Research Paper | **Open Access**

Multimodal Analysis of Selected Cigarette Advertisements

Assist Lecturer: Ahmed Abed Nahi

Department of English Language, Faculty of Education, Imam Ja`afar Al-Sadiq University/Najaf

ABSTRACT: Cigarette advertising, which is prevalent in our daily lives, is an example of an advertisement that can negatively impact young people and teenagers. The advertising industry has changed dramatically since ancient times, and it continues to evolve with technological advancements. Many of today's innovative advertising techniques and improvements are based on these advancements. Technology allows advertising to reach every aspect of consumers' lives, as well as the capacity to target critical demographics swiftly and efficiently. Traditional forms of advertising, such as television, radio, print, and outdoor media, have also advanced significantly, as well as other unique promotional strategies. Today, advertising plays a critical role in the success of most businesses.

This study focuses on the relationship between cigarette advertisements and people, and how people are influenced by the advertisements. It applies the theories of multimodality and analyzes images and images to explore this influence.

Key words: advertisement, multimodality, analysis, image, cigarette

الملخص
يُعدّ الإعلان عن السجائر، السائد في حياتنا اليومية، مثالاً على الإعلان الذي قد يؤثر سلباً على الشباب والمراهقين. لقد تغيّرت صناعة الإعلان بشكل كبير منذ العصور القديمة، وهي مستمرة في التطور مع التقدم التكنولوجي. وتستند العديد من تقنيات الإعلان المبتكرة والتحسينات الحالية إلى هذه التطورات. تتيح التكنولوجيا للإعلان الوصول إلى جميع جوانب حياة المستهلكين، فضلاً عن القدرة على استهداف الفئات السكانية المهمة بسرعة وكفاءة. كما تطورت الأشكال التقليدية للإعلان، مثل التلفزيون والراديو والمطبوعات والوسائط الخارجية، بشكل كبير، بالإضافة إلى استراتيجيات ترويجية فريدة أخرى. يلعب الإعلان اليوم دوراً حاسماً في نجاح معظم الشركات.
تركز هذه الدراسة على العلاقة بين إعلانات السجائر والناس، وكيفية تأثرهم بالإعلانات. وتطبق نظريات تعدد الوسائط وتحلل الصور لاستكشاف هذا التأثير.
الكلمات المفتاحية: الإعلان، تعدد الوسائط ، التحليل ، الصورة، السجائر

I. Introduction

In a conversation, language is the main tool used to convey meaning. But as technology has developed, new ways to convey meaning have appeared, like digital photography. Multimodal Communication comes from a combination of language and other forms of communication, like images. Multimodal communication refers to the relationships that exist between all forms of communication and how they are portrayed. Printed advertisements exemplify the range of roles that language can play in society. They are an example of "people communicating and relating to one another within the various realms in which they carry out their everyday activities." Advertising, in particular, has evolved alongside social and technological changes. It utilizes a variety of modes, including not only language but also visual images such as images, photos, graphics, and cartoons. The aims of this study; First, is to investigate the relationships between texts and images to evaluate the meanings realized in cigarette marketing texts; Second, to explain how these meanings are coded nonverbally, since multimodality is a theory of visual communication that examines how society and power operate. It explores how visual materials embody thoughts and values, and how they shape our actions and interactions.

II. Literature review

Semiotic analysis is one of the most popular techniques for deciphering the messages embedded in ads. Advertisements are regarded as signs; the image's meaning is unquestionably deliberate, and specific qualities of the image probably serve as signifieds for Advertiser messages. To be effective, these signifieds must be clearly delivered (Barthes, 1977). Furthermore, according to Roland Barthes, semiotics aspires to include any system of

signs, regardless of their substance or boundaries, including images, gestures, musical sounds, and objects (Barthes, 1967).

Multimodal discourse analysis examines a variety of ways of communication, including text, color, and visuals. It's a discourse analysis method that examines not just how individual modes communicate, but also how they interact to form semiotic meaning.

According to Sinar (2012), all interactions are multimodal. Because language includes meaning, substance, or informative essence, the multimodality analysis stresses all communication means as playing vital roles, both verbal and nonverbal. According to O'Halloran and Smith in Sinar (2012), multimodality analysis comprises all types of communication that have interaction and integration texts of two or more semiotic sources or communication means to produce the text's communicative function.

