
Unlocking Visual Grammar Theory: A Multi-Modal Discourse Analysis of Non-Product Advertisement

Dr. Behzad Anwar*¹

Original Article

1. Associate Professor, Department of English, University of Gujrat, Gujrat, Pakistan
Email: behzad.anwar@uog.edu.pk

Keywords

Advertisement, Compositional
Meaning, Interactive meaning,
Multimodal Discourse Analysis,
Representational Meaning,
Semiotic Modes, Visual
Grammar

Abstract

With the fast development of growing technology, the discourse has evolved rapidly encompassing both the linguistic and non-linguistic modes of communication. Specially, business discourse in the 21st century competitive world has become multimodal offering itself to be analyzed from several aspects. Advertisements reflect multi-modality when make use of both linguistic and semiotic modes. The present study with a focus on one jubilee life insurance advertisement, explicates the relationship between linguistic and non-linguistic i.e., semiotic modes to show how such ads communicate the desired message to the target audience. For the purpose, the study utilizes Kress and Van Leeuwen's (1996) theory of Visual Grammar. This study has found that the interrelation and interdependency of multiple modes in the advertisement contribute to meaning making. The findings of the study reveal that these relationships work at three levels: firstly, between the represented participants; secondly, between the represented participants and the viewers; and lastly, between the represented participants and the actual participants i.e. the ad makers and the viewers. The researcher maintains that the 21st century multimodal texts can be better analyzed when traditional literacy joins hands with an understanding and application of visual grammar theories like that of Kress and Van Leeuwen's (1996) theory of Visual Grammar.

1. Introduction

The development and conversion of discourse analysis towards multi modal discourse analysis is due to the basic idea that discourse includes both the linguistic and non- linguistic modes of communication. According to Van Leeuwen (2005), multimodal discourse is “the combination of different semiotic modes—for example, language and music—in a communicative artifact or event” (p. 15). Later, O' Halloran et al. (2011) extend this idea by adding other semiotic sources into multimodality like use of language, color scheme, language, gesture, lighting, gaze, movement, and camera angle. However, it was Kress (2012) who pointed out the interconnectivity and inter relationship of these multiple modes working jointly in a text to make meaning. According

to him, “these modes are framed as one field...Jointly they are treated as one connected cultural resource for meaning making” (Kress 2012, p.26).

Media is a prominent field for the reflection of this aspect; particularly the advertisement campaigns by different companies are making use of both language and other semiotic modes. This has given birth to multimodal discourse. Multimedia discourse is prominently visible in the advertisement discourse which is a prominent discourse type in 21st century (Cook, 1992). Several researchers have analyzed advertisement discourse from different perspectives as claimed by Ahmed (2000). Other than utilizing persuasive strategies to win the customers applaud and opinion, the advertisements “also amuse, inform, misinform, worry, and warn” (Cook, 1992). The competition in the business market has given birth to publicity campaigns where different companies, through a use of multimodal discourse, try to earn more and more customers. Life insurance companies are no exception to it. These companies introduce their policies and the benefits through advertisements which exhibit different semiotic sources along with that of the use of language.

Multimodal discourse analysis is an approach to study such discourses with a focus on the meaning and structuring together other modes of a text. It studies both written texts and face-to-face conversations. The present study is a multi-modal discourse analysis of text i.e. a printed ad which is selected based on criteria given by Zhu (2007) to decide the multimodality of a discourse. The first criterion is related to the kinds of modalities found in a particular discourse. According to this criterion, text utilizing one modality is monomodal while text with multiple modalities is multimodal discourse. The second criterion is based on the number of meanings making systems present in a text. For example, the cartoonists use visual modality which has both the language items and pictures.

The focus of the present study is one press advertisement of Jubilee Life Insurance, a Pakistani company. This advertisement is an example of multimodal discourse as it makes the use of both linguistic signs and images. Multimodal discourse analysis is best suited for this analysis as it draws upon the approaches that extend communication from the mode of language to other forms of communication used by the people like image, gesture, gaze, posture, and so on (Jewitt, 2009).

