A MULTIMODAL COMPARATIVE ANALYSIS OF COVID-19 PANDEMIC POSTERS

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **A Multimodal Comparative Analysis of Covid-19 Pandemic Posters** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: A Multimodal Comparative Analysis of Covid-19 Pandemic Posters

This qualitative study aims to explore the semiotic resources used in the posters disseminating information about Covid-19. The three objectives of this study are to analyze semiotic resources used in the cautionary posters spreading information about Covid-19, to know the importance of text in the posters carrying information about Covid-19, and to compare the posters designed by WHO and Pakistani locals in order to see the difference in the semiotic resources used in and the overall framing. Using content analysis as the research methodology, it analyzes 25 cautionary posters designed by the World Health Organization and 25 Pakistani local posters and attempts to discover the textual resources used in the posters and their role in meaning making. The theoretical framework for this study is based on Kress and Leeuwen (2006) semiotic model. The three accounts of the theory deal with the object and its relationship with the outside representational world, the relationship between the sign makers and its receivers and the combination of all of the semiotic resources in visuals to make a meaningful whole. The findings of the study reveal that various semiotic resources have been used in the design of these posters which include isolated images, modality markers, color saturation, highlighted text, foregrounding of specific information, narrative and conceptual processes, eye contact with the viewers and development of intimate and public relationship with the viewers through the use of close and long shots. Keeping in view the second objective, this study shows that text plays a key role in meaning making and its comprehension. The comparative analysis of the data suggests that the posters designed by the World Health Organization are more comprehensive and diverse as compared to those designed by Pakistani local institutes. Pakistani local cautionary posters are relatively simple, have limited semiotic resources and have certain similarities with WHO posters. The study recommends the future researchers to explore the Covid-19 pandemic posters from the perspectives of the designers of the posters and the audience while interviewing them about the role of semiotic resources in making meaning of the message spread in the posters to them.

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CHAPTER 1

INTRODUCTION

The covid-19 pandemic has adversely affected day-to-day life and slowed down business across the globe. It has taken the lives of thousands of people and the health department emphasizes taking considerable precautions such as extensive hygiene protocol, wearing masks, and social distancing. Its impact on human life is gigantic with far-reaching consequences on healthcare, social and economic aspects of life (Haleem et al., 2020). According to Haleem et al. (2020), Covid-19 has burdened the already present medical system, patients with several other serious diseases are ignored in hospitals and a lot of challenges are faced in the diagnosis, treatment, and quarantine of the patients. Further, it has severe effects on social gatherings, large-scale tournaments, and festive events as the foremost precaution are to keep social distancing. Besides, it has disrupted the supply chain of products and significantly slowed down revenue growth. According to Rupani et al. (2020), Covid-19 has almost stopped worldwide transportation and minimized human mobility therefore people are unable to move from their places due to lockdown. With the rapid advancement of the technological world, people became more inclined toward the use of various semiotic resources to convey meaning and multimodal discourse gained momentum. The semiotic resources comprise visual images, font, and color of the text that give a vigorous effect to the meaning of the message (Kress, 2010). Therefore, visual images are not only used for artistic purposes but they contribute significantly to the meaning potential of any text (Guijarro & Sanz, 2009). Language is no longer the only part of informational texts. Because of the recent COVID-19 pandemic, a bulk of the information is disseminated through posters and cautionary media which not only include written language but visual images as well.

The use of different signs in the representation of meaning is not an infant discipline but over time, it became more advanced. People use different modes like language, gestures, and gaze to convey their message in normal conversations too. These

modes play a crucial role in contributing to the generation of meanings out of the text and making them understandable to the receivers of the message (Jewitt, 2008). Further, the non-linguistics modes are equally important as linguistic items, although the language is the basic entity in making meaning we cannot deny the role of other modes too. However, in the teaching-learning process meaning is made, received, and distributed not only through oral or written texts but other communicative and representational modes. In today's world, these representational modes are used in almost every field of life ranging from the teaching-learning process to general public awareness. Semiotics deal with the meaning generated by the use of various semiotic resources including images, colors, objects, and language as well. All of the semiotic resources help in explaining and comprehension of the meaning therefore it is a wider field than the ordinary study of symbols (Curtin, 2009). Semiotics also offers useful information about the view that the importance of meaning is on a secondary level concerning the semiotic resources. It deals with the significance of other factors such as context and culture in the meaning-making when they combine with the objects, images, or signs. Moreover, semiotics is also considered a field of knowledge that deals with signs and signifying practices, and signs refer to something else in semiotic analysis. It enables us to extract results from the use of signs and the relationship between signs and their meanings in the way our society teaches us.

While signifying practices are those practices that deal with how meaning is generated in a semiotic analysis rather than dealing with what meaning is produced (Curtin, 2009). The social conventions that attribute meaning to the signs are known as codes and the meanings attributed to the signs change according to our cultural ideas. Moreover, Curtin says that Potts put forward the same concept by declaring that objects and images are not only influenced by conventions but are widely activated by cultural norms. However, Ferdinand de Saussure describes semiotics as the science that deals with the study of signs within society. He opined that a sign is the linkage between the signifier and signified and it is arbitrary. Different meanings are associated with the same signs according to different cultural and social contexts. Therefore, in one language a sign may carry one meaning and in another, it might be different. Saussure's model of semiotics is based on the fact that a word is seen as a meaning-making tool that connects

a concept (signified) and a sound image (signifier) together and the relationship between these two entities is conventional (Araki, 2016). Umberto Eco states that "semiotics is concerned with everything that can be taken as a sign" (1976, p. 7). A sign is a meaningful phenomenon that stands for something else may be images or words. Besides linguistic elements, signs also play a vital role in constructing the meaning of a text as it helps in elaborating the concept in a more perfect way (Chandler, 2017). Images carry messages whose meaning depends on the glances of the viewers and they are structurally independent. Visual rhetoric deals with the selection of pictures, text, colors, and place of monogram, and pictures have a deep linkage with text, title, and caption (Ullah, 2013). Moreover, they play a crucial role in conveying meaning which is obvious from the saying 'One picture is worth a thousand words. Therefore, they are an essential part of multimodal texts including posters, visual advertisements, signboards, and print media.

When a pandemic occurs, it alters the whole system of social life ranging from health conditions to the language of the victims. Similarly, the Covid-19 pandemic has badly affected the daily life of people around the globe and the World Health Organization tries to generate an enormous amount of informational media to make people aware of the life-threatening disease. The cautionary messages are circulated in different forms including text messages from the health department, posters, and signboards. However, the information carried by posters includes various modes of representation such as color, visual images, and text. The masses are informed through the use of different semiotic resources in those posters. Therefore, the present study is an effort to unfold how the use of multiple semiotic resources and the text in the posters disseminating information about the Covid-19 pandemic contribute to meaning-making. Pakistan is an underdeveloped country; therefore, the Covid-19 pandemic has the worst effects on every aspect of social life in Pakistan (Rasheed et al., 2020). The first few cases of the Coronavirus reported in Pakistan had a travel history with the neighboring countries. The government took immediate actions to stop the spread of the disease by ceasing national and international flights (Nadia et al., 2020). Furthermore, the experts struggled to provide the necessary care and treatment resources to the confirmed patients but the increased cases made it challenging for the government to cope with the disease. The situation became worse in Pakistan because the intense influx of travelers through

air, land, and sea with nearby countries added enormously to the spread of the Covid-19 disease (Abid, et al., 2020). In addition, it is their view that extended lockdowns will destroy its economy and the patients will not be able to get sufficient resources if the cases increase in our country. As the health concerned authorities emphasize social distancing therefore it will be a great step to end the pandemic's spread (Jawed, 2020). Several directives are issued by the government on risk mitigation strategies to prevent the public by observing social distancing, avoiding hand-shaking, washing hands frequently, and wearing masks (Nadia et al., 2020). These messages are propagated through mainstream media but many people are still ignorant to abide by these directives. This research aims to see how the messages are conveyed through visuals coupled with the textual resources in the posters to inform the masses.

1.1 STATEMENT OF THE PROBLEM

Changing historical times demand a change in strategy. Social semiotics describes how humans create and interpret meaning, and how these semiotic systems are shaped by a change in circumstances. Covid-19 moved people to revise earlier definitions of society and culture. Keeping with the times, the World Health Organization also sought to convey its cautionary messages through an ensemble of semiotic resources. As the information spread by the posters was consumed by the whole world, which included the highly educated as well as the less educated, they made use of visual imagery, textual resources, font, and color to convey meaning. An enormous amount of cautionary messages in the form of Pakistani local posters circulated throughout the country and meaning is made with the help of different semiotic resources but people are unaware of the semiotic resources used in the posters designed by WHO and Pakistani local posters and their role in generating meaning in their context. Therefore, the present research thus aims to analyze and explore the use of textual and visual resources in meaning-making by comparing posters designed by WHO and Pakistani local posters.

1.2 OBJECTIVES OF THE STUDY

The objectives of this study are;

1. To analyze semiotic resources used in the cautionary posters spreading information about Covid-19.

2. To know the importance of text in the posters carrying information about Covid-19.

3. To compare the posters designed by WHO and Pakistani locals to see the difference in the semiotic resources used and the overall framing.

1.3 RESEARCH QUESTIONS

The research questions of this study are;

1. What semiotic resources have been used in the cautionary posters disseminated about COVID-19?

2. What is the role of text in the posters carrying information about Covid-19?

3. How are the cautionary posters about Covid-19 designed by the WHO different from Pakistani local posters in the use of semiotic resources and overall framing?

1.4 METHODOLOGY

During the outbreak of a novel coronavirus named Covid-19, researchers have speeded up their efforts to find all of the possible precautions and cures to cope with the life-threatening pandemic. Mostly, researchers belonging to the medical field have taken interest in finding solutions to this disease and try to produce a huge amount of research in this field to save the precious lives of thousands of people suffering from the disease. The scenario became interesting for linguistic researchers as well because there has been an enormous amount of data spread through media including mainstream media and social media to make the targeted population aware of the pandemic. Similarly, it

inclined me to know the importance of those messages disseminated through various platforms thus this study has explored the multimodal nature of the posters that aim to spread cautionary messages about Covid-19. I have been observing the social media page of the WHO that shares precautions thoroughly and also observed the posters displayed at various public places including universities, shopping malls, and schools. The data was collected from these platforms and analyzed in the light of Kress and van Leeuwen's (2006) semiotic theory. This theory states that different semiotic resources in a visual combine together to form a meaningful whole, it aims to establish a relationship between the represented participants in the image and images producer and their receiver. Kress and van Leeuwen (2006) opine that clear boundaries among the images or different elements in a visual show their respective importance and their position of placement also reveals their value. Moreover, they present the concept that the represented participants with direct gaze at viewers show that there is a demand for services not an offer of information. Besides this, images taken from a close distance show the development of an intimate relationship between the participants in the visuals and viewers. Therefore, I have looked for the semiotic resources that are modality markers, narrative processes, and conceptual representation in the cautionary posters of Covid-19. The present study is thus qualitative because the data is in qualitative form. The data for this research is taken from cautionary posters about the Covid-19 pandemic designed by the World Health Organization and Pakistani local institutes. The sample of the data is delimited to 25 posters designed by each and analyzed in the light of the semiotic theory presented by Kress and van Leeuwen (2006).

1.5 SIGNIFICANCE OF THE STUDY

This study will help the message receivers to take a more critical approach, interrogating the structures that are used in the posters to convey the message. The readers of this study will be able to more successfully decode and comprehend messages encoded through a social semiotic approach. After analyzing the posters, this research will also help poster developers critically make use of multi-modal ensembles to make their message more effective. A well-designed poster not only conveys health-related information effectively and persuasively but also enables them to see the whole message

encoded through the multimodal ensembles at a glance. Since these posters are different from other kinds of posters such as movie and fine arts posters therefore appropriate language should be used and it should be an important semiotic resource to be used. Moreover, the current study is significant as it explores the overall framing of two kinds of posters designed for different audiences concerning their contexts. Furthermore, the current research has a significant contribution to the field of linguistics as this study explores Covid-19 from a linguistics perspective and shows how the pandemic can be controlled through the use of posters comprising various semiotic resources. The research at hand finds that the combination of visual and textual resources produces a meaningful whole as textual resources comprehend the message carried by the visuals.

1.6 DELIMITATIONS OF THE STUDY

This research study is delimited to only cautionary posters related to the Covid-19 pandemic. Twenty-five posters are selected from those designed by the WHO and twenty-five are Pakistani local posters. The researcher collects data from cautionary posters spreading awareness about Covid-19. The data is analyzed based on the semiotic model of Kress and van Leeuwen (2006).

1.7 ORGANIZATION OF THE STUDY

This thesis consists of five chapters in which chapter one deals with the introduction of the topic, chapter two talks about the related literature and works already done in the field of semiotics, chapter three deals with the research methodology and theoretical framework, chapter four includes the analysis of the data and chapter five concludes the thesis.

CHAPTER 1: INTRODUCTION

The first chapter of the study in hand gives a detailed introduction to the topic. It enables the readers to know the purpose of this research study, its objective, and its questions. Moreover, it also gives an account of the significance and delimitations of the research.

CHAPTER 2: LITERATURE REVIEW

The second chapter of this thesis gives an account of the important concepts related to the present study. In this chapter, the works which are previously done in the field of semiotics are critically discussed. However, the researcher gave the rationale for the study and discussed how this research fills gaps in the existing body of knowledge.

CHAPTER 3: RESEARCH METHODOLOGY

The third chapter of the present study throws light on how this study has been carried out. It has discussed the research method, research design, research tools, and sample of the research data. It also gives detailed information about the theoretical framework which was used to analyze the data.

CHAPTER 4: DATA ANALYSIS

The fourth chapter of the thesis is the most important part of the study as it carries significant information about the topic. It deals with the data analysis in which the data was analyzed based on the theory and methodology taken for this study.

CHAPTER 5: CONCLUSION

The fifth chapter of the thesis enables the readers to know the findings of the research. It discusses the answers to the questions posed in this research study. Moreover, it gives concluding remarks and recommendations for future researchers.

CHAPTER 2

LITERATURE REVIEW

This part is about the key concepts related to the present study which include semiotics, social semiotics, signs, semiotic resources, and Multimodal analysis. Besides this, it discusses the previous research done in the field of semiotics which is related to this research study. In the end, it gives an account of how this research study fills the gap in the existing body of knowledge. The literature is reviewed systematically from general concepts such as multimodality, semiotics, and social semiotics related to the research in hand to particular concepts including posters, history of posters, and advertisement.

2.1.1 MULTIMODALITY AND MULTIMODAL ANALYSIS

According to Paltridge (2012), multimodal analysis is the use of different modes of communication such as images, videos, pictures, films, and sounds in combination with linguistic elements (words) to make meaning. It also deals with the information that how multimodal texts are produced and how various semiotic tools such as framing, color, positioning of elements, and focus play their role in making meaning in multimodal texts. However, Halliday describes three kinds of social meaning that are associated with the use of language which is ideational, interpersonal, and textual. The ideational is the function of a text which deals with what the text is about, interpersonal shows the relation between different participants involved in the conversion and textual meaning is concerned with the organization of the message in a text. In multimodal texts, these functions of the text are visualized through the use of images (Paltridge, 2012). While Jewitt (2009) throws light on the basic assumptions of multimodal discourse analysis, she says that language belongs to an ensemble of modes including images, gaze, and postures which not only support the meaning in a text but also make meaning. Furthermore, each mode of a text conveys a different meaning and the linguistic elements only reveal the meaning of partially communicated messages. Another assumption given by Jewitt is that people use these modes according to their needs in making meaning of a text which also includes the relationship between the modes they choose and the

distribution of meaning as they are the basic entities of meaning production (Jewitt, 2009). Moreover, the meaning produced as a result of the utilization of different modes can be influenced by the social norms and cultural conventions like a language do. When people communicate with each other, they hardly use a single mode of communication that is language but also use other modes as well to convey meaning perfectly.

Gibson refers to the role of different modes in producing meaning as affordance which means that each mode in a text has its meaning-making potential in particular sociocultural contexts. Therefore, it is obvious that the use of images, signs, color, and framing is necessary to produce a perfectly conveyed meaning (Paltridge, 2012). However, Kress (2010) discusses multimodal analysis as a study that offers information about what meaning is being produced, how it is produced in a text, what are different resources used in the generation of meaning, and in which context the meaning is being made. Further, it focuses on the functions of all of the modes used in a text, which mode is foregrounded and carries the important part of the message being conveyed in a multimodal text. According to Machin (2007) multimodality gives an account of how different resources contribute to expressing meaning in communication. He says that it is the use of different semiotic resources or modes in communicative events which makes the meaning perfect and understandable in all ways such as writing, speech, still and moving images, gestures, and layout. Moreover, he opines that multimodality is a diversified field which makes the field of research vaster. However, a multimodal text relies on many modes, their organization, and functions in creating sense out of the text. Multimodality provides a broad framework to perceive the linkage between communication and learning and it has been almost twenty years that this field has made its place in semiotics, social interaction research, and education (Flewitt, Price & Korkiakangas, 2019). It offers a diversity of modes that help in creating meaning in a text (Bezemer & Kress, 2016). Besides this, Halliday's (1978) social semiotic theory of communication explained that contexts contribute to the meaning potential of a semiotic resource. Jewitt (2008) presented the concept that multimodality is related to signs and it starts with the common modes of communication that are speech and writing, these and all other modes consist of semiotic resources that are drawn by the users at different places in different times. They also depend on the moments, events, and relations

therefore they are of great significance in different types of communications including teaching and learning. While using a multimodal analysis, language is majorly focused to be embedded within a wide range of visual resources, however, it denies the conventional concept that learning can be done only with language. Hence, multimodality is an electric approach that is supported by social semiotic theories proposed by various semioticians especially Kress, Hodge, and Halliday.

van Leeuwen (2005) defines multi-modality as 'the combination of different semiotic modes — for example, language and music — in a communicative artifact or event. It refers to the 'grammar' of visual communication that is used by the communicators. It is an investigation of the rules and regulations that allow viewers to make sense of the meaning potential of the relative location of elements, salience, framing, color saturations, proximity styles of typeface, etc. Multimodality refers to the use of different semiotic resources in expressing meaning; it is the combination of different modes in communicative events. These semiotic resources include gestures, moving images, still images, writing, speech, and layout. Since this field deals with representation and communication, it relies on multiple modes which are used by society as tools of meaning-making. These modes such as sound, color, image, gesture, or layout are considered a set of organized resources based on which a society maps music, sound, and speech (Adami, 2016). In addition, multimodality debunks the myth that there is a clear-cut boundary among the different modes of communication. It ensures that different means of producing meaning depend on each other, they are not separated or independent. They appear together such as speech with gestures, image with language, symbolism with writing in math. Therefore, it plays a crucial role in analyzing and theorizing meaning (Jewitt, Bezemer & Halloran, 2016). Further, many multimodal texts and semiotic practices are analyzed with the aid of the toolkit provided by social semiotics; however, social media's study somehow challenges the existing methodologies of research (Poulsen & Kvale, 2018).