An employment of multiple forms of communication at the same time is referred to as multimodality (Kress and Van Leeuwen, 1996). Kress and Van Leeuwen (2006) and Machin and Myer (2012) assert that in order to fully comprehend the meanings of a text, two distinct analysis tools—linguistics and visual analysis—must be used in tandem. This is because messages conveyed through both verbal and visual semiotic modes simultaneously cannot be analyzed solely with linguistic analysis tools.   Multimodal discourse analysis (MDA) according to O'Halloran (2011, p.1) is 'an emerging paradigm in discourse studies which extends the study of language to the study of language in combination with other resources, such as images, colours, scientific symbolism, gestures, action, music and sound'.

Kress (2010, p.1) states further that, "Using three modes in one sign - writing and image and colour as well - has real benefits. Each mode does a specific thing: image shows what takes too long to read, and writing names what would be difficult to show. Color is used to highlight specific aspects of the overall message". As a result, examining numerous modes at the same time yields a more subtle and comprehensive study, particularly when considering online contexts.

III.   Methodology

3.1. Multimodal Discourse Analysis (MDA):

Multimodal analysis is a type of text analysis that includes tools and approaches for examining texts with many discourse modes. This is quite intriguing if we look at semiotic resources mixed with the process of establishing meaning that is well projected by ad designers to the public or customers of the marketed products. Multimodal communication, as defined by Halliday (1985), Hodge and Kress (1988), and Kress and van Leeuwen (2006) talk about different types of Communicative models or forms (such digital, visual, spatial, musical, etc.) in different sign systems that social groups understand and recognize. There have been various attempts in multimodal linguistics to develop more efficient ways for analyzing multimodal artifact interpretations.

The social and multimodal semiotic approach assumes that movement, action, and visual communication have become a semiotic system that is used in the same manner that language is used in society (Kress, Jewitt, 2001, p.44).

The textual analysis must depict the connection between the verbal and visual, as well as assess visually exposed meaning properly (Kress and Van Leeuwen 1996:186-7). The trend toward a multimodal approach of meaning making is focused on two issues: first, the de-centering of language as the preferred means of meaning making; and second, the de-centering of language as the preferred method of meaning making.

3.2. Multimodal in Advertisement

Advertising is a component of marketing that deals with companies' conveyance of information to the market or market players. The most crucial component in making a purchase decision is information. Advertising strives to communicate a way that it gets the attention of the firm, allowing it to stand out from competitors and convince customers to make a purchase. Advertising has evolved into a substantial competitive part of the marketing mix as a result of the expanding diversity of products and the growing opportunity to exchange items.

Advertising purposefully explores gender issues to integrate individuals into global consumer networks. Therefore, advertisements are a component of social events that are largely shaped by what can be broadly described as "two causal 'powers' that form 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). Social practices, which are ways of acting related to specific spheres of social life that are comparatively stable and long-lasting, moderate the complex relationship between structures and events. While social events relate to what is real, social structures establish what is possible.

The connection between the possible and the actual is mediated by social practices (Fairclough, 2006). Advertisements, in this sense, impact social behaviors, both individual and collective, associated with particular groups and institutions. According to Heberle (2004), advertisements, are multipurpose texts that depict reality, form identities, and establish a variety of interactions between producer and spectator. Fairclough (2003) also

discusses the long-term causal consequences of commercials, stating that "prolonged exposure to 'Consumers' and gender identities are shaped by advertising and other commercial texts (Fairclough, 2003, p.8). Advertising is therefore a social power tool that facilitates the development and expression of gender identities (Magalhes, 2005).

3.2.1 Semiotic choices

A social semiotic approach to this situation relies heavily on the idea of choice. The typeface's thickness, color kinds (tones, saturation, and purity levels), brightness levels, the placement of the advertisement's borders, their thickness and form, and the placement of the cut-lines and text were all options available to the designer. These decisions were taken with consideration for how people might interpret this combination in the specific socio-historical context of today. Social semiotics is a language and communication theory that is built on the concept of alternatives. So, in order to conduct our analysis of medical product advertisements. There had been a large reliance on Roland Barthes' (1977) method in media, communication, and cultural studies, which examined issues such as the significance of certain advertising pieces instead of starting from a list of possible meanings.   Every single design choice that is available on an advertisement in terms of multimodality would be of interest to us. This would include promises, colors, typefaces, and the arrangement, form, and texture of the design. Van Leeuwen (2005), for instance, showed that fonts can be categorized according to a limited range of features, such as being heavy or light, narrow or wide, or curvature vs angularity. Each attribute has the capacity to convey highly specific concepts.