2. Theoretical Framework

The traditional notion of grammar that it is a system to convey meaning through language as proposed by Halliday (1994) was challenged and extended by the idea of Visual Grammar. VG developed with the development of technology and communicative modes other than the language. The bombardment of visual images along with the linguistic messages and taglines in newspapers, magazines, brochures, and advertisements paved the way for multi modal discourse analysis. Thus, discourse analysis was limited to analyze the use of language in its social context, but multimodal discourse analysis offered an in-depth analysis of the discourses to understand the interrelationship of language and other modalities. The researchers believe that text and meanings work in harmony to create meaning using multiple modes of communication in one single text (Norgaard, 2017). From several theories to analyze visual messages, Kress and van Leeuwen’s (1996, 2006) theory is considered better for it allows an in-depth analysis of such discourses (Friedman & Ron, 2017). The utility of this theory was also highlighted by Eggins (2004) who maintained that this theory is best suited to examine both the image and linguistic elements in a discourse as it is based on Halliday’s (1978) proposed three meta functions.

Kress and Leeuwen’s (1996) Visual Grammar is based on a relationship system between the represented and interactive participants of any text. By represented participant they mean the things or people depicted in the images and by interactive participants they mean the producer and

the viewer of the images who interact with each other through these images. They gave the idea that in texts language and images work together and each mode has its own special way of organizing meaning. They adopted Halliday's idea as cited in Bezemer and Jewitt (2011) that every sign has an ideational meaning (telling something about the world), interpersonal meaning (positioning people in relation to someone or something) and textual meaning (producing a structured text). They claimed that the same three functions are carried out by the images and other semiotic modes as well. Table 1 presents a brief overview of these three meta functions in relation to VG.

Table 1: Kress and Leeuwen's visual Grammar & Functions of communicative modes

Kress and Leeuwen's visual Grammar & Functions of communicative modes			
The Meaning	Representational	The Interactive Meaning	The Compositional meaning
i. The narrative process		i. Gaze a. Demand picture b. Offer picture	i. Information value a. Left/right positions b. Top/bottom positions c. Centre/margin positions
ii. The conceptual process a. Classification process b. Analytical process c. Symbolic processes		ii. Size of frame and social distance a. Close shot b. Very close shot c. Long shot iii. Perspectives a. High angle b. Low angle c. Eye level iv. Modality a. High modality b. Middle modality c. Low modality	ii. Saliency a. Size b. Sharpness of focus c. Color contrasts d. Placement in the visual field e. (foreground/background position) f. Cultural factors iii. Framing a. Actual frame lines b. Discontinuity of color c. Repetition of colors

The first meaning, the representational meaning refers to how the world is represented in any image as Kress and van Leeuwen (1996) claim that "any semiotic system has to be able to represent, in a referential or pseudo-referential sense, aspects of the experiential world outside its particular system of signs" (p.37). This meaning is drawn by the relations between the participants as given in an image like human beings and things which put the viewer in a position to imagine something. They further divide representational meta functions into two processes. The first, the narrative process that refers to the relations between the things and their actions in each image. And the second, the conceptual process is related with classification of participants and includes symbolic processes as well.

The second meaning, the Interactive Meaning shows the relationship between interactive participants as claimed by Kress and van Leeuwen (1996): "any semiotic system has to be able to project the relations between the producer of a sign or complex sign, and the receiver/reproducer of that sign". Thus, visual communication maintains an interaction between the producer of the text and its receiver who are the real participants involved in the production and interpretation of images in their particular social context. Such a relationship is maintained through four elements as projected in any given mode in the text. The first element *gaze* may involve the viewers in different relationships with the producer of the image through direct or indirect gaze. *Size of frame and*

social distance is helpful to maintain level of intimacy through close shot, very close shot, and long shot. Power relationships are highlighted through *perspectives* through high, middle, and low camera angles. Lastly, modality refers to how the images can represent people, places, and things in relation to their reality. According to Kress, advertisements fall under sensory coding orientations. Three scales of modality, high, low, and middle, for color saturation are utilized to analyze the ad in this study.