2.1.2 SEMIOTICS AND SOCIAL SEMIOTICS

Semiotic first appeared as a science of signs in the works of Pierce and Saussure however Saussure called it the life of signs in society but Pierce had taken sign into a wider notion of mediation. It is argued that a sign constitutes two separate domains that are objects and the meaning associated with those objects. Therefore, the concept of semiotics has been revolved over time and nowadays it is considered not only the science of signs but also deals with the meaning generated by different signs in a communicative event (Sonesson, 1996). Semiotics only gives an account of the knowledge related to signs but social semiotics takes into consideration the use of signs in a particular society, culture, or context. Semiotics is a unified whole of pictorial, visual, material, and symbolic signs (Jewitt & van Leeuwen, 2001). The approach of social semiotics is specific to society; the modes are dependent on the social groups in which they are used and what meanings they produce through different resources. With the advent of typography, the font has played a significantly wide role in meaning potential in the modal resource of writing. Similarly, with the advancement of technologies font has widened its meaning for all sign-makers, it is not only considered a resource of writing but a mode nowadays in a wide number of social groups (Adami, 2016).

Charles Sanders Pierce (1839–1914) who is the founder of pragmatism, preferred to use the terms semeiotic and semiotic. According to him, semiosis is the action or influence which has tri-relative cooperation of sign; object, and its interpretant. Moreover, this notion of semiosis evolved from the triadic to a vast number of possible relations and elements. He was open to allowing each interpretant to act as a sign then he would create a signifying relation for that therefore the number of relations is huge (Yakin & Totu, 2014). Furthermore, Ferdinand de Saussure (1857–1913) had a great contribution to the field of semiotics as he was known as the father of modern linguistics because he proposed his theory of sign. He was of the view that two things represent a single object which is a linguistic sign and the object itself and he called them signifiers and signified. According to him, a sign consists of a signifier which is the linguistic representation of it, and a signified which is the actual object. They both are connected through a conceptual bridge that is how he challenged the notion that sign is arbitrary.

Moreover, he introduced the word semiologie for the very first time and pointed out that words are not inherently meaningful, they are only signifiers but they are combined with the signified through mental linkage to make them meaningful (Yakin & Totu, 2014). Charles W. Morris (1901–1979) opines that semiotics is the combination of three subjects that are syntax, semantics, and pragmatics in his work *Foundations of the theory of Signs* (1938). According to him, syntax considers the interrelation of the signs without showing concern with the meaning of the signs while semantics deals with the relation of the sign with the object which it represents and pragmatics are all about the relation between the system of signs and their users (human beings).

Besides this, Umberto Eco (1932-2016) also made extraordinary contributions to the field of semiotics as he has many publications including *A Theory of Semiotic in his novel*, *The name of the Rose* which is based on semiotic operations. In this work, he discusses various modes of sign production. On the other hand, Algirdas Julien Greimas tried to shift the attention of semiotics from the system of signs to signification by developing a structuralist version of semiotics (Eco, 1979). Wong (2019) explores in her work that social semiotics is based on Halliday's theory of language and it deals with meaning and communication. It focuses on the social context and social actors and their role in meaning-making and social semiotics offer a multidisciplinary framework to analyze the text-image relations. Moreover, it is argued that not only language but visual imagery is also the major mode of communication, to understand its role in communication is our prime need. She further declares that we should know how visual imagery contributes to comprehending the meaning and structure of a multimodal text. Since social semiotics is the social theory meaning, there are semiotic resources with varying affordances which are used as tools to make meaning in a particular social context. Language has three meta-functions including ideational, interpersonal, and textual, however, Kress and van Leeuwen extended this concept and demonstrate how these functions can be realized through semiotic resources such as images. Furthermore, they opined that semiotic resources carry meaning potential which in return communicate discourses and ideologies. While Jewitt discusses that alongside writing and speech, social semiotics is based on the multiplicity of modes such as images, colors, action, music, posture, and gaze which equally contribute to generating meaning. These

meanings are shaped by the social context and social needs of the communicators and a rhetorical approach is postulated to multimodal communication which mainly focuses on the role of social environment and social relations in shaping communicative events (Wong, 2019).

2.1.3 SEMIOTIC RESOURCES

Social semiotics focuses on how the sign maker and context of communication contribute to meaning-making and shaping the signs. Semiotic resources play a vital role in the construction of multimodal texts, they are the linkage between representational resources and how users treat them. Moreover, they are the artifacts, materials, and actions used for communication whether produced with facial expressions, gestures, or our vocal apparatus. They carry a meaning potential and affordances which are based on their prior use and cultural or social context (Bezemer & Jewitt, 2009). Genette (1997) presented the concept of paratextuality which refers to the presence of material around the main text which embeds the primary text, that material includes a subtitle, framing of the title, illustration, and preface. These elements are highly influenced by external conditions which cannot be ignored. On the other hand, Pierce put forward some theories of signs and representation in the late 19th century, he derived his theory from John Lock's work in which he sheds light on the study of signs which he called semeiotics. As a result, Pierce proposed three theories of semiotics which primarily emerged in his philosophy of logic as semiotic but his triadic theory of icon, symbol, and index is widely used in the study of language and images. He brought up the idea that a sign refers to its object and tells about it which is called representament and the object which is being referred to by a sign is called interpretant; therefore interpretant is known as mental representation. The interpretant is the new meaning that is extracted from a sign according to one's habits and the understanding of these terms helps you to have a clear understanding of Pierce's trio of signs.

Barthes was the first semiologist who declared signs and significations as dynamic elements while looking at them through the lens of the social and cultural fabric. He focused specifically on the texts made of non-linguistic resources such as signs, visual

images, icons, and music. He aimed to unfold the fact that how meanings associated with signs or non-linguistic resources change across different cultures and historical and social contexts. Moreover, he ensured that visual meaning can be produced into denotation and connotation, the denotative meaning refers to the literal meaning of the image and connotative meaning is the symbolic meaning of the image inscribed by cultural norms. He claimed that language coupled with images completes the story in cartoons and similarly in advertisements language completes the sense of images (Aiello, 2019). Language is one of the semiotic resources which keeps its status dominant in most communication systems but sometimes other modes become dominant (Taylor, 2014). Children use several semiotic resources such as gaze, gestures, facial expression, and posture to extract meaning, and language work in coordination with all of those modes. Going on with the discussion, it is pertinent to mention here that emojis being a social semiotic resource plays an essential role in making writings multimodal. The emergence of social media gave greater room to the use of emojis in written discourse; however, they are used to make meanings in a conversation and make the sense of the text complete (Parkwell, 2019). Further, emojis are a significant part of an informal conversation where it establishes a social bond among the participants. It is evident from the study by Parkwell (2019) that a single emoji explicates complex layers of meaning therefore the boundaries of social media and social semiotics are deeply linked. Besides this, (Pozzer & Roth, 2004) claimed that photographs have become a fundamental part of the textbook of biology. Since the photographs have inherent ambiguity therefore various gestures are used to avoid ambiguity in the composition of meaning during lectures. Gestures perform as an additional resource of meaning-making in such lectures where the meanings are not cleared from the visual resources.

Along with linguistic resources, various modes including gestures, images, signs, and speech also became a ubiquitous part of every area of content (Danielsson, 2016). These multi-modes perform their pivotal role in meaning-making, however, the sense of the modes or meanings associated with them are shaped over time in a community. All of the modes also assist students in science class to get the actual concept of the text with diagrams. Moreover, the students integrate speech, writing, images, visual-graphical symbolic, and chemical-symbolic while studying science.

In contemporary society, meaning is made through the use of the unification of a wide range of semiotic resources including gestures, sounds, and images. However, these modes of communication work independently but sometimes interdependently and the level of their dependency varies from text to text. The meaning of a text cannot be only withdrawn from these resources but deployment and co-deployment of the semiotic resources should be considered to provoke meanings. Kress, Baldry Kress, and van Leeuwen put their efforts to bring into notice the use of multifarious modes in communication (Royce & Bowcher, 2007). In addition, this system of semiotic modes helps in the composition and arrangements of various concepts on-screen in digital technology. Hashemi (2017) presented his views that meanings were tailored in complicated usage with the utilization of different modes and media in the digital meaning-making process by the students. According to him, writing is the predominant mode of communication that was chiefly used but the use of visual resources showed their communicative experiences in designing the strategies.

2.1.4 SIGN

Saussure defines a sign as the combination of a signifier and signified where the signifier is the element that helps in producing meaning while the signified is the actual object or the meaning itself. He was of the view that there is no one-to-one relation that exists between a signifier and a signified as different languages might have different words for a single concept. Furthermore, he ensures that things do not determine their name but they are socially constructed, if it was so then every object would have the same name in all the languages (Curtin, 2009). However, Peirce rendered the idea of signs more complex as he argued that semiosis works through three positions rather than two which include the sign, the interpreter, and the object. The sign is the entity that stands for something while the interpreter is the meaning and the object is the real world referent (Curtin, 2009). Therefore, we can get information about an object by looking at the sign. According to Pierce, a sign has a meaning for someone that is understood by them and it is something that stands for something else. There are three aspects of a sign that are the sign itself, its relation to its object, and its relation to the actor. Further, each of these aspects diverges into three sub aspects such as qualisign, sinsign, legisign, icons,

indices, symbols, Rhema, dicent, and argument (Krampen et al., 1987). In these sub-aspects, Qualisign refers to the intrinsic visible outlook of the sign or its sensory quality while Sinsign is concerned with its reality and Legisign is the general kind of a sign. Besides this, in terms of its object, the icon is a sign that shows association with its fictional or real object, indices relate to its object in a real sense and symbol is that sign which is taken into consideration by its object in a way in which it is interpreted. Moreover, Rhema is a sign that is neither true nor false, a Dicent is such a sign that can be translated into a proposition and an argument is the one that has some rational need. According to Bezemer and Jewitt (2009), the idea of the sign is taken from traditional semiotics and the sign consists of signifier and signified. They argued that meaning-making in social semiotics depends on the interest of the meaning makers, the easily accessible semiotic resources, and the choice of the users therefore the relation between the signifier and signified is motivated but not arbitrary.

2.1.5 PRINT MEDIA

Print media is generally associated with books, magazines, and newspapers. But the range of print media is vast; it includes academic journals, posters, billboards and theatre programs, etc. (Wodak & Krzyzanowski, 2008). Its range becomes wider while relaxing the size of the paper and including the print on three-dimensional carriers. Advertisements through print media like newspapers have always been influential, it has the power to construct social and political agendas and highlight other issues in society (Jibril, 2017). Moreover, print media plays a key role in advertising various aspects of social life and it delivers an acceptable amount in return to the investment of the advertisers. It has the potential to grow unaffected by the emergence of new media (Sorce & Dewitz, 2017). If print media sellers know the interest of their targeted population then their advertisement will carry the power to work effectively. Newspapers offer access to the ethnic and local public while providing more authentic and trustworthy sources of information (Nyilasy et al., 2011).

The shift of an old form of media by a new one is a lengthy process of change that occurs in the generation, distribution, and consumption of both forms (Nossek, Adoni &

Nimrod, 2015). However, print media has maintained its position among the readers as a large number of people still prefer to read newspapers and books in printed form through the emergence of electronic media has already occurred. The survey conducted by Nossek, Adoni, and Nimrod (2015) shows that the meantime given to reading printed books was double the meantime devoted to printed newspapers but the public reading printed books were smaller than the readers of the printed newspapers. Therefore, the print media cannot be displaced at once by electronic media as the readers not only want something tangible to read but the colors and smell of the printed form are also preferred. Semiotics has been an influential and powerful approach used in print media; it is the use of words together with pictures, signs, and symbols to create meaning (Bignell, 2002). Media uses semiotics in the production of meaning as we see language is used as a major medium supported by other mediums such as images and signs in the print media.

2.1.6 HISTORY OF POSTERS

The eighteenth-century definition of a poster is that a poster is a combination of words and pictures or some pictorial material that is displayed in public (Allen, 2010). It is particularly designed to spread a specific message and it is an intentional art that carries an idea or concept. Moreover, it is displayed in public not to amuse them but to communicate a message at a glance. The poster designers use a collection of symbols and some idioms to inculcate the hidden message in the posters. In the early twentieth century, broadsides were used to circulate any information among the targeted population. The broadsides were designed with limited print runs to be handed over immediately. Businesses employed these types of advertisements to promote their products while political parties used them for making people aware of their motto. However, the paper with print on both sides has been named a broadsheet (Seidman, 2008). They were designed on poor-quality paper with black ink and illustrations were also a part of them sometimes.

According to Seidman (2008) with time, changes occurred in the structure of the broadsides and broadsheets, and by the mid-1890 pictorial posters became widespread in the west. The use of colors and images was mostly made. After that, the use of both

rudimentary silks screened posters and glossy posters were common among those who used to promote themselves or their businesses through print media. Later on, a larger version of posters made its place among the masses that was referred to as billboards. The purpose of billboards was to promote political messages and reinforce the content being spread through other means of media. They were also of great importance for those who wanted to make an awareness of their products among the users. However, the history of political posters merely lies in the time of revolutions of the 18th and 19th centuries. However, at the end of the 19th century, the production of posters advanced with the accessibility of lithographic flat printing at a broader level (Bacha & Johansson, 2017). Thus, pictorial posters became famous among political figures and they started using them to campaign rather than just make an announcement through the posters. Bacha and Johansson (2017) concluded that along with other mediums of advertising, Electoral posters also played a vital role in maintaining the position of the campaigners around the globe. Furthermore, it is opined that the role of posters in Soviet-era health campaigns is remarkable. They aimed to motivate people, develop their interests to change their behavior and their major focus was social advertising (Fox, 2008). In his article, Fox analyzed posters related to health from the collection of Russia and the US. However, he gave his views that the posters mainly focused on the promotion of cleanliness, child care, smoking, and drunkenness. A variety of appeals were used and the uses of testimonials, graphs, and statistics were made. He further clarified that the Institute of Health Education, Moscow put an extraordinary effort into creating those posters and circulating them to the public.

2.1.7 POSTERS AND ADVERTISEMENTS

While using a poster for advertising something, the poster designers keep an eye on a few things. Vekovtseva and Plotnikova (2019) explored that modern theatre posters include an advertising message and an image too that represent the advertising object. The message coupled with the images is designed for a targeted population in specific posters. Furthermore, the artistic images enhance the credibility of the event being advertised and increase its economic efficiency as well. We cannot deny the important role of posters in compelling the audience as the posters spread during World War II

were designed in such a way that made the citizens responsible for the war mission (Bird & Rubenstein, 1998). Due to the influence of those posters, the general public took everything personally while participating in the war. Moreover, the posters designed at that time by government agencies, businesses, and private organizations contained images that linked the military front with the home front. Besides this, the goals of the designers were obvious in those posters. According to Iskin (2014) illustrated posters performed a great job in visual culture during the second half of the 19th century. Those posters occupied an extraordinary place in the presence of fine art, graphic design, and advertising. Furthermore, the visual culture of the nineteenth century had received a unique contribution from the print media including lithography and posters. The designer is assisted by semiotics being a rational system for analyzing design problems and communication and offers a methodology for the analysis (Nadin, 1987). Further, semiotics provides a chance for the designer to have a complete understanding and adequate use of the ideal means of communication, it enables him to produce different answers to issues solved with the help of the design, make use of technological means to address the problems and keep in mind the dynamic features of the design. While the use of semiotics means evaluations enable the designer to integrate various modes of communication for deducing the complete meaning of the text.

Since posters consist of pictorial material coupled with linguistic messages therefore they perform well in teaching history. As students of history find lengthy printed books boring then posters can be a powerful teaching tool for them (Allen, 2010). It is stated that the viewers are attracted to the posters and extract messages from them in a short interval of time. Furthermore, the combination of symbols with language influences the audience to act upon the message being circulated. They are generally designed to grab the attention of the general public and stimulate their interest. Posters are simply well designed for unveiling the cultural roots of a state, its sociology, its prejudices, and folklore. They create an enormous amount of controversies just through the splash of colors and a slogan (Nelson, 2015). Moreover, they work as a propaganda technique while reflecting the fears and shifting hopes of a country. Besides this, posters are a perfect tool to provide the statesman with quick insights into ongoing events and

their role in World War II is unavoidable. However, they acted as the stakeholders of the feelings of the people during the war with their unique and persuasive designs.

Mahaney (2002) talked about the propaganda posters consumed during World War II and explored that the government used posters as a war effort. He was of the view that propaganda is a tool that is used to spread information about a person's opinion; it also shapes an opinion and influences the behavior of people towards a specific governmental goal. The posters were used to catch the eyes of the viewers while spreading patriotic and sentimental messages through an ensemble of signs. Furthermore, it is believed that symbols create a vivid image in the minds of the viewers and spark quick responses. Spreading messages among the masses was mostly done through posters in the medieval age and it continued undisturbed. It is inexpensive and effortless to print posters and post them on walls or inserted in books and newspapers (Beasley & Danesi, 2002). In addition, the use of signs reveals the array of hidden messages in the advertisements. Posters remain an old and obvious way of advertising and their roots are parallel with the history of human beings (Hiatt, 1896). If a man thinks of something then there must be a visual idea that we can say a poster can be.

2.2 WORKS ALREADY DONE

Besides the history of semiotics, its background, and the incorporation of posters in communication, a large number of researchers contributed to the field of semiotics through their research studies on various angles that were unexplored before. Likewise, in his paper entitled 'The exhibition as a multimodal pedagogical text', Insulander (2007) throws light on multimodality and semiotics in detail. He opines that the history of semiotics begins with the notion that the cultural world and language can be treated as signs, he quotes Kress and van Leeuwen's (1996) definition of a sign as it is the combination of a form with meaning. Moreover, he elucidates the fact that sign-making involves the usage of different modes as the sign-makers choose the best resources to make a perfect representation of things, a sign is therefore motivated by the interest of those who make it and it is never arbitrary (Kress & van Leeuwen, 1996). According to Insulander, multimodality is the combination of different modes of representation in a

particular way that results in a semiotic product. He ensures that equal importance is given to all the semiotic resources such as image, color, writing, and sound while creating a semiotic event for conveying a message. However, different modes produce meaning differently in a multimodal representation. For instance, words are arranged in a specific sequence while creating a text and images have their spatial organization which represents elements marginally, centrally, or at the top and bottom of the space. The use of several semiotic resources in multimodality communicates a message in the best possible way to the readers. But this study focuses on the pedagogical texts only. Salleh, Abdullah, and Eboy (2015) conducted their research study on signboards in Malaysia. They observed the possible indicators of change in the signboards and the data of their study is in the form of photos of shop signage which are collected in two small towns of Malaysia named Tamparruli and Tuaran. The main focus of this study was unveiling the role of signboards in providing the desired indicators of change in constructing meaning. Furthermore, the researchers tried to explore the contributions of graphics, positions, languages, words, choice of designs, closure, and complimentary signage as change indicators by discussing this concerning the dominant ethnographic environment and geographical attributes. However, the findings of this study claim that the signboards of the shops did not meet the guidelines of the relevant authority. According to the researchers, the major choice for making signboards are black and blue fonts with white background and the use of Malay and English words but the semiotic analysis discloses the fact that most of the signboards have words from other languages too and they are still designed in the conventional state. Thus, the researchers concluded that changing signboards indicate changes in priority and attitude of the people and unchanged signboards symbolize their conventional attitude of them. This is only an effort to know whether the design of the signboards meets the already set criteria of the authority or not.