3.2.2 Technologization

Fairclough's (1992) concept of technologization might reflect this attention to precision in design. This is significant in terms of how we think about visual communication. He noted a change in language control and usage in the latter half of the 20th century, which he termed the "technologization of speech." This referred to the increased control and manipulation of language so as to achieve political and economic goals. This resulted in the standardization and modification of tools for communication.

3.2.3 Denotation

It is just impossible to say that certain images express a broad or abstract concept. They portray particular people, places, things, and events. They maintain documentation. They are known as d-notes in semiotics. These items are simply represented with a photograph of a family member or a home. It stands for a particular individual and a particular place, respectively. Images frequently have meaning for us. No, they are not neutral recorders of reality. You may want to include only your pals who were dressed extremely elegantly in a wedding image in order to cover the fact that your family was fundamentally a rather unusual set of folks. Anyone looking at this shot would see that it depicts not simply people at a wedding, but fashionable guests to a wedding. However, representational decisions are still necessary for denotation. (Ledin and Machin, 2020, 39). No independent documentation exists. Nonetheless, denotation is one way to consider the first level of meaning in an image, according to Barthes (1977). Understanding what we are looking at is a prerequisite for understanding what we see in any image. There is no such thing as a purely naive sight; we are continually generating meaning rather than simply perceiving. But, according to Barthes, it is more appropriate to consider this well-known fact as the image's literal message instead of its symbolic one (Barthes, 1977).

3.2.4 Connotation

While some photos are meant to designate and document, others are meant to show certain persons, places, objects, and events, However, denotation is not their main or only use. To communicate abstract or general concepts, they employ tangible people, places, things, and occasions. These terms are employed to convey concepts and thoughts. So, to inquire what a picture suggests is to ask: What values and ideals are conveyed by the representation and what is shown? Or, as the creator of the image, how do I express abstract or general concepts? What should I say? What do objects, locations, and events represent? What specific abstract idea can be communicated using a physical signifier? This is the second layer of meaning in Barthes' theory. At this level of analysis, we might ask about the cultural associations of the image's components. These connections relate particular discourses, world models, probable activity sequence scripts, person kinds, and problem and solution types. (Ledin and Machin, 2020, 40).

Three more points:

When considering denotation and connotation, keep the following general rules in mind:

1 .An image's connotative communicative purpose is more evident and apparent the more abstract it is. No innocent sight is devoid of meaning, according to Roland Barthes. While this may be true, there are several levels of accuracy when it comes to the utilization of images.

2. The context in which an image is used affects whether its communication goal is primarily denotative or connotative. A parent's photo of their child strolling in the woods can serve as a keepsake of a fun day out. In a subsequent PowerPoint slide for a quality assessment, it might be used to symbolize "children in nature" and "learning is natural and simple for youngsters.

3 .In certain situations, the meaning that an image conveys may be a question of free association. Nonetheless, image-makers will depend on established connotators, or carriers of connotations, whom they believe their target audiences will understand (whether intentionally or unintentionally) when they need to communicate a certain idea .

3.2.5 Settings

Barthes also highlighted the use of locations to convey more expansive meanings. People in a given civilization may have more or less common relationships with various contexts, such as objects, even though these connections may be very culturally specific (Ledin and Machin, 2020, p. 42).

3.2.6 Individuals and groups

Photographs can show people in groups or as individuals. This may affect the portrayal of the people and circumstances they are a part of. Linguistically, individualization manifests as distinctiveness, as in "the woman" as opposed to "women." This has the effect of humanizing some people by drawing us closer to them. Single-person images are used to visually achieve individualization. It's possible that the designer thought a larger workforce wouldn't have the same effect. 'Collectivization' in language can be achieved through plurality or mass nouns or nouns that express a group of people (e.g., terrorists, militia, clan). Given that we are interacting with anonymous groups, we can easily see the ideological consequence of this, as we are dealing with faceless groupings rather than individuals with clear agendas.

Collectivization could be accomplished by focusing on the generic characteristics of a group of people and transforming them into types. For example, a news shot of Muslim people in London highlighted those wearing traditional dress (Ledin and Machin, 2020, p.48).

