Multimodal Discourse Analysis of Food Advertisements at Pakistani Media based on Visual Grammar

Author/s   **Ayesha Abbas**

Affiliation   Department of English, Minhaj University Lahore, Pakistan, Email:
Ayeshaabbas6662@gmail.com

ABSTRACT

The aim of this research is to investigate and analyze the language and rhetorical strategies used by advertisers to generate interest in customers and persuade them to buy products from various companies. The focus of this research will be food advertising from television broadcasts and platforms. Using Kress & Leeuwens Visual Grammar as a model, this qualitative study analyzes the language used in food advertisements (2005). We analyze modalities including language, visual, auditory, gestural, and spatial aspects of these ads using a methodology described by Filimonova (2013). The dataset comprises 30 second videos originating from Pakistan analyzed through the lens of Kress and van Leeuwens framework alongside Hallidays perspective to emphasize the nature of food advertising. The study reveals a degree of cohesion between color schemes and visual grammar, within these ads.

INTRODUCTION

The study is primarily concerned with how food product advertisements influence people. A communication tool used to promote product sales is an advertisement (Petly, Arens 2002). Advertisements provide consumers with information about goods and services. They believe they are more informed about which products will benefit them and which won't after seeing advertisements. Food product advertisements often utilize attractive language and appealing models to encourage viewers to buy their goods.

In a broad sense, an advertisement is something that tells people about a good or service and entices them to purchase it. We see advertisements on a daily basis. It is a form of dialogue. The audience might be influenced by advertisements. The influence of advertisements is essential for consumers. The study focuses on how language tools are used in marketing for various food product kinds. It looks into the language strategies that are employed to provide the discourses of the advertisement with their effectiveness in influencing viewers. Advertisements are classified as a distinct genre because they use a variety of strategies to persuade, inform, influence, caution, or even mislead and manipulate viewers into acting in a particular way, such as purchasing a product, abstaining from a particular lifestyle, or casting a vote for a particular political party (Cook, 2001). The study also aims to determine whether the audience is manipulated or just persuaded by these commercials. Additionally, the study makes an effort to gain a critical understanding of how these commercials influence adult consumers to purchase junk food.

Diet and eating preferences are influenced by exposure to food advertising. Food advertising most likely contributes to the "obesity epidemic" because it frequently promotes "less healthy" products. Food manufacturers are starting to take part in a range of health-promoting marketing campaigns in response to calls for more regulation. One such endeavor is to position products in television commercials within the framework of a "healthy," balanced diet. We investigated whether the foods that are promoted on television are "healthier" in the larger dietary environment or not.

This study investigates how advertisements affect the general public. Additionally, it seeks to increase knowledge so that consumers are not swayed by language in advertisements into

purchasing junk food that is unhealthy. The study also reveals how language and visual grammar are used to depict food. Objectives of the study are:

- To see the impacts of junk Food Advertisements on adults in Pakistan.
- To study the persuasive strategies used in food advertisements.
- To study how Visual Grammar make these advertisements interesting and convincing.

The media typically persuades people. Advertisers benefit from this by using appealing language and distorted facts in their ads, which aim to sway viewers. People become more aware of the misleading language used in advertisements according to this research.

LITERATURE REVIEW

Theory of visual design The theory of grammar was put forth by Kress and Van Leeuwen (2006). This theory offers a framework for researching media discourses. It provides a framework for understanding visual pictures and the relationship between verbal and visual communication in media texts. Furthermore, according to Kress and Van Leeuwen (1998), written language is always a visual composition of markings on a page, and all texts are multimodal because they incorporate paralinguistic forms that go along with spoken language, such as gesture, rhythm, intonation, and facial emotions.In different discourse types, Gunther Kress and Theo Van Leeuwen, the authors of an extended theory of visual communication, have considered all these elements in relation to semiotic modalities other than language.