Juliantari (2014) conducted his research by analyzing different signs in the advertisement of the movie 'The Conjuring'. He opined that the movie has an interesting story therefore he tried to explore how the verbal and visual signs play a vital role in seeking the attention of the viewers before watching the movie. Moreover, he analyzed the data in the light of Dyer's concepts and the semiotic theory of Ferdinand de Saussure to see the signifier and signified in the poster advertisement. However, the contribution of

color to meaning-making is analyzed by using Wierzbicka's theory. This study reveals that the verbal aspects of the signs inform the audience about the director of the movie, the nature of the plot of the movie, and the release date of the said movie, while the visual aspects let them know about the genre of the movie. The findings of the study show that color, images, shape, and other verbal and visual aspects of the TV commercials help a lot in making meaning of the text while transferring consumers to critical customers. This study aims to explore the combination of verbal resources with visuals; however, my study explores the combination of textual and visual resources. Furthermore, in the field of semiotics Najafian and Ketabi (2011) conducted their research on analyzing advertisements to reveal the words behind the images. They investigated the application of the social semiotic approach of Kress and van Leeuwen and the Critical Discourse Analysis approach of Fairclough. In other words, they combined a textual analysis approach with a social semiotic approach to analyze advertisements. Their study came up with the conclusion that ideological values are disseminated through advertisements in any social discourse and discourse is self-made but not natural. They opined that the different aspects of social life being represented in advertising go through some semiotic and linguistic resources that include cohesion, modality, words, colors, and images. The findings of this research reveal that linguistic elements do not alone influence the audience but couples with signs and images influence them more and enable them to choose the best products without wasting much time. Thus, the study mentioned uses a combination of two theories and my study only works based on Kress and van Leeuwen's (2006) theory.

Another similar study was carried out by Ferreira and Heberle (2013) on magazine advertisement while using Fairclough's three-dimensional model of discourse analysis of communicative events. They tried to dig out how text together with the image creates a problem-solution structure in the magazine's advertisement and what its sociocultural and discourse practices are. This study showed that the multimodal analysis of those particular advertisements revealed the fact that they focus on two important sociological issues with the help of different semiotic resources which enable them to grab the attention of international audiences. This research is different from the present study as it is a struggle to explore the sociological issues while using semiotic ensembles.

Mayr (2013) conducted his research on unfolding the hidden and obvious messages in commercial television which aims at teaching culture to foreign language learners. He tried to disclose how context and codes play a key role in creating meaning within social relations, classes, structures, groups, institutions, and other things. Moreover, life is lived through texts and framed too to a large number of texts. However, Fiske's intertextuality reveals that advertisements do not always depict the real world but they may refer to other texts which can be viewed through semiotic analysis. The researcher aimed to explore the cultural values of the German society expressed in the advertisements by analyzing a wide number of German TV advertisements through semiotic analysis.

In the fourth chapter of her book *Multimodal Communication*, Wong (2019) talks about the exploitation of the idea of voices for the enhancement of emotional branding in advertisements' discourse. She is of the view that intertextual voices and multimodal construction of characters come up with the enhancement of emotional branding while using multimodal engagement strategies. In this chapter of her book, she talks about the examination of four personal loan TV commercials which concludes that two of the commercials were successful in engaging the viewers through the use of various semiotic resources therefore they played well in emotional branding. In her study, Wong aims to explore the role of semiotic resources in engaging the viewers of the advertisement which makes it different from the current research. While my study focuses on the design of visuals and their combination with textual resources and how it enhances meaning. Another study in the field of semiotics sheds light on the use of different modes in print media advertisements and tries to explore the understanding of connotative, denotative, symbolic, and deep meanings of a text, slogans, brand name, picture, logo, color scheme, and artwork, cultural and linguistic changes offered by advertisements. To answer his research questions and problems related to the aforementioned elements, the researcher uses the Semiotic Theory of Barthes which comprises denotative, connotative, linguistic, Non-coded Iconic and Coded Iconic messages. This research mainly focuses on the exploration and elaboration of brand name, monogram, logo, and photographic meanings of print media advertisements. Moreover, the findings of the study suggest that all the hundred advertisements are well developed with the help of various semiotic resources to convince consumers. The results of this research also show that advertisements are

adherent to the dominant customs of the society and they are the secondary products of cultural norms (Ullah, 2013). But this study is only for viewers based as it explores the role of semiotic resources used in advertisements in engaging viewers.

Sifaki and Papadopoulou (2015) carried out their research on the semiotic analysis of the posters used for spreading information about the Turner Prize award. The Turner Prize award was a modern art award organized in London. They collected their data from four posters being circulated for seventeen years to discover the role of semiotics in communicating the award. Furthermore, the critical analysis of the posters was done through the semiotic deconstruction of the visual images and text messages that are used in the posters. It is concluded that we cannot conceal the effectiveness of posters on a particular target group by using some modern means of communication. But this research is confined to the role of semiotic resources in only four advertising posters which is very limited data and the results cannot be generalized. However, Jones (2014) conducted his study on political posters and pictorial representation during the general election in Thailand in 2011. He discussed that some political analysts considered that election a watershed moment as that would change the socio-political scenario of the state. It is further explored that the political contest became evident with the spread of political posters and pictorial representation. According to Jones (2014), the political campaign which had the posters entitled 'Vote No' showed dissonance through military intervention and such posters depicted politicians as animals. Thus, the main aim of this study was to unfold the role of pictorial representations in a political campaign. Apart from this, Teo (2004) takes three posters circulated during Singapore's national campaigns. His research aimed to have an insight into the meanings, possible ideological interests, and implications connected with the semiotic design of the posters. Therefore, the data were analyzed based on Kress and van Leeuwen's (1996) semiotic theory, and an effort was made to unfold the representational and ideational meanings' construction in the selected posters. Finally, he found that there is a huge dissonance within the visual part of the posters and discontinuity between the verbal and visual resources used in the posters. That discontinuity reflects the existing tension in the socio-political ideologies of the state. A similar kind of research is conducted by Putra (2018) on Dreadout game posters. His study aimed to analyze the illustration and signs used in those posters. He

tried to uncover the hidden meanings carried by the visual resources therefore he worked based on the semiotic theory proposed by Saussure. Moreover, he made it clear that the visual signs used in the Dreadout game posters comprised five Indonesian high school students and their teachers. While the visualization of ghosts means creating horror in the game. The researcher analyzed the signs in terms of their connotative and denotative meanings and concluded that they are successful in communicating messages to the audience. Besides, it is stated that the use of such signs in the game reflects Indonesian culture that would create an image in the minds of the players of that game. It was a struggle to dig out the role of only visuals in meaning-making and did not talk about the importance of text. In addition, the research study by Isfandiyary (2017) revealed that posters provide captivating pictures, colors and pieces of information therefore it is of great importance in modern communication. Some signs are inserted in the posters which make the meaning of the image clear to the readers. She conducted her research on the poster of a movie which shows that the signs used in the poster not only carry connotative and denotative meanings but also have something behind the meaning if we study them deeply. Hence, the signs used in the poster of the movie A Series of Unfortunate Events give a clear image of the events that happened in the movie. The researcher used Barthes's semiotic theory to analyze the poster of that particular movie. The results of this research are only particular to the specific movie as it only explores the contextualization of the signs used in the movie's posters.

The scope of semiotics is not only confined to arts but it has its place in science as well. The study of Han (2006) is on posters designed by the students of chemistry for a nationwide competition in Korea. He explored how the students communicate with each other through those posters while using different signs and symbols in their construction. He analyzed both the verbal and the visual resources used in the design of the posters and concluded that modern images and signs should be used in teaching the subject. Furthermore, he pointed out that these posters can be a useful teaching tool and a perfect way of communicating ideas. Han's study is only limited to the use of semiotic resources in the teaching-learning environment. On the other hand, the scope of posters in the teaching-learning process is explored by Fie et al. (2015). They presented the students with a systemic approach as a tool to interpret and analyze multimodal texts.

In their point of view, if students are equipped with a variety of specialized vocabulary containing conventionalized meanings associated with special options then they will be able to interpret the texts without any hurdles. To find to what extent the systemic approach is supported by multimodal software, Fie et al used a mixed method of research, and interviews with teachers as well as students, lesson observation, and user-experience survey are used as data collection tools. In the end, they derived the fact that teaching visual texts through a systemic approach is an impeccable way and it is completely supported by the multimodal analysis software. This study is based on the experiences of users therefore it is not the researcher's analysis based on his personal experience. Multimodal analysis can be used as a pedagogical approach for teaching critical thinking. As in this advanced technology and media world, students need to be competent to go beyond the conventional ideas of literacy to cope with the changes resulting from the advancement of media (O'Halloran, Tan & Marissa, 2017). With a social semiotic perspective through critical multimodal literacy, the approach offers students an analytical metalanguage for the establishment of systemic analysis of texts and videos composed of different modes. In addition, the teaching-learning method is alleviated through the utilization of purpose-built software which has a detailed analytical framework. The software makes systematic teaching and multimodal learning easier while building critical thinking skills in the students. This research focuses on semiotic resources in the technological world, not in print media.

Nuryani (2019) tried to find out the meanings carried by the signs used in the poster of the film 'The pursuit of happyness'. It was an effort to explore how the poster is designed to attract the audience. The study of Nuryani showed that the poster contains nine signs that include the shining light between two characters, the white background, the symbol of father and son, the use of colors and size of the words 'pursuit and happy', and the appearance of the two main characters. Conclusively, the findings of the research showed that although the poster looks simple, it successfully builds the enthusiasm of the people towards the film with the help of the signs and slogan used in its design. Moreover, the researcher used a qualitative method to conduct this research study. The data for this research comprises only one poster therefore it is very less and the results are specific to that movie only. While the semiotic analysis of Emrah Yucel's Five Minarets

in New York and Kill Bill movie posters is done by Polat and Kavuran (2018), they believed that visual representations of movies are merely done to attract the attention of the audience. Moreover, in the history of Bollywood movies, the role of posters remains significant and the work of Emrah is of great importance in terms of the design of commercial advertisements. Those posters carry the power to incline the audience towards the things being advertised. In the modern era of theatre production, no one can separate theatre posters from it as it does not only act as an advertising tool but also approaches the targeted audience. It unmasks the internal information of various aspects of production. Moreover, the posters inform us about the kind of theatre such as intellectual, political and popular (Izadi, 2018). All of the actions are presented through dramatic actions in these posters. Izadi focuses on the posters designed by Michal Batory who had used dramatic actions while using different semiotic approaches to present the concept and theme of theatre. However, Norgaard (2009) did a semiotic analysis of the typography of literary texts, this study tried to explore the role of visuals in meaning-making in a printed verbal language. Since the study is based on a multimodal approach therefore the researcher put an effort to know the relationship of different modes being used in the typography of literary texts. Thus, the results of the research show that typography makes meaning in its own right and it is more inventive. Therefore, the focus of this research is only on typography not on other semiotic resources.

Lirola (2015) aimed to analyze the important posters designed for the political campaigns of a major Irish political party in Celtic Tiger. The data of the research is delimited to four-posters and the researcher does a multimodal comparative analysis of all of the four posters. Furthermore, he tries to differentiate the representation of the leaders in all those posters and he also focused on the similarities among them. Along with this, the key persuasive strategies through the use of visuals and text are taken into consideration. The researcher concluded using the semiotic approach of Kress and van Leeuwen (2006) that the leaders are portrayed more positively to persuade the public to vote for them. The study revealed the fact that posters are an influential tool to be used in election campaigns. In contrast, the study by Cotoc (2017) revealed that the message being spread through political posters may not influence the audience. He surveyed while distributing a questionnaire containing questions about the effect of those posters on their

inclination towards a specific political party. The results of the survey showed that the majority of the participants opposed the message being circulated on the political posters and indicated that their choice of casting vote is unaffected by the slogans and images included in the posters. It is a different study from all others as it explores that posters cannot compel the viewers to vote for a specific person in a political campaign therefore it denies the power of semiotic resources to attract the attention of the public. Besides this, it is evident from the survey that the design of the posters is heterogeneous in terms of colors, postures, symbols, signs, and text. The semiotic analysis of the image uses in the photo essay in a magazine showed the underlying visual bias of the democratic presidential campaign and also illustrates that the political figures were represented in a way media and the public already perceived them (Goodnow, 2010).

Multimodal analysis is not only a part of linguistics but environmental science researchers also use this approach to analyze different variables related to ecosystems. Similar research is conducted by Dallyono and Sukyadi (2019) while analyzing the multimodal resources used in the environmental protection posters. They envisage that it is important to expose environmental issues to prevent the disruption of the system. However, multimodality provides the semioticians a chance to make use of visual and linguistics resources to highlight the issues. While using the semiotic approach of Kress and van Leeuwen (1996) and other approaches from systemic functional linguistics, the researchers come to the conclusion that multimodal resources have a great contribution to the representation and transferring of environmental messages. They also give their view that such posters should be made a key part of the education process. While Oyebode and Unuabonah (2013) have done a multimodal analysis of the posters that disseminated information about HIV and AIDS, the communicative acts used in the posters focus on people with HIV are analyzed. Furthermore, the analysis of the data is done in the light of Yuen's Generic Structure Potential of printed advertisements and van Leeuwen's multimodal communicative acts. The data comprises six posters which are selected based on the purposive sampling technique from two state hospitals. Moreover, it is explored that the communicative acts used in the design of those posters consist of advising, warning, encouraging, beckoning, instructing, and informing. The findings of the study are that the spreading of the indeed meanings in those posters relies heavily on the use of

semiotic resources. This specific study has only six posters as data which restricts the application of its results in other fields of life. Nishtar et al. (2004) carry out their research on the awareness posters of cardiovascular disease. Their research is a pilot study where the opinion of the targeted population is taken about the posters hanging in the waiting rooms of health facilities. To assess the posters, they take interviews with 1017 people at the facilities and the result shows that people are unaware of the information spread through the posters. Apart from this, the findings conclude that the posters are designed in such a way that attracts the attention of the audience easily and more than half of the participants can understand the message being propagated by the posters. Along with arts and environmental science, multimodal analysis is a dominant approach in the public health field as well. Zhang (2018) is curious to explore the linguistics and non-linguistics resources used in the public health posters. He collects the data in New York City and Hong Kong and uses mixed-method research for its analysis. The analysis is done while using Halliday's systemic functional semiotics as a theoretical framework. Furthermore, the interpersonal meanings, experiential meanings of both of the resources, the layout of the poster, structure, content, and rhetorical organization of the posters are examined. The researcher concludes that public posters can educate the viewers and refine their understanding of public health. Besides, it helps the viewers to understand the relationship between language and images clearly. The role of language in communication and mass media is being challenged by technological progress. The researcher has used systemic functional linguistics as a theoretical framework; he would have used Kress and van Leeuwen's (1996) semiotic model to see the linkage of linguistics and non-linguistics resources.

In addition, discourse analysis incorporates the use of various modes such as images, animation, and sound in communication (Chen & Gao, 2014). The aim of the research conducted by Chen and Gao is to have an insight into the representation meaning of movie posters. It is concluded that representational meaning is used to throw light on the internal relationship of the actors represented in those specific posters. Their opinion is that the accurate interpretation of the representational meaning can help the viewers to know the theme and story of the movie. This research works based on only one of the three accounts of Kress and van Leeuwen's semiotic theory. While working in

the light of the semiotic approach given by Kress and van Leeuwen and Hallidayan's model of analysis, Maiorani (2007) has done the multimodal analysis of the posters related to the movie Matrix. The analysis of the data shows how different promotional messages are encoded in the posters. Since the Matrix trilogy movies are science fiction and the discourse in the posters shows that it creates a semiotic bridge between fiction and reality by affecting the culture of the viewers. Moreover, the posters turn the movie into social events that demolish the boundary between virtual and everyday life. The multimodal analysis is considered a great way for the students to understand communication, cultural studies, semiotics, and linguistics. Whereas Shahid, Bokil, and Kumar (2015) semiotically analyze the title of the Bollywood film posters and point out that film posters work as a special tool in the publicity of that particular genre. They claim that the title design gives a clear image of the theme being inculcated in the story and it transforms due to the effects of technologies and socio-cultural contexts. Therefore, the changes resulting from these influences can be seen in the composition, technique, expressive typography, and color. On the other hand, traditional painting is considered one of the ancient legacies of the past, and symbolism is seen as the key tool in designing those paintings (Hessami & Far, 2019). Moreover, the paintings in the Iranian world establish a relation between form and meaning. Hessami and Far (2019) try to analyze the motifs and elements of painting used in the posters of the last decade in Iran and the influence of images in the delivery of messages with their impact on the viewers. This study concludes that the linkage of Iranian mosaics with the elements of paintings is prevailed by the use of figurative language.