3.2.7 Distance

This is how intimacy and physical proximity are related. Distance symbolizes social ties in both real life and graphics. We avoid people we don't like and become close to people we think belong to our inner circle of friends or intimates. 'Frame size' in pictures (near, medium, long, etc.) is a measure of distance. There is an image of this person. In the early days of silent cinema, everything happened on the same plane. The use of close-up shots, which made it possible for the audience to relate to the characters, was the game-changer. Close-ups of people's faces could be used by filmmakers to depict their emotions and reactions. As a result, viewers were able to perceive the characters as emotional beings. It seemed that those who stayed in the intermediate distance were farther away. The actors who stayed in the background turned into generic characters when the close-up camera was deployed. This connection between closeness and emotional intimacy and individualization reflects day-to-day existence. Allowing someone to become very close to us implies that we are somewhat close to them. We generally feel uncomfortable when strangers approach us too closely, however this varies by culture. Therefore, closeness is communicated by a tighter shot, while impersonality is communicated by a longer shot. (Ledin and Machin, 2020, p.50).

3.3.8 Actions in images

We look at action in pictures in this area. We want to know what gets done and who does what. Critical Discourse Investigation has shown that a more thorough examination of speech or textual activity can uncover less obvious messages about who has agency, what kind of agency they have, and who doesn't.

3.2.8.1 Emotional processes

In this case, a person's mood is conveyed through a particular facial expression. This can also be indexed using pose. Photographs of people whose stances and facial expressions reflect the story's point of view are frequently used in news and sports broadcasts, even if the image was taken at a completely different time. When a footballer or politician is being chastised, we may notice them gazing down, frowning, and with round shoulders (Ledin and Machin, 2020, p.56).

3.2.8.2 Mental processes

This is similar to how emotions work. But in this instance, posture and gesture are employed to convey interior sentiments through the visual. Signals can also be provided by setting. Most of the time, we see pictures of people gazing into space. A politician might be seen, for instance, looking up and out of frame, suggesting that they are thinking about the future and its potential(Ledin and Machin, 2020, p.56-57).

3.2.8.3 Verbal processes

Here, there is a great emphasis on communication, which is seen as an essential component of the quality improvement process. A more human element is added to what is fundamentally a pretty abstract system of documenting and rating all forms of behavior in a database, the content of which may not have been significantly influenced by teachers. This is achieved by showing individuals speaking. "People are impacted as they communicate here." (Ledin and Machin, 2020, p.50).

3.2.8.4 Material processes

This is simply doing something in the world that has a measurable outcome or consequence. Again, we search for aspects and features in the pictures that show these kinds of material processes. For instance, we might see someone fixing a bicycle, a teacher teaching children, or soldiers defending civilians in a picture. In

this instance, we can question simply, who is the 'doer,' or the actor of such processes? We may only ask how men and women are portrayed in relation to material processes in a textbook. After that, we would need to consider how these material processes are expressed in other terms. "This is where it is indicated that tangible actions with results are being carried out." (Ledin and Machin, 2020, p.50).

IV. Data and Data Analysis

4.1.Data

The examination of documents is the approach of data acquisition. Qualitative data can provide well-supported, detailed descriptions and explanations of human processes. (Miles et al., 2014:1) There are numerous steps in this research to acquire data:

1. Downloading and analyzing advertising
2. Carefully reading and evaluating the information and graphics presented in advertising.
3. Identifying and evaluating data to discover visual features and conceptual functions.

4.2. Data Analysis

We can see that all images belong to cigarette advertisements aiming to persuade the viewers to buy the product being advertised. The audiences usually of these advertisements are the smokers; which they are male or females. These advertisements don't distinguish between gender or ages; therefore, teenagers and young people can see these advertisements and influence by them. The advertisements as we will see in the images send a positive message for the people because such advertisements show famous and attractive people happy and enjoying their time.

Advertisement 1

This image shows a man holding a cigarette happily and feeling confidant while looking directly to the viewers. The backgrounding of the image is bright with light colour referring to luxury of space and shows purity. We can notice all colours emphasize brightness rather than darkness which make viewers feeling comfortable and relaxed. For the font, the designer of the advertisement had a choice as regards the thickness.

We can see that the designer used the red colour to show the difference in font and the colour of other parts of the image that enable the viewer to focus on it. Individualization is realized linguistically by singularity**.** Individualization is achieved visually through single-person shots. Although there are hints of individuality in the form of the person and the color of the clothing, the photograph clearly displays the man's individuality through his distinctiveness. However, a closer examination reveals that a few distinct figures are organized to imply individuality.