They claim that verbal texts and the verbal elements of multimodal texts have received greater attention in CDA research. They suggest adding picture structure and usage to the suggested methodology by introducing visual design language. Images have a vital part in various book genres, magazines, public relations materials, newspapers, and advertisements (Kress & Van Leeuwen: 1996). As emphasized by Kress & Van Leeuwen (1996), the visual component of the text is a message that is constructed separately from its written portion and attached to it but not necessarily dependent upon it. Multimodality, as defined by Van Leeuwen (2005) and further theorized by other theorists, takes into account representation and communication outside of language. emphasizes the significance of nonverbal cues such positions, gestures, looks, colors,

typefaces, and layout in addition to visual pictures, and makes the case that these components work together to convey meaning. These are an element's meaning potential, as defined by Kress and Van Leeuwen (2006). But its full significance can only be recognized when it emerges as a collective totality (Machin, 2007; Kress & Van Leeuwen, 2006).

Understanding texts that activate many modes (such as visual, verbal, and auditory) is the goal of multimodal discourse analysis (MDA) (Kress and van Leeuwen, 2006; Machin, 2007; Jewitt, 2009). Semiotic analysis can be used to methodically dissect texts within this new area of discourse analysis. As an example, MDA has been used to analyze magazine covers or magazine advertisements (Machin & Thornborrow, 2003); movies or children's storybooks; online advertisements with moving images; leaflets about websites offering cosmetic surgery and surgery (Maiorani, 2007); (Guijarro & Pinar Sanz., 2008); Marin & Lee.Jewitt (2009) lists three techniques for performing multimodal analysis. Jewitt (2009) refers to the first tactic as social semiotic multimodality. The primary objective of this technique is to create meaning through choices (Jewitt, 2009). Based on Halliday's findings, Kress and Van Leeuwen (2001) developed the second technique, known as MDA. The emphasis that these two approaches place on the sign creator varies. While the social semiotic multimodality method places more focus on the sign-maker, the MDA approach does not (Jewitt, 2009). Jewitt outlines the third strategy, multimodal interactional analysis, in her conclusion. As Jewitt (2009) points out, this approach covers a component of social semiotics that traditional multimodal analysis does not seem to commonly touch: how people interface with and mediate multimodal texts.This experiment will employ MDA, following the principles set by Kress and Van Leeuwen (2001; 2006) and Machin (2007).
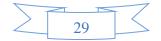
It is important to stress that we can learn more about language use by evaluating the frequency with which written and spoken language are mixed with other modalities. Writing, art, layout, music, gesture, voice, moving picture, and soundtrack are common strategies used in representation and communication that are influenced by social and cultural aspects (Kress, 2009:54). A multimodal text is one that uses several different communication modalities. Many tools, including graphic representations, design signals, and other semiotic resources, can be used to convey the multimodality aspect of written language (Jewitt and Kress, 2003 in Serafini, 2010). The primary objective of this research is to comprehend multimodal texts, which incorporate spoken and visual components, like print advertisements. Spoken text is thought to be the most

widely used medium for semiotic resources (Kress, 2009:55).A visual image serves as a semiotic resource when its elements are placed harmoniously.

The merging of multiple semiotic modes within a particular environment is referred to as multimodality (Gibbons 2011:8). "Multimodality is defined as the use of several semiotic modes in the design of a semiotic product or event, together with the particular way these modes are combined," according to Kress and Leeuwen (2006:20). It is commonly regarded as "an interdisciplinary methodology derived from social semiotics that comprehends the exchange and portrayal of various forms of meaning" (Jewitt 2013:1). According to Luke (2013), this means that these "range of meaning making forms or multimodes may be intentionally used to accomplish a specific function; for example, they may complement one another, carry out roles that reinforce one another, or even be arranged hierarchically." The idea of multimodality emerged from the necessity to investigate all communication channels in order to improve meaning construction. This idea is both a research topic and a phenomenon of human communication. Multimodality is a communication phenomenon that refers to the blending of several semiotic resources, or modes, in texts and communicative events, including speech, writing, gesture, still and moving images, layout, and proxemics. Multimodal text analysis is a branch of study that examines representation and communication in all of its symptoms, particularly in texts that combine two or more modes to create meaningful text. Additional examples of multimodal research focus on creating theories, descriptions, and analytical instruments that address the study of communication and representation by taking modes into account as an organizing principle (Adami, 2016).According to Baldry and Thibault (2006), multimodality refers to the various semiotic resources that are present in a single discourse. These resources can be vocal, such as spoken and oral language, or nonverbal, such as images that are utilized to create textual meanings. It alludes to combining many modalities while creating a sign or an event, according to Kress and van Leeuwen (2001). Since multimodality covers all observable modes, it differs from other approaches. As Machin states in Nørgaard (2009:142), "they are potential semiotic systems whose potential choices, patterns, and grammar can be documented," which sets multimodal approaches apart from other approaches. All modes are regarded as having the same informative value.

