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**MULTIMODAL DISCOURSE ANALYSIS OF COMMERCIAL
ADVERTISEMENTS IN ENGLISH: UNVEILING VISUAL AND
LINGUISTIC STRATEGIES.**

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İNGİLİS DİLİNDƏKİ KOMMERSİYA REKLAMLARININ MULTİMODAL DİSKURS ANALİZİ: VİZUAL VƏ LİNGVİSTİK STRATEGİYALARIN ÜZƏ ÇIXARILMASI

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INTRODUCTION

Advertisements are a main part of our lives. In our daily life, we come across them almost everywhere on TV, social media platforms, in newspapers and magazines, even while walking around the city it is impossible to avoid them. Advertisements are the primary tool to draw customers' attention and day by day their linguistic and visual elements are changing. The digitally driven world has made commercial advertisements dominate as a fundamental type of multimodal communication which shapes consumer behavior through simultaneously using visual elements and verbal messages and symbolic components. This paper studies the chronological changes in commercial advertisements and finds out how linguistic and visual elements have evolved over time.

The world today is shifting toward globalization and digital media so commercial advertisements serve as key influential tools which modify consumer decisions alongside cultural viewpoints. The combination of words and visuals creates strong ideas which influence the opinions of listeners in the targeted audience. Time requires investigation of language and visual component interaction because advertising techniques evolve to match these broader public discourse and media and marketing developments.

Academic recognition of multimodal discourse analysis continues to grow because of its timeliness despite being a subject that investigates multiple modes including language, imagery, design and color to understand meaning construction.

Relevance of the topic and the degree of research- The modern media presents sophisticated commercial advertisements through a combination of language alongside visual elements and sometimes audial components. Consumer response to both text and imagery continues expanding in influence, so the investigation of their synergistic meaning creation process has gained rising importance.

The growing scholarly focus on multimodal studies has not eliminated the substantial deficit of comprehension regarding the impact of particular linguistic and visual elements on consumer perception throughout different periods and advertisement brands. The research seeks to address this deficiency through its focus on English-language commercial ads. The domain of commercial advertising in English-language advertisements needs further study to understand multimodal strategies despite existing research about political discourse education and social media.

Research maintains sufficient investigation of both advertising discourse changes and its dual usage of visual content and verbal messaging. The research fills the identified knowledge gap through English-language commercial advertisement analysis using multimodal perspectives and an outlook on temporal development.

The object and subject of the research- The objective of this study is English-language advertisements which produced by global brands. The subject of this study is examining the several verbal and visual methods which advertising uses to transmit meaning while capturing audience interest through methods that represent cultural and social values.

The aims and objectives of the research- The research seeks to analyze changing verbal and visual techniques in English commercial advertising through multimodal discourse analysis.

The aim consists of the following specific tasks:

1. The research analyzes the structural components along with visual aspects which commercial advertisements utilize.
2. The research evaluates the process of meaning creation through the integration of verbal elements with visuals.
3. This research addresses the assessment of multimodal strategies present in ads spanning different time periods.
4. This research explores how the promotional strategies replicate fundamental market developments as well as societal patterns.

Scientific novelty of the research- The study introduces original insights through a study of temporal changes in the visual and linguistic methods used in English-language commercial advertisements. A few studies were conducted to analyze multimodal texts, but they focused on recent examples without taking into consideration how these elements emerge in reaction to cultural and market developments. This research uses advertisements across different time periods to expose the development of meaning-creation methods that result from text and image interaction.

This study stands out because it conducts a detailed examination of McDonald's, Burger King's, Apple's well-known global advertisements which permits the precise investigation of advertising discourse evolution.

Research Questions

How do the visual and linguistic strategies in English-language commercial advertisements help to understand meaning and affect consumer perception while tracing their development throughout time?

Supporting questions include:

1. How are specific visual and textual components used in chosen advertisements?
2. How do these elements function together as a system to transmit persuasive messages?

The Method of the Thesis- The research uses qualitative methods to study visual and linguistic approaches in commercial advertisements. The analysis of multimodal discourse benefits most from qualitative methods because they provide a thorough examination of how language interacts with visuals and cultural context. The research uses a descriptive multimodal discourse analysis method to study the collected data while employing a comparative approach to identify changes and similarities in multimodal strategies between the chosen years.

Structure of the study: The research consists of three chapters. The first and second chapters analyse the theoretical framework of the study. The third chapter involves methodology of the research and data analysis.

CHAPTER I. LITERATURE REVIEW

1.1 Theoretical Foundations of Multimodal Discourse Analysis

Origins, Transition of Discourse Analysis & Multimodal Discourse Analysis

Zellig S. Harris introduced discourse analysis as a term in 1952 while working as an American structural linguist (1909–1992). Harris developed the term, but it did not become widely recognized until he released his 1952 papers which utilized research from the 1930s to build transformational grammar. The fundamental period of discourse analysis production occurred during the late 1960s through the 1970s when multiple disciplines contributed their knowledge. The field incorporated multiple analytical dimensions through perspectives from semiotics combined with psycholinguistics sociolinguistics and pragmatics which brought their own distinct methodologies.

Discourse analysis originated in sociolinguistics to analyze spoken language interactions that extend beyond sentence structures. Iedema (2003, p. 30) identified Hymes (1972a, 1972b), Coulthard (1977), Berry (1981), Tannen (1984), Sinclair and Coulthard (1992) and Schifffrin (1994) as key contributors from this period. Michael Halliday developed a theory which transformed the field by shifting attention from sentence structure toward text analysis. According to Halliday (1978, p. 192) grammar operates as a tool for meaning construction rather than a rule-based system for producing grammatically correct sentences. The study of discourse should focus on the conveyed meanings instead of its structural composition.

Through his work Halliday established language as a part of the larger "social semiotic" system which places meaning above structure. Through his systemic functional linguistics (SFL) framework Halliday described language as an "applied linguistics" whose grammatical structure mirrors its communicative objectives. According to Halliday's metafunctions theory language exists as a multifaceted semiotic system with interlinked subsystems instead of being defined by formal rules. The language meaning system research conducted by Halliday helped scientists better understand how language functions as a meaning creation tool while leading to expanded studies of communication that extend beyond verbal communication.

The Initial Stage of Multimodal Research

Discourse analysis expanded through productive interdisciplinary connections from its traditional focus on language alone (monomodal analysis) to examine meaning-making practices which incorporate multiple modes. These include music, gestures, facial expressions, visuals, architecture, and a broad range of communicative forms. During its early development the new research in multimodality or cross-semiotic studies primarily appeared in books instead of academic journals (Norris, 2016, p. 1).

The 1990s saw two foundational works emerge which advanced the developing field through *The Language of Displayed Art* by Michael O'Toole (1994/2011) and *Reading Images: The Grammar of Visual Design* by Gunther Kress and Theo van Leeuwen (1996/2006). The two influential books demonstrated the growing academic interest in non-verbal communication and visual semiotic resources. The rise of multimodal research showed that visual elements required separate study from language which led researchers to create new theoretical tools for visual communication analysis.

Reading Images stands out as a fundamental work that continues to influence research. Kress and van Leeuwen's framework, which remains widely used, applies Halliday's systemic functional linguistics (SFL) to visual communication. The authors developed a visual grammar through Halliday's metafunctions which revealed three fundamental dimensions that include representational meaning (what is depicted), interactive meaning (how it connects with the viewer), and compositional meaning (how elements are arranged). *The Language of Displayed Art* by O'Toole examined visual arts through painting sculpture and architecture while demonstrating that artworks transmit meaning across three dimensions: depiction content, audience connection (modal meaning), and structural arrangement.

The development shows that discourse studies started to study communication systems which integrated language with other semiotic resources. The formal establishment of multimodal discourse as a field occurred when Kress and van Leeuwen published *Multimodal Discourse: The Modes and Media of Contemporary Communication* in 2001. According to Constantinou (2005, p. 602), this work marked the first scholarly use of the terms "multimodal discourse" and "multimodality." The book introduced an innovative communication theory model that fits the digital and multimedia era. The authors identified two fundamental elements in their work: communication resources such as modes and media along with the social practices used to implement these resources (Kress & van Leeuwen, 2001, p. 111).

The book established basic concepts for multimodal discourse analysis (MDA) while providing explicit definitions of crucial terms such as distinctions between "modes" (e.g., language, image, gesture) and "media" (e.g., books, screens, sound). The fields of discourse analysis and multimodal research created an integrated analytical space to study meaning construction across various communication channels after this time point (also see Constantinou, 2005, p. 602; Jewitt, Bezemer & O'Halloran, 2016, p. 2).

After the release of crucial publications in the 1990s and early 2000s, many disciplines received numerous theoretical and analytical and methodological contributions from scholars throughout the world. In 2001 Theo van Leeuwen and Carey Jewitt co-edited the *Handbook of Visual Analysis*. The complete handbook established the importance of visual information by presenting multiple analytic techniques for visual data analysis including content analysis, historical analysis, structuralist approaches, iconographic methods, psychoanalytic frameworks, and social semiotic analysis with additional methods.

A significant rise in newly published research took place in the year 2002. Carey Jewitt produced a paper in 2002 that documented the change from print-based interfaces toward digital multimodal interfaces while showing the evolution of communication environments. Terry Royce studied how different semiotic resources function together in multimodal discourse in TESOL classrooms during that same year. Gunther Kress together with Theo van Leeuwen issued their joint study "Colour as a Semiotic Mode: Notes for a Grammar of Colour" in 2002. The authors used their previous research on visual grammar to develop a new method for studying color as a communicative system through semiotic communication.

In 2003 Rick Iedema launched his important research about Multimodality and Resemiotization: Extending the Analysis of Discourse as Multi-Semiotic Practice. The term "resemiotization" which he developed has been frequently used by scholars who research semiotic mode transitions in meaning creation. The Scollons Suzie Wong and Ron Scollon presented *Discourses in Place: Language in the Material World* as their foundational work which studied discourse spatiality through geosemiotics in 2003. Through its analysis this framework shows how language functions in defined spatial settings while highlighting the role of location in the creation of meaning.

The year 2004 saw multiple essential edited volumes emerge to advance multimodal discourse analysis. Kay L. O'Halloran introduced *Multimodal Discourse Analysis: Systemic-Functional Perspectives* alongside Philip LeVine and Ron Scollon's *Discourse and Technology:*

Multimodal Discourse Analysis and Perspectives on Multimodality edited by Eija Ventola, Cassily Charles, and Martin Kaltenbacher. Through their edited collection LeVine and Scollon examined the complex relationship between discourse and technology by studying the effects of digital communication on meaning construction processes. Ventola together with her co-editors presented multiple methodological perspectives regarding multimodality in their volume. The book includes two sections where the initial part discusses methodological and theoretical aspects before presenting case studies using multimodal analysis across mathematics education museums healthcare and entertainment sectors.

The 2004 volume edited by Kay L. O'Halloran presented research that established multimodal analysis through the theoretical framework of systemic functional linguistics developed by Michael Halliday. According to O'Halloran (2004) the new research direction marks a transformation in linguistics because it now studies language together with additional semiotic resources that help create meaning (p. 1). Leading scholars such as Anthony Baldry and Michael O'Toole contributed to the book with their work. Baldry explained multimodal transcription and concordancing techniques while O'Toole used systemic-functional semiotic analysis to present the Sydney Opera House as an example for architectural discourse. Andrea Hofinger together with Eija Ventola studied the Mozart Residence (Mozart Wohnhaus) in Salzburg through multimodal frameworks which analyzed the integration between spoken language and visual components. Lim Fei presented the Integrative Multi-Semiotic Model as a framework to analyze texts that unite language and visual elements in 2003.

The essential model for analyzing relationships between images and text was introduced by Martinec and Salway in 2005. Their systemic functional grammar-based framework used two main analysis dimensions to study image-text relations by assessing element weight equality-status and logico-semantic relational connections including elaboration and extension and enhancement. The study introduced a complete system for classifying visual-linguistic interactions that occur in the process of meaning creation. In the same year Kay L. O'Halloran published *Mathematical Discourse: Language, Symbolism and Visual Images* which turned out to be essential for the field. Halliday's social semiotic theory served as the foundation for this book to examine how mathematical meaning emerges from the collective use of language and visual representation and symbolic notation.

The collected research serves as the basic foundation for studying multimodal communication. Multimodality starts by applying social interpretation of language to all cultural communication

and representational modes according to Carey Jewitt (2014, p. 1). The process of meaning construction includes five key modes which are visual imagery, writing, gesture, gaze, posture and speech.

The New Stage of Multimodal Research

The initial multimodal research foundations emerged through authored or edited volumes while academic journal publications remained scarce according to Sigrid Norris (2016). However, this started to change notably in 2012. The field received most of its contributions through journal articles starting from 2012 as researchers worldwide increased their focus on multimodal discourse studies.

The year 2012 brought forth *Multimodal Texts from Around the World* which Wendy L. Bowcher edited at Sun Yat-sen University in China. Twelve original scholarly articles from worldwide authors combined in this collection to deliver detailed analyses of multimodal texts. The book featured a special focus on textual content from non-English speaking nations while its chapters followed a geographical order from Africa through the Middle East to Europe then Russia and Asia and Oceania and Brazil.

Paul White added to the marketing theory debate in New Zealand during 2012 by discussing how multimodal analysis transforms conventional marketing theory. He analyzed the evolution of poster and billboard design through the convergence of traditional media with new communication technologies and studied how audiences receive these visual messages. Sigrid Norris defined the term “mode” in 2013 as a system of mediated action with consistent patterns while illustrating this definition through analysis of a perfume blog post.