According to Roland Barthes (1973, 1977), the distance shows a very close-shot for a smiling man holding a cigarette happily that reveals a feeling of the association of physical proximity and intimacy. The image also reveals actions for example it shows emotional processes through the close-shot of the face smiling man which shows intimacy and physical proximity.

Mental processes can be seen similar to the emotional processes.

Verbal processes can not be seen because of individuality of the man in the image.

Material processes is clear here in this image through showing the cigarette in in the hand of the man who try to make viewers believe it is the right choice of the cigarette to smoke.

Advertisement 2

According to multimodality (Barthes 1977) In this image we can see the white colour of the ice, as a backgrounding with a pure nature referring to the feeling of people in the image, who look very happy and smiling in a way that shows they are grateful and satisfied of this cigarette. The font looks bold and saturated with black and white colour.

A smiling woman is seen in close-up, evoking several associations in our minds. which the advertiser or manufacturer can trust . The close-shot shows that the viewer or consumer feels he has a personal relationship with the smiling woman, because allowing someone to get quite close to us indicates that we are somewhat intimate with them.

Collectivization In this image is shown by the man and the woman who look smiling and sharing the same feelings and actions, they both members in the same group of smokers and smoking the same cigarette. They are both wearing winter clothes.

Individualization and collectivization can be seen in this image through the woman who appears in close-shot while the man appears in long-shot, but they both look interested in the same thing which is cigarette and share the happiness at the time, so they are collectivized.

Emotional processes

The happiness and smile on the faces on the man and woman show the emotional processes, in which an individual's mood is indicated by a specific facial expression. Pose can also be used to index this.
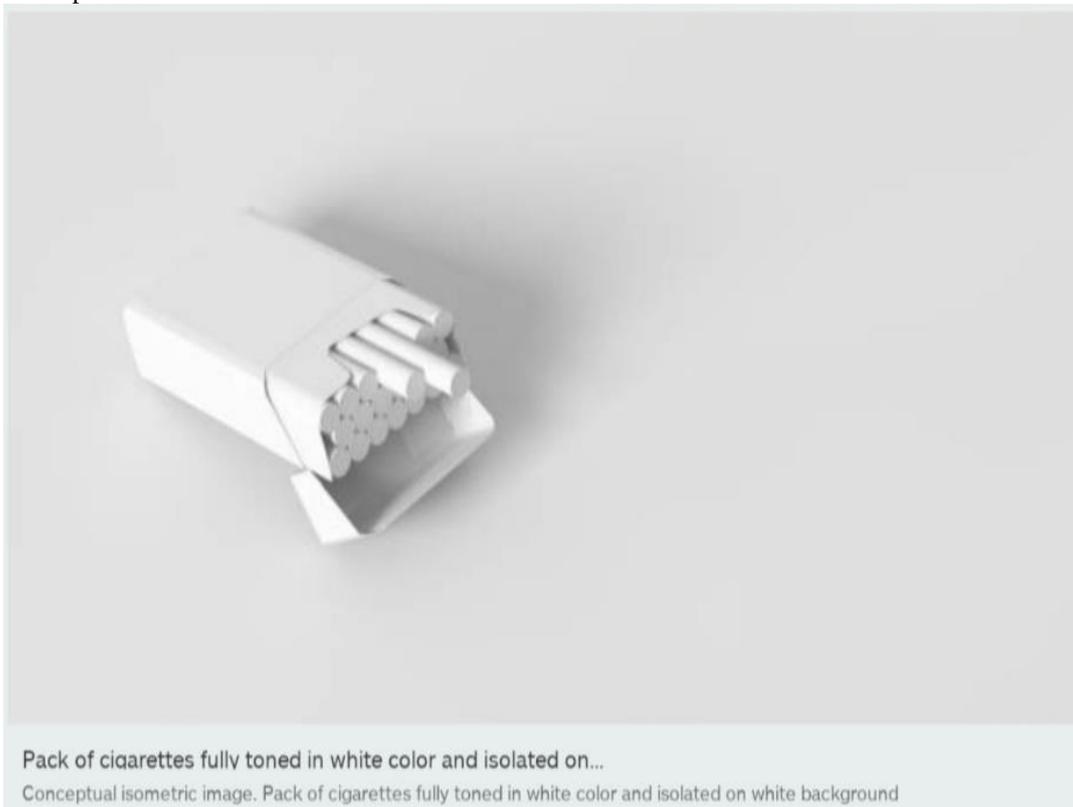
Mental processes

Emotional processes are comparable to these. Here, however, the image conveys inner sentiments through stance and gesture. Additionally, the setting may provide clues. Images in this category usually show people gazing off-frame into the distance.

