A PRAGMATIC - MULTIMODAL STUDY OF LOCAL AND INTERNATIONAL HEALTH AWARENESS ONLINE CAMPAIGNS

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ABSTRACT
The aim of this research is to describe online print advertisements as semiotic communicative acts and offers an analytical framework for understanding how print advertisements become meaningful by using pragmatic multimodal approaches. The current study is a text based study with an analysis of 22 selected online print advertisements of local and international Hepatitis C health awareness campaigns. The thorough analysis aims to find out what and how signifiers (verbal and non verbal) were employed and how the intended meaning of the health awareness campaigns is delivered in the selected advertisements by means of both the compositional meanings, based on (Kress & Van Leeuwen, 2006) and the pragmatic linguistic tools of Cook concepts of textuality, based on (Cook, 2001). The results of the qualitative analysis have revealed that the verbal and nonverbal signs are used by local and international advertisement producers as complementary components to produce the desired effect among the target audiences. The aim of this research is to find out and investigate both the verbal and nonverbal elements and tries to trace and find out which elements help more in the understanding of the advertisements. The study also tries to discover whether or not the used verbal and nonverbal elements in the advertisements have any relation to the impact of the target audience. Furthermore, the study tries to investigate the multimodal and pragmatic aspects of the local Hepatitis C print advertisements to help in its better design and achieve a future high degree performance.

KEYWORDS: multimodality, pragmatics, local and international health awareness campaigns, hepatitis C, concepts of cohesion, visual grammar.
INTRODUCTION

For many, communication is oral or written verbal exchange, but the truth is that communication is more than verbal. Most anthropologists believe that the human race communicated with gestures and signs before communicating with words. That is to say, before we had words and language we had sounds, facial expressions, and body gestures to express our needs. Thus, nonverbal communication ranging from facial expression to body language preceded oral communication. Communication involves a variety of modes such as language and image, and to examine this, social semiotics must be taken into account. Social semiotics is the study of how we interact and communicate with others by analyzing the different channels of communication being used. Social semiotics focuses on social meaning-making practices of all types, whether visual or verbal. Visual social semiotics involves the description of semiotic resources, what can be said and done with images and how the things people say and do with images can be interpreted.

Communication by visual images is the most important dimension of an advertising message. Since the mid 1980s, advertising researchers have been increasingly interested in the subject of nonverbal communication in advertising. This increased interest coincides with the rise of more nonverbal focused advertisements, such as image advertisements and advertisements that focus on affective qualities of a brand rather than tangible benefits. Recall of nonverbal elements in ads tends to be stronger and more effective than recall of verbal elements. In other words, nonverbal elements such as gesture, facial expression, gaze, colour, shape, movement, framing, layout, lighting, and so forth cannot be adequately described using language but can work together with words to create meaning, both in coding and decoding messages. Multimodal discourse analysis has proven very useful when it comes to examining other modes than linguistic features. Images, gestures and facial expressions communicate meanings as well as linguistic choices do. Therefore, these modes encode different meanings in context, and it is the receiver who decodes such modes to make sense of the meanings conveyed through them. Analyzing the content of advertisements involves looking at both verbal and visual aspects of an advertising text, and regarding the pictures to be as, if not more, important than the written or spoken material. Pictures are easier to understand and have more impact than words, and they generally offer greater opportunity for the communication of excitement, mood and imagination.

A picture is used to lead the eye to the written copy in magazine advertisements and in commercials; language is often used merely to reinforce the picture. Meanings in advertisements depict signs and symbols that are encoded within brand names, logos, package designs, print advertisements, and television advertisements. Danesi (1994) argues that advertisements are interpretable at two levels; a surface level and an underlying one. The surface level uses signs creatively to create an image or personality for their product. These signs can be images, words,
fonts, colors, or slogans. The underlying level is made up of hidden meanings. The combination of images, words, colors, and slogans must be interpreted by the audience or consumer. The key to advertising analysis is the signifier and the signified. The signifier is the object and the signified is the mental concept. A product has a signifier and a signified. The signifier is the color, brand name, logo design, and technology. The signified has two meanings known as denotative and connotative. The denotative meaning is the meaning of the product while the connotative meaning is the product’s deep and hidden meaning. Thus since semiotics is the study of signs and how they are interpreted then the purpose of semiotics is to study and interpret the message being conveyed in advertisements.

Advertising Approach: Theories and Concepts
Marketing communications are the means by which firms attempt to inform, persuade, and remind consumers-directly or indirectly-about the products and brands that they sell. In a sense, marketing communications represents the “voice” of the brand and are a means by which it can establish a dialogue and build relationships with consumers. Marketing communications allow companies to link their brands to other people, places, events, brands, experiences, feelings, and things.

Marketing communications mix consists of six major modes of communication like Advertising, Sales Promotion, Events and experiences, public relations and publicity, direct marketing and personal selling. Advertising is a central element of the marketing communications program.

An advertising goal (or objective) can be classified according to whether their aim is to inform, persuade, remind, or reinforce. Informative advertising aims to create brand awareness and knowledge of new products or new features of existing products. Persuasive advertising is meant to create liking, preference, conviction, and purchase of a product or service. Reminder advertising tries to stimulate repeat purchase of products and services whereas reinforcement advertising is aimed to convince current purchasers that they made the right choice. Advertising objective depends on the current marketing situation meaning if the product class is mature, the company is a market leader, and brand usage is low, the objective should then be to encourage more usage. If the product class is new, the company is not a market leader; the objective then is to persuade the market of its brand superiority.

Statement of the Problem
This study is limited to studying various theories in the fields of semiotics, multimodality, pragmatics and advertising in order to establish how they are related. Taking this information into perspective, the purpose of this study is to study 50 print advertisements published in the internet
The study aims to find out what and how signifiers (non-verbal or verbal) were employed and how the intended meaning of the health awareness campaigns is delivered in the selected advertisements by means of the compositional meanings. Hence, the study shows the various interpretations of multimodal aspects of posters such as images, colour, text and vectors. The most common strategies which are used to influence the target audience are discussed and analyzed in the study. An emphasis is placed on the pragmatic linguistic tools which indicate the presence of these persuasive strategies.

That is to say that the study identifies both the nonverbal and the verbal elements and tries to trace and find out which elements help more in the understanding of the advertisements. The study tries also to discover whether or not the understanding of advertisements has any relation to target audience. In other words, the study is investigating the impact on the target audience to receive the largest variety of meanings in the advertisements.

**Aim of the Study**

Due to health awareness needs in communities, health awareness print advertisements campaigns are strategically planned to reach a target audience and to communicate a specific message tailored to that group. The target audience may respond positively or negatively based on the effectiveness of the used verbal and non-verbal signifiers. The aim of this study is analyzing the visual and linguistic aspects of print advertisements of local and international Hepatitis C health awareness campaigns during the period between 2017 and 2019.

Having cured more than three million patients, Egypt is leading the world in the fight against hepatitis C. The Egyptian medical tourism program “Tour n Cure”, which aims to treat patients from all over the world from hepatitis C in Egypt invites people infected with hepatitis C from all over the world to come to Egypt to receive treatment and avoid waiting lists. The medical journals and international conferences praised the Egyptian experiment, which has now moved to the second phase, launching nationwide surveys to detect and treat the unrecognized cases of this disease with the aim of completely eradicating it by 2020.

In doing so, the campaign leads an advertising campaign to reach the goal of spreading the awareness against Hepatitis C; calling the target audience to detect and treat the disease if found. The campaign targets the age group from 19 to 59 as it is the most vulnerable age group.