Singaporeans experienced important advancements in this time period. Researchers at the Interactive Digital Media Institute of the National University of Singapore led by Kay L. O’Halloran built an advanced interactive software tool for multimodal analysis. The software provides a system for creating structured data that supports research based on empirical evidence. In 2012 O’Halloran joined forces with Alexey Podlasov Alvin Chua and Marissa K. L. E to write about the system's design and operational capabilities.

The year 2013 brought a collaborative research paper from Jennifer Rowsell together with Gunther Kress and Brian Street in England. The researchers analyzed body art as a method of identity formation using social semiotics and sedimented identity in texts and new literacy studies approaches supported by ethnographic data. During 2013 Emilia Djonov and Theo van

Leeuwen studied PowerPoint layouts by using visual arts principles alongside social semiotics to develop two fundamental design elements: grid systems and compositional structures.

Cognitive science researchers conducted pioneering studies during that same year. The American cognitive scientist and comic theorist Neil Cohn published *Visual Narrative Structure* in *Cognitive Science* as an article for cognitive science in 2013. Cohn extended his research findings about visual language in comics through his book *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images* (2013). Through his research Cohn moved away from traditional visual grammar theories developed by Kress and van Leeuwen by studying image sequences instead of single images. Visual narrative grammar functions as a parallel to linguistic syntax where visual narratives adhere to similar syntactical rules. The framework contains peaks, initials, releases and two additional optional categories establishers and prolongations. The model enables structural analysis through patterns which include conjunctions and embedded trees to advance understanding of visual storytelling in the field.

John A. Bateman released his 2014 book *Text and Image: A Critical Introduction to the Visual-Verbal Divide* to provide a detailed examination of text-image connections. This interdisciplinary text examined various multimodal approaches which spanned socio-semiotics, visual communication, cognitive metaphor theory and rhetorical analysis.

Belinda Crawford Camiciottoli from the University of Pisa together with Inmaculada Fortanet-Gómez from Universitat Jaume I published *Multimodal Analysis in Academic Settings: From Research to Teaching* in 2015. The collection contains ten innovative articles which examine academic discourse through multimodal approaches. The publication divides into two sections where the first section examines research communications such as conference presentations followed by the second section which investigates classroom practices including lectures student-led presentations and listening exercises.

In 2016, Sigrid Norris edited the four-volume series *Multimodality (Critical Concepts in Linguistics)*. These volumes trace the major achievements in multimodal research from 1956 to 2014 and offer a comprehensive overview of how the field has developed. The same year, Tuomo Hiippala from Finland introduced a fresh framework in his book *The Structure of Multimodal Documents*. This work provided tools for analyzing textual, visual, and spatial dimensions of multimodal, page-based materials.

In Madrid, Paula Pérez Sobrino published *Multimodal Metaphor and Metonymy in Advertising* in 2017, examining advertising through a cognitive linguistic lens. Her analysis emphasized how creativity in meaning-making can be systematically studied using metaphor and metonymy, and her book was the first to investigate these devices extensively in a large corpus of advertisements.

In 2018, a major contribution was *Time in Embodied Interaction: Synchronicity and Sequentiality of Multimodal Resources*, edited by Arnulf Deppermann (Germany) and Jürgen Streeck (USA). Grounded in interactional analysis, which has roots in conversation analysis, this book examined how multimodal cues like gestures, gaze, and verbal expression align in time to construct social meaning. It represents the first systematic exploration of the complexities of timing in embodied multimodal interaction. Deppermann had earlier commented on the vagueness of the term "multimodality," pointing out its overuse across different fields of semiotic and media analysis.

In Denmark, Nina Nørgaard (2019) introduced a novel analytical approach in her book *Multimodal Stylistics of the Novel: More than Words*. Part of the Routledge Studies in Multimodality series, this work proposed that all novels inherently use multiple modes of meaning-making. Nørgaard integrated stylistic analysis with social semiotic theory to offer a new framework for analyzing literary texts.

China also became increasingly active in the field. In 2014, Feng Dezheng, Zhang Delu, and Kay L. O'Halloran coauthored an article in *Contemporary Linguistics*, summarizing the latest developments in multimodal analysis. They observed a shift from simply analyzing non-verbal modes to more integrative, interdisciplinary analyses of meaning-making processes. Their study emphasized the need for new methodologies and analytical tools that bridge traditional linguistics and other disciplines.

In 2016, Gu Yueguo introduced the 3E Model—Experiencer, Experiencing, Experience—offering a framework to explore the development of situated cognition over a lifetime. The following year, Zhang Yiqiong published *A Multimodal Discourse Study of Online Science News: Synchronic and Diachronic Perspectives*, which was adapted from her doctoral research under the guidance of Kay L. O'Halloran. This book contributed new insights into the multimodal dynamics of digital science communication.

The world undergoes global transformation while people build stronger inter-connections between each other. The presence of technology is becoming universal while mobile devices

adhere to individuals through all life activities. The development of technology in everyday life leads to major changes in human social interaction with their environment. Advancements in technological capabilities together with novel types of interactive systems control how people communicate with each other. Human beings extract significant meaning from environmental stimuli surrounding them. New aspects of communication emerged, and the combination of fresh methods used to process text with images together with actions while including sound has produced new approaches in communication. New technological advances have a great role in educational methods alongside student learning models. Educational systems should integrate these new innovations for teaching purposes. People have observed a rise in technological development throughout the previous twenty years.

We encounter this term extensively that it appears these scholars study the same observable thing. Multiple scholars have recognized an identical research focus through which they study the same subject. Currently we can describe the phenomenon in broad language by stating it involves meaningful communication through varied processes between people. The general interest that drives us involves two points: we make meaning through different approaches' and 'we communicate through multiple ways'. People use various methods for both meaning creation and communication. The definition needs an immediate inclusiveness clause. The concept of 'multimodality' pairs with related concepts that include 'mode'/'modality' and '(semiotic) resource'. The definition of this term appears variously throughout different academic fields. Experts operationalize the concept differently among different academic disciplines as well as within research methods of these disciplines. Researchers from various academic communities now use the term within their documented traditions. Therefore, it is very working with multimodality presents multiple challenges for discussions due to inherent problems in defining its usage in theory. One must establish their research framework together with their methodological approaches clearly when working with theoretical foundations.

During the past two decades Multimodality is created as a new concept which explains how various communication resources help create meaning. Multimodality represents a communicational phenomenon where different semiotic resources or modes unite across texts and communicative events using still images alongside moving pictures and spoken words as well as written content alongside layout structures and gestures and proxemic arrangements. Individuals use the term "multimodality" which means using different modes at the same time (Kress & van Leeuwen, 1996). Multimodal discourse analysis (MDA) represents a recently developed discourse analysis paradigm which combines linguistic research with visual

elements including scientific signs and images as well as human gestures together with music, sound, colors and action (O'Halloran 2011). The purpose of MDA to understand and delve into the meaning of texts and as well as is a tool used to incorporate many modes (such as visual, verbal, and aural), (Kress & van Leeuwen, 2006; Machin, 2007; Jewitt, 2009).

According to Baldry and Thibault (2006) multimodal discourse analysis is a tool used to focus on how different semiotic resources are integrated into exact social context. According to Christie (2005) multimodality is the parallel merge of several communication styles in texts which create meanings beyond verbal components using pictures and as well as occasional sounds. Also, she argues that from the very starting point of human communication people used to express themselves through wall drawings and paintings.

The recent interest in multimodal approaches most likely began because interactive digital media developed so rapidly that it accentuated the process of meaning construction through multiple modes. As O'Halloran & Smith summarize:

Moving in the digital information age represents a new world that has become a commonplace saying. The main difficulty stems from the need to travel and adapt to us through. We create the virtual semiotic informational environment through human-made discourses that come from numerous multiliterate social agents across the world. The system exists as an evolved creation instead of a designed one in this developed state.

The field of discourse analysis now has multimodal discourse analysis working as its fast-growing research priority area in this time. The Western world has seen this communication method gain increasing popularity starting from the beginning of the 1990s. A social semiotic framework of language developed by Halliday (1978, 1989a) and its main contribution serves as the main foundation for many studies in multimodal discourse analysis because he sees language among a spectrum of semiotic resources that people employ to communicate or forge meaning together.

SFL emerged in the 1960s when Michael Halliday constructed this grammatical model. The system views language as a social-semiotic meaning-producing tool by exploring grammar through functional frameworks. "Social Semiotic" is defined as theoretical underpinning of this research in The Systemic Functional Linguistics (SFL). The research adopts a Systemic Functional Linguistic (SFL) perspective of language as social semiotics for exploring communication and seeks to increase the theory's practical value. Social situations show a relationship with language because human communication emerges from choices between

different options and additional communication modes which developed across human history in various cultural settings.

The model demonstrates through the lens of meaning expressed grammar how contextual meaning finds expression in both language and interaction. Halliday (1978) recognizes language as functional based on its uses and as semantic when used to create meaning and cultural-situation-influenced contextual and as semiotic because it functions as a meaning-creation process (Bowcher 2012). Halliday (1985) describes three fundamental meanings which exist in human language, before organizing all natural languages through semantics. The semantics of every language include metafunctions that simultaneously operate and fulfill these three major functions that form semantic organization. These are:

1. Firstly, the ideational function of language enables individuals to express their understandings about events and psychological states that include "goings-on, happening, doing, sensing and meaning and being and becoming." Language functions as a tool for both individual human contact and relationship development with others to modify social actions and share personal ideas about world matters and induce different points of view from people. Through language people gain the ability to share communications while embracing their roles and expressing thoughts together with understanding emotional responses from others and their views and assessments.
2. Secondly, the interpersonal function includes using language to communicate with others while building relationships and controlling how people behave as well as sharing personal views about everything in the world while modifying others' perspectives. Through language people can join conversations while holding their positions and communicate their feelings and comprehending the emotions along with opinions of others.
3. Thirdly, according to textual function language innates a mechanism and with the help of them it helps to transfer unrelated sentences into a cohesive and unified text. Through textual function language serves to connect spoken or written statements back to actual worldly occurrences as well as other language-based events. According to the SFL social semiotic communication framework used in this intersemiotic complementarity study, a text functions similarly when it involves verbal content alone or combines verbal with visual elements due to the systematic decision-making of its creators for creating understandable meaning for readers.

1.1.1 Intersemiotic complementarity framework

The process of reading visuals combines three interconnected components which relate to Halliday's (1985) functional model of ideational along with interpersonal and textual elements. Reading a visual requires the active participation of three components that consist of the depicted participants and both communicative participants along with structural elements of the visual. Visual representation consists of every item which appears within the visual artwork including living and non-living things which depict the shown situation or present the current worldview or describe states in the world. During visual interpretation the interactive participants consist of the reader/viewer who interacts with the drawer/visual designer while looking at the visual. Social relations between viewers and visuals form the core aspect of this category. During visual viewing both types of participants remain active at the same time while various structural components guide readers toward completing their understanding.

Layout elements join interactive with represented participants into one structured composition that depends on cultural and ideological preferences of graphic designers or drawers during specific temporal settings (Kress & van Leeuwen, 1990, pp. 16–18). The author chose the word compositional instead of textual to describe the relationship between coexisting mode elements since the term better reflects the combined intersemiotic message. Page layout forms an essential part of composition, but the practice extends further to positioning magazine or book content as well as constituting individual departmental organization.

Intersemiotic complementarity theory stems from Royce's scholarship which extends Halliday's (1977) social semiotics theory from SFL. According to Royce the social and meaningful aspects of language which Halliday presented form the basis of his theory to demonstrate how different modes within the text generate meaning together. According to Royce (1999) intersemiotic complementary develops from Kress and van Leeuwen's (1996) and O'Toole's (1994) and Halliday and Hasan's (1976) studies on cohesion. The model defines intersemiotic complementary through the synergistic space creation between co-occurring modes. Kress and van Leeuwen (1990) explain how different communication methods show similar fundamental meaning systems throughout cultures through their personalized representations. Under this theory the linguistic semiotic code shares many analytical aspects with the visual semiotic code because both produce semantic coherence when they appear together on page-based texts. A description of multimodal coherence leads to the definition of

intersemiotic complementarity. The subsequent table will describe Royce (2001) intersemiotic complementary framework.

The analysis of visual and verbal language in the Mountains document needs evaluation of its three fundamental structural components. Systemic Functional Linguistics (SFL) allows the Ideational metafunction to present experience through clause structures as its primary channel of expression. Through the TRANSITIVITY system the metafunction gets realized in two ways. According to Halliday (1985) processes, participants and circumstances form general semantic classes which language uses to represent actual occurrences. Fundamental encoding capacity of language appears through these categories to help people understand how experiences manifest.

The author establishes in this chapter that semantic categories maintain their value for understanding visual representation methods. The visual constructors determine which ideational meanings will be represented through their works. The semantic systems within Systemic Functional Linguistics provide equivalent effectiveness in studying visual creators' use of ideational meaning. A composition similar to linguistic meaning transmission through selected language elements achieves meaning communication by using structured visual features in various visual communication approaches. The elements function as an organized system that connects to particular roles of participants depicted in the image. Visual representation works alongside other functions by showing real-life content since visuals demonstrate experienced phenomena to transmit knowledge. Through visual representation patterns of experience can be captured together with their semantic meaning. Halliday (1985, p. 101) explains that this metafunction examines human understanding and conceptualization abilities regarding their environment and bodily experiences as mental world constructions. Table 1 showcases the important elements that need evaluation to analyze how verbal and visual modes generate ideational meaning when working together intersemiotically. The visual analysis starts by determining whether these elements represent human beings or animal or object subjects. These elements include identifying both the performed activities and determining the subjects that execute the actions while determining all the entities they impact. A comprehensive understanding of these events requires analyzing them based on the entire situational framework. The setting (locative circumstances), other participants who do not perform the action (accompaniment) as well as instruments used to perform the action play important roles in visual meaning interpretation. All participants need their assigned traits or qualities subjected to examination. Visual Message Elements (VMEs) consist of the core

elements involving participants alongside processes which occur in specific circumstances through the use of assigned attributes. Visual meaning elements function as design building blocks that designers use to present meaning through various visualization methods. Each VME holds a separate semantic role.