Language is regarded as a social semiotic in the grammar of visual design. The main ideas of visual grammar are derived from Halliday's (1985) Systemic Functional Grammar. Grammar is seen by

SFG as a tool for creating meaning. It suggests that because language may be used for a variety of purposes, it should be defined in terms of those purposes. Visual grammar posits that non-linguistic cues such as images share similarities with texts and may thus be studied similarly. In their book Reading Images: Visual Grammar, Kress and van Leeuwen (1996) offer the first thorough and organized framework for multimodal discourse analysis in order to take into account additional nonlinguistic resources. A discourse's meaning and color are imparted to readers through the use of language and other semiotic forms. Visual Grammar is useful for analyzing the discourse with different semiotic forms available. Kress and Leeuwen (2006) state that there are three primary categories under which visual grammar images are categorized and analyzed:

- The representational meaning
- The Interactive meaning and
- The compositional meaning

For the purpose of this research, the interactive meaning is adopted as a tool for uncovering the ideological preoccupations in the selected advertisements.

In SFL, the ideational level and the representational level are equivalent. The ideational metafunction characterizes semiotic systems' capacity to represent entities and their relationships in a world beyond the representational system or within cultural semiotic systems. The meaning that an image conveys is the main emphasis of this level of meaning. "Reproduction of the objective world of people, human, activities, places and even the inner world of people" is the term used to describe it. Kuang (2018:39). They could include characters, locations, and objects of all kinds that are shown in the visual writings. In their 2006 study, Kress and Leeuwen choose to refer to all of the components and objects included in a visual text using the technical word "participants," or more specifically, depicted participants.

"Social relations between actors and the evaluative orientations that participants adopt towards each other and to the represented world" are linked to interactive meaning (Kress & van Leeuwen, 1996: 110). This means that the actors in the text, the text's authors, and the viewers (consumers) of the visual text are all explored socially in the interactive meaning. As was previously noted, Kress and Leeuwen (2006) note that there are two different kinds of participants in visual texts:

"the represented participants and the interactive participants" (2006:67).The images of people, things, animals, products, and characters that are shown in the text are the represented participants, whereas the interactive participants are those who interact both with one other and with the text's audience (viewers). Contact, social distance, attitude, and modality are some of the instruments that can be used to actualize the interactive meaning in visual communication, which investigates the portrayal of social ties (connection) between the visual and the observer. The main topics of this essay will be modality, distance, and contact.

Contact highlights the ways in which visual texts' pictures either directly or indirectly address their audience. It investigates the direct and indirect projection of pictures in visual texts onto viewers. It also looks at the responses or demands that the text's readers are expected to have. Image act and gaze are the two categories from which contact might be realized. The demand and offer are the two categories of image acts that Kress and Leeuwen (2006) distinguish, based on Halliday's (1985) speech function and speech act. A gaze that "demands that the viewers establish some kind of imaginary relationship between him or her" is realized when images in visual texts stare straight into the reader's eyes (Atanga 2019:265).On the other hand, an offer happens when someone makes indirect eye contact. The participants don't look the readers in the eye directly. As Kress and Leeuwen (2006) state, "it projects or "offers" the represented participants to the viewers as objects of contemplation, pieces of information, impersonally, as though they were specimens in a display case."