Verbal processes

There is no verbal processes in this image because the people here don't involve talking as much as the looking to the viewers happily, because verbal processes show people who appear to be talking. Here, communication is emphasized and viewed as a crucial component of the process of quality improvement. Teachers may have contributed relatively little to the content of this quite abstract method of recording and assessing various types of behavior in a database, but seeing people interacting also helps to give it a more human touch.

 Material processes

It refers to doing action in the world that has a tangible outcome or impact. Once more, we search for the image's components and characteristics that index such material processes. So, in an image, we might see someone mending a bike, a teacher teaching students or soldiers protecting civilians. Here, we can simply inquire as to who the "doer" or agent of such processes is. So the doers in this image are the man and the woman who are showing viewers their product.

Pack of cigarettes fully toned in white color and isolated on...
Conceptual isometric image. Pack of cigarettes fully toned in white color and isolated on white background

Advertisement 3

Barthes (1977) in other form of visual analysis used the term semiotic to examine elements such as advertising symbolism. By looking at this image we can see that everything in the image is white, here the designer of the advertisement has chosen the white colour according to semiotic choice: Semiotic materials are created by assembling pre-existing repertoire options into communication. Decisions are made to influence the meaning of the specific semiotic material instance. The white colour and wide space instead of black and narrow space in this image refer to the purity and luxury. The levels of brightness and borders of page give a feeling of comfortability and safety for the viewers. The text below the page in black colour, it is written 'pack of cigarette fully toned in a white colour and isolated on in the other text in smaller size with grey colour says 'conceptual isometric image. Pack of cigarette fully toned in a white colour and isolated on white background'. Referring to the healthy and different cigarette which is distinguished from all kinds of cigarettes even in its colour. The pack of cigarette looks white without any text avoiding mentioning the warning of the danger of smoking on the pack, although it is always written in a very small text in all kinds of cigarettes, but in this image the pack looks free of any text. This can give a clear message to the viewers about the high quality, unique and healthy cigarette.

Advertisement 4

The advertisement shows three people in a calm nature where the sky colour is very clear and blue that give impression of peace and comfortability, this feeling come from the taste of Winston cigarette. The text below the image 'For bright, clear flavor-switch to Winston'. We can see that the word 'Winston' is written in red colour with big and bold font to show the difference and distinguishing it from the other words in the text. Words 'bright' instead of dark, and clear show the homogeneity with nature and the weather.

According to **Van Leeuwen (1996) and Machin and Mayer (2012)** the picture can be analyzing as the following:

Collectivization: the image shows a man, woman and seller share same feelings towards the taste of the cigarette as a group of people or members of crowds or groups may be "homogenized" to varying degrees by striking the same poses or executing the same motions. Because individualization and collectivization can happen simultaneously for the characters portrayed, the seller who stands for uniqueness shares the couple's feelings and satisfaction.

For the distance the couple appear in medium shot while the seller appears in long shot, the distance shows the connection between intimacy and physical closeness. Distance denotes social interactions in pictures just as it does in real life.

Emotional Processes

In this image, a person's mood is indicated by a specific facial expression. Pose can also be used to index this. Here, the act of smiling is highlighted to suggest the benefits.

Mental processes

It is the identical emotional processes. Here, however, the image conveys inner sentiments through stance and gesture. Additionally, the setting may provide clues. Images in this category usually show people gazing off-frame into the distance.

Verbal processes

People who seem to be speaking are seen here. Here, communication is emphasized and viewed as a crucial component of the process of quality improvement. Teachers may have contributed relatively little to the content of this quite abstract method of recording and assessing various types of behavior in a database, but seeing people interacting also helps to give it a more human touch .

Material processes

This is merely taking action that has a tangible outcome or consequence. Once more, we search for the components and attributes in the picture that indicate such.

Advertisement 5

This image shows a woman smoking a cigarette. The advertisement used a famous, beautiful and attractive actress appearing smoking with high pleasure. The background of the image designed in light colour while the address in dark colour gives a strong appearing for the model. The text in red colour to distinguish the important scientific fact about the cigarette,

the font is bold and large showing the big concern about the text distinguishing it from the other texts in the image. We can see the other texts in black, white and yellow colour are shorter than the red text. Also, there is a flower bouquet referring the scent and the flavor of the cigarette that can smokers feel when they smoke it.

