

Multimodal Discourse Analysis of Image Representation in MTNng Instagram Advert

Hyellamada Suku

Department of English,
Gombe State University.
hyellawilbe@gmail.com
08139668910

Abstract

*This paper attempts to shift the focus of clause as representation (Halliday and Mathiassen) to image as representation. Drawing from Guther Kress and Theo van Leeuwen's Grammar of Visual Design (1996, 2001, & 2006), richly situated in Hallidayan semiotic orientation, this article analyses MTNng Instagram advertisements as multimodal resources. The data for the analysis are drawn from the official Instagram page of MTNng - a telecommunication Network in Nigeria. The advertisements were posted on February 6, 2020. The study specifically examines the narrative and the conceptual processes as obtained in visual grammar. The analysis shows that there is predominance of **narrative** and **conceptual** processes. The narrative highlights the action and reaction carried out by the represented participants and presents the advertisements, not as products or services for sale, but as solutions to the common insufficiencies in our society. The conceptual processes created access to the advertisements by triggering the consumer behaviour and at the same time avoiding the appeal of direct contact; in this way, creating a strong link between the images and the audience. These findings suggest that the images of MTNng and Instagram advertisements are independently structured as meaning making resources, not dependent on the verbal texts.*

Keywords: Representation, image, multimodal analysis, advert, MTNng, Instagram

Introduction

Meaning is not only realized through spoken or written text, but also through other modes which are outside the realm of language (Halliday 1985). This means that understanding of meaning is not only dependent on the analysis of language in text - the meaning contained in other semiotic resources, like non-verbal texts operate independently or interdependently in a multimodal orientation (Mathiassen 2007). For a while now, the verbal mode has been the focus of many linguists and discourse analysts who have mainly concerned themselves with the spoken and written discourse, neglecting the other semiotic modes of communication (see Gu, O'Halloran & Smith, Jibril Liu, Luo, O'Toole and Yang). However, many contemporary texts are produced with images and typefaces: newspapers articles are with eye-catching photos and advertisements with images that are salient. But their

semiotic modes are seen and considered the work of specialists. With the emergence of digitalization, the different modes have become the same at some level of representation “where common semiotic principles operate across different modes which makes it possible for image to encode emotion and music an action” (Kress and Leeuwen 2006). It is hard to find a single mode which exists alone in a discourse because every mode plays a vital role in the making of meaning and this is the concern of multimodal discourse (O’Halloran 1985).

One of the aspects of this representation is advertisement. It is a known fact that advertisements have become part of the daily lives of people and play an inevitable and indispensable role in any human society (Luo 2010), whether through media such as newspapers, magazines, billboards, books or letters or modern media such as television, networking sites and computers. Semiotic modes, especially visuals, have become important in all aspects of advertisements which are evident in multimodal resources such as the use of language, images, frames, sounds, colours that serve as a better way of conveying meaning in any advertisement (Painter *et al.* 178).

Moreover, with the emergence of information technology and then the internet, social networking sites have provided new channels for advertisement, new ways of making meaning and new modes of communication and interaction known as social media. This has a far-reaching commercial and social impact; the development of the internet plays a major role in this revolution. This revolution contributes to the shifts in the way companies do their advertisement. By implication, the social media has transformed advertisement from the traditional method of newspapers, books, public announcement, to new ones which are, according to David Crystal, “fundamentally different from those found in the other semiotic situations” (76).

Although there are several studies on the analysis of the language of advertisement of Nigerian Telecommunications Companies, (e.g Adebileje, Adegoke, Amah et al., Dalamu), little attention has been paid to the multimodal components of advertisements. This paper, therefore, attempts to fill this gap by analyzing the narrative and conceptual representation of the images used by MTNng Instagram advertisement in order to:

- I. identify the narrative and conceptual processes contained in the images.
- II. examine how these processes and represented participants constitute meaning in the advertisements.