The following step analyzes the verbal part of the content following VME identification to find elements whose meanings match or differ from the visual representations. The VMEs serve as starting points to search the verbal text systematically for semantic-related lexical content. This analysis creates standardized lists of lexical entries researchers use to interpret them in relation to the VMEs. The study of semantic connections between these inventories and visual elements follows commonly used methods for cohesion analysis in spoken and written discourse examination.

The ideational connections between multimodal text components benefit from an extended application of textual cohesion theory developed by Halliday and Hasan (1985). The analysis will depend on five semantic relations including Repetition (R) for meaning repetition and Synonymy (S) for similar meanings and Antonymy (A) for semantic opposition and Hyponymy (H) for category hierarchy and Meronymy (M) for part-to-whole relationships between conceptual elements. During the analysis the broader category known as Collocation (C) which describes the natural grouping pattern within particular domains will be included alongside Repetition (R), Synonymy (S), Antonymy (A), Hyponymy (H) and Meronymy (M) (Halliday, 1985).

When analyzing intersemiotic interpersonal relations in multimodal text researchers look at how the image design creates visual relationships between viewers and readers (Kress & van Leeuwen, 1996). The placement of producers alongside their audience members in social settings strongly determines both message instruction and reader reception and determination. Operating within social contexts allows researchers to use intersemiotic MOOD analysis as an effective tool for studying verbal and visual communication patterns with audience members.

The Interpersonal metafunction in Systemic Functional Linguistics operates through clause exchange because it demonstrates the dialogic communication between speakers and listeners and writers and readers (Halliday, 1985, p. 68). The four basic communicative functions according to Halliday are offer, command, statement and question followed by specific response types characterized by acceptance of offers, compliance to commands and acknowledgment of statements and answer to questions (pp. 68–69). The writer differentiates between information

and falls under a separate category from the exchange of commodities or professional services. When exchanging information, the fundamental grammatical component of the clause is MOOD.

The MOOD structure contains two main elements which are Subject and Finite. The order of Subject followed by Finite within the clause shows how the statement communicates its function as a declarative or interrogative or imperative or offer. This investigation studies how the textual propositions stand when readers receive information since the subject matter lacks physical products or services.

Visual displays of numerical information through mathematical formats using graphs or charts must forego viewer-engagement methods which naturalistic images employ. Such quantitative visuals function primarily as information transfer tools because they use numerical representation to communicate their message. These images demonstrate direct communicative purposes as their main goal consists of delivering information. These graphical elements function only as visual representations of variables through the depicted participants although they lack the ability to establish interpersonal connection with the viewer. The visual message lacks any direct commands, emotional requests and receiving no demands from the audience. Through the information presentation viewers can choose to understand it either by embracing its contents or subjecting them to inquiry or evaluating their worth.

According to Kress and van Leeuwen (1990) the horizontal angle determines how views relate to subjects depicted based on their spatial positions. The horizontal angle establishes how far or close the viewer stands socially and psychologically from the content shown. Frontal orientation between viewer and visual creates a sense of inclusion which indicates that the viewer shares emotional involvement and perspective with the depicted subjects. Visual elements viewed at an oblique angle lead observers to experience distance from the content. The nature of detachment between the visual and viewer shifts based on how the visual deviates from the viewing angle. A perpendicular or right-angled oblique perspective shows the most distant area because it reflects minimal involvement both emotionally and ideologically. Viewers remain detached observers from this perspective because they identify the scene only as objective reality rather than becoming immersed in it.

The study of multimodal text composition requires researchers to study layout elements which build the cohesive relationship between page elements across one or multiple pages. Components exist in designated positions that serve to produce unified multimodal

communications. The composition delivers intersemiotic complementarity by bringing different semiotic modes into coordinated harmony so they can jointly create meaningful relationships between elements. This intersemiotic interaction shows its compositional nature through three interface relationships which are visual–verbal interface, visual–visual interface and intravisual interface when spatial positioning of participants becomes relevant.

1.2 Visual and Linguistic Strategies in Communication

The term Multimodality according to Iedema (2003) defines technological frameworks which demonstrate different semiotic systems in meaning creation. The current deployment of meaning depends on various forms of semiotics. Multimodality according to Chen (2010) describes the specific ways through which verbal and visual semiotics generate dialogic engagement levels. The authors apply italics to describe the dialogic engagement and its levels within a textbook text. The above definition shows that multimodal communication in this scenario means understanding all sign types (semiotic) which occur during interactive communication. The interpretation of every type of sign (semiotic) provides understanding to what takes place in communication interactions. A communicative exchange contains all forms which include voice alongside body gestures and body language and text alongside images alongside video and additional comparable aspects. The interpretation follows the analysis model of Kress and Van Leeuwen (1996) in parallel. A person uses multiple signs as their communication method according to the definition of multimodal.

The representational meaning of visual grammar belongs to its ideational metafunction and is explained through conceptual narrative representation and represented participant analysis. Researching conceptual narrative representation involves inspecting all presented entities in addition to analyzing the participants portrayed in a visual text. Interpersonal metafunction known as interactive meaning can be examined by studying how the represented participants interact with viewers because of gaze and frame size and camera position.

The textual metafunction contains compositional meaning that analyzes three elements: information value, salience and framing according to Kress and van Leeuwen (2006). Visual grammar analyzes representational meaning by studying the image participants depicted within the picture. Visual grammar participants fall into two categories based on Kress and van Leeuwen (2006) namely representing participants and interactive participants. The picture showcases represented participants while interactive participants demonstrate the role of people outside these images. The two major procedures within represented participants are narrative

processes together with conceptual processes. Vectors determine the extent of difference between elements. Kress and van Leeuwen (2006, p 59). The author explains how "in pictures these vectors derive from elements that construct diagonal lines that tend to be powerful oblique lines". The presence of vectors indicates narrative processes while the story images take the form of these processes. Conceptual processes remain separate from narrative processes since they fail to achieve this (emphasis on *ibid*). The research focuses on conceptual processes, particularly analytical processes because the study data exists in a form other than story images. The participants in analytical processes operate under the framework of part-to-whole structural relationships. Analysis splits participants into two categories: 'Carrier' representing the whole while 'Possessive Attributes' represent the parts. Every meaning found in the carrier appears among its possessive attributes.

Interactive meaning assesses the relationship of depicted participants with audience members. Two factors combined with framing size determine how images interact with viewers: viewer-object gazes and pictorial perspectives. The description of gaze is divided into two directions which are 'demand' and 'offer'. When the depicted figures direct their gaze at the spectators' eyes the images become demand based. Producers who create demand images indicate their intention to initiate action on the viewers. An image becomes 'offer' when the depicted characters fail to direct their eyes towards the audience. The producers in this image type aim to give viewers information without any specific request. The size of frame alongside distance functions as the second interactive meaning component. The selection of camera angles between extreme close-up and long shot and extreme long shot classifies the shot size in film production. Different social connections develop between participants depicted in the images and their audience based on the selection of display distance. The last element of interactive meaning shows perspective by demonstrating the viewers' positions for observing images. The selection of viewing orientation constitutes the basis of perspective. High angle positioning occurs when interactive participants look down at their subject which indicates their dominant position relative to the represented participants. When the interactive participants direct their gaze upward the representation is labeled as 'low angle' indicating there exists superior power among things shown to viewers. In the angle of eye-level all participants are seen equally powerful by viewers. The power degree in various interpersonal connections depends on how angles are selected for visualization according to Kress & van Leeuwen (2006).

1.3 The Role of Semiotics in Multimodal Discourse

Social semiotic analysis of multimodal communication provides an operational framework that draws from theoretical foundations for understanding meaning development through various communication modes. Social semiotics developed during the 1980s mainly through scholars Gunther Kress and Theo van Leeuwen under the foundations of systemic functional linguistics and semiotics and critical social theory. The framework explores the social contexts in which sign-makers perform their actions together with the power structures that shape meaning-making dynamics.

This framework explains that signifiers do not relate arbitrarily to signified meanings because they receive motivation from their context. Signs derive their shape from both the cultural context where they operate and the intentions of their creator. According to this view meaning-making operates as a continuous process shaped by cultural and social standards instead of fixed coding systems.

Social semiotics defines mode as culturally formed tools which enable meaning creation through resources including language, images, colors, gestures and layout structures. The selection of meaning potentials occurs based on the context-specific appropriateness and availability of each mode. Sign-makers select modal resources to generate signs that fulfill specific communication needs. A particular material form acquires different interpretations based on social conventions together with audience composition and context factors.

The meaning of signs transforms when modes get reinterpreted and recontextualized throughout various social practices. Modern global and superdiverse societies face significant challenges because traditional mode uses are constantly being transformed. The evolution from writing-focused textbook design to image-oriented layout structures in textbooks (Bezemer & Kress, 2008) demonstrates how social transformations and technological advancements shift both modal priorities and functions.

Assessments of multimodal sign creation need to incorporate information about historical time periods along with geographical locations and social conditions. The meaning emerges from the interaction between signifiers and signifiers along with sign-maker intentions and cultural elements in the surrounding environment. Commercial advertisements serve as an excellent subject for analysis because their language and visual elements exist in intentional harmony to form consumer perception.

Each mode contains specific capabilities which enable sign making. All signs necessitate use of particular modes during their construction. A mode provides distinct possibilities for creating meaning which implies that signs along with their effects change depending on the mode. The production method for signs within different modes creates unique meanings which separate them from signs created in other modes. Different environments require sign-makers to draw closely from these available resources.

Stability functions in contrast to instability as the fundamental problem at hand. Things with established usage roles as modal frameworks (including writing) and semantic elements (words or sentence formats) get constantly reinterpreted to develop fresh applications. Stability in relatively calm situations leads to foreseeable yet creative forms of resource application. Any established social shifts or continuous environmental changes during the present era of superdiversity and globalization make sign and mode utilization differ from their traditional purposes. The items now operate with reduced traditional conventions that allow flexibility to step in.

Judgments regarding sign-making practices along with mode usage need thorough analysis of social factors together with geographical and historical elements. Every sign maker pays attention to multiple considerations for designing their signs. The sign-making process depends on factors that include both environmental elements and the existing conditions as well as how the maker assesses these things at the time of construction. When looking at this perspective we discover the fundamental separation between signs and signifiers that are easily ignored. The road traffic sign that displays speed restrictions remains an object without sign status according to Scollon and Scollon (2003) before truckers install it at its intended location. One issue with maintaining continuous interpretation of color meanings represents another example. The signification of red between danger, love, wealth and happiness develops inconsistently to white for death and joy. After seeing "a color" as a signifier rather than an entire sign this interpretation issue resolves itself. A physical sample of red carries various meanings yet different social groups and cultures interpret these meanings in their own ways.

These two cases serve simultaneously as metaphors for using modes and generating signs. A research analysis of textbooks during the 1930s through the 2004 period (Bezemer & Kress 2008) demonstrates substantial changes in how the textbook employs various modes during this period. Writing dominated functional aspects in textbook content transmission for an initial fifty-year period. Text functions now distribute their weight to images and layout which perform

related tasks with significant modification to their usage. Additional images alone suggest greater numbers, yet wider technological developments combined with social shifts have modified the roles that writing and other modes fulfill per situation. Social semiotics addresses the essential consequences that result from changes in both social practice and semiotic practices which shape the understanding of reading and writing research fields.

1.4 Multimodal Approaches in Advertising

From small local shops to large cross-border enterprises, advertisements are a core part in different organizations. Almost all humans observe different forms of advertising on a regular basis, and this shows how much effort large companies and organizations invest in resources to accomplish this aspect. Additionally, advertising is important, and it has an impact on target audiences. The rising quantity of advertisements results in increasingly enhanced levels of advertisement quality throughout time.

Advertising texts use language styles to transmit their intended meanings within verbal communication media. The company has designed this language for clarity purposes to reveal its identity and generate specific public reactions (Walsh, 2012). Adegoju (2008) explains that advertising discourse belongs to rhetoric as an essential foundation of advertising language based on his analysis of herbal medicine ads. He notes that the method which advertisers employ to motivate public action and thinking represents a fundamental strategic point (p. 1). Successful advertising needs persuasive techniques to function properly.

The political advertising language employs linguistic qualities which emphasize significant language patterns as described by Awonusi and Victor (1994). One main advertising approach depends on using direct statements. A claim qualifies as explicit when it presents itself directly in addition to being precise and thorough. An advertisement can display product-specific information as well as quantity data and package sizes and product origin and active ingredients and pricing details. The advertisements present concrete statements that can be tested to prove product quality characteristics such as "Works in only five minutes." Advertisers might receive negative consequences when explicit product statements prove untrue during examination or testing protocols. The majority of advertisements avoid using direct claims even though such statements appear in only a few commercial messages. Instead, most advertisements employ subtle marketing methods without measurable proof.