The term "modality" describes the truthfulness and reliability of the claims we make about the world around us. It encompasses low level, medium level, and high level modalities. In visual texts, aspects like color, representation, contextualization, depth, and brightness can all contribute to the realization of the multimodal meaning. A multimodal discourse's overall structure is referred to as its compositional meaning. Framing, salience, and information value make up the compositional meaning.

RESEARCH METHODOLOGY

Because the researcher performed a descriptive analysis to produce an explanation, this study employed the descriptive approach. This study used a semiotic approach to provide a multimodal

analysis of food advertisements. A screenshot of the commercial videos was used to collect the data, which was then shown as a picture. To get the data, the researcher watched every second of the marketing videos, which combined text and pictures.The researcher then identified and typed the linguistic and visual elements from the commercial videos. The Multimodal Theory was used to analyze this advertisement, taking into account language, visual, auditory, gestural, and location analysis (Anstey and Bull 2010; Bateman and Schmidt, 2012; and Chandler, 2007).Specifically, Van leween's generic visual grammar theory of advertisements is also applied in verbal and visual discourse.

RESULTS AND ANALYSIS

Advertisement No 1

There is a graphic commercial for the well-known quick noodle brand Maggi 2-Minute Noodles in the given image. The interpretation of text and images, as well as their interactions to transmit messages, is a component of multimodal analysis of visual grammar. This is an examination based on the different components:

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Color Scheme:The advertising makes use of an eye-catching, brilliant yellow background that is frequently connected to energy and happiness. The purpose of this eye-catching hue is to draw attention to the product and generate excitement about it. **Characters**: The bell peppers in the picture have been anthropomorphized and given human characteristics. "I'm fiery red hot!" exclaims the red pepper, "Yes, you make everyone sizzle," responds the yellow pepper, and "Whatever! We add together. The way the ingredients are personified makes them seem active and enjoyable, which could imply that the noodles will add excitement to the diner's dinner as well.

Textual Interaction: The bell peppers are emitting speech bubbles, signifying a dialogue. Through their relationship, the peppers are given a human face and a story is told about how important they are to the noodles' flavor.

Product Display: A glossy, high-quality image of a bowl of noodles that is intended to look enticing and delicious is prominently featured in the middle of the advertisement. By using real product images, you can help consumers set reasonable expectations.

Branding: The product name "2-Minute Noodles" and the tagline "Yummy I'm hungry" are prominently featured at the top, along with the Maggi emblem. In addition to strengthening brand identification, this establishes a clear connection between the feeling of hunger and Maggi's convenient fix.
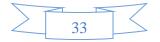
Visual Composition: The product is positioned in the center of the commercial, and the animated peppers are on either side of it, creating a balanced composition. By maintaining this equilibrium, the viewer's focus is kept equally on the people and the product throughout the advertising.

The advertisement you provided features a product, Maggi 2-Minute Noodles, and includes both textual and visual elements. Here's an analysis of the multimodal components you're interested in:

The Representational Meaning:

This speaks to how the advertisement's components relate to the actual world, frequently portraying events or situations that are being offered.

Product Representation: The Maggi noodles are portrayed as a tasty and convenient supper choice, highlighting the brand's claims of flavor ("Yummy I'm hungry") and convenience ("2-Minute Noodles").

Character Representation: The personification of the bell peppers, or capsicums, with human traits and feelings implies that the noodles include tasty and spicy components. "I'm scorching red hot!" exclaims the red bell pepper, "Yes, you make everyone sizzle!" replies the yellow one, and the green bell pepper ends with, "Whatever! We add together..."

The Interpretive Context:

This element focuses on the interaction between the image's creator and its audience.

Direct Address: The characters interact with one another to create a narrative that the viewer watches, rather than directly interacting with them.