Multimodal Discourse Analysis

Multimodal discourse analysis was studied earliest by Roland Barthes in his book, *Rhetoric of the Image*, published in 1964. He discussed the interaction of language and image in expressing meanings and argued that the meaning of images and other semiotic codes is always related to and in a sense dependent on verbal text. By themselves, images are polysemous - they are open to a variety of possible meanings. To arrive at a definite meaning, according to Barthes, language must come to the rescue. Kress and van Leeuwen object to this statement, when they posit that the view of Barthes does not clearly explain communication, especially in the images of nature (18). They further explain that Barthes' argument missed an important component of a text which is the fact that "visual component of a text is an independently organized and structured message, connected with the verbal text, but in no way dependent on it" (18).

Multimodal discourse continued to prosper in the 90s with the publication of Charles Forceville and Urios Aparisi's book, *Multimodal Metaphor*, which studies multimodal discourse from a cognitive perspective. Situated in Hallidayan Systemic Functional Linguistics, Forceville and Aparisi believe that all discourses are persuasive in the sense at aiming for more sort of cognitive, emotional or aesthetic effect or all three together (3) and usually combine and establish verbal and mechanical communication. This argument focuses on the perceptive nature of the semiotic resources, neglecting the natural ones that are physically created by and through the constant need to explain the evolving language, especially in the digital world today. With this view in mind, Guther Kress and Theo van Leeuwen, based on Hallidayan Functional Linguistic and social semiotic orientation, laid the trademark of multimodal discourse analysis called "visual grammar" in their books: *Multimodal Discourse: the Modes and Media of Contemporary Communication* and *Reading Images: the Grammar of Visual Design*.

The Grammar of Visual Design

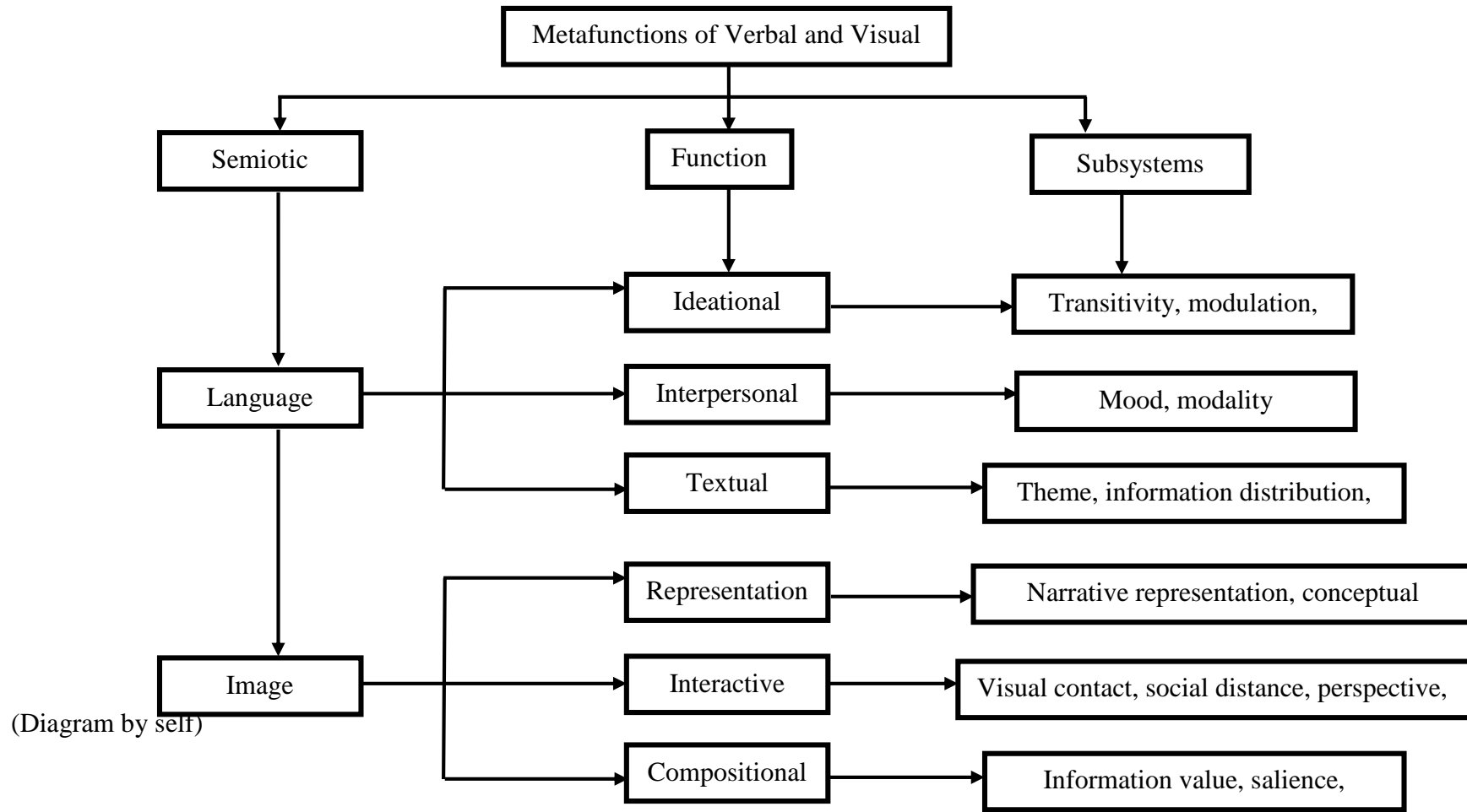
This is a framework that considers visual design as a grammar which describes the way semiotic elements - images, color, pictures, sounds are combined in visual statements to produce meaning in the way language describes how words are combined into clauses, sentences and texts to produce a meaningful whole (Kress and van Leeuwen 2001). Visual images, according to them, should be seen as a part of the Critical Discourse because images of whatever kind are entirely within the realm of the realization of meaning. They see visual designs as texts and their framework, as a contribution to a broadened Discourse Analysis.

