as a communication in which the addressee can deduce the meaning from the propositional form of the utterance, a process termed explicature by Sperber and Wilson (1986, 1995). When the addresser conveys something with indirect intention, on the basis of propositional form, the addressee must draw from contextual information to determine the meaning of the message, a process similar to Gricean implicatures. In the third dichotomy of intention, "the intention that the speaker ostensibly displays with a deceitful purpose will be called overt intention, while the actual intention underlying the communicative act will be called covert intention" (Yus, 1998b, p.300).

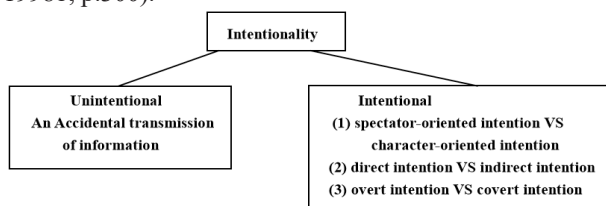


Figure 2
The Concept of Yus' Third Parameter—Intentionality

3.4 VV Model Parameters: Efficiency

The last parameter of the VV model is Efficiency. Although the addresser would ostensibly manifest some information to the addressee, Yus believes that the absence of co-presence can lead to a misinterpretation by the addressee. In this parameter, communication can have maximal interpretive efficiency and minimal interpretive efficiency. The distinction between maximal and minimal interpretive efficiency is mainly reflected in (a) whether the addressee precisely recognizes the information the addresser intends to convey, and (b) whether the addressee can optimally process the information based on the environment without

the mediation of intention. The addressee's ability to recognize the information aligns with Sperber and Wilson's maximal relevance and optimal relevance, which Yus uses to identify maximal or minimal interpretive efficiency.

It is necessary to point out that Yus believes that maximal interpretive efficiency is not a unique and definite interpretation. He suggests there is a continuum of maximal interpretation in which a range of acceptable assumptions exist. If the addressee's interpretation is beyond the continuum, it can be said to be wrong. The spectator's interpretations of the information are definitely not singular. Different people will have different creative interpretations based on their own prior knowledge, but as long as their interpretation is within the continuum of maximal interpretation, it can be said that the addressee has achieved maximal interpretive efficiency.

In summary, Yus' model aims to analyze media discourse by categorizing the different communicative layers, the form of the stimuli given by addresser, the addresser's intention, and addressee's efficiency of understanding information. Yus adopted some concepts from relevance theory, but also used ostensive-inferential communication and cognitive context in his method of analysis. Yus' model is an innovative application of relevance theory for media discourse that considers the different communicative layers, verbal and non-verbal exchange, intentions, and interpretive efficiency.

4. ANALYSIS OF THE ADVERTISEMENTS BY THE APPLICATION OF THE VV MODEL TO ADVERTISEMENTS

Advertisements are considered to be a form of purposeful sharing of specific information by the media to the readers. In this paper, three advertisements are selected for discourse analysis: a commercial advertisement and two public service advertisements. The author uses the VV model to analyze these advertisements from the model's four parameters—Exchange, Message, Intentionality, and Efficiency. These three advertisements share three characteristics:

- The creator provides a large amount of information through context;
- The creator provides a large amount of information through verbal and non-verbal communication and the combination of context; and
- The creator provides information through non-verbal communication.

4.1 Pepsi-Cola Advertisement



Figure 3
Pepsi-Cola Advertisement

In the Pepsi Cola advertisement (Figure Three), category 5 (spectator-oriented, non-verbal, intentional, maximal)

and category 6 (spectator-oriented, non-verbal, intentional, minimal) in the VV model can explain the possible interpretation. First, in the parameter of Exchange, it is easy to identify which dichotomy should be chosen. There is no interaction of characters in the ad, so the communication layer is author/spectator. The author provides readers with rich visual information that can generate contextual effects under reader's cognitive framework. The conversation is between the author and readers. Therefore, this ad is a spectator-oriented communication.