Chan and Zhang (2017) analyze Macao posters from a translingual angle and aim to look over the state of multilingualism in modern Macao. The data comprises 300 posters selected from entertainment and cultural events which are analyzed from the perspective of intertextuality and multimodality. This research proves that posters offer a realistic and original account of the written multilingual linguistic outlook in that particular city. The huge amount of data restricts the researchers to go into a detailed analysis of the posters. Besides this, Nugroho (2009) points out that the interrelation of various semiotic resources performs effectively in producing meaning out of a text. He analyzes the advertisement of Elizabeth Arden's INTERVENE and used various

approaches such as systemic functional linguistics, O'Toole's (1994) approach for the analysis of visual images, and multimodal discourse analysis for analyzing the data from different aspects. Moreover, Wee's intersemiotic approach is applied to analyze the interplay of both linguistics and visual resources. Savitri and Rosa (2019) have done their research on smartphone advertisement while working in the light of Halliday's systemic functional linguistics, Kress and van Leeuwen's semiotic theory, and Cheong's generic structure theory. Their data is in the form of texts, sounds, gestures, symbols, and images in the audiovisual commercial for the Samsung Galaxy S9 smartphone. The findings demonstrate that all of the signs help each other to give a complete sense and they all are in harmony. Additionally, there are five generic structures found in that advertisement that include an announcement, lead, display, call, and visit. Advertisements publicize the world view with the help of multi-semiotic resources used in them. The branches of body modification industries are supported by the messages showing insecurity of the female body in the advertisements (Bohlke & Felippe, 2008). The analysis of a 30-second advertisement regarding the prescription of weight management drugs is done by Bohlke and Felippe. They aim to look into the semiotic resources used in the advertisement and how they contribute to meaning-making. Moreover, the images included in the advertisement are analyzed based on a multimodal transcription of film genres. Thus, the macro and micro-level analyses of the TV commercial show that lexicogrammatical and visual resources combine to form a meaningful whole. The sample of 30-second advertisements is too less to generalize the findings of the research. Commercial advertisements are an inescapable part of today's world as they carry worth discussing meanings (Hu & Leu, 2016). Keeping in view this fact, Hu and Leu analyzed the advertisement created for the Double eleven Shopping Carnival from the point of visual grammar. Subsequently, the researchers claim that visual resources suffice the audience effectively and they appeal to the cultural and social state to manipulate the viewers. McVee and Carse (2016) have done a multimodal analysis of a political advertisement named 'The Chinese Professor'. They identify five storylines regarding ideologies in the framing of the advertisement from a social semiotic, positioning, and multimodality perspective. In the end, they are of the view that these structures combine to form a malicious positioning between the audience and 'The Chinese Professor'. The role of

photographs is very significant in the understanding of the text while the relation of photographs with the caption and text varies from book to book (Pozzer & Roth, 2004). A study is conducted by Pozzer and Roth on the biology textbook high school to disclose the structural organization, function, and prevalence of images in the book. In addition, the data of their research consist of four Brazilian biology textbooks of high school and their focus is mainly on the photographs and their correlation with each other and other forms of texts. However, the results indicate that the relation of various modes is different in different books and they shape the interpretation of the readers accordingly. This research has only biology textbooks of high school under consideration.

The above-mentioned studies focus on the role of signboards in providing an indicator of change in producing meaning, the semiotic analysis of movie advertisements in seeking the attention of the masses, revealing the words behind the images, the role of magazines in grabbing the attention of the audience, the importance of context in making meaning in TV commercials, the use of text with images to enhance emotional branding and the changes offered by semiotic resources in advertisements. Moreover, some of the above studies mainly aim to explore the role of visual resources in engaging viewers' attention in commercials and the function of semiotic resources in meaning-making in political posters. Besides, there is less amount of literature related to exploring the visuals' role in the posters related to life-threatening diseases and no research has yet been done regarding the situation of the Covid-19 pandemic from a linguistics perspective therefore this is how this study fills the gap in the existing

stock of knowledge. However, the current study is different from all of the work already done as it focuses on the use of semiotic resources in meaning-making in the posters related to the Covid-19 pandemic. It analyzes the importance of text in the posters as well. In a nutshell, the study is an effort to know how different semiotic resources combine to make a meaningful text in the cautionary posters of Covid-19. Hence, this study tries to fill the gaps in the existing body of knowledge.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter deals with the overall strategies used for carrying out the research at hand. It includes research design, research method, research sample, data collection tools, and theoretical framework of the present study.

3.1 RESEARCH DESIGN AND METHOD

This research study is qualitative because the data is qualitative. There are two kinds of research design; qualitative and quantitative. For Devers and Frankel (2000) qualitative research design is a rough draft that the researcher follows during doing research. This specific research design is often flexible, inductive, and dynamic where the research subject, settings, and relation to the researcher are based on development and change (Frankel & Devers, 2000). Besides this, the design is non-sequential and nonlinear. However, Magilvy and Thomas (2009) define qualitative design as the tool that allows the researchers to answer what and how questions. Similarly, the present research works based on qualitative design to answer the questions in the form of how and what. The data is analyzed in the light of Kress and van Leeuwen's Semiotic Model (2006). In this research, the semiotic analysis of the cautionary posters about the Covid-19 pandemic designed by the WHO and Pakistani local posters is done. Moreover, it aims to compare both types of posters to see how different semiotic resources have been used to contribute to meaning-making in their contexts.

Besides, the researcher analyzes the textual and semiotic resources used in the cautionary posters related to the Covid-19 pandemic designed by the WHO and Pakistani local posters; therefore, it is content analysis. Holsti (1968) defines content analysis as "any technique for making inferences by systematically and objectively identifying special characteristics of messages."According to Sabndorova (2014), content analysis deals with the interpretation and summarization of written data, at another level, it is the verification and examination of the content of already written data. The present research

also examines already recorded data in the form of posters, which include texts, visuals, images, and other semiotic resources. The researcher aims to draw inferences from the content of the selected data; therefore, it is content analysis.

3.2 DATA COLLECTION PROCEDURE

According to Muhammad (2016), the process of gathering data systematically to answer the research questions is called data collection. The data collection method for the present study is qualitative where the data is in qualitative form. The data comprises two kinds of posters that are designed by the WHO and Pakistani locals. The posters of the World Health Organization are collected from its social media page as that page is thoroughly disseminating information about the deadly pandemic disease. On the other hand, many cautionary posters are displayed at different educational institutes, shopping malls, and other public areas to make people aware of how to avoid the pandemic in the best possible way. Therefore, pictures are taken from the Pakistani local posters displayed at different educational institutes and public areas.

3.3 DATA ANALYSIS PROCEDURE

The outbreak of Covid-19 has grabbed the attention of researchers not only belonging to the medical field but also linguistics researchers. Medical researchers continuously put their efforts to find a possible cure and precautions to deal with the disease. In contrast, linguistics researchers pay attention to the portrayal of the disease and its precautions through language and multimodal resources. Similarly, the cautionary messages being circulated through various platforms such as mainstream media, social media and the messages displayed in public areas have made me curious to know their importance. Therefore, I have chosen cautionary posters about Covid-19 as my data for this research. The data consists of 25 Pakistani posters and 25 designed by the World Health Organization. All of the chosen posters disseminate cautionary messages about Covid-19 and comprise several semiotic resources to make the message clear to the public. Moreover, Kress and van Leeuwen's (2006) semiotic model has been used for analyzing the data, this model deals with visuals. It is stated how different semiotic

resources combine to contribute to the meaning-making process in a visual. Furthermore, how the relationship of various represented participants and their relationship with the viewers is established in images. Therefore, I have looked for all of the semiotic resources used in the cautionary posters of Covid-19 designed by the WHO and Pakistani local institutes. I have also looked for the role of textual resources used in these posters to comprehend the message and lastly, overall differences and similarities in both kinds of the chosen data.

3.4 RATIONALE FOR THE SELECTION OF POSTERS

The data for this research is cautionary posters about Covid-19. A huge amount of data is being spread during the outbreak of the pandemic but I have chosen only local Pakistani cautionary posters and posters designed by the WHO. Cautionary posters make people aware of how to avoid developing symptoms of Covid-19 and give precautions to get rid of the disease. The public is provided with a wide range of precautions in these posters through a narrative and conceptual process designed with various semiotic resources. Moreover, no research has yet been done on this particular aspect of Covid-19 as this is a new scenario on the surface of the world. Therefore, I have looked for all those posters which have all the elements related to precautions against Covid-19 and selected 25 posters designed by the WHO and 25 Pakistani local posters to have a detailed analysis.

The Covid-19 pandemic has resulted in the distribution of thousands of posters aiming at educating the public about the different aspects of the disease. The researcher has selected fifty posters keeping the following aspects in mind:

● **Comprehensiveness:** The basic criterion for the selection of posters was their comprehensiveness, that is, to observe whether the poster can convey the desired information in its totality or not.

● **Cultural representation:** The second important criterion for the selection of posters was the reflection of cultural values in these posters. The study included this criterion because the researcher intended to do a comparative analysis of the posters

designed by the WHO with the posters designed by Pakistani governmental or non-governmental agencies.

● **Use of different semiotic resources:** the study also looked at the use of semiotic resources in these posters because it wanted to analyze the role of different semiotic resources employed in public health posters. Therefore, such posters are given priority where maximum semiotic resources are employed to convey the public health message to the public.

● **Diversity:** the researcher also tried to avoid posters carrying similar information. Therefore, posters carrying different messages about the standard operating procedures, symptoms, and causes of Covid-19 were selected.

3.5 THEORETICAL FRAMEWORK

The data collected is analyzed in the light of the model given by Kress and van Leeuwen (2006). In the second edition of their book "Reading Images", Kress and van Leeuwen talks about the Social Semiotic Theory of Communication. According to that theory, the visuals like all other semiotic modes must meet some representational and communicational needs to act as a full system of communication. Kress and van Leeuwen adopt Halliday's notion of metafunction for analyzing images, the three metafunction includes the ideational, the interpersonal, and the textual. Further, they claim that the form in which they gloss these metafunctions in their book is not only specific to writing or speech but they apply to all semiotic modes. The three metafunctions of the said theory are discussed below.

3.5.1. The Representational Metafunction

Kress and van Leeuwen (2006) states that the representational metafunction deals with the way thoughts or information are represented in visuals. Narrative and conceptual structures are used to understand the visuals, the farmer deals with actions, events, and spatial arrangements and the latter includes a vector which deals with the size and direction of objects in visuals. Further, based on the vectors used, the narrative processes

are categorized into actional, reactional, mental, conversion, and speech processes. In action processes, there is a projection of an arrow from the participant (actor), the action with an actor only is called non-transactional action and the action which has an actor, as well as a goal, is known as transactional. In the reactional process, the vector is formed from the glance of the participant and specifically, its gaze is the vector which is termed a reactor. The reactor can be non-transaction where the vector is projected towards the outside of the representational world (Kress & van Leeuwen, 2006). There are secondary structures in narrative processes that are not directly related to the main participant by a vector but by other ways that are; Locative, Accompaniment, and Means (Kress & van Leeuwen, 2006). Locatives are demonstrated through a contrast between foreground and background which connects the participant to the setting. Means are certain tools that represent an action in the visuals and Accompaniment has a lack of vector between the participants represented in the images.

Moreover, according to Kress and van Leeuwen (2006), the conceptual structure categorizes participants in analytical, classificatuional, and symbolic processes. The participants are linked as subordinate and superordinate in classification processes and classified into covert and overt which depends on the presence or absence of superordinate (Kress & van Leeuwen, 2006). The participants are associated as a part and whole in the analytical processes and they have different structures such as temporal, exhaustive, unstructured, inclusive, topological, topographical, and Spatio-temporal (Kress & van Leeuwen, 2006). The meanings depicted by the participants are shown by the symbolic processes. There may be an individual presence of narrative and conceptual processes which makes a complex whole when combined.

This account of the theory states that "any semiotic mode has to be able to represent aspects of the world as it is experienced by humans (Kress & van Leeuwen, 2006)". They must be able to show objects and their relations outside of the representational world. Moreover, their relation can be represented by a vector or a tree structure. It establishes a conceptual and interactional relationship between people, objects, and places which are termed represented participants (Zhang, 2018). Besides this, a vector is introduced as an equivalent of the action verb in visuals that are used to

connect the participants. Furthermore, in the grammar of visual design, narrative and conceptual are the two representational structures in which the former deals with the unfolding of the events and actions and later represents participants in a generalized way.

3.5.2. The Interactional Metafunction

The interactional metafunction deals with the pattern that is created as a result of the participants' interaction. In visual communication, the participants may be representational as depicted in an image or interactive as the real object. Thus, they make various kinds of interactive patterns within the same category or between different categories (Kress & van Leeuwen). We can infer the interactive meaning through an image act, social distance, and point of view. The image act deals with the direction of the participants' gaze, which may be directed towards the viewer (puts demands on them) or away from them (offers information only). The gaze at the viewers thus establishes an imaginary relationship between the participant and the viewers. This is made obvious with the help of gestures and facial expressions. On the other hand, the offer of information establishes an indirect relationship between them, and the represented participants act as a tool of information (Kress & van Leeuwen, 2006).

The dimension of social distance is made vivid by the close-up, medium, and long shots which create a personal, social and impersonal relationship between represented participants and the viewers (Kress & van Leeuwen, 2006). The last dimension of this metafunction is a point of view. The images are taken from certain specific perspectives such as objective where things are all the significant information is provided in the image itself and subjective where things are dictated by the image-producer and depicted from a particular perspective. The images with frontal horizontal angle represent involvement, with oblique horizontal shows detachment, vertical gives power to the real participants. Moreover, modality markers also come under this metafunction which includes color saturation, color differentiation, brightness, depth, illumination, contextualization, and representation (Kress & van Leeuwen, 2006).

This account of the theory states that a semiotic mode must be able to project a relation between the sign-maker and its receiver. It represents a specific social

relationship between the sign producer, the viewer, and the object they want to represent. Furthermore, "A depicted person may be shown as addressing viewers directly, by looking at the camera. This conveys a sense of interaction between the depicted person and the viewer. But a depicted person may also be shown as turned away from the viewer, and this conveys the absence of a sense of interaction. It allows the viewers to scrutinize the represented characters as though they were specimens in a display case (Kress and van Leeuwen, 2006)". However, a person in a specific visual design gazes at the viewer and demands goods and services and if there is no direct contact with the viewer then the purpose is to offer information only. The size of the frame also comes in this metafunction where the close shot shows a personal or intimate relationship, the medium shot represents social and the long shot reflects an impersonal relationship (Zhang, 2018). Moreover, color saturation is used to show the importance of various elements or words in visual images.

3.5.3. The Compositional Metafunction

The compositional metafunction of the theory deals with the role of the pattern of composition in meaning-making as the coherent composition of communicative acts and representation form a meaningful whole (Kress & van Leeuwen, 2006). The meaning is made through the use of salience, information value, and framing in this account of the theory. This account of the theory is not only applicable to writing or images but the layouts of composite visuals and graphic elements. Three visual areas such as top and bottom left and right, and center and margin are the categories that come under information value. Thus, it deals with the position of an element in a visual. According to Kress and van Leeuwen (2006), the information represented on the left side of a visual is considered to be familiar while that on the right side is considered to be unknown and needs special attention. Moreover, information lying on the top of a visual is ideal and that on the bottom is treated as real. The information placed at the center is of more importance and that on the margins is used to promote the center (Kress & van Leeuwen, 2006). Salience is indicated through the sharpness of focus, size, placement, color contrast, cultural factors, and perspective. In addition, framing is used to link the representational meaning to the interactive one with the help of framing resources that are

boxes and lines. The framing resources are used to disjoin or connect the elements by a vector, leaving white spaces, and discontinuities of color (Kress & van Leeuwen, 2006).

According to this account of the theory, a semiotic mode must have the potential to form a meaningful whole or texts which cohere with each other internally and externally with the context for which they are constructed. In visuals, different elements are placed at various positions such as left, right, top, or bottom of an image to attach different representational values according to that position (Kress & Leeuwen, 2006). Moreover, the foregrounding, back-grounding, size, tone, or color of the elements represented in an image attracts the viewers in distinct ways. Besides, the elements or participants in the images are framed either with maximum disconnection or maximum connection to reflect their relationship.

Halliday holds the idea that text is a semiotic resource and every semiotic resource has to perform three metafunctions that are ideational, interpersonal, and textual (Liu, 2013). The representational dimension of that model coincides with Halliday's ideational metafunction. The interactional dimension corresponds with the interpersonal metafunction of Halliday while the compositional dimension correlates with the textual metafunction of Halliday's model. The researcher analyzes the semiotic modes including visuals and textual used in the posters circulating information about the Covid-19 pandemic based on this theory. It is also an effort to know the importance of language in the posters having different semiotic resources used. The data is analyzed to make evident how different semiotic events combine to make a unified whole, the communicative event. Kress and van Leeuwen (2006) introduces the grammar of visual design and treats images equally important as other linguistic forms in representation or communication and ensures that images do not always depend on verbal text for making meaning. They opine that images coupled with language can be used as a source of extracting meaning from the same cultural sources (Thuy, 2017). This study is based on the above-mentioned dimensions of the model of Kress and van Leeuwen. The researcher explores the color, images, font, language, and visual signs are analyzed in the cautionary posters carrying information about Covid-19 and their role in meaning-making.

CHAPTER 4

DATA ANALYSIS

This chapter gives a detailed analysis of the data that is analyzed in the light of Kress and van Leeuwen semiotic theory (2006). The researcher has analyzed all of the posters individually then a comparative analysis of both kinds of posters is also done in this chapter.

4.1 THE WORLD HEALTH ORGANIZATION POSTERS

Figure 4.1.1

The present image is the visual representation of the Standard Operating Procedures for Coronavirus designed by the WHO. It combines text and other semiotic resources to educate the public about various precautions necessary to protect themselves from the deadly disease. The selection of text reflects the urgency of the situation as

imperative clauses are used in combination with declarative clauses to make the public aware and respond to the situation. The text is structured in a way that presents various risk factors through declarative clauses which will likely affect the public to develop covid-19, which is followed by imperative clauses to make people act and protect themselves. Besides, the heading and important information are foregrounded through the use of bold and large fonts and the use of other colors.

Kress and van Leeuwen (2006) describe Ideational metafunction as the ability of images or visuals to represent conceptual relations and interaction between the represented participants. They describe two types of ideational representation; narrative representation, which involves Vectors- equivalent to action verbs in visuals- and conceptual representation is without vectors. Narrative processes are social actions and represent transient actions while conceptual processes are social constructs and represent a permanent concept. The present poster has many isolated images portraying narrative processes such as wearing masks, covering coughs or sneezing through the hand, people interacting in crowds, etc. These narrative processes are a part of a conceptual representation as Kress and van Leeuwen (2006) argue that sometimes a series of narrative processes are featured through different images to realize a larger conceptual process. In the present context, the narrative processes featured in different images represent a holistic concept of Standard Operating procedures for Coronavirus.

At interpersonal level, the human or quasi-human objects represented in the images lack direct eye contact with the viewer, which signifies that producers of images tend to offer information rather than offering goods and services or creating intimate relationships with the viewers. As Kress and van Leeuwen (2006) argue that the images having human or quasi-human participants with lack direct eye contact are meant to offer information. Besides, the distance choice from which the images are shot represents a long shot which points out that the relationship between the viewers and the human participants of images are public (Kress & van Leeuwen, 2006) and not an intimate one.

The framing of the poster reflects clear cut edges between different images portraying narrative processes. Such framing is significant in the dissemination of

specific information regarding various precautions against Coronavirus. Moreover, the modality marker such as color saturation is used in different sections of the poster to give equal weightage to every section. No segment reflects the excessive saturation, which signifies the importance of every precaution (Kress & van Leeuwen, 2006) against coronavirus. Hence, a public health message is disseminated through the amalgamation of text and images in the poster.