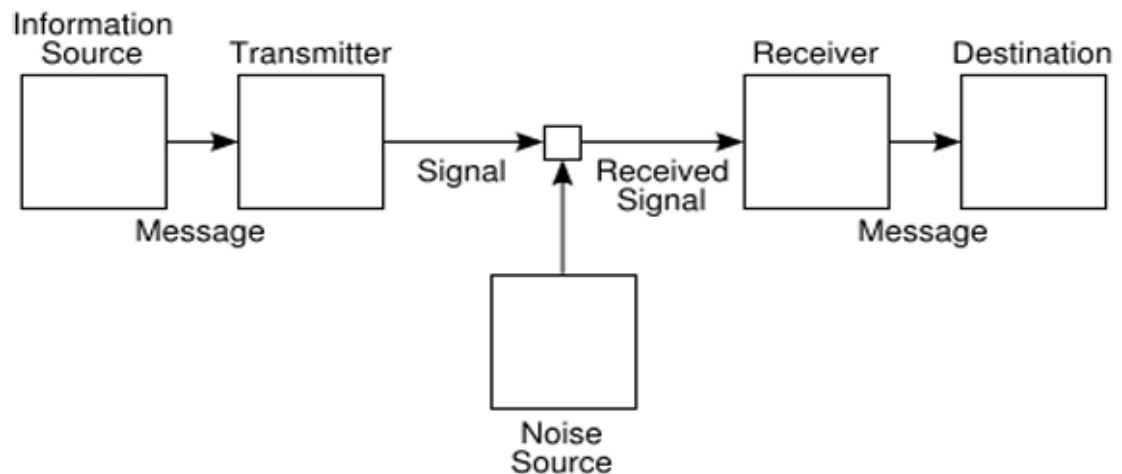
Visual symbols that depict familiar social concepts adopt the same creative interpretability as literature when combined with advertisement language. Angela Goddard (1998, p 15). The author maintains that advertisements operate similar to literature through their complete usage of linguistic tools while demanding audience interpretation. Goddard begins the extended debate about advertisements serving as literary material by applying this standpoint. According to her research determines that advertising exists within linguistic study. The various academic fields of linguistics like sociology and sociolinguistics psychology and anthropology show interest in advertising due to this perspective. The field of advertisement study has progressed into two paths: linguists perform analysis on advertising language while discovering advertising to be an individual discourse type. Also, sociologists are going to explore how advertisements are used to shape our social perspectives, affect our sets of beliefs and furthermore, it has a positive impact on how people build up their personality traits. Advertisements function beyond economic motivation to persuade consumers because they operate as potent instruments which affect people both socially and psychologically and culturally.

Modern-day advertising has experienced major developments from its previous status. Several communication process models emerged to drive advertising growth because different academic fields brought unique terminologies which showed their worldview. From the literary perspective writers and readers function in relation to texts which are seen as original artistic creations. In scientific terms senders and receivers represent communication systems that transmit factual data through wire and airwave channels instead of working with written material. According to social science research producers and consumers describe how interactions function as commercial transactions that treat texts as items for trade. The field of linguistics employs addresser and addressee terminology to depict communication as live verbal interaction between people (Goddard, 1998, p. 45).

According to Goddard (1998) in her book *The Language of Advertising* the process of text classification proves more intricate than expected. Understandable classification systems require us to explore fundamental concepts about text functions within particular situations regarding their presentation and utilization. The main difficulty arises when no single category adequately describes a text through its functional aspect. Texts almost never perform their functions uniquely as information provision or persuasion. The communication style and specific viewpoints of the institution infiltrate every piece of information produced by a university as part of its promotion efforts. Movie trailers alongside political manifestos use their information presentation styles to sway readers and viewers (p. 37).

Advertising exists as a main component of present-day living. Throughout their all-days people encounter multiple forms of advertising elements when they listen to the radio in the morning or drive alongside billboards to work and surf on the Internet afterward before reading newspapers before watching television during evenings. The excessive advertising content we encounter fails to draw the attention of most people who treat this material with little academic interest. Cook (1992, p.181) observes advertising receives inferior respect than other artistic disciplines such as film or poetry from popular perception. Its artistic value remains unrecognized by many people because advertisements use a variety of well-considered strategies. Advertising receives negative appraisal because certain instances link it to overstated claims and deceptive or fraudulent practices. The role of advertising in consumer society is crucial, embedding itself deeply into people's daily life. Consumers should investigate advertising with more focus than casual appreciation of stylish advertisements in magazines because it has become uniformly present in our daily experiences.

The term "advertising" comes from Latin language means "advertere" which stands for "to turn the mind toward". The purpose of advertisements is to warn and notify people. (Kaptan 2002, 7). Advertisements offer its primary purpose of "crystal clear" object sale for its featured products (Russell 2013, 16). Businesses develop advertisements as marketing tools to compete against each other for attention (Landa 2016, 18). The primary priorities of applying advertising include Kaptan S. S. (2002, 20-23) indicate that advertisement purposes come down to 12 main points. The twelve main purposes of advertising consist of brand awareness creation and brand image development together with information delivery and message distribution. The system includes information delivery to customers and support for purchase decisions and the behavioral influence of consumers during the buying process. The strategies include encouragement of behavior as well as influencing various groups while using branding to create emotional responses. A combination of creating brand associations with establishing standards among groups leads to maintaining positive brand attitudes. A campaign should build brand awareness and improve image perception as well as transmit helpful information to the audience to modify their brand views and educate their perspectives. The process involves brands engaging in proper communications strategies with their consumer base.



Basic model was proposed by Shannon and Weaver (1949)

Figure 1.4.1.

Advertising is a tool for communicating and its basic model was proposed by Shannon and Weaver (1949). Both the sender and receiver function as essential components within the transmission model of communication (Figure 1.4.1.). The sender generates and encodes messages while the receiver translates them (Fig.1.4.1.). The model contains a core element that consists of the message as the carrier of information. Beyond the message exists the channel which serves as the means of communication transmission. According to Goddard (2002) different names exist for these communication participants depending on the analytical approach used such as addresser and addressee and producer and consumer and writer and reader. In advertising the terms persuader and persuadee are used to show the persuasive nature of its activities.

1.4.1 The language of Advertisement

The advertising language represents a specific field of research within present-day mass communication studies. This field brings together knowledge from linguistics together with sociology and psychology and economics. Two fundamental characteristics distinguish advertising language as informativeness and persuasiveness. Through these characteristics advertisements achieve their social communication objectives. The language structure of advertising requires brevity while discarding conventional grammar standards to create an independent linguistic structure (Kazimov, 2018).

The main characteristics of advertisement texts serve as strategic communication tools include:

- The messages travel in one direction from producers to consumers.
- The content targets particular audience groups instead of addressing the whole population.
- The advertising content includes both linguistic and visual elements for communication.
- The advertising industry exists in a competitive media space where audiences maintain control over their selection of content engagement.
- Advertising communicates only the essential details which matter to their audience.
- Their primary objective is persuasion.

Copywriters need to maintain commercial thinking according to DUNN (1956, p. 55).

Advertisement sentences need to be simple and clear according to Batı (2006) while also being short and easy to understand for better readability. The message requires consistent presentation because the language selection mirrors the overall communication approach (Çamdereli, 2013, p. 80). Advertising discourse in consumer behavior and decision-making campaigns utilizes language as a strategic tool for persuasion (Batı, 2007, p. 327).

The choice of product category determines the language and visual elements that advertisements use. For example:

Car advertisements such as Audi, Ford, and Volkswagen show dynamic content through high-speed driving footage instead of relying on detailed written descriptions.

Cosmetic advertising such as L'Oréal Paris emphasizes visual components above all else while neglecting auditory elements.

Language plays an aesthetic function in advertisements for perfume and beverages because these products lack visual elements such as scent and taste.

Advertising cannot describe sensory features through direct language, so it uses poetic and emotional language to stimulate imagination and desire. The audience's subconscious reaction to successful advertising creates emotional responses which enhances memory retention. Advertising needs to align with the predicted requirements and requirements of its intended target audience. The effectiveness of the message depends on aligning it with the cultural and social characteristics of the target audience through the original or translated message. The advertising industry employs two different communication styles when creating their messages.

Hard Sell employs forceful methods which create immediate reactions from consumers. The advertising message contains imperative structures together with superlatives and time adverbs and brief language. Examples of slogans include: “Have a Coke” (Coca-Cola), or “Cut your costs! Buy a Ford” (Ford).

Soft Sell uses a soft conversational approach through monologues or dialogues to develop emotional connections with consumers. The advertising material describes features while simultaneously explaining benefits and building brand connections with consumers. The slogans “Let’s make today great....” and “Show us your sky!” drive audience engagement through participation and identification (Dost, 2022).

1.4.2 Advertising as a Discourse Type

Each text consists of typical linguistic features at every grammar level as stated by Cabre Castelví (1993: 151). The linguistic features operate at all grammar levels starting from graphic-phonologic through morpho-syntactic to lexico-semantic. The lexical choice together with semantic expressions involves the usage of concrete units and structures and diverse coding systems. This linguistic pattern along with units appears consistently in these texts. Foreign language words which become English words along with complex noun groups and adjectives that appear before nouns constitute elements of such texts.

Specific linguistic patterns formed through noun premodifying constructions combine with indicative verbs operating in present tense and new invented words along with borrowed word use, abbreviations, acronyms, nominalized verbs and brief statements. Advertising discourse contains verbalization through noun derivatives formed from verbs while utilizing short sentences together with borrowings abbreviations acronyms and verbs that serve as nouns. English language demonstrates various specialized morpho-syntactic along with lexico-semantic features. Specific languages follow the principles of general language syntax when it comes to syntactic composition. Advertisements contain limited special grammatical elements which cannot alone organize a distinct grammatical system (Sager et al., 1980: 185). Sager explains in his explanation of advertising syntax that the entire range of technical literature which consists of advertising and popular science and trade journals utilizes these communication methods. Technically every syntactic structure available in general English exists within the syntax of technical literature that includes advertising communications and popular science and trade journals.

A particular text uses both verbal and non-verbal codes together although general texts predominantly use verbal codes. This particular combination of texting codes appears uniquely in business texts. In Sager et al. (1980: 45) establishes that linguistic communication which depends on social and emotional language becomes hard to represent using non-linguistic codes. A system of communication that depends on social-emotional language usage proves complicated if not impossible to create representations of. The social along with emotive aspects of language usage that advertising English employs Lines of spoken word appear frequently in majority of the visual elements used in advertising. Pragmatically speaking Language for specific purposes serves as a communicative system. Linguistic elements within specific communicative settings form very particular linguistic features which determine the communication process.

The ability of advertisement serves as an essential marketing instrument which allows companies to present their products to customers. Several researchers have established a similar definition for advertisement. The study of advertisement presents a paid mediated form of communication designed by marketers according to Kenekwue, Asemah & Edegoh (2013, p. 951). The purpose of marketing-developed communication objects is to direct people toward reaction. According to Hasenbalg advertisement represents a funding-based communication method which sends purposeful messages to buyers with persuasion goals. The authors of Arens et al. (2008) explain advertisement as a form of paid persuasive structured communications (Kenekwue et al. (2013). One definition of advertisement describes it as the structured non-personal presentation of product-related information which comes from a specific sponsor with payment. The source uses various media channels for its messages (cited in Kenekwue, Asemah & Edegoh (2013).

Multimodality is an approach that managed to the meanings made by using various modes, and it also emphasizes these modes of communication other than language (George, 2012). Semiotics explains practices and representations using its full complex and enriched form (Adams, Matu, & Oketch 2014). The approach of multimodality relies on semiotics such as image along with gesture according to Iedema (2003 cited in Adams et al. 2014). Adams assumed (cited in his book) multimodality serves as an analysis method that studies image and language interdependence. Through Multimodality we have access to analyze semiotics like image together with gesture and text-based messages.

In the previous section advertising was identified as a type of communication. The specific definition established for this paper requires context-based categorization even though it remains unclear which discourse type this definition belongs to. The definition needs proper classification regarding discourse type. This discussion will be valuable later in the analysis of hybridism genre.

The specific definition established for this paper requires context-based categorization even though it remains unclear which discourse type this definition belongs to. The definition needs proper classification regarding discourse type. This discussion will be valuable later in the analysis of genre hybridism.

A linguistic unit receives its label by considering its usage as well as its role within language. The terminology used to study generic themes needs to use "discourse type" as its principal term. The term discourse type should be considered the optimal choice since the definition of genre remains unclear (p. 49). In view of new Boese introduced a new definition of genre to reflect emerging digital forms by stating "a new definition for genre is needed to address digital documents" (as cited in Clugston 2013 p. 26).

The definition of digital document genres requires attention through the incorporation of style together with form and content within purpose. The author Boese asserts that the definition of document genre demands consideration of "style, form, content and purpose of a document" (Clugston, 2013, p. 26). According to Clugston According to Clugston (2013) the inclusion of purpose became necessary because new information technologies have emerged. The Internet supports people to use previously encountered genres when they produce new versions of those genres. People direct their new documents based on familiar experiences from previous membership communities (p. 26). The modification of existing genres through recombination produces new purposes for these changed genres. The newly emerging genres gain different purposes through generic manipulation.

According to Bex (1993) The primary purpose of advertising producers holds different meanings depending on the individual need they serve. It is unsurprising because people have different positions regarding the discursive practices which exist in their culture. Each promotional method provides valuable assistance to the main advertising goal of increasing product sales. The main goal of advertisements serves to promote products in a manner that secures their purchase. Promotional materials exist to boost the consumption of particular goods and services.

According to Clugston (2013) the definition of both functions applies to genre and advertising (p.15). When functions match between these categories then it acts as a strong sign of genre classification. The writer defines advertising as a discourse type using fourteen descriptive

According to Cook (1992) the current study focuses on two crucial points regarding ads: their multimodal composition using images, music and language and their parasitic characteristics. Media in advertising consists of pictures together with music and language which are used independently or jointly according to the allowed methods. The texts function as parasites because they use other discourse types to derive their existence. At the same time, they need "permits" from their various text components.

1.5. Related studies

Multiple research investigations have used multimodal analysis to conduct ad research. As part of his thesis work at Department of Language and Business Communication Sørensen (2011) executed the study. Another study existed within the same department because Jankauskis (2012) presented his thesis to the department. Triristina (2012) wrote the thesis as an English Department student at Airlangga University.