The framework assigns to images, the three metafunctions of representational, interpersonal and compositional meanings. The representation of images is realized by narrative and conceptual representation. There are two participants in every representation: the interactive participants (viewer, reader, image designer) and the

represented participants (things depicted in the image). **Vectors** represent the action process, while **eyelines** reflect reactionary process. By using vectors and eyelines, images are represented as narratives, the common feature of verbal texts – the act of **doing** and **happening** (Kress & van Leeuwen 2006). The hallmark of a narrative visual proposition is the presence of a vector. The conceptual image does not involve actions and reactions of the represented participants; it reveals a more generalized, stable, timeless essence in terms of class, structure and meaning known as the classificational, analytical and the symbolic processes.

The interaction as a feature is expressed by visual contact, social distances, perspective and modality that the represented participants and interactive participants expressed. The designer of the image uses the image to do something to the reader, if the represented image looks at the reader directly, it forms an image act of **demand** but if the represented participants address the reader indirectly, this kind of image is an **offer**. Social distance reveals the level of involvement and power relations between the image and the reader. **Perspective** means the selection of angles which reveals the subjective attitude towards represented participants. A **high angle** - the viewer is superior to the represented participants, a **low angle**, the viewer is inferior; and at the **eye level**, means equality. High and low vertical angles are closely related to power, **horizontal**, **frontal** and **oblique** angles express involvement or detachment of the viewer in/ from the image. Modality relates to colour saturation, colour differentiation, color modulation, contextualization, representation, depth, illumination and brightness that refer to the different "sets of principles which inform the way in which texts are coded by specific social groups or within specific institutional context" (Kress & Van Leeuwen 2006).

Compositional features relate to the information value, salience and frame. Information value means the different placement of elements and their specific information values; for instance, **left and right** reveals **given and new**; **top and bottom** means **ideal and real** and **centre and margin** stands for **importance and subservient**. Salience helps the represented participants attract the viewers' attention, and this is achieved through factors like foreground and background contrast, relative size, contrasts in colour or differences in sharpness. Frames create a sense of detachment between the picture and the reader. The stronger the frame of an element, the more it is represented as a separate unit of information. If there is no frame, then the image covers the whole area of the page and a double spread invites the reader into the image (Kress and van Leeuwen 2006).