The third meaning, the compositional meaning refers to the composition of the whole. Composition links the representational and interactive meanings of the image to each other by utilizing three interrelated systems. The first, the *Information value*, explains how the placement of different elements at different positions results in different informational values. To understand the different values, the image is divided into different zones i.e., the elements placed on the left are presented as "Given" and the elements placed on the right as "New". Likewise, the elements placed at the top are presented as the Ideal, and those placed at the bottom as the Real. Then the Centre and Margin positions determine the value of any element also. Mostly, the element appearing in the Centre is regarded as the nucleus of the information while the elements presented in different marginal positions carry less or dependent value. But the triptychs in certain layouts can be polarized, where the Centre works like a 'Mediator', bridging the left and the right or an ideal top and a real bottom. The second system is related to *Saliency* that is the making of some elements more prominent their placement in the foreground or the background. Saliency can also be achieved by the size and differences in sharpness as well. Some cultural symbols may also carry saliency in each text. Thus, the saliency of any element can be decided on the ground of these visual clues. Framing is the third system suggested by Kress that adds to the compositional meaning of any text. The presence or absence of framing determines the connections and disconnections between different elements in the text respectively. To show whether the elements belong or do not belong together in some sense, the ad makers may use actual frame lines or may use colors repeatedly or discontinuously.

3. Methodology

The present study is qualitative and descriptive in nature. Based on the ideas proposed by Visual grammar (1996), the study analyzes one selected promotional ad of Jubilee Life Insurance Company, Pakistan. Following a purposive sampling technique and keeping in mind the time limitations, the researcher has selected only one ad to carry out a fine grain analysis of the ad covering all the subsystems of communication as proposed by Kress and Van Leeuwen (1996) For the authentication of the company and ad, the researcher consulted the website of the Securities and Exchange Commission of Pakistan (SECP). The ad was selected based on criteria given by Zhu (2007) to decide the multimodality of a discourse. The selected ad exhibited the use of multiple modes to communicate several meanings making systems. The researcher then carried out the analysis of both the linguistic signs and images from the perspective of multimodal discourse analysis as given by Kress and Van Leeuwen (1996) in their theory of Visual Grammar (VG). The analysis is carried out following three steps. The first step presents a very brief description of the ad as it appears to the eyes of the researchers. In the second step the ad is analyzed with reference to three meta functions of VG. This analysis of meta functions of the images is followed by the third step where interworking of different modes is seen in relation to a particular ideology which these texts carry with them.

4. Discussion and Findings

The following discussion presents an analysis of the selected press advertisement of Jubilee Life Insurance Company Limited. The company is engaged in providing the service of life insurance, so its ads are selected as non-product ads. The selected advertisement (see Figure 1) is designed to promote the idea of how the services of the company bring satisfaction to its customers.



Figure 1: Advertisement Jubilee Life Insurance: *Satisfied Customers*

This idea of the company's success is propagated through the creative use of soft board. Ten card pictures each carrying one emoticon with different facial expressions are hung on this board. Different kinds of paper pins are used to attach these paper cards on the board. Nine emoticons show satisfaction with the company's services as these are either smiling or laughing. Only one emoticon is there with a sad expression. The board other than carrying these cards also carries a red prominent tagline at the top of the ad with linguistic sign 'Jubilee Insurance'. The image signs are made clear with the linguistic signs where the theme line in the lower part of the ad claims that "9 out of 10 customers choose to stay with us..." The linguistic message is in the English language. The website address and Universal Access Number of the company are also provided in this tagline. The following discussion is an attempt to analyze this ad at three levels of meaning as given by Kress and van Leeuwen (1996)