The advertisements being introduced differ according to the genre of the target audience. It is necessary to measure and investigate the effectiveness of the selected health awareness
campaigns print advertisements in order to develop more effective responses in the future from the target audience. Hence, the present study attempts to answer the following questions:

1. How can the multimodal analysis help in differentiating the compositional meaning in the local and international Hepatitis C health awareness advertisements?
2. How can aspects of text and context (Cook, 2001) strengthen / weaken the messages of the print advertisements?
3. How can the multimodal and pragmatic aspects of the local Hepatitis C print advertisements help in better design?

LITERATURE REVIEW

Advertising Approach
Kotler (2001) defines advertising as “any paid form of non personal presentation and promotion of ideas, goods, or services by an identified sponsor”. Advertising has to be “paid” for since the space or time for an advertising message must be bought. It is “non personal” as it can transmit a message to large groups of individuals, often at the same time using mass media (For instance, TV, radio, magazines, newspapers). Also, in advertising there is generally no opportunity for immediate feedback from the message recipient (except in direct response advertising). Therefore, before the message is sent, it is very important for the sender to think about how the audience will interpret and respond to it.

An advertising goal or objective can be classified according to whether their aim is to inform, persuade, remind, or reinforce. Informative advertising aims to create brand awareness and knowledge of new products or new features of existing products. Persuasive advertising is meant to create liking, preference, conviction, and purchase of a product or service. Reminder advertising tries to stimulate repeat purchase of products and services whereas reinforcement advertising is aimed to convince current purchasers that they made the right choice.

Print Advertising
Print advertising creates a medium for understanding how advertisers attempt to persuade potential readers. Bignell (2002) believes that photographs used in print advertisements work as a system of signs that gives form and meaning to consciousness and reality.

Kress (2010) believes that:
The sign is the central concepts of semiotics. In the sign, meaning and form are fused into one entity. In a Social Semiotic theory, signs are made not used by assignmaker who brings meaning into an apt conjunction with a form, a selection/choice shaped by the sign-maker's interest.
According to van Leeuwen (2005), “a good starting point for studying aspects of visual communication is to consider that there are two verbal and visual modes of communication in print advertising with complex interaction between them”. It can be conceived that the linguistic as well as visual choices made by advertisement producers are not accidental at all. It is believed that the critical discourse analysis can uncover the ideological choices in this particular discourse. Kress and van Leeuwen (2006) propose that:

visual communication is always coded. Societies tend to develop ways for talking about codes only with respect to codes that are highly valued. These codes play a significant role in controlling the common understandings of any societies and are the essential needs they require to function.

Art of Advertising is Infotainment

The term infotainment was broadly recognized as a result of a reflection of the increasingly intertwined connections and relations between information and entertainment through online advertisements as in the current study. It refers to information that flows into the advertisement and target audience communications within the content of the advertised products or services. The intermingling of advertising with the entertainment has created new trends and consumer psychology. Today the consumers are significantly exposed to varied commercial messages through the online advertising processes and even road signs and billboards. The influence of new technological advances is giving consumers and target audience more control over how they efficiently use entertainment. The entertainment factor is one such strategy with which the advertisement producers can evoke positive feelings. These positive feelings can potentially lead to cognitive process that motivates the recipient to buy a certain product. This demands creativity that needs to echo with the new age target base that is young, demanding, low on patience and very high on the need of entertainment in their everyday life style.

Theoretical Approaches to Genre

In linguistics, genre earns its meaning from the intentions and expectations then the application of those who use them. As Askehave and Nielsen (2005) state, “genres are best conceptualized as goal-directed or purposive”. By their nature, people recognize genres by engaging with what others say and write, identifying certain patterns occurring in certain situations. Miller’s 1984 article, “Genre as Social Action”, is foundational for the sociocognitive approach to genre. In this article, she develops a social-hierarchical model to genre that connects multiple previous theories from different backgrounds. Her model provides a better definition of how to classify genres based on types of similarities that extend beyond what is present within the text to what cannot be seen; which are the issue, problem, or situation that causes or prompts an individual to write or speak.
Bazerman (1994) also refers to exigence in his own work on genre theory but refers to it as social fact. Genre knowledge is placed as cognition, or knowledge built from the information surrounding it, so reoccurrence builds and reinforces a genre, constantly creating changes and placing them as patterns. By focusing on exigence and reoccurrence as creations of the social world that are perceivable and fluid (Miller, 1984), the classification of genre within situated context becomes easier, understandable and more meaningful. Following this, exigence is important for analyzing web pages because it is what helps us shape and reproduce social rhetorical knowledge (Bitzer, 1968). More specifically for this research purposes, online advertisements are developed with not only an affiliation to the linguistic forms but also to the context of where they are located within a whole website. Furthermore, not only genres are schematic, syntactic, and filled with lexical conventions (Swales, 1990; Reiff & Bawarshi, 2016), but are also a representation of the discourse of each community’s target audience goals and understandings. Meaning and linguistic elements must always be balanced and correlate with the analysis of social action, because meaning comes from language (Bax, 2011). Genres classify texts, but it is important to find out on what basis genres can be classified. Some scholars refer to the basis on which we classify genres on a greater scale as community “values” (Bhatia, 2004), or generic structures (Fairclough, 2003).

**Overview of Digital Genre Studies**

To keep up with new changes of the digital world of communication, many early researchers modified traditional genre models have been added to the new aspects of digital genres. For example, Miller and Shepherd (2009) analyze the changing nature of digital genres by adding new features to the analysis such as aesthetic criterion, cultural moments, rhetorical features and forms to which people respond.

Due to the recent and continuous change in genre, Hiippala (2014) states that this constant change makes “genre currently appear as a grey area between the social function of a multimodal artifact and its structure”. Political genres are actually of specific interest for this change based on social function and multimodality because “the changes facilitated by the internet and the social creativity released by the new medium facilitates rhetoric’s responsiveness to changing politics” (Bazerman, 2002).

As Bax (2011) claims, genre is the manifestation of “particular kinds of communicative work” based on “deploying and making selections in the available semiotic modes” so all elements of genre must be analyzed in order to properly interpret how the communicative purpose or purposes of a genre are realized. In relation to digital genres, topics such as audience, navigation and multimodality are still being analyzed in different ways. Analyzing and understanding how these features contribute to the function of a text will be discussed in the following section.
The Role of Multimodality in the Digital Genre

The use of different multimodal semiotic modes contributes to the realizing of the genre type and its purpose. Each contribution within the genre has a specific goal, realized by the rhetorical strategies that construct it, but overall all moves come together to help the genre achieve its communicative purpose. These moves are not always textual, but also vivid as almost all digital genres are hybrid; including images, language, and music modes that interact within any given digital page in an integrated way; this makes hybrid genres a preference for many users due to their flexibility (Dalan & Sharoff, 2016; Pauwels, 2012). The digital field brings about many more possibilities for combinations of text and multimedia, and “each conjoint multimodal sign-complex is one choice out of a much larger universe of possibilities” (Lemke, 2011).

In view of the major role of multimodality within digital genres, scholars have discussed different approaches to genre multimodal analysis. Hiippala (2014) and Bhatia (2012) see that there is still a need to further analyze multimodal genres and argue that new trends and approaches should be developed in order to unite linguistic and multimodal analyses in addition to the integration of visuals and lexicogrammatical elements that must be equally addressed within an analysis to deeply understand the moves and patterns of a given text. Multimodal features provide further information about the addressee, the audience, and the genre. Sometimes, image-text combinations share rhetorical configurations that help eliminate the need for descriptors, or explicit directional cues within a text (Hiippala, 2014). As a consequence, the meaning of both the linguistic units and the multimedia resources influence each other within a text (Lemke, 2005).