This study examines the representation of images in MTNng Instagram advertisements. This is borne out of the need to shift away from the static texts like Newspapers (Zhang), print advertisement (Yu), textbooks (Wang, Qian), forensic and movies (Luo) that have been the central focus of multimodal discourse analysts and give little attention to social media images in advertisement and how these images are constituted and represented in meaning in semiotic modes.

Literature Review on Advertisement

Dan Xu (2010) adopting the multimodal approach, analyses the “No Smoking Day” print advertisement in the image library of No Smoking Day organization official website. The work looks at how the advertisements persuade smokers through the use of multimodal elements and how the intended meanings are conveyed. It concentrates on the visual images and verbal texts, and how these semiotic modes interact in the No Smoking Advertisement. The result shows that the visual and the semiotic interactions elaborate and extend the meaning of each other. This has enhanced the effect and integration of visual images to make No Smoking advertisement powerful, persuasive and well received by the audience.

Similarly, Chunyu Hu and Mengxi Luo conducted a multimodal discourse analysis of Tmall’s Double Advertisement. The study adopts Kress and Van Leeuwen visual grammar and analyses Tmall’s Double eleven, a commercial outline launched in 2014. The principal aim of the work is to discuss how the visual components of the advertisement appeal to and resonant with the consumer through multimodal construction, while propagating its set values. In doing so, they looked at the representational, interactive and compositional meaning. The result reveals that the multimodal construction successfully conveyed and realized the purpose of the advertisement by promoting the festival culture and triggering public consumption. This is achieved through the creation of delicate balance between immersion and distance from the bright colour present, which shows a vivid and positive image to the viewers and a warm phenomenon for the consumers. The work concludes by justifying multimodal resources as a vital component in enhancing the meanings in Double Eleven Shopping Carnival and aid in reflecting the core essence of the advertisement.

Most recent is the work by Shuting Liu (2019), who presents a multimodal discourse analysis of the interactive meaning in public service advertisement. The study employs Kress and van Leeuwen’s Grammar of visual design too but combines it with Halliday’s systemic functional linguistics, as its frameworks. In carrying out the work, three Public Service Advertisements (PSA) are generated from the internet in a website entitled “World’s creative public services issued by World Wildlife Fund (WWF). The study analyses the visual/verbal messages and the interactive relations between the modes which it reveals that there are some distinctions in the visual representation. This is seen in the way the interactive elements work together in constructing and interpreting meaning. For instance, the images are of high modality

and have left a deeper impression on the viewers, thereby increasing the possibility of customer behavior. However, the verbal elements leave some spaces for contemplation for the viewers to ponder on the meaning and deduce their own impression about the products.

The significance of any multimodal analysis is to express the importance of meaning making in the different modes resources and these studies have achieved that greatly. However, as it can be noticed, all these multimodal analyses are done on discourses outside Nigerian contexts, more importantly, they do not concentrate on Telecoms companies using Instagram as a medium of advertisements especially Nigeria's telecom companies. The significance of this work is, therefore, to bring the analyses of multimodality to social media advertisements, specifically MTNng Instagram advertisement. This paper also differs in the sense that it concentrates on the representational processes contained in MTNng Instagram advertisement.

Method

The data for the analysis are drawn from the official Instagram page of MTNng, a telecommunication Network. MTN, a telecommunication service provider with a total number of 232.6 million subscribers, is one of the largest mobile networks in the world. One-third of the company revenue comes from Nigeria, where it holds 35% market share. This massive breakthrough in their commercial activities is achieved by the awareness and coverage of the brand's activities through their social media platforms advertisement (Wikipedia). With this huge number of subscribers and the massive deployment of various discursive strategies to influence their customers, the telecom company deserves robust multimodal analysis, especially on how they make use of images to persuade their customers to opt for one or more of their services. One of the sites used for launching these products and services is MTNng Instagram page. The page has over 3 million active subscribers that view the daily posts of the brand. The contents of the posts are usually very visual, appealing and user friendly. The visuals are images, videos and stories that range from news, community services, and endorsement deals to advertisements. The aspect of the advertisement is the concern of this paper, and the contents are usually overlay text, natural and authentic images, demographics call to action, commotional and wording advertisements (Camerena).