a. Representational Meta Function: Relations Between the Participants

Representational meta functions according to Kress and van Leeuwen is the functioning of different participants in a semiotic system that make the viewers to imagine something. The ad is an effort to represent the world of strong relation of satisfaction between the company and its customers. The ad maker has utilized both linguistic and nonlinguistic system of signs to make the viewers applaud and enjoy the services of the company. The images in this ad represent the customers' satisfaction with the company's service policy through both the narrative and conceptual processes. The narrative process is highlighted through the placement of actors with a relation to their vectors. Emoticons with certain facial expressions are working like actors which represent different vectors of laugh, smile, love, enjoyment, and indifference as well. The ad also involves the viewers through its symbolic processes where different facial expressions stand for different human expressions of happiness and enjoyment. The accessories like headphones, black summer glasses and necktie that these actors are wearing also make these images symbolic attributive. All

this narrates the story of their amusement and satisfaction after becoming the customers of this company.

Starting from the left side of this photo gallery in a linear order, the first emoticon (Figure 2) in bright yellow wearing a cap with a laughing face shows complete satisfaction and enjoyment. The position of the cap placed on the head of the emoticon also indicates the carefree life of the customers which is the promise of the company.



Figure 4.2 1 Satisfied customers

The second emoticon (Figure 3) is again a representation of happy customers of the company. The big full smile of the smiley shows that the satisfaction level of the customers is very high, and they are happy with the services provided by the company. The light-yellow background highlights the bright yellow color of the smiley thus bringing the level of satisfaction in the foreground.



Figure 3 Satisfied customers

The third emoticon (Figure 4) shows still another happy customer of the company. His smile is a token of his happiness that he is enjoying himself of his life after becoming a satisfied customer of this company. The use of black glasses by the ad makers is to highlight how satisfaction leads their customers to have fun in their life.



Figure 4 Satisfied customers

The heart shaped red eyes of the smiley in Figure 5 are utilized to win the hearts of the viewers in relation to the company. The red color of the eyes refers to the company logo color and to the love bond between the customers and the company. Again, the use of a full smile on the face of smiley is indicating the happiness of the customers.



Figure 5 Satisfied customer

The fifth card is different from the other cards as it represents female customers of the company who are shown equally happy with the company's services. Figure 6 carries the image of a girl who is in a happy mood. She is made to appear listening the music and enjoying herself. The headphones and her full smile show her a satisfied customer again to highlight the theme of this ad.



Figure 6 Satisfied customers

The sixth facial expression (Figure 7) with a half-smile and the seventh face with full smile (Figure 8) are again a token of satisfaction and happiness on the part of the customers. The bright and light color combination used by the ad makers is done to highlight the satisfied state of the customers.



Figure 7 Satisfied customers



Figure 8 Satisfied customers

The card number eight (Figure 9) is different from the rest of the cards as it shows indifference to the company's services and indicates its dissatisfaction. This technique is utilized by the ad makers to make their claim realistic and authentic. This image also corresponds to the verbal claim as '9 out of 10 customers choose to stay with us' given in the bottom tag line of the ad. (see figure 1)



Figure 9 Satisfied customers

Card no. 9 (Figure 10), presents a happy and young male customer who is made to look satisfied with the services of the company through several ways. The use of a blue necktie refers to a well-to-do and educated customer of a high class who is enjoying the services of this company. The smile on the face again supports the claim of the ad makers that their company provides satisfactory services to its customers.



Figure 10 Satisfied customers

The last image (Figure 11) pinned on the board is a smiley that appears to be the happiest customer of all. Its full laugh with its red tongue visible shows its extreme level of happiness and satisfaction with the services provided by the company. Other than indicating the high level of satisfaction the company color is also highlighted through the red color of the tongue. The bright yellow color of the smiley and some light shades of this color in the background highlight the figures with their facial expressions of happiness and enjoyment thus leading to an indication of their satisfied lives in relation to the services of the Jubilee Life Insurance. The use of different clips, paper pins and scotch tape to paste these cards on the soft board is made to make the presentation natural and to emphasize the idea that the customers are selected randomly from different areas.