Pierce’s (1977) refers to three visual categories of iconic, indexical, or symbolic, and the roles each of these play within. For instance, graphs and statistics may be used to show the addressee that the addressee is knowledgeable or supporting an argument as well as photographs that may be used to manipulate the addressee’s emotions towards the given topic. Visuals build contextualization, interactivity, and promote curiosity, which is why governments and health institutions use these to build viewer interest. Finally, in this way according to (Lemke, 2005), the visual and linguistic features of the text work together to construct the genre and all of these features must be analyzed together, as semiotic resources helping in the target audience understanding of the purpose of the genre.

Advertisements of Traditional and Digital Health Awareness Campaigns

A media health campaign is a tool used to impact health attitudes and behaviors surrounding a plenty of health issues that may be affecting the general public. Rogers and Storey (1987) identified four important aspects characterizing media health campaigns. A campaign is to intend
the generation and production of specific community outcomes in a relatively large amount of audience members. This may usually occur within a specific time period and is organized through a specific set of communication activities. Media health campaigns, health promotions, and health public service announcements (PSAs) are regarded by scholars and health practitioners as a well-founded and compelling method for communicators to transmit important health messages to their target audiences (World Health Organization, 2009). This study analyses show the evidence that mass media online campaigns can have effects on health knowledge, beliefs, and attitudes in regards to the Hepatitis C health awareness campaigns worldwide. The persuasive strategies used in campaigns persuasiveness have the potential to translate directly into a major public health impact, given the reach of the mass media (Noar, 2006).

In similar health awareness campaigns to hepatitis C, The “Truth” campaign funded by the American Legacy Foundation is a remarkable example of an effective counter-marketing health campaign (Randolph & Viswanth, 2004). This campaign used paid TV and print advertising to convey messages of the dangers of smoking to youth while simultaneously exposing the tobacco industries’ persuasive marketing strategies. Evaluations of the campaign indicated that the “Truth” resulted in the development of antismoking actions among youth. Another typical example of a successful health awareness campaign includes West Virginia’s “1% Or Less” campaign. This campaign used a series of paid advertising and community interventions to encourage the public to switch milk consumption from high-fat to low-fat. Reger et al. (1998) report that following the campaign, low-fat milk sales increased from an 18% to a 41% overall market share. In addition, a post-campaign survey indicated that 38.2% of respondents who reported drinking high-fat milk preceding the campaign made the switch to low-fat milk (Reger et al., 1998).

Several studies outlined the use of the Internet to promote health behavior change, Cugelman, Thelwall, & Dawes (2011) found that Internet campaigns that used intervention and networking techniques were able to change individuals’ health-related behaviors, which is similar to traditional media campaigns. Internet-based resources, however, are more complex because they are considered a hybrid vivid channel for health communication and belong to both categories of mass communication and interpersonal communication (Michael & Cheuvront, 1998).

Towards a Linguistic and Text-based Advertising Approach
De Beaugrande and Dressler (1982) argue that modern linguistics, more specifically the grammatical structure, was limited to only the basic linguistic unit. No consideration was given to the larger texts in a structural context. Their argument was based on the fact that the researchers have to arrive to the acceptability of grammatical sentences was of a more straightforward nature in relation to larger units (texts). According to Slemrouck (2001), the study of textual linguistics
was initiated by exploring the interconnection of sentences in order to make sense of it. In so doing, the focus was concentrated on the linguistic features responsible for textual cohesion. Cook (1992), focusing and drawing back on the work on cohesion of Halliday and Hasan (1976), alludes to a number of formal links which leads to cohesion in a text. These links are:

Table 1: Formal Links which leads to Cohesion in a Text, based on (Cook, 1992)

<table>
<thead>
<tr>
<th>Links</th>
<th>Description of Links</th>
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<tbody>
<tr>
<td>Verb Form</td>
<td>The way in which the form of the verb in one sentence can limit and determine the form of a verb in the following sentence</td>
</tr>
<tr>
<td>Parallelism</td>
<td>A device which suggests a connection simply because the form of one sentence or clause repeats the form of another</td>
</tr>
<tr>
<td>Referring expressions</td>
<td>Words whose meaning can only be discovered by referring to other words or to elements of the context which are clear to both sender and receiver</td>
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<tr>
<td>Repetition and lexical chains</td>
<td>The repetition of a particular word or phrase, or the use of different words to refer to the same concept or entity</td>
</tr>
<tr>
<td>Substitution</td>
<td>The substitution of words which appeared in an earlier phrase or sentence</td>
</tr>
<tr>
<td>Ellipsis</td>
<td>Omitting parts of sentences on the assumption that an earlier sentence or the context will make the meaning clear</td>
</tr>
<tr>
<td>Conjunction</td>
<td>Those words or phrases which explicitly draw attention to the type of relationship which exists between one sentence/clause and another</td>
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There are two general perspectives when looking at the phenomena of discourse:
1. Three levels of language: as grammar, as discourse, and as social context (known as strata of language)
2. Three general functions of language in social contexts: to enact our relationships, to represent our experience, and to organize discourse as meaningful text (known as metafunctions) (Martin and Rose, 2004).
The above figure illustrates grammar, discourse and social activity are symbolised as a series of circles which depicts how discourse is embedded within social activity and how grammar is embedded in discourse. Fairclough (1992:65) states that: Discursive practice … contributes to reproducing society (social identities, social relationships, systems of knowledge and belief) as it is, yet also contributes to transforming society. The above statement outlines the role of discourse analysis in the translation of cultural aspects in persuasive advertisements. It can be inferred that society, as defined by Fairclough (1992), has a direct bearing on cultural identity. Discursive practice, like a persuasive advertisement, changes or manipulates the receivers in a society or culture to alter their behavior. To sum up, the analytical framework used in this study is text-based multimodal discourse analysis, where text is any written one that forms a unified whole (Halliday and Hassan, 1976; 1985). In order for any text to be meaningful, its components have to relate to each other. Text then refers to any passage of coherent language, that is, it is a meaningful passage of language that hangs together. However, multimodal texts also include images. Therefore, for the purposes of this study, the interaction and inter-mode relation of the linguistic and text based advertising approaches are hanged together to be deemed coherent.

**Textuality**

Linguistically speaking, text is a communicative occurrence which meets seven standards of textuality. If any of these standards is considered not to have been satisfied, the text will not be communicative. Again, non-communicative texts are treated as nontexts. Therefore According to (Cook, 2001), discourse is a text and context interacting together in order to get unified meaning.
in discourse. Text is used to mean linguistic forms, along with eight elements of context; substance, music or picture, paralanguage, situation, co-text, intertext, participants and function (Cook, 2001). Therefore, the study applies (Cook, 2001) concepts of textuality. There are three concepts to examine the text of advertisement:

First, to examine the meaning of words and phrases are exemplified with the analysis of connotation in several advertisements. Second, concepts of cohesion, pragmatic principles and coherence are explained and applied in the analysis of pronouns in a few advertisements (2001). Third, Cohesion is the term used in discourse analysis that refers to linguistic devices which create link between sentences and clauses. The number of cohesive devices function is to examine how the clauses hold together (cohesion) and how the prepositions hold together (coherence).

Table 2: The Applicable Cohesive Devices in the Current Study based on (Cook, 2011)

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<tbody>
<tr>
<td><strong>a)</strong></td>
<td>Repetition of lexical items</td>
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<tr>
<td><strong>b)</strong></td>
<td>Sense relations between lexical items or phrases</td>
</tr>
<tr>
<td><strong>c)</strong></td>
<td>Referring expressions (which refer to a unit in another sentence)</td>
</tr>
<tr>
<td><strong>d)</strong></td>
<td>Ellipsis (in which an omitted unit is recoverable from a previous sentence)</td>
</tr>
<tr>
<td><strong>e)</strong></td>
<td>Conjunction (word or phrases which indicate a adversative, logical, temporal, causal or exemplifying relationship) (Cook, 2001:151)</td>
</tr>
<tr>
<td><strong>F)</strong></td>
<td>Paralanguage is a meaningful behavior accompanying language, such as choice of typeface and letter sizes (in writing)</td>
</tr>
</tbody>
</table>

On the other hand, according to (Cook, 2001), contexts are divided into eight elements: substance, music/picture, paralanguage, co-text, context, intertext, situation and function.