The advertisements used for this study were posted on the 6th February, 2020. The focus of the analysis is on the narrative and conceptual representation of MTNng Instagram advertisements. The researcher considered seven (7) images screenshots from the Instagram page of MTNng. The data were stored in pictorial forms and coded as MTNng 001-007 for easy reference. The analysis of data was based on the insights from Kress and van Leeuwen's concept of visual grammar. The aim is to analyze the visual contents of the images in order to identify the narrative and the conceptual processes and examine how meanings are represented through them.

Data Analysis

In visual analysis, just as the verbal, objects or elements are referred to as represented participants and they constitute the subject matter of the communication. Participants are **volume** or **masses** while processes are **vectors** or **tension**. These elements play the most crucial roles in the grammatical structure that constitute the meaning in visual grammar. This does not mean that images work in the same way as language does, only that they can say the same thing as language, but in a very different way. What is realized by syntactic elements such as verbs is realized virtually by vectorial relatives between participants (Kress and van Leeuwen, 2006).

Image: MTNng 001



In MTNng 001, a vector (action process) formed by the stretching of arms connects two participants, an Actor (the man) and a Goal (the woman) in a bidirectional transactional action. The process is an actional transactional process between two interactors. This image represents an exchange between two individuals. Using the visual grammar, the transactional relation between the two individuals is realized by the vector that links them- **exchange of money through the outstretching of arm**. The locative relation is realized by the gradient of the focus and the process relation is realized by the gesture of holding the money as a tool for exchange. In this bidirectional transaction, the actor and the goal share a mutual understanding and satisfaction. This gives the viewers a concrete context of situation and visible meaning in the image. It has linked the customers to the product and the benefit attached when the product is purchased. The customers are now drawn to the product through mutual understanding with the represented participants. Implicitly, this image is used by MTNng Company to persuade the public to buy their products. The viewers can understand that it is possible to make profit from acquiring the products. The action shows that the product is of gain benefit to the customers which includes both the male and the female actors. Conveying the meaning that the product is not gender bias but meant for every one's consumption.

Image: MTNng 002



Here, the participants are not **Actor** and **Goal**, but **Carrier** and **Attribute**. The image is not about something which participants are doing to other participants, but about the way participants fit together to make up a larger whole. The carrier represents the whole: the boat, the ocean, sun and flowers are the other participants that represent **possessive attributes**.

This image clearly shows the connection between the carrier (the whole) and possessive (the parts) in a relational attributive process. The entire focus of the advert is the image, while the possessive attributes are the boat, flowers, sunlight and the MTN logo used to enhance the creativity and attractiveness of the image. Moreover, a mild serenade of sunlight with a huge font used at the background signifies purity, passion, positivity, and honesty (Kress and van Leeuwen). This signifies that MTNng is a passionate company that is truly concerned with consumers' motivational needs. Furthermore, the saliency of the verbal expression is achieved through the use of white color against a black background which signifies positivity and possibility. In essence, the 'parts' comprises all the semiotic resources that are crucial in building the whole image and deliver the meaning of the advert creatively and engagingly (Kress and van Leeuwen 2006).

Looking at the advertisement more deeply, the involvement of all participants in the image to form an analytical process is also done to communicate a message of inspiration. As seen in the advertisement, the boat is sailing on the sea; the MTN logo is channeled on top of the boat symbolizing connectivity, while the flowers and the sunlight created a foreground view for the viewers to participate in the inspiration contained in the advert. This paper assumes that the message the advertisement tries to convey is that of inspiration, positivity and possibility in the services of MTN Company in Nigeria.

Image: MTNng 003



This is a symbolic image, the process does not have a vector; it only identifies a carrier and the symbolic attributes. The plain background poses the image in an interactional and emotional viewpoint. The interaction comes from the dominance of the symbolic attribute (MTN logo) directly connecting the viewers to the image. The emotion comes from the interpersonal connection and the overall impression of the foregrounded carrier which creates an in-depth imagination. As a result, the viewers are left to imagine what it may be communicating. The symbolic process identifies ‘the whole’ which is the **carrier** and participants, called **symbolic attributes**.