Figure 4.1.2

The poster in question is a prototype of health-related posters aim at creating awareness in the public. It is an amalgamation of two different types of semiotic resources i-e text and images, to make it more appealing to the public. Apart from the heading, the rest of the tips to remain active at home during the coronavirus-induced lockdown and movement restriction are imperative clauses. The tips are given using brief imperative clauses and hash tags are used with the key term to highlight the issue in Figure 4.1.2. Kress and van Leeuwen (2006) divide narrative processes into different kinds, including action, rational, speech, mental, conversion, and geometrical symbolism depending upon the kind of vector and participants. Four different actional narrative processes are portrayed in the poster using four different images, which include walking up and down the stairs, stretching, dancing, and looking for new ideas. These four different visual presents in the poster are symbolic of being active and they are aimed at

different human body parts, such as walking up and down the stairs and stretching to keep an individual physically fit while listening to music and searching for new ideas keep a person mentally fit.

As Kress and van Leeuwen (2006) argue that sometimes different narrative processes such as actional and reactionary processes are 'kind of' or 'part of' of larger analytical or classificational structure. Therefore, these four narrative processes are part of a larger concept- that is to remain active while at home. Besides, the presence of a young girl in image number three represents a conceptual process of relating dance to females. The interpersonal level analysis expresses that images are taken from long shots representing that the producer of the poster does not intend to create an intimate relationship between represented participants and viewers (Kress & van Leeuwen, 2006). Besides, there is no eye contact between the represented respondents and viewers signifying the fact that producers intend to offer information rather than providing goods and services (Kress & Leeuwen, 2006).

Figure 4.1.3

Kress and van Leeuwen (1996) propose that narrative representation "present unfolding actions and events, processes of change, and transitory spatial arrangements" (59). The represented participants are involved in specific action through "vector" in

narrative representation. Kress and van Leeuwen notice, "When participants are connected by a vector, they are represented as doing something to or for each other and from here on we will call such vectorial patterns narrative" (56). For instance, the first image in the present poster is a narrative representation as the hand (Actor) is creating a vector to interact with soap (Goal). The action process in the said image is unidirectional as the vector is created by the hand (actor) and the soap remains relatively passive. The interesting thing about the images in the poster is that though they represent a narrative process, they are all attributes of the carrier, that is, safe food. As Kress and van Leeuwen (2006) propose that analytical processes involve a part-whole relationship between attributes (Parts) and the carrier (whole).

Specific modality markers are employed in the present poster to visually communicate with the audience. The bright yellow background for logo is used to foreground the WHO's identity and the light blue background is used to contextualize the message of hygiene. Moreover, there are clear edges between images to highlight their distinctive nature. Each image has a dark blue background to contextualize the message of hygiene further. Each modality is perfectly employed to convey the message clearly as Kress and van Leeuwen (2006) argue that the believability of an image is best when every modality is used in the "mid-range". The composite images couples with vertical angles suggest that the images in the poster are meant for objectively disseminating information, which is also proved by the long-shots of the images.

Figure 4.1.4

Most of the public health images feature participants that aim at offering information; the present poster features participants that demand services as they are gazing at the viewers. As Kress and van Leeuwen (2006) proposes that participants demand goods and services when they are gazing at the viewers. It is the fact there are emotions involved in the present posters, the creators, therefore, want to make the audience feel the necessity of helping out children during the difficult time of the pandemic. Besides, the close-up shot demonstrates intimate relationship between the represented participants and the viewers (Kress & van Leeuwen, 2006).

The image involves a unidirectional narrative process as the mother is talking to her. The mother is the Actor, who creates the Vector, and the daughter is the Goal, who receives the vector. According to Kress and van Leeuwen (1996), "The' 'Actor" is the participant from whom or which the vector departs `` while "goal" according to them is, "The passive participant in the action process is called the "goal." The "goal" is "the participant at which the vector is directed". The use of modality markers in public health posters is usually in the mid-range because they aim at educating the public about the specific issue clearly. The present poster has a blue strip for the logo's portion which highlights the issue. Besides, there is no extravagant color saturation or modulation, which points out the clarity of the message incorporated in the poster.

Figure 4.1.5

According to Kress and van Leeuwen (2006), conceptual representations "represent participants in terms of their . . . stable or timeless essence," The image of the bin symbolizes a timeless concept, it is not something that is transient or momentary, instead, it symbolizes a stable concept. Hence, the image of the bin is a conceptual representation. Besides the image of the bin, the other two images show "unfolding actions", therefore, they are narrative representations (Kress & van Leeuwen, 2006). The image at the top of the poster shows that the sneezing boy is the actor, and the process is a unidirectional narrative. The image of the washing hand suggests a bi-directional narrative process as both hand and water are involved in the creation of the vector simultaneously.

Modality markers are used in the present poster for specific purposes such as the color of the important text is different from the rest, that is, it is yellow, which is associated with attractiveness. Hence, yellow is employed to foreground the importance of these messages. Besides, red is used for bin because it is associated with danger. The poster is about a health-related message; therefore, the light blue background is used to contextualize it. The use of mid-range modality markers makes the message clear to the audience as Kress and van Leeuwen (2006) propose that the use of mid-range modality markers enhances the believability of the image. The purpose of the poster is to spread information; hence, the represented participants do not gaze at the viewers. According to

Kress and van Leeuwen (2006), when the represented participants gaze at the viewers, it suggests that they are demanding goods and services, and it is usually done in advertising and promotional posters. If the represented participants do not gaze at the viewers, the image aims at offering information as is the case with most of the public health images. Besides, the long-shot proposes that the represented participants share impersonal and public relations with the viewers as demonstrated by Kress and van Leeuwen (2006).

Figure 4.1.6

According to Kress and van Leeuwen (2006), various semiotic resources are employed in images for visual communication with the audience. The present poster has different semiotic resources such as text, visuals, and modality markers to convey the desired message to the audience. The use of the blue and green font in "stay healthy" symbolizes the positivity and natural state associated with these colors. The use of these colors aim at providing encouragement and positivity to the public to work and adopt the prescribed activities to stay healthy during the crucial time of Covid-19. Besides, the use of blue in the images portraying 'healthy diet' and 'physical activity' signifies the positivity associated with these activities. Moreover, the yellow background in the images portraying 'quitting smoking' and 'avoiding alcohol' aim at getting the audience's attention to these important steps towards staying healthy. While the use of bright red suggests these activities are dangerous. Besides, the poster in general lacks

background, which symbolizes the lack of contextualization of the message as there are opposite messages in the posters.

The image of a quasi-human doing physical exercise represents a non-transactional narrative process. According to Kress and van Leeuwen (1996), when there is only one participant, the action process is "non-transactional" and there is no "goal". According to them, 'vector' in such images is not "done to or aimed at anyone or anything" (63). Hence, the audience imagines the goal in such situations, as the boy appears to be heading towards an imagined destination. Besides, other images refer to specific concepts such as eating a healthy diet, quitting smoking, and avoiding alcohol. These all concepts and actions are attributes of the carrier, which is staying healthy in the present context. The long shots and the lack of gaze at viewers demonstrate that the images are offering information and are aimed at establishing public relations with the audience (Kress & van Leeuwen, 2006).
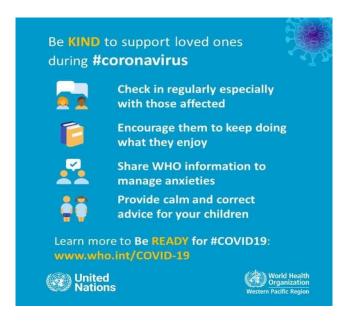

Figure 4.1.7

The relatively simple and plain poster has a realistic tendency, and it lacks any extravagant modality markers. The realistic images communicate with the audience in a better way as Kress and van Leeuwen (1996) argue, "Each realism has its naturalism, that is, a realism is a definition of what counts as real, a set of criteria for the real, and it will

find its expression in the "right", the best, the (most) "natural" form of representing that kind of reality, be it a photograph or a diagram." The present poster is the prototype of realistic and natural visuals as a simple plain blue background is employed to contextualize the message. As blue is the color of the sea and sky, therefore, it is commonly associated with openness and imagination, hence, the blue background signifies the serenity and acceptance of loved ones during the time of the pandemic. Besides, blue is often used in health-care; therefore, posters related to healthcare often employed a blue background to provide the context to the message. Besides, yellow is used for crucial words such as "kind" and "ready" to get the attention of the audience. The other semiotics resources have mid-range modality markers, which enhance the believability of the poster as Kress and van Leeuwen (2006) propose that excessive use of modality markers create visual dissonance and distort the believability of the visuals.

The image at the top is a bi-directional narrative process as both actor and goal interact with each other. According to Kress and van Leeuwen (2006), when an actor creates a vector and the goal reacts to it, the process is bi-directional. The second visual is the conceptual representation as books signify a timeless concept. The last image is the reaction narrative process as the context suggests that both are reacting to the advice of the parents, who are invisible actors in the present context. The represented participants are "reactors", as there is no actor in the reactionary narrative process as suggested by Kress and van Leewuen (1996). The small size and blurred facial features demonstrate that the visuals are meant to establish only impersonal relations with the audience. Besides, the visuals are aimed at offering information as they are not gazing at the viewers, as Kress and van Leeuwen (2006) propose that when the represented participants are not gazing at the viewers, they are offering information

Figure 4.1.8

Kress and Leewuen (1996) argue,

> The relation between human participants represented in images and the viewer is once again an imaginary relation. People are portrayed as though they are friends, or as though they are strangers. Images allow us to imaginarily come as close to public figures as if they were our friends and neighbors- or to look at people like ourselves as strangers, 'others'.

The intimate relationship is created by the size of the frame, that is, the close-up shot suggests that the human participants that are represented in an image share a close intimate relationship with the viewers (Kress & van Leeuwen, 2006). The present poster features images that represent human participants who share an intimate relationship with the viewers as demonstrated by their close-ups. Besides, the lack of direct gaze at the viewers from the human participants signifies that they are offering information (Kress & Leeuwen, 2006) instead of putting a demand on the viewers. Each image in the poster represents a narrative action, for instance, in the image featuring cleaning hands, the

upper hand is the actor, which creates the vector directed at the goal, which is the lower hand. It is a unidirectional action process as Kress and van Leeuwen (2006) states that the vector is directed from the actor towards the goal.

Besides, the whole poster represents a timeless concept, that is, an analytical conceptual process as each image features a step that serves as a part of the concept. Hence, the action process featured in each image serves as attributes of the carrier, which is, how to wear a mask? It is interesting as most of the public health posters feature images that represent the action processes but serve as part/attributes of a general concept. Moreover, the presence of participants representing different cultures or races demonstrates a symbolic suggestive process. The presence of a Muslim lady wearing a veil, and people of color along with white people signify that the message is for people across the board. The use of mid-range modality markers symbolizes the clarity of the message (Kress & Leeuwen, 2006) that the poster wants to convey. Besides, the blue background is employed to contextualize the poster, that is, it proposes that the poster is about a healthcare message.

Figure 4.1.9

The social function of a language is best performed when different semiotic resources are incorporated into a single poster. The poster in question is about comprehensive precautionary measures to curb the spread of Covid-19. The heading is catchy as it prepares people for the 'new normal' during the Covid-19 pandemic. It reinforces the idea of taking precautionary measures and making it the responsibility of every individual without any exception. The heading and other subheadings are bold to highlight the importance of these steps during Covid-19. As Kress and van Leeuwen (2006) states that different font is used to show the importance of visual resources in an image. The introductory description of the issue is in declarative clauses, while the rest of the instructions are in brief imperative clauses to reinforce the urgency of these actions in the time of Covid-19.

The ideational meaning of the present visual structure is both narrative presentation and conceptual pattern. A series of narrative processes such as keeping distance, avoiding crowded places, and cleaning hands are presented to form a conceptual structure, that is, the concept regarding the new way of life in the time of Covid-19. Other reactionary narrative processes (Kress & van Leeuwen, 2006) are also included such as staying at home if feeling sick to add to the conceptual structure. The images of human or quasi-human respondents are taken from a long shot signifying that the producer does not intend to establish an intimate and personal relationship between the represented respondent and viewer (Kress & van Leeuwen, 2006), similarly, the lack of eye contact between the represented respondent and viewers illustrate that the poster is intended to offer information.

Figure 4.1.10

The poster in hand is designed by the World health organization and falls in the category of cautionary posters which spread information about Covid-19. This poster allows the audience how to avoid spreading the deadly disease. Furthermore, there are different semiotic resources including images, text, colors, and fonts used in the above-mentioned poster to warn people about the risk of getting sick. The first heading in this figure is attractive as it talks about the avoidance of the life-threatening disease because the public is fearful of the spread of the novel Coronavirus and the heading represents some precautions to make them safe from the pandemic. Besides, the second heading is bold which declares the importance of the action (Kress & van Leeuwen, 2006) of washing hands frequently. In addition to this, there are images that couple with the text to represent the precautionary measures. The poster has imperative clauses which show the urgency of the actions (Kress & van Leeuwen, 2006) and the poster is designed with a mid-range modality in order to make it naturalistic.
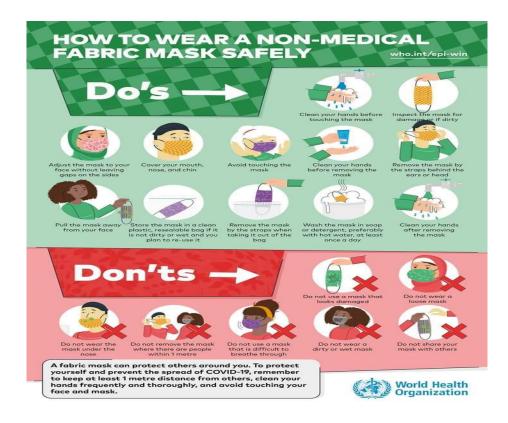
Figure 4.1.11

The poster in question is a part of a series of posters created by the World Health Organization to educate the public about Covid-19. The present poster is aimed at educating the public about the correct way of wearing a fabric mask. Though the mask is deemed as an effective weapon against the spread of Covid-19, it can prove to be instrumental in spreading the virus if not used properly. Imperatives are used to let the public know about the Do's and Don'ts of wearing masks. The use of imperatives signifies the importance of every recommendation. The font of the heading and Do's and Don'ts is larger compared to other text to foreground the issue and recommendations as Kress and van Leeuwen (2006) declared that message is foregrounded through the placement of the text and visuals in a proper position.

The human or quasi-human respondent in the present can be seen carrying specific actional narrative processes. Each actional narrative process is aimed to warn the public about what to do or to avoid while wearing the mask. Besides, the human respondent in the poster can be seen to have different colors and one weaning veil as

well, which creates a conceptual process that the problem is not limited to any specific nation or race. Besides, the long shot of the represented participants reflects a lack of intimate relationship between them and viewers **(Kress & Leeuwen, 2006).** The choice of color for the Do's is green, which is the sign of approval, while the Don'ts are portrayed through red color, which is the sign of danger.
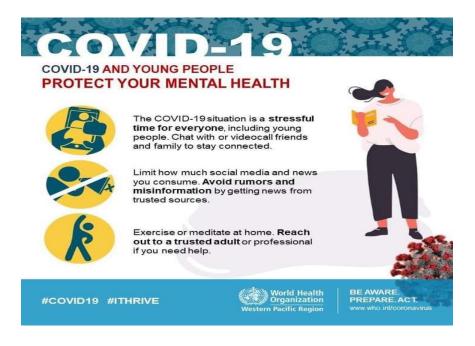

Figure 4.1.12

The present poster by the World Health Organization falls under the category of precautionary posters, which is aimed at creating awareness in the public about various facets of the current pandemic. The poster in figure 4.1.12 is specifically aimed at helping young people to overcome mental issues due to restricted movement and fear of the pandemic. Besides the headings, other recommendations are given in imperatives, which show the significance of these recommendations during the testing time of the current pandemic. The heading is bold, while the subheading has a larger font compared to the rest of the text which foreground the message (Kress & van Leeuwen, 2006). The use of red color in the sub-heading is indicative of the risk posed by Covid-19 to the mental health of young people. The imperatives also carry specific bold words, which show the importance of these specific words.

At the ideational level, the present poster has four visuals, each showing a narrative process such as interacting with friends virtually, avoiding misinformation, or doing work out. The long-shot explicates the lack of intimate relationship (Kress & van Leeuwen, 2006) between the represented respondents and the viewers; while the lack of direct eye contact connotes that the images are aimed at disseminating information (Kress & van Leeuwen, 2006).

Figure 4.1.13

The relatively simple poster from the World Health Organization comes under the category of cautionary posters. The poster is meant for helping people with one of the necessities, which is grocery shopping. The placement of the heading at the left top of the poster represents the importance of the message being conveyed through it as Kress and van Leeuwen (2006) presents the view that placement of elements at certain position in visuals show their importance. The heading is an interrogative, which asks the simple question about the safe ways of doing grocery shopping during the pandemic. The suggestions are given in imperative, which unveils the truth that they should be followed at any cost. A declarative clause is used to provide information that it is still not proven

that food packing can be the source of spreading the virus. The represented respondent lacks any human and it is simply about a house and a place of grocery shopping.

Figure 4.1.14

The poster in question is yet another poster that falls under the category of the World Health Organization's cautionary posters. The title is very symbolic as Covid-19 has changed the pattern of human life, and the title indicates that the new pattern of life under Standard Operating procedures should be the new normal. It is meant to make people accept the reality and needs of the time. The importance of SOP, that is, washing hands with soap or alcohol-based sanitizer, is portrayed through the use of bold letters.