- Some of these eight elements seem applicable to the present corpus; the first element (substance), the second element (picture) and the third element (paralanguage). While the rest five elements; (co-text, context, intertext, situation and function) seem to be inapplicable to the present corpus and hence will not render any insight in the study findings. The current study is limited to applying: First, substance is the physical material which carries or relays text; (Sentences and words). Second, Picture is people or things that relay in text. Third, paralanguage is a meaningful behavior accompanying language, such as voice quality, gestures, facial expressions and touch (in speech), and choice of typeface and letter sizes (in writing).
Data Description
The purpose of this study is to study 22 print advertisements published in the internet (Google search engine and Pinterest with focus on the United Nations print advertisements) with focus on the most frequent advertisements of the Hepatitis C health awareness campaigns locally and internationally in the period between 2017 and 2019. The number of the analyzed advertisements in the current research is proportionally chosen to be 11 advertisements for each campaign separately since the produced Egyptian local campaign advertisements in English language are few in number in comparison to the international ones. The Egyptian local campaign was administrated by the Egyptian Ministry of Health under the auspices of the United Nation and a locally - established medical tourism company “Tour n’ Cure”. The Egyptian local campaign was extended to the African countries in 2019. A total of 30,632 African citizens from South Sudan, Chad and Eritrea have been tested for Hepatitis C and 376 citizens have been provided free treatment, according to Egypt’s Ministry of Health. The initiative also aims at transferring Egypt’s pioneering experience “100 Million Healthy Lives” to eliminate the Hepatitis C and detect non communicable diseases. The study aims to find out what and how signifiers (non-verbal or verbal) were employed and how the intended meaning of the health awareness campaigns is delivered in the selected advertisements by means of the compositional meanings (based on Kress & Van Leeuwen, 2006) . Hence, the study shows the various interpretations of multimodal aspects of posters such as images, color, text and vectors. The most common strategies which are used to influence the target audience are discussed and analyzed in the study. An emphasis is placed on the pragmatic linguistic tools (based on Cook, 2001) which indicate the presence of these persuasive strategies.

That is to say that the study identifies both the nonverbal and the verbal elements and tries to trace and find out which elements help more in the understanding of the advertisements. The study tries also to discover whether or not the used verbal and nonverbal elements in the advertisements have any relation to the target audience. In other words, the study is investigating the impact of the target audience to create the largest variety of meanings in the advertisements. The study addresses the following research questions:

4. How can the multimodal analysis help in differentiating the compositional meaning in the local and international Hepatitis C health awareness advertisements?
5. How can aspects of text and context (Cook, 2001) strengthen / weaken the messages of the print advertisements?
6. How can the multimodal and pragmatic aspects of the local Hepatitis C print advertisements help in better design?
Research Design and Procedures

Huysamen (1993) refers to research design as a plan or alternatively a blueprint which acts as a data collection tool to investigate and analyze the research givings. The study also carries an exploratory research design as it aims to do a textual analysis using certain multimodal analysis of the local and international Hepatitis C health awareness campaigns and their objectives. The analysis also reveals how verbal and non-verbal meaning making resources interact or combine to deliver a full account of meaning. The print advertisements were sourced from the various local and international Hepatitis C health awareness campaigns managed by the United Nations. The study uses a purposeful approach in the selection of the print advertisements to identify relevant texts for the objectives of the study. This purposeful approach enabled the researcher to access the texts that provided the best information for the purposes of this study.

For the purpose of this study, the researcher follows the following steps:
1. A total of 22 advertisements were selected according to the following criteria:
   - Egyptian Local hepatitis C health awareness campaign
   - Expanded Egyptian Campaigns to be directed to general target audience or a specific high risk group of African countries
   - International Hepatitis C health awareness campaigns administrated by the United Nations to different Asian and European countries
2. In order to render the study as effective as possible, all materials sourced for the study are analyzed according to:
   - Table 3: The Applicable Pragmatic and Multimodal Tools
     - Applicable devices of Concepts of Textuality (based on Cook, 2001)
       - Repetition of lexical items
       - Sense relations between lexical items or phrases
       - Referring expressions
       - Ellipsis
       - Conjunctions
       - Paralanguage
       - Picture (people or things that relay in text)
     - Layout and compositional meaning (based on Kress and Van Leeuwen, 2006).
       - Framing (Color, Vectors, Vertical/Horizontal Axis)
       - Placement of objects (Salience and Information Value)
     - Celebrity Endorsement
3. The collected data groups are analyzed according to the grammar of visual design by means of compositional meaning and the Concepts of Textuality by (Cook, 2001). The analysis reveals
the interactive relationships between the verbal and non verbal discourses emerged from the text and the images, including the explicit content and the implicit connotations. After carrying the aforementioned steps, the results and findings are presented in the following chapter as all advertisements with their pragmatic - multimodal analyses are included to provide evidences for researcher’s interpenetrations.

Description of Analytical Tools
During the current data analysis, two theoretical perspectives are brought together for the purpose of doing a multimodal discourse analysis of the print advertisements. The first perspective is based on (Kress & Van Leeuwen, 2006) which is drawn upon the reading of images and multimodal texts. The second perspective is based on (Cook, 2001) concepts of textuality established theory that has been traditionally applied to print-based texts.

The applicable cohesive devices in the current study are:

a) Repetition of lexical items.
b) Sense relations between lexical items or phrases.
c) Referring expressions (which refer to a unit in another sentence).
d) Ellipsis (in which an omitted unit is recoverable form a previous sentence).
e) Conjunction (word or phrases which indicate a adversative, logical, temporal, causal or exemplifying relationship) (Cook, 2001:151).

On the other hand, according to (Cook, 2001), contexts are divided into eight elements: substance, music/picture, paralanguage, co-text, context, intertext, situation and function. Some of these eight elements seem applicable to the present corpus; the first element (substance), the second element (picture), the third element (paralanguage) and the fourth element is (situation). While the rest four elements; (co-text, context, intertext, and function) seem to be inapplicable to the present corpus and hence will not render any insight in the study findings.

Multimodal Discourse Analysis (Kress & van Leeuwen, 2006)
On the second level of the current study analysis, the study applies the multimodal discourse analysis of (Kress & van Leeuwen, 2006) as an analytical framework on the selected local and international data using the pairing of visual images and written texts. In analyzing the multimodal texts, the general main objective is to emphasis on how the combined theories help and contribute making sense of the selected data. This study focuses on how language and image, which includes design and layout, contribute towards how the meaning is being constructed in accordance with the local and international target audience of Hepatitis c health awareness campaigns. In multimodal discourse analysis, discourses are “socially constructed ways of
knowing some aspects of reality which can be drawn upon when that aspect of reality has to be represented, or to put it another way, context-specific frameworks for making sense of things” (Van Leeuwen, 2009). To put it simply, discourses emerge from different semiotic modes to communicate their own intended messages (Van Leeuwen, 2009).

Following the theoretical framework proposed by and Kress and van Leeuwen (2006), all verbal elements in the selected data were closely analyzed in order to achieve a basic understanding about how each advertisement portrayed the Hepatitis C symptoms and the curing process.

The Compositional meaning constitutes the third tool during the analysis phase of visual texts. Information value, framing and salience make up the three segments of this tool. Hence, by adopting the visual grammar theory of (Kress & Van Leeuwen, 2006), the compositional meaning and multimodal relationships between the visual and verbal discourses were analyzed in detail separately for each advertisement.