In image 003, the advert illustrates how the symbolic process is formed through the carrier and the symbolic attribute by combining diverse semiotic materials with the purpose of drawing potential buyers to the product. As can be seen, the carrier is the MTN log which is foregrounded by the close-up picture. The name of the company is capitalized and written in white and yellow to create contrast with the dark blue at the background so that viewers can easily identify them. Moreover, the symbolic attributes are the letters, **M-T-N**. The letter T is written in yellow with a red horizontal line; beneath the letter as a way to depict a strong emotion of inspiration and spirit about the company. The letter ‘T’ is written in a different font and with a smaller size so that people know the producer of this advertisement. Carefully looking at the carrier and symbolic attributes, viewers may perceive that MTN is a strong and inspirational company that can enhance and maintain their spirit to overcome any problems they encounter in life; thus, the ultimate implicit meaning of this advertisement is *buy this inspirational and motivational product*.

Image: MTNng 004



In language, sentences can be simple (consisting of only one clause and process) or complex -consisting of several clauses; images also can be simple or complex. This is what Kress and van Leeuwen termed “multidimensional structure” (107). In this multidimensional structure, the **eyeline vector** emanates from a participant (reacter) looking at another participant (visual proposition) in a non-transactional, reactional process. In the same image, the circle forms a **symbolic attribute** with the image as the **carrier**, while the basketball player is the **Actor**, his stretched-arm form the **Vector** (Action process), and the ball the **goal** in a transactional process.

Looking at the connection of these processes, the circle is the dominant participant because of the size and the conspicuousness of the focus. The symbolic and narrative processes are embedded in it. The visual elements represent the image as a globe in which the **reactor** invites the audience to participate in the activity through the use of the product. But looking at the relationship between the verbal text and visual image critically, the picture shows a situation faced by a basketballer and the intense determination to overcome the hurdles and win the race. The verbal expression *#Getinspired* written in yellow signifies the inspiration the **reactor** wishes to share with the audience. While holding the hands, the actor enthused a feeling of actualization, which is a prerequisite for any great company.

MTMng005



According to Kress and Van Leeuwen, the **reactor** is the participant who does the looking: a human or humanlike animal with visible eyes, distinct pupils and capable of facial expression; and the **phenomenon** is the participant the reactor is looking at (68). In the above image, the eyeline vector, formed by the eyeline of the man

(reacter) connects the represented participants - **reacter** (man) and the **phenomenon** (phone) in a transactional reactional process. The phenomenon (phone) in a relay forms the **symbolic attribute** of the **carrier** (the palm of hand) in an embedded clause. The narrative clause is the major one, considering the relative size and the conspicuousness of the **reacter**. The image conveys an event of fascination and total satisfaction in the product contained in the advertisement. The facial expression of the **reacter** draws the viewers first to the reaction than to the **phenomenon**. The phenomenon, which is the apex of the excitement, becomes the symbolic attributive process of the carrier - the offer of the product. This offer is presented as enticing, profitable and affordable.

MTNng006



This is a symbolic process as well as a verbal process. In the symbolic process, the **carrier** (lady) posed for the viewers rather than involve in the act of singing. This does not mean that the carrier is just fronted as a mere view, but that the posture cannot be interpreted as action (singing), it is more of a display of oneself. As a result, the represented participants offer the product to the viewers not as an item but as a driving force that comes from within them. Narratively, a vector is formed in a verbal process by the musical notes balloon that connects the **Sayer** (the lady) and the utterance (the sound) through a **circumstance of means** (the mic). In this process, the Sayer is engrossed in the utterance which may draw the audience to an emotionally intense expression of freedom, that is, relief of stress and fulfillment of mental void through an atmosphere of freedom. This means that, MTN products contain the key to ultimate freedom from stress and mental void; and therefore, the customers can achieve these benefits when they purchase the product.