In May 2011 Lars Sørensen published "A Multimodal Approach for Advertising for Professionals in the Film, Television, and Photography Business" as his first study concerning pertinent topics. His research analyzed visual communication approaches which manufacturers used within the film and photography industries through print advertisements from The American Cinematographer magazine. Sørensen studied the modes and persuasive devices manufacturers used to effectively address professionals in their marketing approach. The advertisements contained complex linguistic elements according to his study results. Multiple elements within the content showed connection through efficient information linking which resulted in successful communication of text meaning together with its overall purpose.

Secondly, the research by Jankauskis (2012) investigated "Branding Fragrance for the Modern Man: A Multimodal Analysis of Persuasive Strategies in Axe and Old Spice Marketing Campaigns" as its second study of importance. This study explores branding mechanisms through functional social mental and spiritual and functional domains. Axe and Old Spice effectively target mental branding aspects yet Old Spice goes further to interact socially with its viewers. The research examines brand communication to reveal how the products get marketed with explicit and implicit strategies which challenge normal advertising norms. This

advertising content presents familiar promotional objectives in an open manner through fresh unexpected visual and textual concepts.

The third study produced by Triristina investigates cigarette billboard advertisements as persuasive instruments which combine verbal and visual methods. She studies the behaviors by which these two semiotic communication methods assist in attracting new customers. Through her research Triristina demonstrates that cigarette advertisements make use of the ideational metafunction to present meaning by showing real-life experiences.

According to all three research studies the scientists study promotional content by utilizing multimodal methodology to examine the linkage between verbal and visual components in commercial materials. The research utilizes multimodal discourse analysis for its methodological framework although it follows unique approaches in its area of study. The current study distinguishes itself because it explores two main aspects: the identification of multimodal advertising features together with the chronological examination of visual and linguistic changes in advertisements.

My research follows a unique method to study advertising persuasive strategy development through the analysis of textual and visual components. In contrast to one-dimensional approaches the analysis uses multimodal discourse to examine how semiotics connect language to images through commercial advertisement messages. The research method enables a complete assessment of mode interaction combined with their reaction to both social movements and marketing industry changes. The research follows an extended time period to evaluate advertising strategy evolution by measuring image and language powers on target audiences across different years.

The evolution of advertising reflects the main changes in media technologies and societal values over time. Print advertising was the dominant format throughout the mid-1900s but got replaced by digital media platforms alongside social media along with interactive features during the 21st century. Multimodal research into advertising discourse has become a prominent field for longitudinal studies because academic inquiries from Williamson (1978) and Cook (1992) and Goddard (1998) provide valuable insights into its reaction to modern economic shifts along with technological and ideological changes.

Inspection of meaning creation approaches through multiple modalities requires the study of their progression across different periods. Ledin and Machin (2020) demonstrate that researchers can monitor the alterations of social values and ideological beliefs and audience

position through visual elements by studying textual changes during distinct historical periods. The representation of gender and authority together with racial identities seen in 1980s advertisements displays major changes compared to 2020s advertising due to significant variations in both their visual structural elements and verbal and semantic components.

This research uses specific criteria to locate multimodal changes throughout four decades for operationalizing chronological distinctions:

- Changes in visual design elements (e.g., salience, gaze, composition, framing)
- Shifts in linguistic features (e.g., lexical choices, modality, sentence structures, tone)
- Evolving intermodal relationships (e.g., how text and image support, reinforce, or contradict each other)
- Alterations in social themes and audience engagement strategies

Research conducted prior to this study delivers essential theoretical models and research approaches. According to Bezemer and Kress (2008) a study on educational textbooks spanning from the 1930s to 2000s showed rising prominence of visual elements over written language as the primary meaning-making practice. MDA serves as a research tool to identify ideological changes through media images according to Forceville (1996) and Ledin & Machin (2017). The combination of Systemic Functional Linguistics (SFL) with visual grammar has proven effective in tracking slow changes in communication norms according to the research contributions.

The study adopts Royce's (2007) intersemiotic complementarity theory to examine how visuals and texts support each other in unified communicative messages. Royce established multimodal cohesion analysis requires interpreting semantic alignment across the textual three metafunctions: ideational and interpersonal and textual. His approach proved effective in tracing the co-evolution of visual and verbal elements in complex multimodal texts according to Martinec & Salway (2005) and Unsworth (2006).

Furthermore, genre theory is a useful framework for examining advertising and unveil its dynamic type of hybrid discourse. Genres represent social types of communicative activities which display community-based goals with specific language features and standardized grammatical patterns according to Swales (1990). The crafting of persuasive advertising events incorporates multiple discourses beyond journalistic and entertainment elements because it takes fundamental traits from personal storytelling and advertising awareness initiatives to enhance its ability to persuade consumers.

CHAPTER II. METHODOLOGY

2.1 Research Design

The research uses qualitative methods based on multimodal discourse analysis principles for this inquiry. Qualitative research excels at investigating both textual and visual significances together with ideological dimensions to study commercial advertisement interactions with their specified audiences in-depth. The purpose of this analytical project is to analyze English commercial advertisements and their language and visual elements throughout the years. This research follows multimodal aspects through four decades starting from the 1980s until reaching the 2020s by applying a diachronic multimodal framework. To analyze meaning creation through different communication modes such as image and layout and text and sound, researchers use multimodal discourse analysis as a part of critical discourse analysis. Using linguistic and visual analysis, this study investigates how advertising tools based on semiotics have developed since cultural and technological along with social shifts in marketing industries.

2.2. Data Collection and Sampling

The research data consists of 10 English commercial ads which serve as specific examples from various time periods along with product types. The researchers employed purposive sampling to select advertisements with visual-art electronic content representing different historical periods and product kinds including cosmetics and household items alongside beverages and technology products.

Advertisements used in research came from credible platforms that published their material on the public domain:

- YouTube videos
- “Ads of the World” digital repository
- Vintage Ad Browser (for print-based commercials)
- Company websites and social media pages

To facilitate chronological comparison, the dataset is organized as follows, in the table below.

Table 2.2.1.

Product`s name	Year	Year
Advertisement 1 L'Oréal Paris	2011	2021
Advertisement 2 Ford	2010	2016
Advertisements 3 Burger King	2015	2020
Advertisement 4 Samsung Gear VR	2016	2017
Advertisement 5 Mcdonald`s	1997	2005
Advertisement 6 Audi	1996	2003
Advertisement 7 Levi`s	1985	1999
Advertisement 8 Apple (Macintosh)	1984	1997
Advertisement 9 Sony	1980s	2000
Advertisement 10 Coca-cola	1979 1993	2006

2.3 Model of Analysis

The research adopts an integrative analytical method which combines the concepts of visual semiotics and systemic functional linguistics (SFL). The research follows these specific guidelines during its analysis:

Visual Grammar (Kress & van Leeuwen, 2006)

The framework demonstrates the graphical methods images use to transmit meaning to their audience. Main components are:

- **Narrative vs. Conceptual Representations:** The discussion looks at which visuals show real actions and events rather than demonstrate abstract concepts.
- **Salience:** The analysis identifies visual elements created for maximum appearance prominence.
- **Gaze:** Directness of eye contact serves as the key to build viewer engagement through gaze elements.
- **Framing:** The analysis of visual elements depends on layout and borders together with color to form connections between elements or establish boundaries.
- **Vectors:** Visual elements containing directional cues help guide audience perception through lines which connect different elements in a composition.

Systemic Functional Linguistics (Halliday, 1994)

Through Systemic Functional Linguistics (SFL) created by Michael Halliday researchers obtain an extensive methodology for analyzing textual linguistic components. The meaning construction system outlined by SFL uses three essential structural components known as ideational interpersonal and textual metafunctions. The application of SFL in this study create opportunity for researchers to analyze the verbal contents of advertisements through metafunctions analysis of their slogans and taglines and voice-overs and body copy. Through separate metafunctions the analysis indicates different aspects behind meaning creation and language communication.

Ideational Metafunction: Representing the World

Language used through the ideational metafunction provides representation of actual world experiences and the way they interact with each other. The ideational metafunction demonstrates itself in advertising through three main components:

- Processes (e.g., action verbs such as “refresh,” “transform,” “enjoy”)
- Participants (e.g., products, consumers, actors in the ads)
- Circumstances (e.g., time, place, manner)

The transitivity system within SFL classifies material, mental and behavioral processes alongside relational processes; it details specific participant functions within these processes. Through ideational functional analysis researchers can understand both the target of promotion along with the strategies used to produce engaging audience experiences in an advertisement.

Interpersonal Metafunction: Engaging the Viewer

Through the interpersonal metafunction language tools create an established relationship between advertisers and their target audience. The metafunction deals with both verbal and nonverbal communication to interact with the audience while expressing opinions and determining semantic boundaries and linguistic certainty boundaries. The method aims to determine what communication methods advertisers use to reach their target audience. Crucial elements are:

- The mood element uses declarative interrogative and imperative sentence types (declarative interrogative imperative).
- The elements of modality use expressions such as “must,” “can,” or “might” to demonstrate varied levels of certainty as well as permission along with necessary conditions.
- Advertising appraisals involve the usage of evaluative language which helps express either emotional responses or make judgments like “amazing,” “unmatched,” or “the perfect choice.”

The interpersonal function establishes central power in advertising efforts because it allows advertisers to attract viewers while establishing trust and influencing their choices. Analysis from this view explores the methods which advertisements modify mental perceptions and redefine consumers' identity while prompting particular choices.

Textual Metafunction: Structuring the Message

The textual metafunction explains the structural organization of language for creating clear unified messages. The analysis looks at text organization alongside linguistic element linking to enhance smooth communication. The core function determines the message structure as well as the delivery methods. Key areas of analysis include:

- The processing of Theme and Rheme entails the identification of first elements and subsequent text developments within each sentence.
- Text coherence results from linking words as well as repetition and reference terms which work together to keep the message flowing smoothly.
- The reader's path through the message becomes clear by understanding how words follow each other in sentences alongside the chosen emphasis and parallelism techniques.

The text analysis tool serves best to examine how advertisements create their slogans as well as their sentence construction and text structure consistency.

Intermodal Interaction

This is third level analysis, Intersemiosis refers to the analysis of visual and linguistic components that occur throughout the third evaluation stage. According to, this shows how image and text interact together and create harmony and contrast as a unified whole.

2.4 Limitations and delimitations

The research focuses exclusively on commercial advertisements which use English as their language. The study faces a limitation because its small sample size reduces the ability to generalize its findings. The selected advertisements give valuable insights into multimodal strategies, yet they may not capture the complete range of advertising methods or market industry patterns.

The research had restricted access to advertisements because it relied on online and archived materials which might have omitted important materials. The research focuses exclusively on static visual and textual elements while excluding audio and motion modes that appear in video advertisements. The research examines multimodal shifts during two specific years instead of following a continuous chronological study spanning multiple decades.

CHAPTER III. RESULTS AND DISCUSSION

3.1 Overview

The authors present the outcomes of their multimodal discourse analysis about English-language commercial advertisements that span various decades. For analysis two main theoretical frameworks Halliday's (1994) Systemic Functional Linguistics (SFL) and Kress and van Leeuwen's (2006) Visual Grammar were used. The chosen analytical frameworks delivered necessary methods to break down visual and linguistic elements in the advertisements and analyze how the text creates meaning through various semiotic modes.

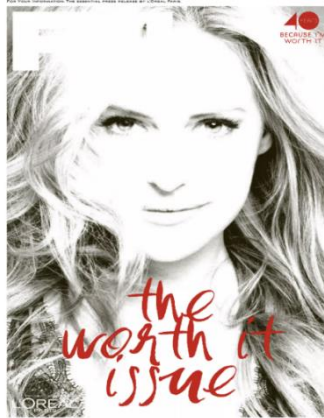
The analysis examines the three essential metafunctional components of language in SFL understanding—ideational, interpersonal and textual—where each component produces different understanding of text purposes. The visual analysis tracks Kress and van Leeuwen's model of visual design through concepts such as gaze and salience and framing and modality and composition to demonstrate visual choices which lead viewers to particular interpretations.

The main goal of this chapter encompasses two strategic elements. Advertisements in commercial ads implement particular visual and linguistic methods to reach and activate viewers as their main goal. The research evaluates the development of visual and linguistic advertising approaches from their earliest appearance in the 1950s to the present day in the 2020s. The research evaluates these transformations against social transformations such as shifting cultural values and improving media technology and dominant system adjustments and modified consumer interaction patterns. The research investigates time-based developments in advertising semiotics through historical analysis of stylistic and basic ideological changes in language and imagery functions. By analyzing syntactical alterations and base ideological changes between language and imagery functions this approach becomes possible.

The research data appears in order of ads starting with the 1950s then 1960s before ending with the 2020s examples. Each ad analysis focuses on visual and linguistic elements along with intermodal harmonies. The report contains a subsequent segment that focuses on detecting prevailing trends and essential transformations throughout the research timeframe.

3.2 Analysis of findings

Advertisements 1 (L'Oréal Paris 2011-2021)



Picture 3.2.1. Advertisement of L'Oréal Paris

Firstly, mono image presents a direct facial stare from a woman toward the audience in the 2011 advertisement. According to Visual Grammar the advertisement showcases a demand image that enables audience engagement through direct subject-to-viewer eye contact. The image uses frontal angle and close social distance as visual elements that create a sense of intimacy with the viewer. The distinguishable boldness between the pale background and strong red handwritten text “the worth it issue” establishes salience. The written designs create an authentic feeling because they add a personalized touch.

The 2021 advertisement presents a sensually oriented graphical design that centers on its product elements. The vector image features lips in the moment of applying red lipstick to showcase both an ongoing task and the performance of the cosmetic application steps. Without showing the eyes the camera concentrates on the lips while delivering a concept which honors the process of making oneself beautiful. The intense red color and gold lipstick casing in this advertisement establishes high modality to signal both luxury and confidence through visual richness.