The images of human respondents are taken from long shots, which debunk the myth that the creator does not intend to create a personal or intimate relationship between (Kress & van Leeuwen, 2006) the represented respondents and the viewers. Besides, their visuals lack direct eye contact with the viewers, which are usually done when the intention is to disseminate information (Kress & van Leeuwen, 2006) rather than promoting a brand or creating a personal relationship with the viewers. The human and quasi-human represented respondents are performing actional narrative processes such as washing hands with soap or sanitizer to curb the spread of the Coronavirus.
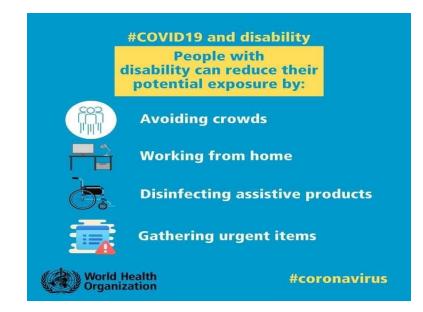
Figure 4.1.15

The poster in Figure 4.1.15 is specifically aimed at educating and motivating disable people to follow the standard operating procedures for Covid-19. The use of declarative clauses signifies the dissemination of information about the SOPs for Covid-19 for people with disabilities. The amalgamation of the text and visuals is used to present actional narrative processes of avoiding crowds, working from home, disinfecting their assistive vehicles, and gathering urgent information. Though the visuals lack vectors, the text is incorporated with each visual to provide vectors to the visuals. Similarly, the narrative processes are interconnected to give conceptual processes, both analytical and classificational. Analytical in the sense that each visual represents a narrative process that gives a holistic concept of SOPs for Covid-19. Besides, each narrative process is used to realize a part of the classification of Covid SOPs. The interactional relationship between the represented respondents and viewers is not personal as the images are taken from long shots as Kress and van Leeuwen (2006) discussed in their book 'Reading Images' that long shot images aimed at not developing intimate relationship with the viewers. No visuals or respondent is silenced as they occur in order without any modality marker such as color saturation or difference in their angles.
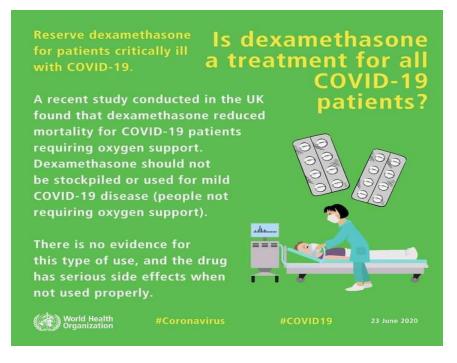
Figure 4.1.16

The poster in Figure 4.1.16 is aimed at providing specific information about medication for Covid-19. The visual of the girl in the visual represents an actional narrative process as she is taking care of the Covid-19 patient on a ventilator. Besides, we can see a symbolic attribute of genderization of profession in the visual as well, as the lady is taking care of the patient. It symbolizes the concept of nursing or health-care as a women's profession. The represented respondents do not look directly at the viewers' eyes; the lack of gaze reveals the fact that the visuals are aimed at disseminating information (Kress & van Leeuwen, 2006) instead of offering goods and services. Besides, the images have a long shot, which denotes that the relationship between the represented respondents and the viewers is public, not intimate or personal (Kress & van Leeuwen, 2006). Moreover, the visual is a kind of composite image because images and text are amalgamated to convey the information. Declarative clauses are used, which are generally used to provide information. The background green color represents a suggestive symbol process, that is, the creator wants to elevate the mood of the people during the testing time of the pandemic as green is associated with serenity and calmness.
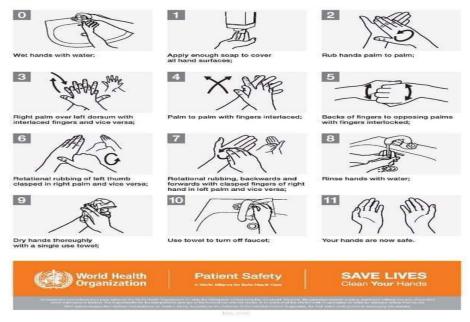
Figure 4.1.17

The present poster features composite visuals, which, according to Kress and van Leeuwen (2006), are visuals having a combination of text and images. The images present an actional narrative process as each one is associated with a specific activity during a hand wash. However, they are not only narrative processes but parts of a classificational conceptual process as each visual feature an activity that is part of washing hands during Covid-19. At interactional level, the interactional relationship between the viewers and the represented participants is that of an impersonal and public one. The size of the frame and the distance choice of the shot are long-shot, which represents the impersonal relationship between the represented respondents and the viewers (Kress & van Leeuwen, 2006). The close-up of human body parts is intended to provide clear information and a vivid description of the process rather than creating personal relationships between viewers and the represented participants. Besides, the lack of gaze of the represented participant towards the viewer shows that the visuals are aimed at disseminating information rather than offering goods and services (Kress & van Leeuwen, 2006). Furthermore, the framing of the poster is simple as there is neither

background color nor any color saturation or modulation, which declares that all the parts of the process are equally important. The only background color can be found in the bottom, which indicates that it is different from the rest of the parts of the process of washing hands during Covid-19.

Figure 4.1.18

The poster in Figure 4.1.18 is about precautions at the workplace. The present poster carries an image of the black boy washing his hands to avoid potential Covid-19 infection. The image presents a narrative process as the boy is washing hands. However, the toolbox of the boy presents an indicative symbolic process as well. The traditional association of the black males with manual jobs is a predominant concept, which is shown here as well. It shows the concept that black people usually do low-paid manual jobs. Moreover, the interaction between the represented participants and the viewers is that of impersonal as the distance choice is long-shot (Kress & van Leeuwen, 2006). Besides, the lack of direct eye contact between the represented participant and the viewers portray that the image is meant for spreading information (Kress and Leeuwen, 2006).

The framing of the poster exemplifies that having a wash basin at the workplace is the most important step in curbing the spread of the virus as the image of the washbasin

is centralized compared to other images. The visuals are framed in a way that they are classified according to the order of their importance. The centralized wash basin represents its importance in the context of the poster as Kress and van Leeuwen (2006) are of the view that placement of objects at a specific position shows their important in an image, while the profession of worker is the least important thing as the toolbox is marginalized.
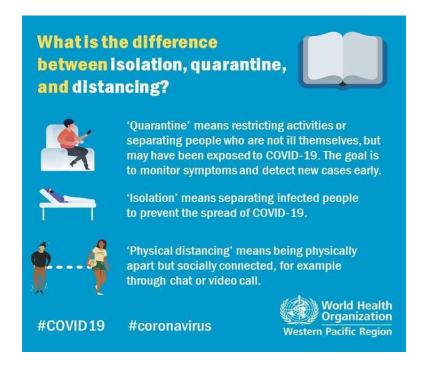

Figure 4.1.19

As Kress and van Leeuwen (1996/2006) argue that 'conceptual processes' are fixed social constructs that do not need any vector (equivalent of the action verb in language). The present poster carries three images, and each one signifies a concept. The concept of isolation is represented through a male, who is sick and alone while the concept of quarantine is represented through a boy who is healthy but alone. Moreover, the relationship between the represented participants and the viewers is public and impersonal as shown by the long-shot (Kress & van Leeuwen, 2006). Besides, the visuals are aimed at spreading information instead of offering services as there is a lack of gaze from the represented participants (Kress & van Leeuwen, 2006). The framing of the poster signifies that all the information is salient as all the visuals come in a specific order

without giving any preferential position to any particular image. There is clear-cut differentiation in each visual, which expresses that there is no relation between them.
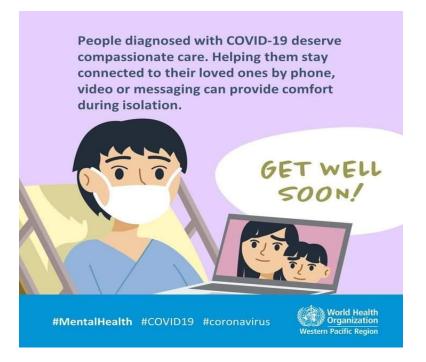

Figure 4.1.20

The present poster from the World Health Organization is aimed at educating people about how to help those who have contracted Covid-19. The represented participants are involved in two kinds of narrative processes, that is speech and mental narrative processes. The pattern of interaction is such that the family member of the sick boy is performing a verbal narrative process as they are talking to the boy, which is shown in the bubble form of text, and the young male reacted to the good wishes in the form of a mental narrative process as he is feeling motivated and protected. Besides, the visuals also portray the concept of maternal love. Moreover, the close-up shot of the human participants is aimed at creating personal relationships among the participants and the viewers (Kress & van Leeuwen, 2006). Though the close-up shot is not intended to provide goods and services, it is aimed at creating a relationship based on humanity and sympathy between the represented participants and viewers. The direct eye contact between the participants and viewers is to create a sort of personal relationship between them (Kress & van Leeuwen, 2006), so that viewers can feel and adopt the positive

etiquette during the testing time of Covi-19. From the perspective of framing, the person in the poster is centralized and foregrounded because the creator wants him to be the focus.

Figure 4.1.21

As Kress and van Leeuwen (2006) opine that narrative processes involve vectors, the present poster features images of humans performing different activities such as shopping grocery, running grocery shop, and traveling. Besides these actional narrative processes, the visuals also signify a concept of a diversified western society, where people from different cultural backgrounds live together. As the images portray a white lady is shopping groceries, while the black boy is travelling and the Muslim lady is running the grocery shop. Moreover, it also intimates a concept that ladies usually perform tasks related to the household such as shopping for groceries. The interaction between the represented participants and viewers is impersonal as shown by the long-shot (Kress & van Leeuwen, 2006). The close-shot of hands is only meant to provide vivid illustrations of washing hands, which is not meant to create personal relations between the represented participant and viewers (Kress & van Leeuwen, 2006). Besides, the poster is aimed at disseminating information as there is no direct eye contact between the

represented participants and viewers. Moreover, the visuals demonstrate that every participant has an equal responsibility to keep the social distance; therefore, none of them is foregrounded through modality markers. The background color is the same apart from the bottom, which is meant to create a distinction between the informative portion and the WHOs identity.

Figure 4.1.22

As Kress and van Leeuwen (2006) state that conceptual processes are social constructs, which are permanent. The present poster features two black women observing social distancing. They are involved in narrative processes as they are moving away from each other (Kress & van Leeuwen, 2006), but at the conceptual level, the image of Black African women elucidates that they are more susceptible to deadly diseases such as Coronavirus compared to other white women. Besides, the peculiar clothing of the black woman in the image also shows their cultural style of clothing. Moreover, the fat black lady refers to the problem of obesity usually associated with black women. The framing of the poster involves a uniform pattern as a sharp blue background is used uniformly, which attributes the symbol of hope in the testing time of Covid-19. Besides, the

represented participants are presented as distinct individuals because there is a clear dividing line between them. They are, however, connected with an arrow, which shows the importance of social distancing. At interactional level, the present poster features human participants that share impersonal interactive patterns (Kress & van Leeuwen, 2006) with viewers due to their long-shot. Besides, the images are aimed at disseminating information as the represented participants do not gaze at viewers (Kress and van Leeuwen, 2006).
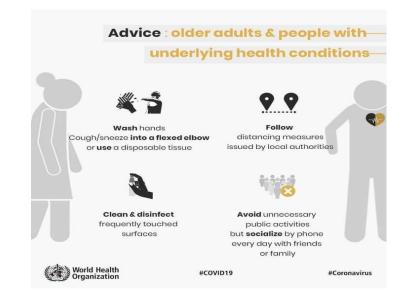

Figure 4.1.23

Covid-19 has wreaked havoc on the human population, the most vulnerable; however, are the elder people or people having medical complications. The present poster is aimed at creating awareness among the elder segment of the population and those having medical complications. Black color is used to specifically highlight the important activities, such as washing hands, coughing or sneezing into the elbow, and observing social distancing, that they should do to avoid coronavirus. Besides, the words carrying important instructions are also foregrounded through the use of black color. The visuals of represented participants represent specific narrative processes such as washing hands, keeping social distancing, and avoiding unnecessary social interaction. Each of these narrative processes is a part of a larger concept (Kress & van Leeuwen, 2006), that is, to

avoid contracting the novel coronavirus. The bent back demonstrates the old age of the represented participant, while both male and female participants are involved to disclose the concept that each gender can be equally hurt by Covid-19. The visuals are not aimed at creating intimate relationships with the viewers (Kress & van Leeuwen, 2006) as they are taken from long-shots. Besides, the represented participants are quasi-human, which clarifies the lack of eye contact between them and the viewers. The lack of gaze indicates that the poster offers information rather than putting demand on the viewers (Kress & van Leeuwen, 2006).

Figure 4.1.24

Physical distancing is the solution for Covid-19 in the absence of proper treatment as it helps in curbing the spread of the virus. The distance choice in Figure 4.1.24 is the long-shot, which means that the represented participants are framed from a relatively larger distance, and the image features their whole body. The long-shots are generally employed in the posters carrying social messages as they are meant to establish intimate relationship with the viewers (Kress & van Leeuwen, 2006). Hence, the interactive pattern between the represented participants and the viewers is impersonal and public. The lack of gaze from the represented participants at the viewers signifies that the visuals are aimed at offering information (Kress & van Leeuwen, 2006). Moreover, the

represented participants are involved in the action narrative processes such as shopping for groceries or other items of daily use and using modern digital technology to get items via an online source. The visual portraying online shopping represents a concept of a changing world, where people are adopting the latest technology in their daily life. The composition of the poster is simple without any excessive color saturation or modulation. There are clear boundaries between the represented participants to show their distinctive existence (Kress & van Leeuwen, 2006).

Figure 4.1.25

The poster in Figure 4.1.25 is relatively simple as there is no bold and highlighted text and it lacks isolated images. It simply makes people aware of the time of quarantine during Covid-19 and the message is very much clear from the text as the imperative clauses enable the audience to know how to utilize their time in healthy activities in order to get rid of stress. Moreover, there is no foregrounding of text which shows that each part of the message is equally important (Kress & van Leeuwen, 2006). The poster has mid-range modality markers aimed at enhancing the believability of the message (Kress & van Leeuwen, 2006). Besides, the blue background gives a sign of positivity in the testing time of the pandemic to make the public feel good. However, the long shot in the

poster shows that it aims at offering information rather than demanding services from the viewers (Kress & van Leeuwen, 2006).

4.2 PAKISTANI POSTERS

Figure 4.2.1

There are seven different modality markers suggested by Kress and van Leeuwen (2006) which are; color illumination, color saturation, color modulation, contextualization, depth, brightness, and representation. Each modality marker has a scale running from low to a higher level. The present poster is the prototype of simple and plain visuals as there is no modality markers used in it. There is no background, no color saturation, and no color modulation. The only modality marker that has a semblance of presence is the depth as the poster features images that portray pictorial details to some extent.

The lack of modality markers demonstrates that there is no covert message to be decoded by the audience (Kress & van Leeuwen, 2006). The message in the poster is clear and it is further clarified with the use of text. Therefore, different semiotic resources are used together to communicate the message to the viewers. The interactive pattern between the represented participants and the viewers is impersonal and public as suggested by the long-shots. As Kress and van Leewuen (2006) argue that the close-up shots suggest that the represented participants interact with the viewers in a personal and intimate way, and vice versa.

Besides, the composition of the poster indicates that specific instructions are prioritized over others. As Kress and van Leewuen (2006) propose that specific information is made salient or important through specific ways, such as putting them at the center or enlarging the size of the visual. In the present context, the entry of a single person is prioritized over the rest as it appears at the top. The reason for that is the policy of the government of Pakistan, which makes it compulsory that only a single person be allowed to enter an enclosed space such as a shop. Moreover, the first image in the poster represents the non-transactional narrative process as there is only a single participant who is the actor (Kress & van Leeuwen, 2006). The image does not portray any 'goal', though viewers can imagine it. Image number four shows a geometrical action as there are no participants but the geometry of the image indicates an ongoing action.

Figure 4.2.2

According to Kress and van Leeuwen (2006) different semiotic resources are incorporated into an image to convey the desired message to the audience. The present poster falls under the category of precautionary posters, where different images are supplemented with texts to communicate the desired message to the audience. The poster features composite images, the plain and simple images are supported through the use of imperative clauses. The use of imperative clauses proposes the importance of these instructions; it aims at providing urgency to follow these instructions. Moreover, the images are composed in a way that each image appears a distinct entity as there are clear boundaries among them. Kress and van Leeuwen (2006) argue that clear boundaries between/among the visuals demonstrate their distinctiveness. Besides, cleaning hands is prioritized over the rest of the precautions as it appears at the top. Kress and van Leewuen (2006) propose that some visuals or represented participants are made salient through specific visual strategies such as making them centralized or putting them on the

top. Besides, other modality markers are absent as there is no color saturation or background.

The first two images are narrative representations as they indicate specific actions. In the first image, the water is the actor, which creates the vector directed at the goal, which is, hands. It is a prototypical uni-directional action process as the vector is directed from the actor towards the goal. The last image is the conceptual representation as it indicates a timeless concept and Kress and van Leeuwen (1996) suggest that conceptual representation indicates a timeless and fixed concept. Besides, the close-shot of the human represented participant demonstrates that it interacts with the viewers at a personal level (Kress & van Leeuwen, 2006). The close-shot of the human hands is aimed at providing a vivid illustration of the process of washing hands during Covid-19.

Figure 4.2.3

According to Kress and Leewuen (2006) text plays an important role in conveying the meaning to the audience. The present poster is the prototype of visuals supplemented by texts to communicate with the audience. Text in each image is used to contextualize the message, as visuals alone cannot provide the desired meaning in these images. Besides, the text is separated from the visuals through the white background to make it

visible to the audience. Moreover, the use of imperative clauses indicates the importance of the messages that each image carries. The first image is a non-transactional reactionary narrative process as the lady is reacting to the information. As Kress and van Leeuwen (2006) argue that when there is a single participant, the image represents a non-transactional narrative process. Similarly, the image featuring two boys observing social distancing is a transactional reactionary process as both are reacting to each other and none is doing an action. Hence, they are both "reactors", as termed by Kress and van Leeuwen (2006). Though individual images indicate the narrative process, they are attributes of the carrier, that is, how to avoid contracting Covid-19. Hence, the poster represents an analytical process. The creator has used the blue background to contextualize the poster as it is related to health-care and blue is commonly associated with health-care. Besides, the interactive pattern between the viewers and represented participants is impersonal. The close-ups are only meant to provide a clear illustration of the actions each participant is performing.

Figure 4.2.4

The present image has a clear message of contacting medical facilities in case of developing the symptoms of Covid-19. The blue background adds in the contextualization of the message as Kress and van Leeuwen (2006) opine that a specific color of the background is employed to provide a context to the image. Blue is generally associated with healthcare, therefore, the blue background helps in the contextualizing.

Besides, blue is the color that symbolizes positivity and encouragement, therefore, it might help the audience to feel positive during the gloomy Covid-19 pandemic. Moreover, red is used for the important message to highlight it. The text, as argued by Kress and van Leeuwen (2006), plays a crucial role in supplementing the image to convey the message to the audience. Further, Kress and van Leeuwen (2006) suggest that when the human participants, represented in an image or visual, gaze at the viewers, they are putting a demand on the audience. The human participant in the present image is looking directly into the viewer's eyes, which indicates that it is putting a demand on the viewers, the demand of following the instruction immediately in case a viewer develops Covid-19 symptoms. Besides, the close-up shot indicates that the participant shares an intimate relationship with the viewers (Kress & van Leeuwen, 2006) as if it is saying to every viewer to strictly follow the instruction in a similar way someone close to us and advises us.