MTNng007



The image above presents another multidimensional structure - a narrative clause embedded in a conceptual one. An eyeline vector emanates from a participant (the

girl looking) in a non –transactional, reactional process. Another eyeline vector emanates from a participant (reacter) in a bidirectional transaction to a phenomenon (Laptop) through a reactional process. The reacter in the image seeks for confirmation from an imagined phenomenon through a non-transactional reaction. The tension in the eyes of the reacter is asking questions which the answers are contained in the other clause in the image. This image here tries to engage the audience in a mental thought through the vector (eyeline) which shows the transmission of thought from the mind of the carrier to the audience. It represents an inquiry and the solution is contained in the MTN product being advertised.

Findings

The analyses of the narrative representation in the MTNng Instagram advertisements show that there is a predominance of narrative and conceptual processes, more specifically, the symbolic process. Out of the 7 images analysed, which constituted 11 clauses, 4 are narratives and 7 are conceptual. The narrative processes serve to present the action/reaction carried out by the represented participations such as: exchange of money (001), holding of the ball (004), looking at a phenomenon (005b) and looking at a visual proposition (007). These processes reveal the ideational component of language as a means of expressing the world in and around us. The processes and the represented participants in these images are used by MTNng to persuade, entice, inspire and also offer solutions to the common insufficiencies in our society through the consumption of their products. This finding corresponds with Shuting Liu's result where the interactive elements in the images he analyzed, work together in constructing and interpreting meaning by leaving a deeper impression on the minds of the viewers through increasing the possibility of customer behavior. Although Shuting Liu (2019) study concentrated on the interactive components of the images used; the current study focuses on the representational elements of the adverts because they express the ideational activities in the adverts. MTNng achieved this through the way they make use of the images to persuade their customers to opt for one or more of their services. But both studies reveal how multimodal resources are used through adverts to persuade and entice customers to buy the products or obtain the services advertised.

The conceptual processes represented multimodal elements in the images as sources of positivity and possibility in the services of the company. This is achieved by creating inspiration in the minds of the viewers through the purchase of the products. Consequently, the adverts presented vivid and positive images to the viewers by producing a warm and relaxing phenomenon and a visual proposition for the audience to get involved. This helps in triggering the consumer behavior and at the same time avoids the appeal of direct contact. In this way, MTNng, through the adverts, created a strong link between their products and the audience. The verbal process contained in image (006a) provided another perspective to the advertisement, which is a sense of emotional freedom and mental relief. We can see this in the way the represented participations presented the process as a way of

letting go of the tight nerves accumulated by emotional blackness. By so doing, the image serves as more of a spiritual release than a mere advertisement. My finding here shares a similar view with the study of multimodal adverts conducted by Chunyu Hu and Mengxi Luo. They looked at the representational, interactive and compositional meaning in Tmall's Double Eleven and the result reveals that the multimodal construction successfully conveyed and realized the purpose of the ad by promoting the festival culture and triggering public consumption. Although, this study only deals with the representational meaning in MTNng adverts, the two studies, no doubt, complement each other in terms of how both papers conceived multimodal discourse as resources aimed at triggering consumer behavior by presenting the products as vivid and positive phenomena for the consumers.

Conclusion

The significance of any multimodal analysis is to express the importance of meaning making. In this study, the researcher appropriated the knowledge of multimodality to analyze MTNng advertisements on Instagram pages. The analysis focuses on representational processes where it is used as an analytical lens in construing our experience of the world around us in the domain of advertisement. The analysis revealed that MTN Company uses Instagram advert to persuade, entice, inspire and offer solutions to the common insufficiencies in our society through the consumption of their products. They achieve this by creating inspiration in the minds of the viewers by presenting vivid and positive images. This produces a warm and relaxing phenomenon and a visual proposition for the audience to get involved. The aim, ultimately, is to trigger consumer behaviour by presenting the products as vivid and positive phenomena for the consumers. Interestingly, verbal elements in the adverts share an implicit meaning with the message contained in the visual. This, in my view means interpreting images is subjective because it is controlled by variables such as culture, belief and norms, especially in rendering the meaning of some semiotic resources like colour and posture; just as Kress and van Leeuwen say "social interaction and social relations can be encoded in images so that we can be instructed silently regarding a set of implicit norms" (153). In all, I hope that this study contributes to the body of knowledge in multimodal discourse of advertisement.