**FINDINGS AND DISCUSSION**

*Group One: Hepatitis C Local Health Awareness Campaign Advertisements*
According to Chandler (2007), visual metaphor draws the viewer’s attention to different points of comparison by transferring certain qualities from one sign to another that produce implications and meanings that cannot be expressed through verbal language. The visual metaphor is presented in figures 2 and 3 from different visual perspectives. In figure 2 of the Hepatitis C health awareness campaign local advertisements, it shows a close up on the picture of famous football player “Lionel Messy” dressed in casual clothes holding a chart in his hand carrying the intended message the advertisement is carrying to the target audience. The background of the two figures is the rocks of the Egyptian Pyramid of Giza representing the local Egyptian culture of the country carrying the campaign.

There are two statements: “For A World Free of Hepatitis C” on the upper part of the chart above the second statement representing a Hash tag “#STOP THE WAIT” on the middle bottom of the picture. The placing of the global icon “Lionel Messi” as the most salient in the whole advertisement actively constructs a relationship between the man and the target audience as he is one of the most lovable football players to the target audience of the campaign of the age group between 19 and 59. Messi was noted throughout his career for his perfect range of passing and freekick ability. Beasley & Danesi (2002) believe that the ads endorse by celebrities to make a product/service appear reliable. Beasley and Danesi (2002) believe that the ads endorse by celebrities to make a product appear reliable. This is obviously achieved by placing an iconic sign (the photographed man) and a linguistic sign next to each other. “It is this relationship between one sign and another which is important for the meaning of the ad” (Bignell, 2002). In this advertisement the relationship involves the sharing of the mythic meanings ‘accuracy’, ‘speed’ and ‘time’ by both the photographed man and the product. Reading paths are taken through the salient elements of an image. In the current local advertisement, the audience will proceed from the represented celebrity in the center of the image “Messi”. Elements that appear at the centre
are seen as holding the marginal elements together; in other words, the marginal elements are subservient to the central element from where they derive their interpretation depending on the context. The path will then proceed to the Egyptian Pyramids rocks. Kress and van Leeuwen (2006) define “subjected image” as an image with central perspective and that it selects a specific point of view for the viewer.

On the pictorial level, the colors used in the two advertisements are light colors. The picture resembles the way it is seen in reality and that is what van Leeuwen (2005) classifies as naturalistic modality. The producer leads a discourse directed to all social classes who can take the step and start the cure trip of Hepatitis C. The colors used in this advertisement are white for the chart in Messi’s hands and the ground, brown for the pyramids rocks and finally, light blue for the celebrity’s clothes. By choosing these colors in this way the advertisement is giving us a picture from the real world thus, as referred by van Leeuwen (2005) the type of modality used in this advertisement is a naturalistic modality.

Figure 2 makes use of the vertical axis, as clarified by Kress and van Leeuwen (2006), when elements are positioned in the upper part of a visual composition, they represent the Ideal or the abstract as represented in the current advertisement by the brown rocks of the Egyptian Pyramid of Giza while elements placed in the lower part are considered as the Real or factual details as represented by the logo of the medical tourism company “Tour n’ Cure” hosting Messi in Egypt for the sake of the local Hepatitis C awareness campaign. Hence, the compositional meaning is attained as the familiar information which includes the institutional or campaign logo is presented as “New” information. So the campaign logo is presented in the position of “Margin Real New”. On the other hand, figure 3 is presented in a horizontal axis. According to Kress and van Leeuwen (1998/2006), and van Leeuwen (2005) when images use the horizontal axis, elements on the left-hand constitute ‘the Given’ or something the viewer already knows as a familiar and agreed-upon point of departure for the message, and elements on right-hand constitute ‘the New’ or something which is not yet known or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention. In figure 3, the model appears in the centre, surrounded by white-space areas. White space is often applied to attract the eyes of the viewer on the emphasized content area with the verbal elements that carry the intended meaning the advertisement carries. As for the framing of the advertisements, according to Kress and van Leeuwen (1996/2007), commenting on more specifically frontal and medium vertical angles, “The horizontal angle encodes whether or not the image-producer is ‘involved’ with the represented participants or not, the frontal angle says, as it were: ‘what you see here is part of our world, something we are involved with” (1996). Simultaneously, the medium vertical angle between the viewer on one hand and Messi and the model on the other hand indicates intimacy and trust. The combination of the two angles between models and the Pyramids on one hand and
On the verbal level, According to Cook (2001), Paralanguage is meaningful behavior accompanying language, such as voice quality, gestures, facial expression and touch (in speech), and choice of typeface and letter sizes (in writing). The function of paralanguage is to make the text clear. This paralanguage is clearly obvious in the enthusiasm from the advertisement producer in the use of different types of writing fonts on the written text to attract the attention and encourage the target audience to join the campaign. The upper text is written in a smaller font than the bottom text; this is basically to attract the reader’s attention to the campaign slogan “#STOP THE WAIT”. It is written in capital letters to identify the goal of the campaign and fix responsibility for its quality as mentioned by Beasley and Danesi (2002). According to Kress and van Leeuwen (2006) elements placed in the lower part of the composition are considered as the ‘Real’. In other words, the lower section of the billboard in the models' hands represents factual details. In this advertisement, the text written in the lower part of the billboard represents the novelty of the campaign “New” through the use of a newly launched slogan “#STOP THE WAIT” with has a powerful effect on the local community to fight the Hepatitis C. The color of the font is light blue which connotes optimism, cure and a bright future for the Hepatitis C patients under the care and cure of the virus fight campaign. Finally, the two verbal elements “For a world free from Virus C & #STOP THE WAIT” are informative, true, clear, brief and orderly relevant to the theme and the intended message of the advertisement. They meet the applicable cohesive device of (Cook, 2001); sense relations between lexical items or phrases.
Both figures 4 and 5 are almost sharing the same multimodal aspect targeting the same intended meaning but the advertisement producers want to give compositional varieties. Audiences are positioned in order for them to respond to represented visual images with different degrees of familiarity. The resultant response will be due to the framing process of the image. Framing allows the audience to imaginatively bond with the participants thus accepting them as friends. In the compositional meaning of Kress and van Leeuwen (2006) is framing, it is achieved by rhythm. The elements or groups of elements are disconnected, marked off from each other, or connected by frame lines, changes of color, visual shapes, and empty space or joined together. Visual framing as well is a matter of degree: elements of the composition may be strongly or weakly framed. The stronger the framing of an element, the more it is presented as a separate unit of information.

The low modality of the visual in figure 4 is also rendered by the low color saturation. In support of this observation, Kress and van Leeuwen (1996) write that the absence of color, particularly the use of white, light colors and black, gives a visual low modality. Among these factors, it is difficult for the viewers to recontextualise the visual and decipher the theme of the text but here it reflects the theme of the dullness the Hepatitis C brings to individuals. The contrast between the black background and the soft colors of the clothing of the advertisement models signifies that the impact and the background of the Hepatitis C seems to be dominating and controlling the scene and actions must be taken. This kind of color saturation is an emotive one to attract the
attention. Here the producer of the advertisement wants to raise the viewer’s emotions and make them realize their need to fight Hepatitis C by making them feel that they are in the same place and it is getting darker and darker in the background and all around and they have nothing to trust except this local campaign. Chandler (2007) concludes that visual metaphors produce implications and meanings that cannot be expressed through verbal language.

Kress and van Leeuwen (2006) also added that “viewers of spatial compositions are intuitively able to judge the ‘weight’ of the various elements of a composition and the greater the weight of an element, the greater its salience”. Salience, or prominence, as discussed by Kress and van Leeuwen (2006) is the result of a complex interaction of such elements as size, sharpness of focus, color contrast, placement in the foreground or background and culture specific factors such as the appearance of a human figure or a potent cultural symbol.