For SFL analysis the mental process clause in the 2011 commercial delivers the message “Because I’m worth it” that focuses on internal endorsement of self-worth. The reference to “I” in the pronoun creates a focus on personal perspective that allows the speaker to become empowered. Through this slogan L’Oreal establishes an identity bond between viewers and the brand by indicating value similarities.

The 2021 campaign's hashtag “#SayItWithRed” both voices an order to viewers and shows how they can materialize this command. The approach uses social interaction elements that match present digital communication practices with special emphasis on hashtags that show user engagement in social media platforms. The 2021 advertisement focuses on public declaration whereas the 2011 advertisement aimed for inner agreement.

The two advertisements use verbal and visual elements that establish different forms of intersemiotic relationship between their narrative features. The monochrome portrait in the 2011 advertisement gets its theme about personal identity and self-worth strengthened through verbal text usage of "the worth it issue." The handwriting style which appears in the image reinforces both individuality and sincerity while sustaining the strongly emotional nature of the picture.

The 2021 advertisement creates reinforcing intersemiotic complementarity between the verbal instruction to say something with red lipstick and the visual representation of red lip application which emphasizes boldness in expression. Red lipstick serves dual functions as a symbolic message to parallel verbal encouragement since applying red lipstick enables individuals to express whatever they desire through their appearance. By including the hashtag in the creative advertising becomes more digital while allowing users to repeat and distribute the marketing content.

Advertisement 2 (Ford 2010-2016)



Picture 3.2.2. Ford Mustang GT

Ford Mustang GT Advertisement 2010

Visual Elements

Image Composition: The promotional advertisement presents a moving visual of the 2010 Ford Mustang GT where its sophisticated design and dominant presence becomes the main focus. The advertising displays this vehicle as the main focus while it stands magnificently in front.

Color Scheme: A dark palette based on mood dominates the advertisement to highlight the vehicle's body shape by using deep lighting effects that make the Mustang appear enigmatic and tempting.

Typography: The headline "Get Lost In The Feeling. Navigational guidance powered by the Nav System leads drivers back even after getting lost. A sans-serif font type is used boldly to present-sale text which correctly reflects the car's contemporary powerful structure.

Linguistic Elements:

Headline: "Get Lost In The Feeling. Find Your Way Back With The Nav System."

Slogan: "Introducing The New 2010 Mustang."

The advertisement displays a demand image featuring a grand frontal view of the car thus creating intimate proximity to allow viewers to engage emotionally. Attracting emotional engagement during the drive are the imperative statements plus mental processes utilized within the headline. The merged visual and textual elements in the advertisement create a single emotional package of adventure through their intersemiotic relationship.

Ford EcoSport Advertisement 2016

Visual Elements

Image Composition: In a lively city environment, the commercial positions the Ford EcoSport to show its ability to fit urban life. The image presents the Ford EcoSport vehicle while it moves forward making it seem quick to respond and active.

Color Scheme: The scene features bright colors that dominate the area to establish a youthful energy-filled environment.

Linguistic elements The tagline "Irresistible"

Multimodal analysis

The advertisement uses an offer image to position the EcoSport as an observation object. As a visual observer through the oblique angle medium shot position we can fully see and

comprehend the features of the vehicle together with its surrounding environment. The solitary adjective "Irresistible" serves as a relational process in Systemic Functional Linguistics because it bestows quality to the viewed object. The message relies exclusively on visual elements through this basic methodology. Visual elements sustain most of the communicative force which is backed by strong visual imagery that strengthens the vehicle's appeal as described in the text. The target audience experiences a powerful storytelling effect because of the visual and tagline synergy.

Advertisements 3 (Burger King 2015-2020)



Picture 3.2.3 Burger King

Burger King "Peace Day Burger" Advertisement 2015

Visual Elements

Image Composition: The advertisement presents the burger components divided across five brands that form a vertical stack. A symmetrical composition of stacked ingredients stands plain and orderly before a brown and blue color divide that represents unity regardless of variations.

Color Scheme: The arrangement of light and fresh colors including red tomatoes with green pickles and golden bun contributes to making the burger look more appetizing and fresh. The use of blue color stands as a symbol of peace to strengthen the underlying message of the advertising campaign.

Typography: The slogan "FIVE BRANDS. ONE BURGER." The bold sans-serif font displays the tagline of "FIVE BRANDS. ONE BURGER". The message receives capitalization for double duty as both attention-getter and equilibrium-bringer. The left side of the advertisement displays brand

logos to be read alongside the #PEACEDAYBURGER hashtag for social media sharing capabilities.

Linguistic Elements

Slogan: “FIVE BRANDS. ONE BURGER.” Highlight unity through parallel structure.

By using the digital hashtag "#PEACEDAYBURGER" the tagline promotes online engagement as it simultaneously removes the product into the category of global causes.

Multimodal Analysis

In this advertisement the burger image acts as an observation object in an offer context. Each brand receives proper recognition thanks to the viewing angle established in this advertising piece. Through their unison the message alongside the images forms a harmonious intersemiotic system that triggers a view of the burger as an emblem of peaceful cooperation.

Burger King's "Moldy Whopper" (2020)

Visual Elements

Image Composition:

The advertisement places a moldy Whopper in the center of a black background to show its deteriorated state. The minimalist design eliminates all distractions so viewers must directly face the moldy burger which goes against typical food advertising practices.

Color Scheme:

The color scheme consists mainly of moldy blues, greens and yellows which represent natural decay instead of typical appealing colors. The colors used in this design actively repel viewers instead of attracting them to show the burger lacks artificial preservatives.

Typography:

The text "The Whopper DAY 34" appears in small white letters. The clean white text stands out against the moldy chaos because it presents a simple design which supports the message that this decay process occurs naturally. The text maintains a minimalist design which keeps the viewer focused on the strong visual message.

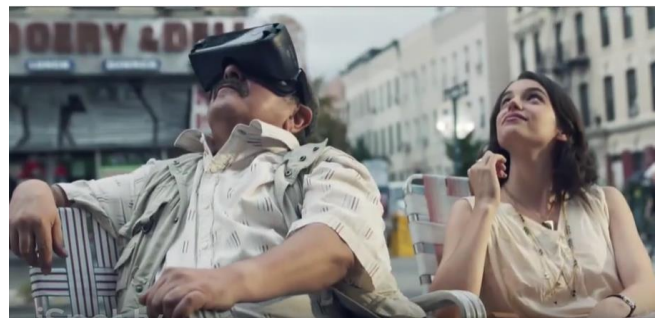
Slogan (Implied):

The image does not display the well-known tagline but this campaign used "The beauty of no artificial preservatives" as its accompanying phrase. The words in this statement transform mold into a "beautiful" sign of authenticity which moves the conversation away from perfection toward purity.

Multimodal Analysis

The ad uses disturbing visuals together with basic design elements and subtle written content to create an interruptive intersemiotic message. The ad disrupts conventional fast-food norms through its use of decay as evidence of quality which establishes transparency and honesty. The image functions in a demand context by directly confronting the viewer while forcing them to reconsider their definition of "real food." The three semiotic modes (visual, textual, and spatial) work together to show the moldy Whopper as a representation of integrity rather than a failure.

Advertisement 4 (Samsung Gear VR 2016-2017)





Picture 3.2.4 Samsung Gear VR



Samsung Gear VR – “A Perfect Day” (2016)

Visual Elements

The promotional video displays numerous members of society who experience virtual reality through Gear VR headsets. People use the immersive features of the product to explore fantastic areas throughout the different scenes shown. The commercial relies on minimal text displays on screen to let the visuals communicate while doing the talking.

Linguistic Elements

Slogan: "A Perfect Day"

The advertisement utilizes visuals to recount its story without voice-over narration allowing the viewers to understand the experiences through visuals alone.

Multimodal Analysis

The advertisement showcases the Gear VR through an offer image which demonstrates how the device provides entry to extraordinary experiences. Viewers are drawn to envision themselves in the visuals because the advertisement lacks commentary and text. Abundant visuals and energetic music tones used together in the advertisement establish the Gear VR as a daily escape mechanism.

Samsung Gear VR – “Ostrich” (2017)

Visual Elements

Image Composition: CGI superstitious ostrich wears a Gear VR headset by accident which leads it to develop an urge for flight. exciting camera work illustrates the evolutionary experience of the ostrich leading it to take flight.

Color Scheme: Naturalistic hues characterize the imagery yet they shift to vibrant sky hues when the ostrich begins its flying adventure which represents hope together with achievement.

Typography: The conclusion of the ad presents these words: "We make what can't be made, so you can do what can't be done."

Linguistic Elements

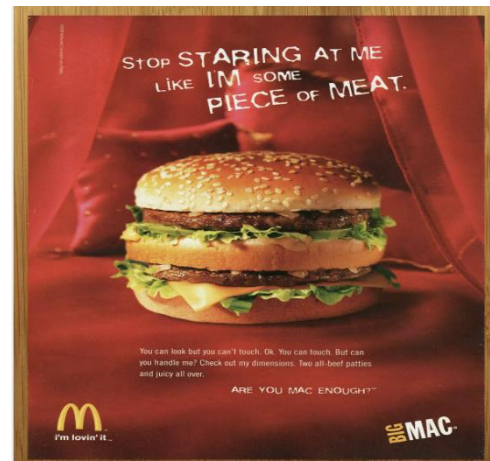
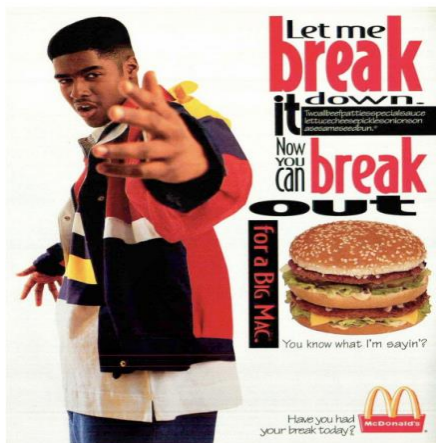
Slogan: "Do What You Can't"

The film presents its story without narration since it relies solely on visual images and musical elements.

Multimodal Analysis

The "Ostrich" advertisement presents viewers with a demand image that takes them directly into the emotional path of the ostrich. The musical selection of "Rocket Man" by Elton John strengthens emotive power by connecting the ostrich's goals to the songs themes about ambition and breaking boundaries. The video employs anthropomorphic storytelling about the ostrich which creates empathetic connections between viewers and their story.

Advertisement 5 (McDonald's 1997-2005)



Picture 3.2.5 McDonald's

McDonald's – 1997

Visual elements

Visual Mode features a young man dressed in fashionable clothes who demonstrates movement and confidence for an audience segment that identifies as youthful. A burger integration appears in the advertisement as if it were a music video product endorsement.

Linguistic Mode

The advertisement makes use of African-American Vernacular English terms (AAVE) and hip-hop vernacular language (“Let me break it down” and “You know what I’m sayin”). The product becomes part of hip and urban fashion while associating with rhythm culture.

Typography

The text appears dynamically bold with strong contrast between black and red elements which follow the lyrical movement through directional placement (“break out for a Big Mac”).

Intersemiotic Complementarity

The Big Mac functions as a lifestyle badge in rap culture because its language together with its clothing style and hand gestures along with its urban color scheme functions as integrated complements representing the rap lifestyle.

Mcdonald’s- 2005

Visual elements

In the Visual Mode the burger occupies the center of the frame with its photogenic appearance under a staged spotlight held against red velvet backgrounds that produce a theatrical distinguishing effect. The combination of red and gold colors develops feelings of luxury and hunger in the viewers.

Linguistic elements

Through its headline "Stop staring at me like I’m some piece of meat" the text gives the burger human characteristics by bestowing it both a vocal presence and a personalized character. The witty tone with its dual meanings generates a mischievous romantic atmosphere.

The dramatic impact of a documentary increases when essential words "STARRING" and "MEAT" receive different type treatments such as multiple font types and sizes and uppercase presentation.

Through its usage of the direct "you" in the text the message establishes a friendly and carefree connection with readers.

Advertisement 6 (Audi 1996-2003)

Audi Quattro (1996)

Visual Elements

Through its advertisement the Audi Quattro demonstrates its capabilities while traveling through snow-covered mountains and through muddy paths and stone-filled countryside. klier showcases how the car maintains stability while displaying power alongside its ability to handle rugged terrains. The advertisement displays wide-angle outdoor views while also showing close-up shots of how the wheels handle challenging conditions. Advertising uses no intrusive text which enables the visual depiction of the vehicle performance to create the story.

Linguistic Elements

Slogan: "Vorsprung durch Technik" ("Advancement through Technology")

During the second third of the video Audi's engineering mastery is introduced through a steady voice that never sabotages the visual experience. Nevertheless the film provides minimal dialogue because its objective is to let viewers perceive vehicle power by watching the depicted movements.

Multimodal Analysis

The advertisement enhances realism by integrating natural sounds of wheels rolling over gravel alongside the soundtrack. Audi defines itself through engineering leadership that gives its vehicles true capability. The particular design of nature scenes and the car's purposeful moves enable audiences to link Audi with reliability along with sustainability and mastery over natural elements.

Audi "4 Keys" (2003)

Visual Elements

The promotional video begins with detailed camera work that displays the Audi logo through four "keys" which symbolize heritage innovation luxury and performance. The video presents cityscapes which display contemporary urban design alongside Audi's sophisticated automotive design. High-quality camera works parallel to shiny picture elements which create an effect that showcases both luxury and premium delivery. The advertisement displays screen text listings that match with each brand value to deliver direct explanations of what the brand stands for.

Linguistic Elements

Slogan: "Audi. Never Follow."