Demand: Since the spectator is positioned as an observer of the peppers' dialog, there is no direct demand from the viewer.

Offer: By implying flavor and delight, the conversational text and the product's visual representation present an offer to the viewer.

The Compositional Meaning:

This has to do with how the information value, salience, and framing are positioned and arranged within the advertisement.

Information Value: Signifies importance through element placement. The focal point is the product because of its central location. The positioning of textual pieces directs the viewer's attention throughout the commercial.

Salience: Because of its size, prominent position, and striking color, the product—Maggi noodles—is the most noticeable aspect. The anthropomorphized peppers highlight the product's fiery qualities and enhance its attractiveness.

Framing: Information is separated but connected to produce a coherent message by the parts (the speech bubbles, the bowl, and the product packaging) being contained within separate frames.

Contact: Here, the term "contact" describes how the portrayed characters stare out of the picture toward the observer, making a link. By maintaining 'eye contact' with one another instead of the observer, the peppers are telling a story and drawing the viewer's attention to their dialogue.

Modality:

The term "modality" describes the truth value or reality effect of the advertisement's images. The noodles' image strives for high modality, giving the product the most realistic and eye-catching appearance. The personified peppers, however, lack realism because they are cartoonish and only serve to lighten up the advertisement rather than to depict reality.

Advertisement 2 :

Examining a communication artifact through the use of several modalities of representation, such as language, images, sounds, and gestures, is known as multimodal analysis. Regarding a KFC commercial featuring the slogan "Finger Lickin' Good," we can examine its significance from three angles: meaning that is compositional, dynamic, and representative.

Representative Meaning:

Language: To describe a tasty and sensual experience, the phrase "Finger Lickin' Good" mostly uses words. The informal and colloquial language used conveys a feeling of ease and familiarity, implying a laid-back and pleasurable dining experience. **Visuals**: The advertisement's visuals most likely feature pictures or videos of mouthwatering cuisine, such as crispy fried chicken, mouthwatering sauces, and happy diners enjoying their meals. The product and the related experience are depicted in these images.
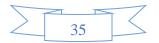
Interactive Meaning:

Emotional Appeal: The commercial seeks to arouse feelings of pleasure, happiness, and delight. By connecting the product with enjoyable feelings and experiences, the interactive meaning aims to establish a bond between the audience and the product. **Social Connection:** The interactive connotation might also apply to the social side of dining, highlighting the notion that KFC is about more than just food—it's also about getting together with loved ones, sharing special occasions, and having a good time.

Compositional Meaning:

Tagline and Visual Elements: A harmonious compositional meaning is produced by combining the catchphrase "Finger Lickin' Good" with eye-catching food photos. The tagline enhances the overall message that the meal is not just excellent but gratifying to the point where licking one's fingers becomes a joyful and instinctual aspect of dining together. It also looks good with the graphics.
Brand Recognition: The compositional meaning of KFC comprises the entirety of its brand

identity. The commercial emphasizes a special and enjoyable manner to enjoy the brand's products, further solidifying its reputation as a purveyor of delicious and rich food.

To sum up, the KFC commercial "Finger Lickin' Good" employs a blend of language, imagery, feelings, and interpersonal relationships to portray a positive and delectable dining experience. KFC's brand identity as a producer of flavorful and gratifying food is strengthened by the compositional meaning, which connects everything together and emphasizes the emotional and social components of indulging.

FINDINGS AND CONCLUSION

In this study, the language employed in junk food marketing is the main emphasis of the researchers. The use of linguistic features and techniques to examine how these advertisements are creating covert discourse among the general public in an effort to increase the number of customers has been covered in the study. The use of language in our daily life is so important. In order to normalize food product advertisements, the researcher in this study has tracked down the strategies and tactics used by advertisers. These include the use of nouns in place of verbs, supporting evidence from science, emotive language, affective slogans, color schemes, the use of natural ingredients, code switching, celebrity endorsement, disjunctive tone pattern, and more.

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