On the pictorial level as well, Effective multimodal texts are ones that communicate a specific, clear and straightforward message. This means that the text must make itself easy and accessible to viewers or readers who, in most cases, have no time to spend reading complicated messages as print ads are commonly read on the internet or on billboards that can be taken by a quick look. “any image must either be a ‘demand’ or an ‘offer’ and select a certain size of frame and select a certain attitude” (Kress and van Leeuwen, 2006). According to Kress and van Leeuwen (1996), a demand has two functions: “In the first place it creates a visual form of direct address. It acknowledges the viewers explicitly, addressing them with a visual ‘you’. The participant’s gaze demands something from the viewer; demands that the viewer enter into some kind of imaginary relation with him or her”.

In terms of social relation, the image act is a demand that was meant to evoke a response in the viewers. This is clear in the gaze of the represented participants in figure 4 and figure 5 that is directed to the viewers. The group of participant in figure 4 and the gaze of the celebrity “Messi” have a direct interaction with the viewers. Their eyes are fixed with a look of intensity to attract the opposite viewer. In the figures 4 and 5, the vector is creating a relation between the participants which is created as a result of a gaze (a type of vector). Kress and van Leeuwen (2006) refer to this type of interaction as being “reactional”. A visual demand is realized by a gaze from represented participants outwardly towards the viewers. Since the visual is audience-specific, those who lack prior knowledge about the Hepatitis C health awareness campaign are left to speculate as to what the visual intends to communicate especially that the image is accompanied by a hash tag and simple words with few grammatical linguistic constructions represented in the use of imperative form of the demand “#STOP THE WAIT”.

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According to Leather’s nonverbal channels of Communication (1976), he argues that clothing represents the most important artifactual means of modifying appearance, since it transmits three types of information or meaning. First, it symbolizes and conveys a great deal of information about the emotions the communicator may be experiencing. Second, clothing has a great impact on the behavior of the wearer. Third, clothing serves to differentiate one group or class of people from another. Moreover, clothing has been found to communicate accurately the degree of fashionability, socialization and formality of the wearer. In this advertisement, the black clothes of the models in addition to the color saturation between light colors, white and black signify formality, power of their demand and self-confidence.

On the verbal level, the salient campaign slogan “#STOP THE WAIT” is located in the center of the models’ hands and is also written in capital letters to clearly identify the goal of the campaign and fix responsibility for its quality as mentioned by Beasley and Danesi (2002). This phrase forms a relationship between the picture and the text which meets (Cook, 2001) cohesive device “Picture”. It also meets (Cook, 2001) cohesive device “The use of referring expressions” as this phrase forms a bond between the multimodal meaning of the presented objects used in the two advertisements and the intended meaning the advertisement tries to send to the target audience.

In figure 6, on the pictorial level, the producer wants to signify how caring, close and powerful this local Hepatitis C campaign is and that the target audience can trust it with any load; it can
carry mostly any number of local patients under its auspices with caring hands till they reach the cure. Kress and van Leeuwen (2006) define “subjected image” as an image with central perspective and that it selects a specific point of view for the viewer. Vectors are used to "visually realize different ways in which objects and their relations can be represented" (Kress & van Leeuwen, 2006). Vectors are connectors that we use in order to tell or interpret a story. When used in a narrative or narrative process, vectors act as a set of visual symbols or characteristics brought together in order to persuade or draw attention to certain aspects of a piece. Direction is established by a given object in the image or simply by a layout of the action. There are many different elements that go into making a vector and therefore may be formed by bodies or limbs or tools ‘in action’, but there are many other ways to turn represented elements into diagonal lines of action.

The red color of the liver represents warmth, urgency, passion, heat, blood, excitement, danger and hostility – the color red can also promote expectations and quick decision-making to cure livers from Hepatitis C and restore its vitality. Kress and van Leeuwen (2002) point out that color is not random or chaotic and that it represents the interest of signs’ makers. In this advertisement the producer chooses color tones that range from just two shades of tonal gradation (light and dark blue in the background) to maximal tonal gradation (the dark red of the liver and the brown color of the two covering hands). The picture resembles the way it is seen in reality and that is what van Leeuwen (2005) classify as naturalistic modality. Kress and van Leeuwen (2006) also clarify that when images use horizontal axis, as in this advertisement, elements on the left-hand and right-hand sides represent “the Given” and “the New”. Here the institutional or campaign logo is presented as “New” information. So the campaign logo is presented in the position of “Margin Real New”. Also, the light blue spacing in the “Given” and “New” form a vector with the two arms on the given model which indicates the purity, serenity and the future of the infected target surviving with cure from the Hepatitis C. this goes with the campaign slogan “for a better life” indicate the Finally, the advertisement here does not use words to imply that the pictures speaks for itself since the picture is more expressive than a thousand words.
In figure 7, on the pictorial level, according to Fiske (1990), for communication to take place, messages need to be created from signs which stimulate the generation of meaning that relates to the meaning generated in the message in the first place. It is only through sharing the same codes and using the same sign systems that the two meanings generated will approximate one another. This is clearly applicable and shown in figure 7. The pictorial assembly of the three models representing the African, European and Asian communities respectively is cohesive, especially with the skillful manipulation of the use of sign language, which imply a unity between the
frames representing the target audience sectors and ignorance of the vast dangers of not seeing, hearing and talking about their struggle with the international spread of Hepatitis C.

As an international Hepatitis C health awareness campaign advertisement produced by the United Nation, it’s obvious that the framing of the three models representing the international Hepatitis C patients from different ethnicities and races from Africans in frame one, a Western patient in frame two till the Far Eastern Hepatitis C patient as represented in the third frame. The advertisement makes a close-up of the head of the three models and the colors are black and white in the three frames; the use of the black and white colors achieves naturalistic modality and as argued by Kress and van Leeuwen (2005)

On the verbal level, language is usually brought by the sign as graphitic substance and phonetic substance. Both of them have the same meaning. Beside graphitic and phonetic substance, there is substance that also brings language, it is called paralanguage. According to Cook (2001), paralanguage is meaningful behavior accompanying language, such as voice quality, gestures, facial expression and touch (in speech), and choice of typeface and letter sizes as in writing. The verbal elements in the advertisement are positioned on the left side of the advertisement, in alignment with the direction of reading the English language. This creates a flow of information to the international reader as the images are set to the right of the advertisement.

The advertisement makes use of the vertical axis, as clarified by Kress and van Leeuwen (2006), when elements are positioned in the upper part of a visual composition, they represent the Ideal or the abstract while elements placed in the lower part are considered as the Real or factual details. The function of this is to organize the information from ambiguous to the reveal of what the advertiement is about; the existence of Hepatitis C as mentioned in the affirmative sentence in the “Real” which is “This is Hepatitis C”. As regards the “Ideal”, “Know it. Confront it.”, the two sentences are both major sentences. Both main verbs “know” and “confront” are used in the imperative voice, which gives a sense of authority over the reader, and urges the target audience to stand for the Hepatitis C and take actions. Salience, or prominence, as discussed by Kress and van Leeuwen (2006) is the result of a complex interaction of such elements as size, sharpness of focus, color contrast, placement in the foreground or background.