Through a persuasive voiceover the advertisement clearly states Audi's dedication to their foundational values which encompass legacy heritage, innovation and luxury with performance included. The selected verbalization matches both business assurance and consumer goals through language that positions Audi as the leader in role-modelling excellence and worldly status.

Multimodal Analysis

This advertisement moves beyond a single-modal format of 1996 to combine linguistic and visual and auditory components in a single coherent message. Through their upbeat elegant music Audi utilizes vivid city visual elements with direct messages to establish themselves as a luxury manufacturer of innovative products.

Advertisement 7 (Levi's 1985-1999)

Levi's Laundrette (1985)

Visual Elements

In a traditional American laundromat a man enters and undresses to his boxer briefs to casually insert his Levi's jeans into the washing machine. This everyday advertisement setting uses plain real-life props such as washing machines and wood benches while selecting dull colors to show how common people live. The camera techniques display both the man's body features and his jeans' aggressive design that unveils a fearless masculine charm.

Linguistic Elements

Slogan: "Levi's 501: The Original Shrink-to-Fit Jeans"

There is no recorded voice to be heard throughout the advertisement. The advertisement shows the product title in typed text towards its concluding frames. The advertisement draws its power exclusively from Marvin Gaye's famous song "I Heard It Through the Grapevine" which presents emotional authenticity to guide the story.

Multimodal Analysis

The meaning derives from how images and musical scores function together with body language without offering any spoken explanations. Without dialogue the filmmakers

intentionally allow viewers to place their understandings on the visual content of the scene. The advertisement uses Levi's jeans as a representation of brazen attitudes coupled with casual unrest and freedom for young adults. By merging visual components with aural elements the advertisement expresses both emotional and aspirational energy to establish Levi's as a vital part of an approachable style matching confidence.

Levi's "Mermaids" (1999)

Visual Elements

The advertisement begins under the ocean showing a realm controlled by mermaids. The young man plunges into the water where mermaids follow him down because they find his Levi's jeans irresistible. The new advertisement presents a fantasy underwater world which contains bright blue colors and soft camera motions while opposing the 1985 advertisement's straightforward visual style.

Linguistic Elements

Slogan: "Levi's Engineered Jeans"

The advertisement shows the new products only at the very end as a text introduction. The combination of visuals and emotive background music arranges the plot and generates a surreal imaginative atmosphere throughout the sequence.

Multimodal Analysis

The "Mermaids" advertisement uses spectacular visual images to transform Levi's jeans into mythical desired items. This fantasy world emerges from the underwater setting combined with magical realism effects during slow-motion sequences. The advertisement uses visual images and sound to establish emotional symbolic connections between the jeans and the concepts of individuality as well as allure and uniqueness. This ad establishes a fantasy-based unreal alter-world to display a myth-like image of the Levi's brand different from its mundane "Laundrette" advertisement.

Advertisement 8 (Apple (Macintosh) 1984-1997)

Apple "1984" (1984)

Visual Elements

The commercial introduces a dark industrial society populated by workers moving mindlessly through an bleak factory complex. A female character interrupting the fabricated world wears sports attire while she hurls her hammer toward the screen showing Big Brother. The rebellious nature gets highlighted through contrasting bright colors and moving camera which adds disruptive elements.

Linguistic Elements

Tagline: "On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like '1984'."

During most of the commercial there is no spoken dialogue until the very end where the audience receives brief written words. The commercial uses visual narratives to express meaning up until the conclusion where it reveals a textual message.

Multimodal Analysis

The "1984" advertisement produces its meaning by means of strong visual imagery and movie-inspired techniques. The advertisement blocks additional information which compels viewers to decode the images while linking them to 1984 by George Orwell. The advertisement presents Macintosh as an innovative transformative power by using powerful imagery and dramatic music and a dramatic ending sequence. Auditory and visual components lead the advertisement followed by scarce linguistic text that ties down the message to the viewers.

Apple "Think Different" (1997)

Visual Elements

A collection of influential figures in black-and-white profiles and movie segments leads the marketing effort alongside Albert Einstein alongside Mahatma Gandhi and Martin Luther King Jr. Although simplifying its visual approach Apple established a strong impact that celebrates individuals with genius traits and rebel minds. Besides the human achievements and creative presentations the marketing materials lack product displays.

Linguistic Elements

Slogan: "Think Different."

The advertising letter begins as a poetic voice that acknowledges visionary thinkers through the lines of "Here's to the Crazy Ones." The chosen words express both inspiration and emotive

intensity and straightforward delivery. Linguistic elements are critical building blocks that connect Apple to its revolutionary spirit within the advertising platform.

Multimodal Analysis

Linguistic elements as well as visual components play a dominant role in the "Think Different" advertising compared to the "1984" commercial. Through its images of visionary people alongside emotional narrating voice Apple builds an inspirational brand character. Music plays in the background with an uplifting quality to synchronize with the inspirational atmosphere. Language takes a central role in meaning creation because it specifically links Apple to creative rebellion and human greatness.

Advertisement 9 (Sony 1980s-2000)

Sony Walkman Advertisement (Circa 1980)

Visual Elements

One printed advertisement presents two teenagers roller-skating in a green park scene while they laugh together through headphones connected to their Walkman. The advertisement utilizes vibrant colorful tones to express youthfulness along with freedom and movement. Major elements comprising the device and headphones can be easily observed. The composition of images within the advertisement generates a lively carefree environment which makes the Walkman seem perfect for active joyful lives.

Linguistic Elements

Minimal text is used:

Brand name: "SONY" (top of the ad)

Product name: "Walkman" (large, playful pink font at the bottom)

Technical description: "Stereo Cassette Player" in small font.

Multimodal Analysis

The advertisement develops its entire meaning by visual elements. This photograph presents values connected to the Walkman through images while completely omitting text-based descriptions. The setting's cheerful outdoor environment together with the prominent product

display generates consumer associations between the Walkman and youth culture as well as dynamic personal experiences. Visual content takes the lead role in representation alongside brief textual elements that mainly serve to identify the products.

Sony Vaio Advertisement (2000)

Visual Elements

A sophisticated surreal visual tale runs throughout the 2000 Sony Vaio advertisement. The commercial depicts someone underwater who uses their Vaio laptop through a dream-like motion that happens in slow motion. The entire visual display uses cool blue shades which foster an atmosphere that looks and feels both contemporary and transcendent. A surreal effect is achieved through special filming techniques (underwater effects and slow-motion motion) which serves to display Sony's creative engineering abilities.

Linguistic Elements

Only a few textual elements with voiceover serve an essential function in the film

Slogan: "Like No Other"

Multimodal analysis

The advertisement establishes company identity through minimalist language together with ambient music and visual surrealistic elements. Instead of presenting the product in its actual usage the 2015 commercial concentrates on generating feelings between technology and imagination through a unique combination of storytelling and visual elements.

Advertisement 10

Coca-Cola – “Hey Kid, Catch!” (1979)

Visual Elements

Image Composition: A linear narrative unfolds in the stadium tunnel showing a single moment between a tired football player and an enthusiastic young fan. Through the sharing of Coke the physical separation and emotional gap between the characters becomes visible in the framing.

Color Scheme: The atmosphere is characterized by subdued colors because the injured player feels somber. The Coca-Cola bottle's red color stands out as a symbol of comfort and connection which draws viewer attention.

Typography: The Coca-Cola logo exists in a discreet manner to preserve brand visibility without interfering with the story. The story focuses on the human connection instead of textual elements.

Linguistic Elements

Dialogue: The exchange is minimal yet impactful. The boy's offer "Want my Coke?" and Greene's response "Hey kid, catch!" demonstrate both generosity and gratitude in their dialogue.

Slogan: The advertisement ends with the brand slogan "Have a Coke and a Smile" to emphasize Coca-Cola's connection to happiness and human relationships.

Multimodal Analysis

The advertisement uses the difference between the athlete's rugged appearance and his gentle encounter with the boy to create emotional impact. The visual story along with minimal yet effective dialogue delivers a strong message about kindness and Coca-Cola's ability to unite people.

"Always Coca-Cola" (1993)

Visual Elements

The advertisement displays multiple sunlit scenes where people open Coca-Cola bottles by pools to start musical sequences automatically. The bottle cap functions as a musical trigger throughout the advertisement which generates a playful and cheerful mood. The visual elements move rapidly between various locations and people to show Coca-Cola's worldwide popularity.

Color Scheme:

The advertisement features a vivid color scheme with Coca-Cola's signature red color standing out as the main focus. The pools' blue hues together with the outdoor sunny environments create a fresh and energetic atmosphere throughout the commercial.

Typography:

The "Always Coca-Cola" slogan displays at the conclusion of the advertisement through a strong sans-serif typography. The visual story leads the way while the bold sans-serif font slogan "Always Coca-Cola" at the end strengthens brand identification.

Linguistic Elements

Slogan:

The "Always Coca-Cola" slogan functions as a perpetual brand statement which indicates Coca-Cola accompanies people throughout their joyful and refreshing moments.

Narration and Sound:

The commercial depends mostly on musical elements and audio effects instead of verbal dialogue. The distinctive musical response to Coca-Cola bottle cap openings creates an engaging audio experience that strengthens the brand's connection to spontaneous enjoyment.

Multimodal Analysis

The advertisement tells its story through visual elements while using auditory components to produce an engaging and memorable experience. The connection between Coca-Cola bottle openings and musical sequences creates a powerful bond between the product and enjoyable moments. The advertisement demonstrates Coca-Cola's worldwide appeal through various locations and characters which makes the brand a common element between different cultures and environments.

Coca-Cola – “Coke Side of Life” (2006)**Visual Elements**

The advertisement displays numerous energetic scenes showing different people participating in enjoyable activities which represent worldwide unity through celebration. The quick editing style and multicolored visual effects show contemporary energy through their modern aesthetic.

Color Scheme: The color palette consists of intense vibrant hues which use red as a common thread that connects everything back to the Coca-Cola brand. The advertisement uses strong modern typography to display the "Coke Side of Life" slogan which matches the advertising tone.

Linguistic Elements

The brand slogan "Coke Side of Life" presents a lifestyle choice which links the brand to positive values and diverse global perspectives. The advertisement contains brief dialogue which relies on musical elements and visual components to transmit its message while reaching audiences beyond language boundaries.

Multimodal Analysis

Through quick visual sequences and diverse content alongside a positive musical score this advertisement shows Coca-Cola as a tool to create happiness while promoting inclusivity. The limited language content enables the imagery and music to lead the message delivery which effectively connects with audiences worldwide.

The main key differences of commercial advertisements are given in the following table

Table 3.2.1

Aspect	Early Ads (1980s–2000s)	Modern Ads (2010–2020s)	Key Differences
Linguistic Tone	Formal, informational	Conversational, emotional	Shift to audience-friendly, persuasive language
Visual Composition	Static images, basic layouts	Dynamic visuals, minimalist or symbolic elements	Improved design and semiotic sophistication
Cultural Representation	Limited diversity	Emphasis on inclusion, social themes	Greater cultural sensitivity and relatability
Message Delivery	Text-dominant or image-dominant	Balanced multimodal synergy	Stronger integration of text and image
Semiotic Elements	Functional use of color and typography	Symbolic, strategic use of semiotics	Enhanced message encoding through semiotics

Brand Identity Focus	Product-centered	Emotion and lifestyle-centered	Emphasis on consumer lifestyle over just product utility
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3.3 Discussion

Advertisement 1

Over ten years L’Oréal underwent major changes to its branding methods through advertisements by analyzing two products from 2011 and 2021 which reveal society's cultural transformation coupled with technological shifts. Visual design and linguistic selections merge with social semantic functions to create the transformation that can be observed in each advertisement.

Shift in Representational Focus: From Identity to Action

This 2011 L’Oréal advertisement displays its theme of inner acknowledgment through individual worth and embraces the brand slogan “Because I’m worth it.” Through its black-and-white visual elements together with the direct gaze the model presents herself as an empowered figure who exhibits self-worth. The visual image serves as narrative demand per Kress and van Leeuwen’s (2006) metafunctional analysis because it generates emotional responses. Through linguistic features that include first-person perspective and existential modality (“I’m worth it”) the ad establishes Halliday’s interpersonal metafunction which creates a feeling of confident subjectivity.

The 2021 advertisement takes viewers from personal individuality through external manifestations of self-expression that result in active performances. In this utzerp the close-up image shows the woman applying red lipstick to perform an action that establishes the main subject matter. People embrace the cultural transformation toward consumer involvement through the slogan which functions both as guidance and an open invitation to share content using the hashtag '#SayItWithRed'. The advertisement's message follows Halliday’s material process structures which prioritize showing and doing instead of expressing emotions and existence.

The Influence of Digital Culture and Social Media

The newest version incorporates digital discourse as its central element during the 2021 commercial presentation. The 2021 tagline differs from its 2011 counterpart by being an interactive statement that looks outward instead of turning inward. The scheme is built on fundamental requirements for website visitors to actively take part and duplicate digital brand content.

The change demonstrates the evolution of intersemiotic complementarity (Martinec & Salway, 2005) from symbiotic elaboration (where visual and verbal modes confirm a fixed message of worth) to reinforcing complementarity that makes the combined red lipstick and directive slogan prompt readers to act independently beyond the ad boundaries.

Visual Modality and Aesthetic Evolution

The aesthetic as well as ideological transformation becomes evident when looking at the visual distinction between these two advertisements. The 2011 advertisement uses high-key illumination and black-and-white tones with gentle blur combined with editorial-style production techniques to produce everlasting visual appeal. The visual structure of the model transforms her into a noble figure which matches traditional concepts of charm and mental power.

The 2021 advertisement differs by using dynamic bold visuals that bring a hyper-realistic design approach. The blend of powerful red shade with glossy appearance and close-up shooting technique produces an intense material quality that enhances sensuality in the image. Modern cosmetic advertising techniques use color along with texture and application for creating authenticity feelings that match today's advertising trends. Several current marketing trends such as short-form videos and digital beauty tutorials and visual impact on perception emerge throughout the advertisement.