Works Cited

- Adebola, A. (2012). *An intertextual analysis of selected telecommunication advertisements on Nigerian TV*, vol. 12. pp. 36 - 45.
- Amah *et al.* (2017). A thematic analysis of advertisement in the telecommunication industry. In *Journal of Binus Business Review*, vol. 8, no. 3, pp. 221 - 228.
- Barthes, R. (1964). *Rhetoric of the image*. Routledge.
- Dan, Xu. (2010). *A social semiotic analysis of multimodality of an advertisement*. A Project by Priority Academic Programme Development: Nanjing NUC.

- Dalamu, T. O, (2017). *A discourse analysis of language choices in MTN and Etisalat advertisements in Nigeria*. University of Lagos, Library and Information Services.
- Forceville, Charless. and Urios Aparisi, E. (2009). *Multimodal metaphor*. Berlin/New York: Mouton de Gruyter. <http://dx.doi.org/10.1515/9783110215366>
- Forceville, C. (1996). *Pictorial metaphor in advertising*. London: Routledge. <http://dx.doi.org/10.4324/9780203272305>
- Halliday, Michael Alexander K. (1985). *An introduction to functional grammar*. Edward Arnold.
- Hu, Chungyu and Mengxi, Luo. (2016). A multimodal discourse analysis of Tmall's double eleven advertisement. *Journal of Language Teaching*, vol. 9. No. 8, pp. 1916-1742.
- Jibril, A. T. (2019). Mediating electronic dangerscapes: A multimodal analysis of state sponsored news paper warning advertisement in Nigeria. In *Journal of Creative Communication*, pp. 1 – 12. Delhi, 2019.
- Kress, G. and Leeuwen T. (2006). *Reading images: The grammar of visual design*. London: Routledge.
- Kress, G. R and Leeuwen T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. Arnold.
- Luo, Yu. (2010). *Multimodal Discourse analysis of the movie the Da Vinci Code*. Heilongjiang University of Harbin.
- Matthiessen, Mathias C. I. (2007). The multimodal page: a systematic functional exploration. In Royce, T. D., Bowcher, W. L. (Eds.), *Perspectives on the Analysis of Multimodal Discourse*. Erlbaum, N. J. pp. 1 - 62.
- O'Halloran, K. (2004). *Multimodal discourse analysis: systematic - functional perspectives*. London: Continuum.
- O'Halloran, Kay and Smith, B. A. (2011). Multimodal studies. In K. L. O'Halloran, and B. A. Smith (Eds.), *Multimodal Studies: Exploring Issues and Domains*, London: Routledge, pp. 1 - 3.
- O'Toole, M. (1994). *The language of displayed art*. Leicester UPL.
- Painter, C., Martin, J. R. and Unsworth, L. *Reading visual narratives: image analysis of children's picture books*. London: Equinox.
- Qian, Ming-yi. (2014). *A comparative analysis of Chinese and American public service advertisements: The perspective of multimodal discourse analysis*. Southwest University of Chongqing.
- Shuting, L. (2019). A multimodal discourse analysis of the interaction meaning in public service advertisement. In *Journal of Advances in Linguistics*, vol. 10, pp. 2348 – 3024.
- Wang, J. (2012). *Multimodal discourse analysis of TV PSAs: a case study of welcoming the olympic games, stressing civilization, fostering a new trend*. Henan U of Kaifeng.
- Yang, Xi. and Gu, H. (2007). Advertising discourse analysis: A possible theory for the ontological study of advertising. *Journal of Jinan University (Philosophy and Social Sciences)*, vol. 6, pp. 31 - 34.

- Yu, T. (2013). *On the mean construction of visual - verbal beverage advertising discourse*. Jiangnan University of Wuxi.
- Zhang, Jeng. (2007) *English in news publications*. Shanghai.