Situation is the properties and relation of object and people in the vicinity of the text, as perceived by the participant (Cook, 2001: 4). Co-text is text which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affect their interpretation (Cook, 2001: 4). Co-text has relationship with cohesion. Cohesion is the term used in discourse analysis to refer to linguistic devices which create links between sentences and clause (Cook, 2001: 151). There are two types in cohesion devices, such
as grammatical cohesion and lexical cohesion. Grammatical cohesion includes reference, substitution, ellipsis, and conjunction. While, lexical cohesion is about repetition and collocation. The verbal text in figure 4.6 is cryptic, as the use of the pronoun “it” creates ambiguity. It does not refer to concept mentioned beforehand. This sense of ambiguity in the use of the pronoun “it” makes the target audience think and predict. “It” is repeated twice for emphasis on the intended meaning which attains the lexical cohesion, and to strengthen the intended meaning impact on the target audience. The middle text is written in a smaller font than the top and the down text. The font color is grey. This creates an warning sense to the Hepatitis C target audience as the color grey connote deppression, loss, and dullness. It is a neutral color between black and white, which is in line with the message of diversity channeled through the images and frames on the right using the naturalistic modality. Furthermore, The first sentence in this text clears the ambiguity created by the upper text. It mentions hepatitis C as the figure previously referred to. A fact is stateted, enforced with a number, which gives the message credibility. The number 500 million is big, which serves to shock the target audience of the advertisment due to the vast spread in communities, and highlights the importance of knowing, and confronting the disease. The use of the verb “could” creates a sense of doubt and uncertainty. This is to urge testing against the disease in order to discern whether one is part of the mentioned 500 million people. The verb “affect” is used repeated twice to serve the lexical cohesion as stated by (Cook, 2001). This emphasizes the fact that this disease is easily contractable and well known to all international communities.

The bottom text is a statement. The use of the “this is hepatitis” structure points fingers towards the virus, and almost frames it as a culprit. “This” makes it seem close, which connotes it is now easy to spot and treat. Hepatitis is written in bold font to further draw attention to it. The text is in normal font, which takes away from its importance, while only the word “hepatitis” is bold to further draw attention to it, and make it the most salient part of the sentence. The theme of mystery continues with the use of the elipses at the end of the sentence, which attains the grammatical cohesion as stated by Cook (2001, 151).
According to Kress and van Leeuwen (1996, as cited in van Leeuwen 2005:167), visual modality is expressed through different means of visual expression such as the degrees of the articulation of detail from a scale which runs from the simplest line drawing to the sharpest and most finely grained photograph, the degrees of the articulation of the background range from zero articulation, as when something is shown against a white or black background, via lightly sketched in or out of focus backgrounds, to maximally sharp and detailed backgrounds and the degrees of color saturation range from the absence of saturation – black and white – to the use of maximally saturated colors, with, in between, colors that are mixed with grey to various degrees. In figure 8, the advertisement expresses the naturalistic modality. The visual modality is expressed through color saturation; the colors used in this advertisement range from the absence of saturation (dark colors of the background) to the use of maximally saturated colors of the abstract bodies (the bright red, purple, blue, orange and green colors) to make the image appear in a very high degree of modality and make the intended message obvious to attract the attention of the target audience. van Leeuwen (2005: 168-71) classifies modality in four types. This advertisement meets the second modality; Abstract Modality. This is common in scientific visuals and modern art.
The use of color saturation and paralanguage in figure 8 creates the current high degree of modality, according to Cook (2001,4), paralanguage is meaningful behavior accompanying language, such as voice quality, gestures, facial expression and touch (in speech), and choice of typeface and letter sizes (in writing). The function of paralanguage is to make the text clear and comprehensible to the target audience. The typeface of verbal text in the advertisement is set against a dark blue background. Blue symbolizes wisdom and knowledge, thus it creates a relationship of trust between the audience and the presented information and intended message.

Most of the verbal text is set in white to indicate clarity and enlightenment of the new information presented to the audience. “KNOW HEPATITIS ACT NOW” is written in lager font, this grabs the audience’s attention to a concise and straight-to-the-point message. “ACT NOW” is written in the same color as the background in a white frame. The white framing symbolizes the future healing. “What is hepatitis?” is written in a pink frame as it is a vibrant and flashy color that grabs the eyes towards it. A line of the same color extends from the box to the end of the image to indicate that the answer is up coming. It also separates the above text from the information given below as the top part has a different function from the facts mentioned afterwards. The numbers 400 million and 6-10 million are written in large font to make them prominent and attention-grabbing. “KNOW HEPATITIS” in the lower part of the advertisement is written in the same color of the background again to indicate wisdom and professional advice. It is in a white frame to indicate healing. “GET TESTED” is also the same color as the background but in a light blue frame which connotes peace when the test results either come out positive, which means the patient has nothing to worry about, or they come out negative so the patient feels reassured that there is a solution. “DEMAND TREATMENT” is in a pink frame to create a sense of alarm and the need for action. Each frame is an arrow pointing towards the next advice to show there is a logical scientific process and logical division of ideas for diagnosis and treatment if needed.

On the verbal level, the cohesive devices are important to tie the text in discourse of advertising. Repetition makes co-reference in text clear; sense relations may add new information and also aiding clarity; referring expressions are brief, though they render to clarity; conjunction make connections clear. In addition, those cohesion concepts are used by the advertisement producers to catch and persuade the audiences come and join the campaign on the world Hepatitis day. Cook (2001) emphasizes the importance of the learners’ knowledge of a word in addition to its relation to other words in a language. On the sense relations for the between lexical items level, the verbs in the top sentence “KNOW HEPATITIS ACT NOW”, “know” and “act” are used in the imperative form to induce an immediate action from the target audience. “Know” induces the recipient to think and understand, and the virus name is given in full in line with the message to know. “Act” is a direct call for a purse to fight the virus so that the recipient can
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encouragement and the use of different color saturation from white to blue and red create a kind of an emotional engagement between the audience and the advertisement.

On the pictorial level of figure 4.8, the image demonstrates a salient open syringe located in the center part of the image against a white background of a cramped paper. Salience, or prominence, as discussed by Kress and van Leeuwen (2006:202) is the result of a complex interaction of such elements as size, sharpness of focus, color contrast, placement in the foreground or background and culture specific factors “such as the appearance of a human figure or a potent cultural symbol”. The background white color gives the advertisement a therapeutic and healing effect and sense of purity, chastity and cleanliness as the shrinks symbolized the painful background of the hepatitis C patient that will fade away and shrink when joining the campaign and take the step towards the curing process. According to Kress and van Leeuwen (1996/2006), the meaning in visual texts can be identified through the representation of relations between the viewer and the image. According to van Leeuwen (1996/2006), a number of aspects of interactive meaning are integral to the description of the viewer in terms of image interaction. In figure 9, the target audience role is depicted as an invisible role as if the patient has taken the step forward for blood imaging and the syringe is open waiting for the every patient after another. Van Leeuwen (1996/2006) refers to this as an offer. The salient object of the syringe is a visual metaphor. it implies speed and power of the response of the health campaign to every demand of the Hepatitis C patient.
On the verbal level, cohesion is the term used in discourse analysis that refers to linguistic devices which create link between sentences and clauses. The number of cohesive devices are repetition of lexical items, sense relations between lexical items or phrases, referring expressions (which refer to a unit in another sentence), ellipsis (in which an omitted unit is recoverable form a previous sentence), and conjunctions (word or phrases which indicate a adverstive, logical, temporal, causal or exemplifying relationship) (Cook, 2001:151) . The sense relation between the top two verbal texts forms a question – answer form conversation between the advertisement and the target audience. The capitalized top text “CAN YOU SEE THE BLOOD” in the “Ideal” part of the vertical axis of the image is a question form. This is to create a line of interaction between advertisement and the recipients of the target audience. It also makes the viewer of the advertisement think of an obvious answer, which is “no”. The phrase “tiny amount” is an exaggeration of the smallness of the amount of blood needed to infect anybody with the Hepatitis C. The name of the disease is mentioned in full “hepatitis C” for emphasis on the importance of the message that a tiny amount of blood could cause a major harm and total blood infection.