Figure 11 Satisfied custom

b. Interactive Meaning: the relationship between Interactive Participants

As far as *Interactive meaning* is concerned, the ad is a good attempt to bring the viewers close to the producers through several ways. The most striking feature found in this semiotic system is the use of the idea of a photo frame where the non-human participants in the form of smileys are utilized to represent the high satisfaction of the customers of this company. Gaze is an important element as Kress and van Leeuwen assert that when the represented participants look at the viewer, vectors, formed by participants' eye lines, connect the participants with the viewer. This connection through the direct gaze of the participants at the viewers helps the producers to interact with the receivers of the ad. Though the human gaze is missing in this ad, the black dots in place of the eyes fulfill this purpose. These dots appear to look directly into the eyes of the viewers thus interacting with them. The facial expressions in the case of nine out of ten images bear a smile or laughter which bring the customers in a friendly relation with the producers of this ad.

Other than this direct gaze, the producer also tries to maintain a relationship of close intimacy through the very close shots of these emoticons. The faces, particularly the lips and mouth shapes reflecting happiness are focused through the big close ups. Such close ups are an attempt to put the viewers in an imaginative world of happiness and satisfaction where they may feel trust and surety in the company's services. The placement of these images at an equal level demand from

the viewers to look at each image and focus on the facial expressions of these to draw their own conclusions. We may call this picture an offer picture as it offers the viewers different pathways to understand the message. Furthermore, the ad through its images can be understood as an attempt to maintain an equal power relation between the producer and the receiver of this ad. This is done through equal eye contact of the viewer with the represented participants in the ad. Thus, the ad interacts with the viewers and offers them a choice to act according to their own will and choice.

The idea of modality as utilized by VG as the truthfulness presented in an image can also be in this ad. The ad propagates the idea of its customers' satisfaction with the company, yet no human beings are placed in the ad. Instead, they are represented through facial expressions of different kinds of smiley. We can trace a middle level of modality where the ad maker has tried to give a realistic touch to these images using a few accessories indicating their emotional feelings, different tastes and even their different genders as well.

Then this highly saturated color image increases the level of Modality in this ad by giving pleasure to the eyes of the viewers. The bright yellow color with different shades used by the ad maker matches the verbal message of satisfaction and the situation of happiness as painted in the ad. The yellow color is prominent which adds a realistic touch to the picture for being the color of sunshine. Being a symbol of life, movement, happiness and freshness, this color arouses a feeling of warmth, positivity, and satisfaction in the viewers, thus fulfilling the purpose of the ad makers. The color combination is fantastic when the ad maker uses light yellow and half white colors for some cards while different shades of orange and brown color are there in the background. All these colors highlight yellow color and its effect on the viewers. The use of red color in contrast to this yellow color is also a striking feature of the ad. The tagline in the upper part of the ad, and then the theme line and the contact details in the lower part of the ad make a use of red color that identifies with the color logo of the company. All this color saturation carrying element of pleasure in this ad proves the claim as made by Kress and van Leeuwen that advertisements carrying the element of pleasure with them are actually sensory coding orientations.