The producers have chosen the popular actress because they believe that existing her in this advertisement ensure increasing the number of viewers from different classes and ages, both men and women, adults and teenagers. According to the multimodal analysis theories, the image could be analyzed as the following:

Individualization, the images shows the woman as individual which causes a differentiation of the way that the events and people appearing as represented.

Distance: the image shows singularity in a close – shot referring to the intimacy and proximity through looking directly at the viewers giving them some kind of emotions as a famous attractive actress that encourage people including teenagers to start smoking.

Categorization: it is very clear that the woman in the image belongs to a particular level of cultural categorization through her hairstyle, and her dress.

Actions of images:

Emotional processes: the woman in the image appears with lots of emotions in which her eyes show that clearly,

Mental processes: the image shows the communication between the woman and viewers by posture and gesture that she sends in her face, eyes, body beside the way she sits and looking at the viewers.

Material processes: we can see some materials in the image that shows a kind of message to the people like flowers, cigarette and a dress which pass a particular feeling of luxury.

The images were collected from website that interested in images of cigarette advertisements which were chosen randomly.

V.   Conclusions

This research found that cigarette companies used a variety of semiotic modalities to influence customers. The tagline and slogan are always shown larger and in more appealing colors, as are the photographs, indicating that the message sent by these resources is more important than the one conveyed by the warning label. A substantial size difference between the tagline (containing the motto and supporting images) and the warning statement adds to this. Surprisingly, the messages provided in the commercial have no literal meaning in terms of cigarettes or smoking activities; but, when examined more closely, the latent meaning is clear in that the advertisement aims to sell cigarettes implicitly. There are certain limitations to this study that may be addressed in future research. First, because this study only looked at a limited number of advertising from a single firm, the results cannot be applied to a larger context; thus, future studies may collect additional data from different organizations. Second, a subsequent study may conduct an interview with the advertising designer to support the researcher's interpretation of the meaning behind each semiotic mode utilized in the visuals, making the findings more verifiable. Finally, future research might look at the interactive and compositional meanings of visual images, which correspond to the interpersonal and textual functions in written language, respectively, in order to get a more complete image.

References

1.   Christie, F., (2005), Language Education in the primary years, Sydney: UNSW Press,
2.   Fairclough, N., (1995), Media discourse, New York, Arnold.
3.   Fairclough, N., (2003), Analyzing discourse: textual analysis for social research, London, New York, Routledge.
4.   Fairclough, N., (2006), Language and globalization, London, New York, Routledge.
5.   Halliday, M and Kress, G., (1976), Halliday: System and function in language, Oxford: Oxford University Press
6.   Halloran, K. 2004. Multimodal Discourse Analysis: Systemic Functional Perspectives. London: A&C Black
7.   Kress, G. & van Leeuwen, T., (1996), Reading images: the grammar of visual design, London, New York, Routledge.
8.   Kress, G., (2010), Multimodality: A social semiotic approach to contemporary communication, London, Routledge.
9.   Kress, G., and van Leeuwen, T., (2006), Reading Images: The Grammar of Visual Design, (2nd ed.), London, Routledge

10.   Ledin, P., Machin, D., (2020), Introduction to Multimodal Analysis, Bloomsbury Publishing
11.   Machin, D., and Mayr, A., (2012), How to do critical discourse analysis, Sega, London.
12.   Magalhães, I. (2005b). Critical discourse analysis and the semiotic construction of gender identities. In: Magalhães.
13.   Shiffman, D., (2008), The age of engage: Reinventing marketing for today`s connected, collaborative, and hyper interactive culture, Hunt Street Press
14.   Sinar, T., (2012), Teori & Analisis Wacana Pendekatan Linguistik Sistemik Fungsional, Medan, Mitra.
15.   Van Leeuwen, T. & Jewitt, C., (Ed.) (2001), Handbook of visual analysis, London, Sage publication.
a.   Web sources
16.   https://www.researchgate.net/journal/International-Journal-of-Contents-1738-6764
17.   https://www.routledge.com/Multimodality-and-Identity/Leeuwen/p/book/9780815349051
18.   Images
19.   https://www.gettyimages.com/photos/cigarette-advertising