In terms of Hepatitis C health awareness campaigns, adopting the pragmatic – multimodal analysis means that any given population’s cultural references and resources (ways of life, value systems, traditions and beliefs, and the fundamental human rights) will be considered as key references in building a framework for health awareness campaigns advertising strategies and

**Figure 10**

In terms of Hepatitis C health awareness campaigns, adopting the pragmatic – multimodal analysis means that any given population’s cultural references and resources (ways of life, value systems, traditions and beliefs, and the fundamental human rights) will be considered as key references in building a framework for health awareness campaigns advertising strategies and
project planning. These key references will also serve as the resources and basis for building a relevant response and sustainable action in prevention and care, as well as in impact reduction (UNESCO, 2001). Figure 10 is characterized by mixed, complex messages despite the few verbal elements employed in the current advertisement. The background shadows depicting people in their everyday lives in streets of urban lives, shows an atmosphere of cultural personalization and intimacy with the target audience, directly correlates with what the this international Hepatitis C health awareness advertisement intends to achieve.

In figure 10, according to Kress and van Leeuwen (1996/2006), intimate distance or spatial distances are related to emotions of intimacy and distance. They explain that “The relation between the human participants represented in images and the viewer is once again an imaginary relation.” They argue that “people are portrayed as though they are friends or as though they are strangers” (1996:133). The vector here is creating a relation between the advertisement and the target audience which is created as a result of a gaze of the woman holding her baby that represents the future of humanity after the cure of the hepatitis C. This gaze is a type of vector that Kress and van Leeuwen (1996/2006) refer to this type of interaction as being “reactional”. The visual weight allocated to figure 10 is as a result of the focus and distance of the picture. The most salient feature of the image is the mother-baby non-verbal representation. The image is centered and salient which functions in an attention-grabbing way as a symbolic item in the representation of a recognizable social setting and shows an intense involvement of the represented figures of mother and baby with the surrounding community and the whole world.

According to Kress and van Leeuwen (1996:122), a demand has two functions: “In the first place it creates a visual form of direct address. It acknowledges the viewers explicitly, addressing them with a visual ‘you’. The participant’s gaze (and the gesture, if it is present) demands something from the viewer; demands that the viewer enter into some kind of imaginary relation with him or her”. This applicable on the mother–baby demand gaze in the current advertisement which gives the viewer the feeling that the advertisement producers wished to add gender and social meanings not included in the text.

According to Kress and van Leeuwen (1996/2007), commenting on more specifically frontal and medium vertical angles, “The horizontal angle encodes whether or not the image-producer (and hence the viewer) is ‘involved’ with the represented participants or not. The frontal angle of the mother-baby gaze to the target audience says, as it were: ‘what you see here is part of our world, something we are involved with’” (1996:143). The angle also suggests not only that children are equal to adults but that their issues and problems are equally as important and relevant to the whole community. The articulation of the color tone ranges from just two shades of tonal gradation (light and dark blue in the background) to maximal tonal gradation (the dark green
color of the mother clothes). The picture resembles the way it is seen in reality and that is what van Leeuwen (2005) classify as naturalistic modality.

The verbal elements “find the missing million” have a direct relationship with the presented non verbal multimodal aspects. The idea of the verbal text of finding the living Hepatitis C undiagnosed millions of people ties in with the image of the mother holding her baby. This statement is located in the “Given” part of the horizontal axis of the image as referred to in Kress and van Leeuwen (2006). This shows that if the Hepatitis C goes as an undiagnosed and untreated fact, it could be passed down into generations. The image fades into that of a crowd, tying in with the idea of the millions; it shows that this is more common than what is known, and that it is a serious global issue. The mother figure connotes treating the issue from the source; just like a mother is the source of life, the Hepatitis C is the source of the suffering of millions of people worldwide.

On the verbal level, concerning the second applicable device of cohesion (Cook, 2001); the sense relations between lexical items or phrases, the use of the imperative statement “Find the missing millions” as the main intended message of the advertisement make the verbal elements short and concise. “Find” is in the imperative for in order to induce action from the target audience. The use of the words “missing millions” together helps exaggerate the gravity of the issue of how much the hepatitis C has actually spread in millions. The word “missing” highlights that there are many people who live undiagnosed and that governments should stand to help in the elimination of such pandemic. It also frames the infected patients of Hepatitis c as victims. “Millions” adds a value of shock.

Cook (2001) expands the narrow linguistic formulations of the discourse of advertising in general. His aim is to show that texts construct meaning through interaction with other types of discourse. He examines the interface of linguistic form with visual, musical, and paralinguistic features. In figure 4.17, the verbal elements of the main statement “Find the missing millions” are written in large white font and set against a blue background. The color white is in line with the idea of millions; it represents all infected missing millions around the world as in the visual representation of the white color, it is a combination of all other colors. The way the color white works is that it reflects all of the light beams back in random directions, and so you see the color white. Thus, this representation shows and makes the reader of the advertisement feels that the Hepatitis C infects a large percentage of the world’s population regardless of age, gender, or race.
Advertisements are the multimodal signs employing verbal and non verbal aspects to convey a wide variety of intended meanings, ideologies, discourses, and construct reality. Since Semiotics is the study of signs and how they are interpreted, the purpose of the current study is to investigate and interpret the intended message being conveyed in the local and international Hepatitis C health awareness campaigns advertisements. Hence, in this study, a semiotic analysis is performed to study advertisements as a means of communication. The current analysis of the linguistic and visual repertoires of Hepatitis C local and international health awareness campaigns advertisements in the period between 2017 and 2019. The study analysis has demonstrated that there is a symbiotic interconnection between general health awareness, level of education, the choice of the appropriate means of communication, simplicity of language and the target audience of the community. The main aspect of this relationship is language; it facilitates communication in Hepatitis C health awareness campaigns. All communication is meant for advertisement – target audience interaction involves the creation and exchange of meanings through the verbal messages along with the non verbal signs. Advertising as a practice of communication is based on the creation of meaningful verbal elements to the audience for it to be effective. This study has suggested that the communicative function of applied verbal elements and devices of cohesion in language can be fully realized if the modes of communication make use of the linguistic and multimodal repertoire understood by the audience.; based on the educational backgrounds and literacy of the social, biological and medical multimodal signs. The local and international health awareness campaigns advertisements launched by the United Nations and World Health Organizations should be different in the composition of its multimodal aspects from the commercial advertisements which are driven by the profit intentions and as such they tend to adopt a persuasive discourse. In the communication process of advertising, the receiver comprehends reality and factual elements in a similar manner if he or she can draw on the linguistic and cultural resources possessed by the sender. For that reason, the advertisements should be analyzed from the context from which they were produced and are received.

The current study adopts the idea that advertisements which are introduced with well known and traditional features of advertising for instance do not introduce any use of hyperbole or exaggerated metaphors and words which constitute an ideal and persuasive discourse of the Hepatitis C pandemic. Communication between the advertisements on the local and international levels and the audience is achieved in a language which is native and easy to the target audience. Hence, the verbal and the non verbal multimodal elements are successfully used in a clear and unambiguous settings and seem to be comprehensible to the different sectors of the target audiences in the urban and rural communities of the local and international health awareness campaigns countries.
Limitations of the Research
This study focused on one form of communication that is online print advertisements, focusing on two forms of communication: Graphic (written) and visual semiotic (multimodal) texts. This means that the advertisement found on radio and television is not included in the study. Secondly, it would have been desirable in the methodology process to interview the target audience about the comprehension of the intended connotative meaning of the advertisements. However, it was seemed adequate to use text and multimodal analysis approaches.

REFERENCES