Second, in the Message parameter, the author provided readers with a discourse full of visual elements. The exchange of information from the addresser to the addressee is non-verbal. In this picture, although there is no verbal communication, visual information can reinforce the contextual effect. These ostensive non-verbal stimuli will make readers seek relevance and make a certain processing effort to obtain contextual effects.

Third, in the parameter of Intentionality, the author is intentionally conveying a message to the readers. The sub-category of Intention is spectator-oriented. From the non-verbal visual information provided by the author, readers can see that there are two cola vending machines. One is Pepsi. The other has no brand label, but based on the pattern, colors, and signs on the machine, readers can draw from their own knowledge base to infer that the other machine may be Coca Cola. In front of the Pepsi vending machine, the floor has been worn down, but the floor in front of the other vending machine is unworn. Readers can infer that the author's intention is to persuade them to believe Pepsi is the best-selling cola.

The last parameter is Efficiency. Based on the non-verbal visual information, readers will produce some contextual assumptions in their mind, but they will choose the one that is most relevant, does not require much processing effort, and can also yield contextual implication. In this example, the assumption is that Pepsi is the most popular cola, which is the reason why the floor in front of its vending machine is worn out. The readers can interpret the information provided in the way the author wants (i.e., realizing the author's intention to promote Pepsi), so they have the maximal interpretive efficiency. However, if there is no encyclopedic knowledge (which is one of the components of cognitive context) of cola brands in the reader's cognitive framework, he will be unable to know the intention of the author. Consequently, his understanding of information has the minimal interpretive efficiency.

4.2 Public Service Announcement #1

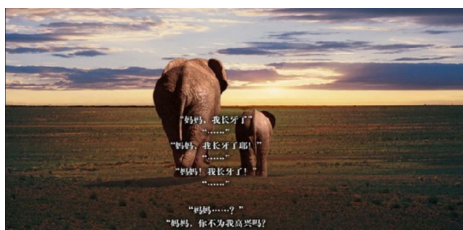


Figure 4
Public Service Announcement #1

The second picture selected is a public service announcement (Figure 4). This image may align with five possible categories of the VV model: category 1 (spectator-oriented, verbal, intentional, and maximal), category 2 (spectator-oriented, verbal, intentional, and minimal), category 5 (spectator-oriented, non-verbal, intentional, and maximal), category 6 (spectator-oriented, non-verbal, intentional, and minimal), and category 14 (character-oriented, non-verbal, intentional and minimal). There are two communicative layers in this public service announcement—character/character and author/spectator. The first communicative layer is the conversation between the characters. The text on the ad is translated as follows:

(1) [A female elephant and a baby elephant stand side by side with their backs facing the reader]

A: Mom, I have teeth.

B: ...

A: Mom, I have teeth.

B: ...

A: Mom, I have teeth!

B: ...

A: Mom? Aren't you happy for me?

The first possible interpretation is category 14 (character-oriented, non-verbal, intentional, and minimal). The Exchange parameter is character-oriented. The Messages parameter is non-verbal. The silence from the female elephant is a kind of non-verbal ostensive stimuli to the baby elephant. The third parameter to consider is Intentionality. The mother elephant's repeated silence indicates intentionality, specifically character-oriented intention. The female elephant intends to tell the baby elephant teething is not a good thing by means of silences. The Efficiency parameter is minimally interpretive. The baby elephant cannot recognize the intentional messages behind three silences from his mother. According to his thoughts and prior knowledge, having teeth means growth, which is a joyful thing worth sharing with parents. He cannot understand why his mother does not respond. Therefore, he is unable to interpret the message in the way the female elephant wants.