Figure 4.2.5

Similar to the previous poster in Figure 4.2.4, it has a blue background to suggest its relation to health-care. The close-up of the human hands is not aimed at establishing an intimate relationship with the viewers, instead, it is meant for creating a vivid illustration of washing hands during Covid-19. The poster carries an isolated message of 'washing hands', therefore, the poster is composed in a way that the aspects which

highlight the message of washing hands are foregrounded. As Kress and Leewuen (2006) suggest that the composition of visuals decides whether the message is important or not. There are various composition strategies such as centralization of the important aspect and vice versa. For instance, in the present context, the message of 'washing hands' is made loud and clear through highlighted bold text. Besides, the close-up of washing hands also indicates the importance of the message. The image represents a non-transactional narrative process as there is only a single participant (Kress & van Leeuwen, 2006), which acts as the actor.

Figure 4.2.6

The relatively simple poster featuring a girl wearing a mask has employed a mid-range of specific modality markers to convey the message in the best possible way. As Kress and van Leeuwen (2006) propose that extravagant use of modality markers create visual dissonance and make the believability of the visual skeptical. The mid-range, according to them, increases the believability of the visual. The use of the blue background is aimed at defining the context of the poster as blue is associated with healthcare, encouragement and positivity. The use of different color fonts for text creates a contrast, which helps in highlighting the message (Kress & van Leeuwen, 2006). The

close-up is specifically aimed at providing a clear illustration of wearing a mask. The use of beautiful girls in the series of these posters suggests that the creator intends to romanticize wearing a mask; therefore, the message is advertised through the beautiful young girl. The fact that the represented participant is not looking directly into the viewers' eyes suggests that the image is meant for offering Information (Kress & van Leeuwen, 2006).

Figure 4.2.7

The present poster, designed by the National University of Modern Languages, Islamabad is aimed at creating awareness about Covid-19 SOPs in the students. The visuals represent both narrative and conceptual processes. The visual of washing hands represents an actional narrative process, while the girl wearing masks signifies a concept, that is, wearing a mask is the ultimate way to avoid the virus. The represented participants in the third visual also represent a conceptual process of keeping the social distance. Besides, the said visuals also represent the concept of a patriarchal society in countries like Pakistan, where social mobility and interaction are usually associated with males. Besides, each visual is a part of a larger concept (Kress & van Leeuwen, 2006), that is, of Covid-19, as sometimes minor narrative or conceptual processes are involved

in representing a larger concept. The close-up shot of the visual of the girl wearing the mask also indicates the social attitude in countries like Pakistan, where females are usually objectified to attract people. Besides, the long shot of the boys observing social distance is aimed at creating awareness and is not meant to establish personal relationships between the represented participants and viewers (Kress & van Leeuwen, 2006). There are clear-cut edges between the visuals, which portray the distinctive nature of each concept represented through visuals. The fact that a girl wearing a mask appears first is to show the importance of wearing a mask during the testing time of Covid-19.
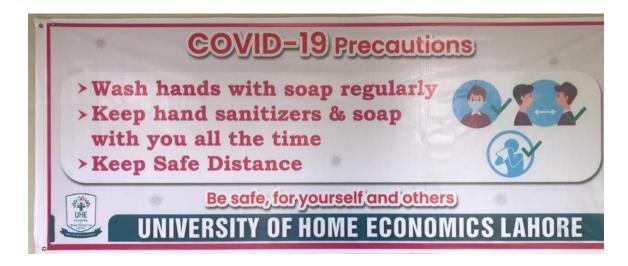

Figure 4.2.8

The poster in Figure 4.2.8 is designed by the University of Home Economics Lahore to spread awareness in the public, especially students, about the SOPs of the novel Coronavirus. The quasi-human participants in visuals are aimed to create the holistic concept of Covid-19 SOPs. Although Home Economics is usually females' area of study, the absence of girls from the poster represents a symbolic concept, that is, the patriarchal nature of Pakistani society. Besides, all the conceptual processes represented by visuals create a general concept of Covid-19 SOPs. Moreover, the lack of gaze from the human respondent towards the viewers expresses that the visuals are aimed at disseminating information rather than offering goods and services. As Kress and van Leeuwen (2006) argue, that represented participants' lack of gaze at viewers symbolizes the dissemination of information. Besides, the distance choice also uncovers the fact that

the relationship between participants and viewers is a social one rather than a personal one. Though the distance choice is a close-shot, the lack of clarity in the visuals shows that the creators do not intend to establish intimate relationships between participants and viewers.

Figure 4.2.9

The posters aimed at creating awareness among the public usually feature composite images, that is, they amalgamate images and text to convey the information. The present poster is one such poster where information is provided through the use of both text and images. The use of imperatives detects the importance of information to be followed. The visuals present a mixture of the narrative and conceptual processes to represent a broad concept of Covid-19 SOPs. The long shot from which the first image is taken publicizes that there is an impersonal relationship between the represented participants and viewers (Kress & van Leeuwen, 2006). The other visuals have a medium frame size, which denotes that there exists a social relationship between the represented

participants and viewers (Kress & van Leeuwen, 2006). Besides, visuals in the middle are framed in a way that they are gazing at the viewer, which signifies that they are demanding services from viewers; services (Kress & van Leeuwen, 2006) of following the Covid-19 SOPs. The use of red symbolizes the dangers of not avoiding crowds, while the presented color is also used to let participants avoid the suggested activities during the abnormal situation of the Covid-19.

Figure 4.2.10

Different institutions in Pakistan have used an effective method of multimodality to educate the public in general and students in particular. The visuals in the poster present a series of narrative processes such as washing hands, wearing a mask, and observing social distancing. The series of narrative processes is aimed at establishing a fixed concept (Kress & van Leeuwen, 2006) of how to avoid contracting Covid-19. Moreover, the size of the frames is long-shot in the images as they feature the whole body of the human-represented participants. The choice of long-shots is aimed at creating a public relationship between the represented participants and viewers (Kress & van

Leeuwen, 2006). The close-up in the first visual should not be confused as it is meant to provide a vivid illustration of washing hands. The lack of gaze from the represented participants at the viewer implies that the visuals are offering information. The fact that the visual portraying washing hands compaction Kress and van Leeuwen (1996) top affirms that the creator framed the poster in a particular way on purpose. The creator wants to evince the importance of washing hands, which will keep the virus away from humans. That particular visual is followed by wearing a mask visual, which shows it comes second in the priority list of the creator. Hence, the creator intends to establish the relationship between the visuals in a way that personal safety will ensure the safety of the community.

Figure 4.2.11

The present poster is the prototype of Covid-19 posters circulated during Covid-19 pandemic. The administration of public spaces in Pakistan has designed such posters to spread awareness about Covid-19 SOPs. Besides, it was made mandatory by the government of Pakistan that the administration would ensure that every individual entering their space should wear a mask. The red color font is used to highlight the important instructions. The red symbolizes the dangers in case the individuals do not follow the prescribed SOPs. The quasi-human represented participants are meant to establish social relations with viewers (Kress & van Leeuwen, 2006) as the size of the

frame is medium. Besides, the represented participants are used to offer information as they are not gazing at viewers (Kress & van Leeuwen, 2006). Moreover, the quasi-human represented participants represent a conceptual process of observing social distance. Each visual is linked to the next to create a relationship among them. The establishment of relationships is meant to highlight the correct procedure of observing social distancing. Besides, clear color contrast is created through black and white colors to foreground the importance of wearing a mask.

Figure 4.2.12

Context usually plays a crucial role in determining the structure and nature of any language, whether sign or symbols. The poster in hand features minors, which shapes the whole structure of the posters. The two human-represented participants converse about Covid-19 to make others understand the importance of observing Covid-19 SOPs. The visuals represent speech narrative processes as their speeches are presented in the form of text. Besides, the represented participants show a conceptual process as well, as the

visuals only feature boys, which highlight the concept of Pakistani society. The long-shot frame size reflects the public relationship between the represented participants and viewers (Kress & van Leeuwen, 2006). Besides, the lack of direct eye contact signifies that the visuals are created for offering information rather than demanding goods and services. As Kress and van Leeuwan (2006) argue that the lack of direct gaze from the represented participants at viewers communicates that they are offering, while the direct gaze shows the demand of goods and services. At the level of framing, there is a clear-cut edge between the information about the school identity and other information. Different backgrounds are used to highlight the identity of the institution and separate it from the main body of the poster carrying information.
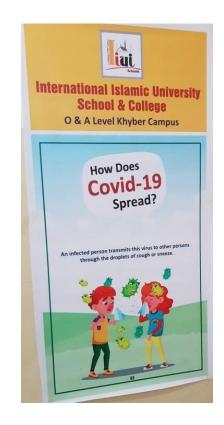

Figure 4.2.13

The present poster illustrates the most potent way of spreading the novel Coronavirus, that is, through sneezing or coughing. Sneezing and coughing result in the burst of air carrying water droplets which may contain the virus if the sneezing person is infected with it. The images in Figure 4.2.13 represent narrative processes, the girl's

narrative process is actional as she is sneezing or coughing, while the boy's visual represents a reactional narrative process as he is receiving the virus through the medium of air. Both the narrative processes are parts of an analytical conceptual process (Kress & van Leeuwen, 2006), as they portray a concept about the spread of Covid-19. At interactive level, the relationship between the represented participants and viewers is impersonal due to the long shot which features the whole body of the human participants. Besides, the visuals are supposed to offer information as there is no direct gaze from the represented participants at viewers (Kress & van Leeuwen, 2006). The composition of the image demonstrates that both the participants are linked with each other, which is represented through the visuals of the virus infecting the receivers via the medium of air droplets.

Figure 4.2.14

According to Kress and Leeuwan (2006), images are framed in a specific way to either foreground or background any information. Various ways of framing foreshadow the value of the represented participants such as putting a specific image at center/margin, top/bottom. The poster in hand insinuates that washing hands is the most important

procedure to adopt during Covid-19, as it will save a person from contracting the novel coronavirus. Once he has saved himself, then he is not a danger to the rest of the population. Besides, the pictures of the virus attract the attention of the viewers as it is designed with a dangerous look. The heading of the poster is Covid-19 with bold and black color suggest the urgency of the situation. Moreover, the close-shot of washing hands is aimed at creating a vivid illustration of the washing hands during Covid-19. As Kress and van Leeuwen (2006) argued that content in visual images is made important with its position of placement. It is offering information besides demanding the complete observance of the said SOP as well. At ideational level the narrative processes is involved in some kind of action that is, washing hands. Along with the foregrounding of the process of washing hands, the blue color indicates hopes amid chaos.

Figure 4.2.15

The SOPs for Covid-19 are meant to eliminate the possible interaction among the public. ATM tends to be the major source where people can interact, indirectly though. Hence, the present poster is aimed at creating the public aware of the various facets of using ATMs safely during the pandemic to avoid contracting Covid-19. Imperatives are used to describe the urgency of adopting these SOPs. The participants lack humans,

therefore, the visuals are meant to represent the conceptual process of avoiding indirect contact among the people. Moreover, the long shot refers to the fact that the creator intends to establish a public relationship between the represented participants and viewers (Kress and Leeuwen, 2006). Besides, they are meant for spreading information, not for the promotion of any specific products, hence, the represented participants lack any label or identity clue. The visuals are framed in a way that there is a clear distinction between them, which informs that they are distinct concepts. Besides, visuals represent the priorities during the testing time of the pandemic that is, wearing a mask, washing hands with sanitizer, and the use of digital technology for transactions. There is no color saturation or modulation to foreground or background any visual, which denotes that each one is equally important (Kress & van Leeuwen, 2006).

Figure 4.2.16

The poster in Figure 4.2.16 is designed by the National University of Science and Technology, Islamabad, which falls under the category of precautionary posters. As Kress and Leeuwan (2006) described, posters are framed to prioritize specific information by placing visuals at the top of the center or rendering specific color saturation and modulation to them. The poster in question has prioritized avoiding shaking hands and the rest of the SOPs follow in order of their importance. Besides, a sharp red color is used to make each SOP distinct from the rest. Moreover, clear

boundaries are drawn among the images to keep them distinct and highlighted (Kress & van Leeuwen, 2006). Each image represents a specific narrative process such as avoiding handshake, washing hands, covering sneeze or cough, and visiting hospitals on the development of particular symptoms. Moreover, these narrative processes are part of an analytical conceptual process of protecting one from the novel coronavirus. There is an impersonal relationship between the represented participants and viewers as revealed by the log-shots. Besides, the images are aimed at disseminating information as there is no direct eye contact between viewers and the represented participants.

Figure 4.2.17

As Kress and Leeuwaan (2006) noticed that the purpose of close-shots is to create personal relationship between the represented participants and the viewer. The said poster is intended to create awareness about the working etiquette at the office during Covid-19. The use of close-shots is meant to create intimate relationships between the represented participants and the viewers. It is because the poster is intended to make everyone in the office realize that information is specifically meant for him/her. Besides, the visuals demand services, that is, observance of the mentioned SOPs in the office because the participants in the visuals are gazing at the viewer. Moreover, the images carry a similar

background and color saturation to illustrate that every facet of the etiquette for working in the office is equally important (Kress & van Leeuwen, 2006). Besides, there are clear boundaries among the visuals to indicate the distinctive nature of every SOP for Covid-19. At the level of ideational metafunction, the visuals represent specific narrative processes such as wearing a mask, washing hands, and covering sneezing and coughing. The narrative processors, however, are part of a conceptual process that is how to avoid the spread of Covid-19 while working in the office.
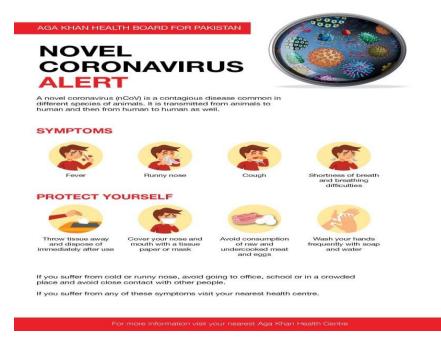

Figure 4.2.18

The present poster has a resemblance to the posters designed by the World Health organization. It is a comprehensive poster aimed at creating awareness in the public about the symptoms of the disease as well as the precautions to avoid it. The visuals in the top row of the poster represent conceptual processes, that is, the concept of symptoms of the novel coronavirus. While the visuals in the second row represent action narrative processes, such as disposing of tissue paper after use, washing hands, and the covering of mouth and nose with a mask. The series of narrative processes constitute a classificational conceptual process, that is, each narrative process is a part of the precautions adopted against Covid-19. The close-shot points out a personal relationship

between the viewer and the represented respondent (Kress & van Leeuwen, 2006). The close-shot of washing hand, however, is meant to vividly illustrate the process of washing hands. Besides, the participants are not gazing at viewers, which signal that they are offering information to viewers. A uniform color saturation and background are used to foreground the fact that every piece of information is equally important as Kress and van Leeuwen (2006) described that proper colors are used to show the importance of a specific message. The categorization of visuals, however, shows the priorities of the medical institution.

Figure 4.2.19

As Kress and Leeuwan (2006) discussed, when the represented participants gaze at the viewer, it is demanding goods and services. The image of a young boy in the present poster is gazing at the viewers, which unveils the idea that the creator intends to put a demand on the viewers, that is, the demand of wearing a mask while entering the campus. The other visuals lack direct eye contact with the viewer, thus, they are meant for offering information (Kress & van Leeuwen, 2006) instead of demanding specific services. Moreover, the interactional pattern of the visuals also differs, as the boy wearing a mask has a larger size frame, which denotes that the relationship between the said visual and the viewer is intimate. While the other two visuals have long-shots, which reflects that their relationship to the viewers is impersonal and public. Each visual

represents a particular narrative process, for instance, the visuals of washing hands, the boy wearing a mask, and the boy and girl observing social distancing. The visual also represents a concept, that is, the dominant hierarchical structure of Pakistani society, where teachers enjoy the spotlight. Besides, the close-up of the boy wearing the mask also represents a conceptual process of patriarchal values in Pakistani society, as the visual of the male is highlighted through a close-up shot. Moreover, the composition of the poster provides a clue that wearing a mask prioritizes the image of the person wearing a mask if both centralized and larger. Besides, the images are connected through circles, which makes clear that each image and information they represent are interconnected.

Figure 4.2.20

The present poster is specifically aimed at creating awareness about the most crucial SOP of Covid-19, which is keeping the prescribed six-meter distance. The images featured in the posters represent the conceptual process of how social distancing should be observed. Both the represented participants are part of the whole analytical concept as they are related to each other. Moreover, the interaction between the represented participants and viewers is impersonal and public due to the long shot of the images, which features the whole bodies of the represented participants. As Kress and van

Leeuwen (2006) declared that the long-shot usually features the whole body and there is still a place left in the frame, according to them, the long-shot is aimed at creating impersonal and public interactive patterns between the represented participants and the viewers. Besides, the visuals are aimed at offering information due to the lack of gaze from the represented participants at viewers. The composition of the poster explicates that each image in the poster carries equal worth as none of them are either centralized or marginalized. Besides, there is no difference in the color saturation as well, which also expresses the equal worth of both the represented participants.

Figure 4.2.21

The present poster features a boy wearing a mask, which is crucial in keeping the population safe during the pandemic. The caption is interesting though, as it depicts that in cases when an individual is unable to keep social distance, then the only alternative is to wear a mask. The composite image, that is, the one having an image and text, substantiates a peculiar concept in overpopulated third-world countries because it is difficult to ensure social distancing due to several reasons. Besides, the image represents a narrative process that is, wearing a mask.

The close-shot displays that the creator intends to establish a personal interactive pattern between the represented participant and viewers (Kress & van Leeuwen, 2006). While the lack of gaze from the represented participant at viewers conveys the fact that it is meant to offer information instead of demanding goods and services (Kress & van

Leeuwen, 2006). Moreover, the framing of the image is such that the whole focus is on the only represented participant. A clear distinction between image and text is created through the use of different backgrounds for each. The sharp blue background is symbolic of optimism and positivity amidst the testing times of Covid-19. Besides, the blue color is also associated with medical-related fields and institutions.

Figure 4.2.22

The poster in Figure 4.2.22 is yet another Pakistani poster from a brand that is aimed at remembering the must-to-do act in the time of the pandemic. The image in the poster represents a narrative process as the process of washing hands with sanitizer is visualized through the said image. The use of imperative text explicates the compulsion in sanitizing one's hands before entering into a public place. Moreover, the represented participants share a public relationship with the viewers as the distance choice is long-shot as stated by Kress and van Leeuwen (2006). Besides, they are aimed at offering information, therefore, only a part of the human that is, the hand, is visible in the image. The lack of identity of the human as well as other participants provides an indication that the images are meant at providing information rather than promoting some kind of identity or product. The composition of the poster is simple with a plain background, which gives an account of the idea that every aspect of the poster and the information it is meant for, are important.