Thus, it can be said that the producers of this ad have been successful in maintaining a friendly relationship with their viewers through this ad by focusing on two questions 'who we are?' and 'what we provide?' Both of these questions are dealt well in the ad through a semiotic system utilizing direct gaze, close-shots and a bright color scheme. The sense of equal power relation and close intimacy developed by the ad makers may also result in a feeling of desire in the viewers to hire the services of this company.

c. The compositional meaning: The Representational and Interactive Meanings

This eye-catching ad by Jubilee life Insurance company is a good piece of art to be analyzed as far as the *composition of its elements* is concerned. An integration of different semiotic modes is visible in this ad where all the three subsystems as suggested by Kress and van Leeuwen are observed to be at work. The first subsystem is related to the value of the information that is zone dependent. Looking at the ad from a vertical angle, three zones for the placement of elements can be found i.e. the top, the center, and the bottom. From a horizontal point of view, we may have left, center and the right positions. According to Kress, the information placed in these different zones carry different values. The top is associated with 'Ideal', the bottom with 'Real', the left with 'Given' while the right is associated with 'New' information. The value that these different elements carry in this ad depends upon their placement in various zones of its visual frame. Other than these four marginal positions, the central position with a vertical polarization is important. The centre is occupied by an image of a photo frame starting right from the left to the right end. This photo frame is acting as a mediator between the top and bottom.

The top right side in the ad (see Figure 12) shows a red tag line introducing the name of the company. This position adds the value of ideal representation to the name of the company, the one which is made to be aspired by the viewers of this ad. The red color refers to the color of the company while the name of the company is introduced in white color to highlight it. The bottom position that stands for new and real information is reserved for linguistic message where the concrete information in contrast to the ideal information presented at the top is given in the form of actual contact details.



Figure 12 Satisfied customers

Saliency is the second system that appears to be at work in this ad to make certain elements prominent and distinguished. The very idea of utilizing maximum of the space in the ad for presentation of emoticons with different facial expressions of happiness makes it prominent. All the emoticons are equally foregrounded with close ups. Nine out of ten are utilized to show sheer happiness. Then the sharp and bright yellowish color in these images highlight the atmosphere of jubilation and satisfaction.

The linguistic semiotic mode is also following this patterning of saliency. The top red line (Figure 12) carries the company's name where 'Jubilee' is bold faced in white to make it prominent while 'LIFE INSURANCE' is taking all capital letters but it is taking smaller font and is not boldfaced. So, it is 'Jubilee' that is more prominent against the red background. The present ad also uses linguistic signs in the bottom box (see figure 13). Font size and variation in color scheme with a use of capitalization in theme line make different linguistic elements prominent.

To catch the eyes of the viewers, the verbal message "OUR FORTE... **SATISFIED CUSTOMERS**" written in red with all capital letters carries the largest font size. As the focus of the ad is satisfaction of the customers so it can be noted that the phrase "**SATISFIED CUSTOMERS**" is boldfaced to highlight the basic idea of the ad makers. Then the next sentence "**9 out of 10** customers choose to stay with us as we take them towards fulfillment of their aspirations." is a further comment on the theme line where the number of satisfied customers is shown in greater number than those who are not satisfied. This is done to give a realistic touch to the company's claim. This claim of neutrality is highlighted when the ad makers have bold faced this claim of number as '**9 out of 10**'. It adheres to visual representation of the



Figure 13 Satisfied customers

emoticons where emoticon no. 8 from left to right is shown with an indifferent face. The next line appearing after a single space is distinguished through this spacing to express thanks to the customers for putting their trust in the company. This linguistic information is concluded with a provision of contact details as www.jubileelife.com and "UAN: 111-111-554" which is done to create an effect of the unity of thought that is flowing with a red color in this ad.

Other than informational value and saliency, this ad also makes use of framing technique to connect different visual semiotic elements in the communication of a coherent meaning. The visual representation of emoticons is set into a composite whole through one theme of satisfaction. These images are distinguished from each other through framing lines as each image is hung separately on a separate card. The spaces between some of the cards also highlight their individuality.