This ad also addresses the author/spectator level of communication. Category 1 (spectator-oriented, verbal, intentional and maximal), category 2 (spectator-oriented, verbal, intentional, and minimal), category 5 (spectator-oriented, non-verbal, intentional and maximal), and category 6 (spectator-oriented, non-verbal, intentional and minimal) can be the interpretative categories of this layer. The Exchange parameter is spectator-oriented. The author uses both verbal and non-verbal Messaging. The verbal messages are the conversation between the two elephants. The non-verbal information is a rich visual effect that the author provides to readers. The author intentionally creates a cognitive environment for the readers. In the picture, the mother elephant and the baby elephant are walking together in the grassland toward the sunset with their backs to the audience. A barren grassland and the setting sun give people a feeling of hopelessness. The reader can draw on

their own knowledge to know that elephants prefer to live in herds, but there are only two elephants in the public service announcement. By showing two elephants turning their backs to the audience and marching toward the sunset, the addresser seems to convey that the fate of the elephant population is uncertain. According to the conversation between the two elephants, the female elephant seems unhappy about her child's growing teeth. Under the third parameter, the author is intentional to show readers that elephants are suffering because of the ivory trade and reminds readers to protect elephants. The sub-category of Intention is spectator-oriented because the author tries to use this public service announcement to promote the idea of protecting animals and rejecting the ivory trade. The last parameter is Efficiency. Most readers can infer the message of protecting elephants based on their prior knowledge. Consequently, they can obtain maximal interpretive efficiency. However, everyone's cognitive context differs, and everyone's prior knowledge is different, which will result in some people not being able to obtain the maximal interpretive efficiency. Therefore, it is also possible for readers to obtain the minimal interpretive efficiency.

4.3 Public Service Announcement #2

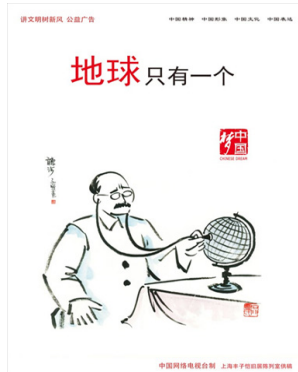


Figure 5
Public Service Announcement #2

The last discourse (Figure 5) chosen is also a public service announcement. The possible interpretive categories are category 5 (spectator-oriented, nonverbal, intentional, and maximal) and category 6 (spectator-oriented, nonverbal, intentional, and minimal).

This public service announcement is clearly spectator-oriented communication under the first parameter because there are no characters to mediate the communication between author and spectators. As for the Messaging parameter, the author communicates with readers nonverbally but with much visual information. A man in a white coat who looks like a doctor is frowning, holding a stethoscope in his left hand and placing it on the Earth. The doctor's face is full of anxiety, his right hand opened, and his expression nervous, as if saying that the Earth is sick. There is a line of eye-catching characters on the picture that say there is only one Earth. The man is diagnosing the Earth with his left hand. His frowning eyebrows and restless right hand provide readers with rich contextual

clues. According to the dichotomy of Intentionality, based on the information the author provides, readers can understand that the author is intentionally conveying a message to them. They will naturally choose an interpretation that aligns with the author's intention. In terms of Efficiency, readers will easily understand the author's call to protect the environment and the Earth. However, we should also take into account that there are differences between readers' abilities to process information and their prior knowledge. Some readers may only have minimal interpretive efficiency.

5. CONCLUSION

This paper gives an introduction and explanation to the establishment of Yus' verbal-visual model and the reason for the four parameters. The VV model is used to explain (a) the different communication layers in communication that lacks time and space coexistence, (b) whether the communicator expresses the stimuli to the addressee in a verbal or non-verbal format, (c) the categorized communicative intention, and (d) the addressee's interpretive efficiency. The VV model covers all possible instances of communication through media discourse. Yus used his model mainly to analyze English comics, but his model can be expanded to advertisements. In this paper, three advertisements with different characteristics are selected as an extension of media discourse to be analyzed under the VV model. The VV model provides all the possible interpretations for these three ads.

This study has some implications for follow-up research. First, this study introduces Yus' VV model in a relatively detailed manner, and presents the model again to scholars who want to study media discourse. Second, Yus used a large number of English Comics to explain his model in his book *La interpretación y la imagen de masas*. And this study supplements other types of media discourses which meet the premise of using the VV model. Finally, this research provides a cognitive perspective for other scholars who want to analyze advertising discourse. Also, this study hopes that future work can continue to apply and research the VV model and study whether more modes of discourse can be analyzed under this model.

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