Figure 4.2.23

According to Kress and van Leeuwen (2006), the composition of visuals plays an important role in determining the value of images or the value of the information the images are meant for. The present poster features an image of a boy wearing a mask, which is larger compared to others. It reveals that wearing masks is the most important SOP for Covid-19. Besides, other images represent SOPs in order of their importance, such as washing hands being prioritized over the rest. There are clear boundary markers among the images to indicate that each one shows a distinct Covid-19 SOP. Moreover, the close-up shots in each image shed light on the designers' intention to create an intimate relationship (Kress & van Leeuwen, 2006) between the represented participants and the viewers. Besides, the direct gaze of the boy with a mask on viewers declares that it is demanding service from the viewers, that is, to wear a mask during Covid-19. Other participants are meant to offer information as they lack a direct gaze at the viewers (Kress & van Leeuwen, 2006). At the ideational level, each visual represents a narrative process, which is parts of a larger conceptual process, that is, SOPs for Covid-19.

Figure 4.2.24

The present poster in figure 4.2.24 is yet another Pakistani poster that comes under the category of precautionary posters. The long shot indicates that the represented participants are supposed to share a public relation with the viewers (Kress & van Leeuwen, 2006). The human and quasi-humans represented participants are intended to offer information; therefore, they are not made to gaze at the viewers. Moreover, the composition of the poster reveals that images are composite ones; the message is conveyed through the amalgamation of images and text. Besides, there are clear edges among the images, which is suggestive of the fact that each image represents a distinct message and precaution against the novel coronavirus. As Kress and van Leeuwen (2006) point out that boundaries among various images or elements in visuals show its importance. Besides, the images are framed in a way that the boy wearing a mask is at the top, which denotes the importance of wearing a mask. Each image in the poster represents a separate narrative process, such as the first image represents the actional narrative process of wearing a mask. These narrative processes are part of a general concept that is, keeping oneself safe from contracting the virus.

Figure 4.2.25

There are scores of misinformation about the symptoms of the Novel Coronavirus. The present poster is aimed at making the public understand the symptoms with a lot more clarity. Kress and van Leeuwen (2006) opine that participants in images with no eye contact with the viewers aim to offer information only. The quasi-human represented participants lack facial features, which demonstrate that their purpose is to illustrate the symptoms, not to establish any intimate or personal relations with the viewers. Most of the images are shot from a medium distance, which implies a kind of social relationship (Kress & van Leeuwen, 2006) between the quasi-humans and the viewers. Moreover, the visuals represent actional narrative processes, each corresponding to the symptoms which the image intends to propagate. The narrative processes combine to give rise to a concept of the symptoms of Covid-19. The fact that images feature both boys and girls wearing different clothing styles unveils the concept of cultural diversity at the National University of Modern Languages, Islamabad, where people from different cultural backgrounds study. The framing of posters describes that there are clear boundaries among images, which is created by the strip of white color. The boundaries

among the images indicate that each category is distinct (Kress & van Leeuwen, 2006). The fact that images featuring symptoms such as coughing, shortness of breath, or difficulty in breathing are put on top implied that these are the most common symptoms found in almost every Coronavirus patient.

4.3 COMPARATIVE ANALYSIS OF THE WORLD HEALTH ORGANIZATION POSTERS AND PAKISTANI LOCAL POSTERS

The posters are analyzed in the light of Kress and van Leeuwen's semiotic theory (2006) and the analysis reveals that both kinds of posters are different from each other in their design. As the World Health Organization's posters aim at a larger audience therefore they are more diverse and have a wide range of semiotic resources in a single poster. Furthermore, they are disseminating information across the world and the design of Pakistani local posters has limited semiotic resources which are used to spread information as they are aimed at a limited audience. Zhang (2018) adopted a corpus-based multimodal method to compare public health posters in two global cities, that is, New York and Hong Kong. The researcher has selected 60 public health posters from the two global cities and drawn upon both qualitative and quantitative methods to conduct the study. The researcher has used different theoretical frameworks to build a multimodal corpus such as Hallidayan systemic-functional semiotics and Kress and van Leeuwen's visual grammar. The researcher found that there are explicit differences between the posters in the two cities. Therefore, the current study has analyzed the WHO posters and Pakistani local posters to see whether differences exist in the nature and design of the posters. The WHO posters have imperative clauses coupled with declarative clauses to enable the audience in understanding the message clearly as in Figure 4.1.1 and Figure 4.1.2 and the imperatives throw light upon the urgency of the situation such as Avoid the Three Cs, Crowded Places, etc. Besides, there are human and quasi-human still images with different colors which reflect the importance of the specific message being disseminated. However, the highlighted text at the top of the poster aimed to attract the attention of the viewers and there are narrative processes such as wearing masks, covering a cough, and washing hands in these posters. Many of the World Health Organization's posters have long shot represented participants which show that there is

an impersonal relationship with the viewers and the lack of gaze as in in many of the posters represents an offer of information since Kress and van Leeuwen (2006) argue that lack of direct eye contact shows that there is an offer of information not a demand of goods and services.

Figures 4.1.3 and Figure 4.1.5 have different colors and highlighted parts that make the message more attractive to the public and the narrative process such as separate raw and cooked food, washing hands, and cooking thoroughly with isolated images enhance the clarity of the message of the poster. Moreover, mid-range modality markers are used in almost all of the posters of WHO which foreground certain information, and according to Kress and van Leeuwen (2006) mid-range modality shows the believability of the message. According to Teo (2004), posters are cultural artifacts. Poster designers do not work in a vacuum, so it is essential to consider the socio-cultural backgrounds of viewers as well. After the initial function is over (e.g. the concert happens, the sale is over, the business is forgotten, and the candidate loses), what does a poster become? Graphic designer Art Chantry explains it is "the truest art form of an industrial marketing culture, a direct link to our everyday lives, real folk art" (Harvey, 2022). Therefore, the Pakistani local posters reflect the attitudes and concepts prevalent in Pakistani society. In some of the posters of the World Health Organization, there is direct eye contact between the represented participants with the viewers where they put demands on the audience, for instance in Figure 4.1.4 and it has a lack of extravagant color saturation. Besides, the blue background in most of the posters of WHO (for instance, Figures 4.1.1, 4.1.2, 4.1.4, 4.1.6) gives a message of positivity in the testing time of Covid-19. There is only a single represented participant in very few posters which reflects the non-transactional process; if a visual has only one participant then it shows non-transactional representation (Kress & van Leeuwen, 2006). Figures 4.1.7 and 4.1.8 show that there is a lack of direct gaze of the represented participant with the viewers as the purpose is only to offer information and the use of close shots in Figure 4.1.7 suggests that there is an intimate relationship with the viewers. Along with this, the analysis of the posters also enables us to know that large headings, highlighted text, and bold text are used to foreground the issue or main text as we can see in Figures 4.1.11, and 4.1.12. There are a few posters such as Figures

4.1.16, 4.1.17, 4.1.21, and 4.1.23 which have long shots and reflect that there is no personal relationship between the represented participants with the viewers.

On the other hand, the Pakistani local posters are relatively simple, have plain text, and have fewer semiotic resources. For instance, Figure 4.2.1 and Figure 4.2.2 are simply designed with no modality markers, no color saturation, and no color modulation and background. In these posters, the text is focused to spread awareness about the precautionary measures against Covid-19 in the targeted population and the narrative processes in Pakistani posters resemble those of the World Health Organization. The centralization of a certain part of the message or placement of an object and text at a specific position in the posters also makes them similar to WHO's posters, for instance in Figures 4.2.1, 4.2.2, 4.2.5, 4.2.10, and 4.2.14. The placement of text and images in visuals in a specific position shows its importance (Kress & van Leeuwen, 2006) and the close shots in most of the Pakistani posters are also a similar feature to the design of the posters of the WHO. Moreover, there is a lack of direct eye contact between the represented participants with the viewers which shows that in most of the Pakistani posters the represented participants offer information instead of demanding services from the viewers as we can see in Figure 4.2.6, Figures 4.2.8, 4.2.11, 4.2.12 and 4.2.13. In a nutshell, it becomes evident from the above discussion that the posters designed by the World Health Organization are more diverse as they have an ensemble of semiotic resources as compared to the Pakistani local posters.

4.4 FINDINGS

The research aims to find answers to three questions posed in this research which are to find the various semiotic resources used in the posters, the importance of text in the posters, and the difference in the overall framing of the Pakistani posters and those designed by WHO. Keeping an eye on the first question of the study, the analysis of the posters reveals that color saturation, gaze, close shot, medium shot, long shot images, human and quasi-human images, text including imperatives, narrative, and conceptual representations, foregrounding and back-grounding and modality markers are used in the design of these posters. Focusing on the second objective of the study, the analysis shows that language is as important in spreading information and making people aware of the precautions against Covid-19 as visuals. Because language coupled with other semiotic

resources makes the message clear for the viewers. Lastly, the analysis concludes that the posters designed by the WHO are more comprehensive in their design as compared to Pakistani local posters. Several semiotic resources along with language are being used in those posters and there is diversity in their composition as compared to Pakistani local posters. Therefore, the study unfolds the fact that these semiotic resources are used to inform people to keep themselves safe from life-threatening diseases. As the posters attract the attention of the viewers with the help of various techniques or resources such as highlighted text, catchy heading, foregrounding of covid-19 victimized population-centered information, and precautionary techniques to keep safe. The World Health Organization designed posters that are consumed by almost everyone around the globe which is why there is more use of a variety of semiotic resources. However, Pakistani posters aim at a limited population therefore they are simple in design and have fewer semiotic resources. This is how the study at hand is different from other already done research for instance Lirola's (2015) study focuses on the importance of posters in political campaigns, Nuryani's (2019) research on the role of signs in film posters, Sifaki and Papadopoulou (2015) study of the role of posters in creating awareness about a prize award as this study mainly focuses on creating meanings with the help of an ensemble of semiotic resources in a new situation (Covid-19).

It is obvious from the study of Insulander (2007) that words are arranged specially to create meanings in a text and images also have specific spatial arrangements, similarly, the present study also shows that the semiotic resources in the cautionary posters about Covid-19 have a specific place either in the top, bottom, left or right side of the frame. The information or images considered to be of prime importance are placed at the top of the poster to prioritize. On the other hand, Salleh, Abdullah, and Eboy (2015) have the view that the targeted population is the indicator of change in any kind of advertisement as the findings of this research also show that the differences in the design of the WHO posters and Pakistani posters are due to the difference in the targeted population. Furthermore, Juliantari (2014) found that colors, verbal aspects, images, and visual aspects have an important role in creating meanings in TV commercials and this study finds out the same in terms of analyzing the posters related to Covid-19. Words are not part of informational texts is one of the claims of this study which is also discovered

by Najafian and Ketabi (2011) while analyzing advertisements. Their findings suggest that text combined with visuals create a profound effect on the viewers. Hence, the current study contributes to the existing body of knowledge in several ways. The most important contribution is bringing to the fore the cultural reflection in public health posters, which was lacking in the scholarship on semiotics. Besides, the current study draws a comparison between WHO posters and Pakistani posters, which also enrich the existing scholarship on multimodality and semiotics. Moreover, it highlights the importance of every semiotic resource used in these posters, thus enriching the knowledge about the effects of each semiotic resource in conveying the desired information. This knowledge can help semiotic scholars as well as designers to improve the employment of different semiotic resources to better communicate the meaning to the targeted audience.

4.5 DISCUSSION

The present study aims at analyzing Covid-19 related posters that are designed with various semiotic resources such as images, text, color saturation, modality markers, gaze, and framing. Moreover, the text combines with other semiotic resources, elaborates the meanings of the message carried by the cautionary posters about Novel Coronavirus, and makes the audience aware of the life-threatening disease. The detailed analysis of the posters reveals that poster designers make use of images, colors, text, symbols, and gestures to make the meaning clear and to attract the attention of the public. Thus, the posters designed by the WHO have several semiotic resources such as still images, text, and highlighted text, the use of special color, the color saturation of specific elements, and the connection of different represented participants. On the other hand, Pakistani local posters have a comparatively simple design with limited semiotic resources and less diversity. In addition, the semiotic resources used in the posters include modality markers, color saturation, color modulation, direct eye contact and lack of gaze, bold text, highlighted text and centralization of text and represented participants, narrative processes with imperative clauses, and framing with long and close shots. The modality markers, color modulation, and saturation show the importance of a message or part of the message, and highlighting a certain part also aims to gain the attention of the

audience. However, the lack of direct eye contact, according to Kress and van Leeuwen (2006) is offering information and the presence of gaze is putting demands on the viewers. Moreover, the textual resources and other semiotic resources combine to make the meaning of the messages conveyed in the posters clear.

Focusing on the differences and similarities of this research study, it is necessary to mention that a similar study was done by Zhang (2018) in which he analyzed public health posters spreading knowledge about health maintenance and issues related to health and the data is collected from two different cities. Further, he analyzed the design of the posters collected from both of the cities and concluded that language plays a key role in meaning-making and couples with other semiotic resources to create a meaningful whole. The said study is different from the current study in its use of the theoretical framework as the data is analyzed in the light of Halliday's systemic functional linguistics and the semiotic theory of Kress and van Leeuwen, however, the present study uses only semiotic theory of Kress and van Leeuwen (2006) to analyze the data. Besides this, the findings of the study conducted by Savitri and Rosa (2019) also suggested that different semiotic resources such as sounds, text, symbols, gestures, and images work together to make complete sense of the audiovisual advertisement of smartphones. Along with this, they also focused on the generic structure of the advertisement. Their study is based on systemic functional linguistics, the semiotic theory of Kress and van Leeuwen, and Cheong's generic structure theory which makes it different from the current study. However, Oyebode and Unuabonah (2013) conducted a similar kind of study that found that images have the potential to complete the sense created through different semiotic resources in posters spreading information about HIV and AIDS. Dallyono and Sukyadi (2019) also used the semiotic theory presented by Kress and van Leeuwen (1996) to analyze the posters carrying information about environmental issues and concluded that images together with language provide a good option for the semioticians to create meaning and attract the targeted population. Besides this, Ferreira and Heberle (2013) and Najafian and Ketabi (2011) conducted the multimodal analysis of advertisement and used the Fairclough model and systemic functional linguistics to see the role of different semiotic resources that distinguish them from the present research.

CHAPTER 5

CONCLUSION

This study is an effort to explore the semiotic resources used in the posters designed during Covid-19 to provide the public with certain precautionary measures to protect themselves from the disease. It has tried to dig out the important role of textual resources in meaning-making and it has also drawn a comparison between the Pakistani local posters and the posters designed by the WHO. In keeping with the urgency of the situation, this research sought to explore how an amalgamation of visual and textual resources helps the targeted public to make meaning of the message being conveyed by the posters in terms of Covid-19. To that end, the researcher has tried in this study, using the semiotic theory of Kress and van Leeuwen (2006), to explore how a meaningful whole is created by the use of various semiotic resources that are used in the posters disseminated about Covid-19.

In this chapter, I revisit the findings of the present study in relation to all the research questions. This research answers three questions, the first question is: what semiotic resources have been used in the cautionary posters disseminated about Covid-19, the second question is what is the role of text in the posters carrying information about Covid-19 and the third question is how the cautionary posters about Covid-19 by the WHO and Pakistani local posters are different in the use of semiotic resources and overall framing. The first research question of this research is the primary aim of this study because it gives a foundation to this research. It enables us to collect the ensemble of semiotic resources used in the Covid-19 related posters and further the study moves to the impact of those resources. Focusing on the questions posed for this research study, therefore this research has explored that the posters are composed of text and semiotic resources such as still images, gaze, framing, highlighted and bold text, imperatives, narrative and conceptual structures to make the meaning clear to the public and aim at educating them in a much better way. Text is used to elaborate the message of the visuals in these posters, there is the use of bold and highlighted text for making certain instructions important and their placement at the top of the posters also shows

their priority in the Covid-19 posters. In these posters, the represented participants gazing directly at the viewers are aimed at putting demand on them, demand of following the precautions given to them. If there is a lack of eye contact then those posters are aimed at offering only information rather than demanding goods and services from the viewers. Moreover, narrative processes such as 'Washing hands, avoiding crowd, wearing a mask and keep six feet of distance from another person' are used to contribute to the holistic concept of observing standard operating procedures (SOPs) of Covid-19. The images with long shots in the posters are aimed at establishing a public relationship with the viewers and the images with close shots produce an intimate or personal relationship with them. The isolated images present in the posters show that they all have a certain different level of importance which is reflected through the disconnection. Further, their placement at the top right corner of the posters shows that they are prioritized and carry significant information. The first question of the study helped me in collecting several visual resources incorporated in the posters. Based on the analysis of the data, the answer to the second research question is that text plays a key role in meaning-making and completes the sense of a message as almost all of the posters have visual resources combined with the narrative process shown through declarative clauses and imperatives. Moreover, textual resources elaborate on the message spread by the visual resources in the visual images. The second question of the study enabled me to see how textual resources help the public to avoid the pandemic and it is found that text in these posters is incorporated in a way to show the urgency of the situation and to make people sensitive about the issue. Furthermore, the analysis of the data answers the third question of the study and finds that in both kinds of posters, the posters designed by the WHO are in more complex form because of the presence of several semiotic resources in a single poster but those of Pakistani locals are relatively simple in its design as they have less number of semiotic resources with a simple layout. As there are relatively more semiotic resources used in the posters of the WHO including color saturation, highlighted text, connection and disconnection of represented participants, and modality markers and most Pakistani posters have a simple structure with a few semiotic resources like a single image or a foregrounded heading. Besides, the WHO's posters have represented participants (human) from every background ranging from boys and girls, black to white,

and Muslims to non-Muslims shown by skin color and wearing of scarf because these posters are aimed at educating people throughout the world. In contrast, Pakistani local posters are designed with represented participants from the Pakistani context and there is a contextualization of Pakistani society in these posters. As several posters have images of boys which show the patriarchal society of the country. Thus, these posters are only aimed at educating a specific population that is Pakistan's public. There is a reflection of uni-cultural elements in Pakistani posters because of the unicultural targeted population but the WHO posters have multicultural elements as they were aimed to be disseminated across the world. Further, the researcher found that the WHO posters have a reflection of every skin color represented participants are black and white, women with covered heads and both male and female quasi-human images have been used as participants. On the other hand, Pakistani posters have mostly male represented participants reflecting the dominant ideology of patriarchy in the country and females with *hijabs* also representing Pakistani culture.

5.1 RECOMMENDATIONS FOR FUTURE RESEARCH

The study in hand examines how different semiotic resources work together to inform the public about Covid-19 and attract the attention of the audience through its design. They are designed in such a way to persuade the audience therefore future researchers can conduct further research in the following ways:

1. They can research posters from the perspective of the designers. They can investigate their views about making meaning through the use of various semiotic ensembles and how they incorporate those ensembles to influence the audience.

2. They can also examine the role of the semiotic resources in meaning-making from the perspective of the targeted population by conducting interviews to have an insight into their minds. As the public is considered to be the most important part during the designing of a particular visual therefore they need to be investigated how far the signs help them in making meanings and their comprehension.

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