Likewise, the visual representation of the linguistic semiotic modes is also framed. The red colored frame at the top position carrying company name is composed to highlight the company name. Then the linguistic information given at bottom right position is distinguished through frame lines and discontinuity of color. The white box carrying linguistic information is set to be highlighted against a multi shaded background with different shades of yellowish and light brownish colors. We can find this element of framing at work even in the linguistic message where framing is done through color contrast and spacing. Different linguistic items marked different from the co text like the first and last sentences in this bottom white box are given in red ink while the second sentence takes first four words as boldfaced. The spacing between second and third sentences is also used as a framing strategy to emphasize the importance of message. This framing places different elements as distinguished from each other, but element of cohesion is present in the composition of these as well. This is done through a similar background shared by all three major segments of the ad i.e. the top, the center and the bottom. Then the reoccurrence of red color in these parts in different forms and combinations also binds the elements hinting upon the one main idea of the ad.

5. Conclusion

The detailed analysis given in discussion section shows that the selected ad communicates the idea of customers' satisfaction through multiple semiotic modes supported by written text "Our Forte...Satisfied Customers." This idea is well developed and well represented through the use of different kinds of emoticons where different kinds of smiley with different facial expressions are utilized. These time and space saving emoticons working together with the verbal written text break the stereotypical publicity campaigns. Moreover, it also deviates from the routine trends of jubilee life insurance ads where red color, the color of the company, is always highlighted to project the company. Here in this ad, yellow color with high saturation is used as a token of happy customers' participation along with that of the red color, representing the company. Thus, the ad though a possession of the ad makers, is made to see an equal possession of its customers through the visual representation of different semiotic modes. The ad highlighting the successful journey of its achievements through portraying the idea of satisfied customers carries a persuasive agenda. The propagation and publicity of the company is traditionally associated with 'business discourse' but in this ad we find the 'Discourse of Text-based communication media' being utilized by the ad makers. Moreover, a photo frame carrying different emoticons with certain accessories and reactions, takes the viewers to the field of art and design; and computer system-based communication which is symbolic and time saving. Based on analysis, it can be concluded that visual grammar utilized in this study, has proved a good help to understand the construction of meaning through several multiple modes. The researcher suggests that the ad makers, linguists, and the discourse analysts need to join hands in the production and analysis of more persuading multimodal discourses for a positive change through communicating certain ideologies.

References

- Ahmed, N. (2000). Cross-cultural analysis of advertising from the United States and Indian. *University of Southern Mississippi*.
- Bezemer, J., & Jewitt, C. (2011). Multimodal analysis: Key issues. *Research methods in linguistics*, 180.
- Cook, G. (1992). *The Discourse of Advertising*. London and New York: Routledge.
- Eggs, S. (2004). *Introduction to systemic functional linguistics*. A&c Black.
- Friedman, A., & Ron, S. (2017). Unlocking the power of visual grammar theory: analyzing social media political advertising messages in the 2016 US election. *Journal of Visual Literacy*, 36(2), 90-103.

- Halliday, M. A. (1994). *An introduction to functional grammar* (Vol. 2). London: Edward Arnold.
- Jewitt, C. (2009). *The Routledge Handbook of Multimodal Analysis*. London: Routledge Falmer.
- Kress, G., & van Leeuwen, T. (1996). *Reading images. The grammar of visual design*. London: Routledge
- Kress, G. (2012). Multimodal Discourse Analysis. In J.P., Gee & M. Handford (eds.). *The Routledge Handbook of Discourse Analysis* (chapter 3, pp.35-50). Oxon and New York: Routledge.
- Norgaard, N. (2017). Multimodality and stylistics. In *The Routledge handbook of stylistics* (pp. 471-484). Routledge.
- O'Halloran, K. L., Tan, S., Smith, B. A. & Podlasov, A. (2011). Multimodal Analysis within an Interactive Software Environment: Critical Discourse Perspectives. *Critical Discourse Studies*, 2,109-125.
- Van Leeuwen, T. (2005). *Introducing Social Semiotics*. London: Routledge.
- Zhu, Yongsheng. (2007). Theory and Methodology of Multimodal Discourse Analysis. *Foreign Languages Research*, 5, 82-86.



License [Pakistan Journal of Society, Education and Language \(PJSEL\)](#). This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) 4.0 International.