Gender Discourse and Empowerment Reframed

The advertisements maintain an empowerment message yet embody distinct perspectives about empowerment between 2011 and 2021. The 2011 promotional materials demonstrate a second-wave feminist perspective by highlighting personal self-esteem and core value. The

advertisement uses both visual elements and verbal language to validate the authentic self of the woman in the advertisement.

Empowerment receives a new definition in the 2021 ad because it now describes both freedom of expression and bold visible self-assurance. A traditional association between red and boldness allows the advertisers to employ the color as a tool for displaying assertiveness and strength. Using lipstick emerges as a powerful expression which serves both to beautify appearance along with broadcasting one's self-presence while demanding respect in public domain.

The data just discussed about L'Oréal advertisement are summarized in the following table.

Table 3.3.1.

Aspect	2011 Advertisement	2021 Advertisement
Visual Focus	Portrait of a woman's face (direct gaze)	Close-up of lips applying lipstick
Type of Image (Visual Grammar)	<i>Demand image</i> (eye contact, frontal angle, emotional engagement)	<i>Narrative vector</i> (action-oriented, focus on doing rather than being)
Visual Modality	Monochrome, soft contrast, minimalistic, high-key lighting	High-saturation, vibrant red, glossy texture, hyper-realistic
Salient Feature	Facial expression and gaze	Lipstick and the act of applying it
Colour Scheme	Black-and-white with red text (symbolic use of colour)	Bold red and gold (luxury, sensuality, visibility)
Linguistic Message	"Because I'm worth it"	"#Say It with Red"
Process Type (SFL)	Mental process (affirmation of self-worth)	Material process (performing beauty, acting)
Verbal Tone	Declarative, reflective, personal	Imperative, social, interactive
Pronouns Used	First person singular ("I")	Implicit second person (command/invitation to the viewer)
Communication Mode	Traditional print slogan	Digital-era hashtag (interactive, social media-oriented)
Intersemiotic Complementarity	<i>Symbiotic elaboration</i> : verbal and visual jointly affirm identity	<i>Reinforcing complementarity</i> : verbal and visual emphasize action and expression
Underlying Empowerment Message	Empowerment through self-recognition and worth	Empowerment through visible expression and action
Cultural Context	Feminist self-affirmation (second-wave influence)	Expression and agency in digital culture (participatory, performative beauty)

Advertisement 2

The analysis between Ford advertisements from 2010 and 2016 demonstrates major changes in marketing approaches that align with transformations in customer behavior and technology along with signs and symbols.

Evolution of Visual Strategies

The Mustang ad of 2010 builds its visual approach through emotional strategies and intended sensory interactions. Through the integration of the demand image with its dark and solemn visual style the ad produces a mental picture that enables audience members to feel the strong sensation of driving the Mustang. Latent advertising strategies from the automotive industry primarily highlight the car performance and driving pleasure.

The 2016 EcoSport advertisement uses lifestyle-oriented visuals to show its product. The picture focuses on a vehicle depiction in an urban space to show its usefulness as an urban vehicle. The vivacious color scheme along with the energetic design elements target younger

customers of various backgrounds because the automotive industry now focuses on vehicle advertising as a lifestyle choice instead of just transport means.

Linguistic Simplification and Global Appeal

The 2010 advertisement employs full sentences with evocative descriptive words to show the vehicle characteristics alongside emotional dimensions of driving it. The technique requires audience members to be actively interested because it expects them to analyze the information provided.

The 2016 advertising material relies on basic language by using only one word "Irresistible" to represent the allure of the vehicle. The elimination of textual information demonstrates an increasing worldwide messaging method which works to remove language limitations so audiences from any background can understand. Successful communication depends entirely on effective visual methods in this situation.

Intersemiotic Dynamics and Consumer Engagement

Visual and verbal elements forge different relationships in the two advertisements over time. The 2010 advertisement employs a match between words and images to create an elaborate story that succeeds together. Additional details in the written text help illustrate the advertisement while making the viewer's comprehension more useful.

The communication dynamic in 2016 became primarily image-based while the image achieved maximum messaging power. The short text content functions to enhance or summarize images without overwhelming them. This change is related to the rise of visual culture and the necessity of usage of images in social media platforms.

Implications for Automotive Advertising

This evolution in these advertisements indicates significant change in automobile industry-focus from technical features to buyer's lifestyle and emotional connection. Modern automotive advertising today devotes attention to presenting car integration within buyers' existence while also addressing their future objectives and personal individuality. The marketing strategy follows an increasing consumer pattern that demands merchandise which fulfills practical requirements but also mirrors personal worth and societal status alongside individual life moments.

The data just discussed about Ford advertisement are summarized in the following table

Table 3.3.2.

Feature	2010 Ford Mustang Ad	2016 Ford EcoSport Ad
Visual Grammar	Demand image with frontal angle and close-up – invites viewer engagement	Offer image with oblique angle – presents product for observation
Image Focus	Bold car image symbolizing power and sensation	Compact, mobile vehicle in urban setting emphasizing practicality and lifestyle
Color Scheme	Dark, moody tones for dramatic and emotional appeal	Bright, vibrant colors for energy and modernity
Typography	Full sentence headline with bold, assertive style	Single-word tagline with playful, modern font
Headline/Text Type	Imperative + mental processes (“Get Lost in the Feeling”)	Relational process via adjective (“Irresistible”)
Message Length	Text-heavy, detailed information	Minimal text, relies on image
Focus of Advertisement	Product performance and emotional driving experience	Urban lifestyle, vehicle’s social appeal
Target Audience	Experience-driven, performance-oriented consumers	Young, urban consumers focused on lifestyle and practicality
Linguistic Strategy	Emotionally descriptive and persuasive	Concise, catchy, universally appealing
Intersemiotic Complementarity	Visual and text work equally to build emotional narrative	Visual dominates; text reinforces visual appeal
Cultural Shift Represented	Emphasis on individuality and thrill	Emphasis on accessibility, versatility, and expression
Marketing Approach	Product-centric (focus on car’s features and feel)	Consumer-centric (focus on lifestyle and relatability)

Advertisement 3

The advertising approaches of the two Burger King advertisements demonstrate fundamental changes in the brand marketing methodology which mirror larger social transformations in consumer trends and sociocultural values.

Burger King uses the "Moldy Whopper" advertisement to dispense with conventional food marketing design which promotes both genuine ingredients as well as product ingredient clarity. The display of decomposing food functions as a symbolic image which speaks to public suspicions surrounding artificial food ingredients. Through indexical realism the advertisement

uses the actual mold to verify its promise rather than utilizing promotional or emotional language.

The Peace Day Burger stands out through its positive collaborative branding story while also expressing optimism. Visual brightness pairs with symbolic blue colors to combine with textual simplification to demonstrate global unity and social duty through the advertisement. CSR branding identity has become a major trend in fast-food marketing because companies aim to move past promotional strategies to connect with fundamental societal goals.

Two multimodal marketing approaches from Burger King demonstrate historical progress by showing disruptive realism in Moldy Whopper (c. 2020) and cooperative branding with societal messaging in Peace Day Burger (earlier). Burger King demonstrates versatility in audience connections by strategically selecting marketing goals that determine which communication methods of shock and transparency or unity work best for different markets.

Comparative Insights

The advertisements emerge from Burger King but differ completely in their multimodal messaging:

The Moldy Whopper advertisement employs unconventional design to promote genuine food while promoting health. Availing the Peace Day Burger allows customers to encounter pleasing visual elements and unified verbal messages which create positive emotional reactions.

At first the advertisement uses mold as an indexical sign of natural ingredients until it shifts into symbolic and iconic signs to represent harmony. Burger King implements a broader strategy through disruptive marketing and social engagement by creating meaning through different semiotic modes that oppose audience expectations.

The data just discussed about Burger King advertisements are summarized in the following table

Table 3.3.3.

Multimodal Element	“Moldy Whopper” Advertisement (2020)	“Peace Day Burger” Advertisement (2015)
Primary Purpose	Showcase natural decay to highlight no preservatives	Promote brand unity and peace through collaboration
Image Type	Demand image (direct frontal view)	Offer image (deconstructed stack view)
Visual Composition	Centered, symmetrical, close-up of decayed burger	Vertical alignment of floating ingredients from 5 brands
Color Scheme	Dull, decayed tones (blue, green, yellow, grey)	Bright, fresh colors (red, green, yellow, blue)
Typography Style	Minimal, small sans-serif text	Bold, capitalized sans-serif slogan
Text Content	“The Whopper DAY 34”	“FIVE BRANDS. ONE BURGER.” and “#PEACEDAYBURGER”
Linguistic Strategy	Indexical realism (time-based, factual)	Parallel structure and hashtag activism
Slogan Presence	No slogan; timestamp instead	Slogan and social media tag present
Message Delivery	Visual shock, realism, and transparency	Visual harmony, unity, and social collaboration
Audience Appeal	Health-conscious, ethical consumers	Socially aware, peace-oriented audience
Dominant Mode	Visual + Indexical (time marker)	Visual + Textual harmony
Marketing Strategy Trend	Clean eating, anti-artificial movement	Corporate Social Responsibility (CSR), co-branding
Year Released	2020	2015

Advertisement 4

During 2016 to 2017 Samsung executed two completely different advertising approaches for their products through "A Perfect Day" followed by "Ostrich" while these tactics embody market progress and consumer relations evolution.

Narrative Complexity and Emotional Engagement

The introduction shows various scenarios which demonstrate the Gear VR capabilities yet fails to create an actual story . The story of "Ostrich" builds a compelling narrative path which reveals how the ostrich grows from a grounded animal into one that reaches its impossible dreams. Contemporary advertising now uses emotive storytelling as the preferred method instead of product demonstrations because it matches modern advertising techniques.

Symbolism and Metaphor

Through its portrayal of the bird the ostrich as a flightless bird the advertiser illustrates there are problems which cannot be overcome. Virtual reality enables the ostrich to achieve flight which becomes a representation of human dreams coupled with boundary-pushing achievement. The effective imagery shows that technological abilities enable people to overcome their current capacities and reach goals beyond their reach according to the slogan "Do What You Can't."

Humanization of Technology

The anthropomorphic Ostrich character in the advertisement functions to provide viewers with humanlike qualities which allow them to relate better to the technology. The advertisement puts emotional experiences of the ostrich at center stage rather than the features of the product to connect directly with users' feelings. The advertising technique demonstrates an industry-wide advertising pattern because it presents technology through its ability to improve human functionality while enhancing lived experiences.

Cultural and Social Implications

The multiple awards received by the "Ostrich" advertisement at Cannes Lions and Clio Awards demonstrate audience approval towards technological innovations merged with inspirational storytelling in advertising. People tend to react favorably toward communications which focus on personal improvement alongside dealing with obstacles rather than focusing solely on product information.

The data just discussed about Samsung are summarized in the following table

Table 3.3.4.

Multimodal Element	Samsung Gear VR – “A Perfect Day” (2016)	Samsung Gear VR – “Ostrich” (2017)
Narrative Structure	Disconnected vignettes of users in VR	Cohesive emotional story (ostrich’s journey)
Main Character	Human users	A CGI ostrich (non-human protagonist)
Visual Composition	Series of vibrant, fast-paced scenes	Cinematic, narrative-driven progression
Camera Angles	First-person and external POVs of VR users	Medium and close-up shots of ostrich’s emotional expression
Color Scheme	Bright and playful	Earth tones → bright sky (symbolic shift)
Text Elements	Minimal, almost no text	Bold final tagline on black background
Slogan	“A Perfect Day”	“Do What You Can’t”
Use of Music	Upbeat, indie-style background music	Emotional ballad “Rocket Man” by Elton John
Dominant Mode	Visual + Music	Visual + Music + Symbolism
Engagement Type	Offer image (viewers observe experiences)	Demand image (emotional connection with ostrich)
Thematic Focus	Fun, escape, new tech	Empowerment, dreams, breaking boundaries
Emotional Impact	Excitement, curiosity	Empathy, inspiration, surprise
Marketing Strategy	Showcasing features of VR	Branding through narrative and emotion
Target Appeal	Young tech enthusiasts	Broader audience – emotionally driven consumers
Symbolism	Escapism through VR worlds	Ostrich = overcoming the impossible
Release Year	2016	2017

Advertisement 5

Between 1997 and 2005 McDonald’s implemented two divergent advertising strategies by running specific campaigns that followed systematic changes in media practices and public behaviors and cultural expressions. Through these varying advertising methods McDonald’s shows how its brand adjusts to its audience through multi-modal language and identity development and symbolic representation.

Narrative Complexity and Emotional Engagement

The 1997 advertisement weaves together multiple storylines which focus on pleasure and humorous interpretation. The commercial creates multiple sensual visual appeals together with playful double meanings to present the Big Mac as a sought-after item thus keeping the audience interested through its unique approach. The 2005 advertisement builds its concept around identity performance while using social representation techniques. Through its-

changing perspective the advertisement presents an undefined story about cultural connections among youth-oriented groups who embrace eating at McDonald's as part of their lifestyle.

Symbolism and Metaphor

Through sensual metaphor the advertising presents a burger-as-lover depiction that uses parody to target romantic and erotic advertising conventions for humorous effect in 1997. Through this campaign the Big Mac functions as a metaphor for hedonistic experiences and self-inflicted ironic understanding. Cultural symbolism takes the place of parody as the main narrative element in the 2005 advertising piece. The burger functions as a cultural artifact within youthful multicultural spaces thanks to its representation through streetwear items and hip-hop rhythms along with slang usage. The advertisement demonstrates how individual desires progress into shared identification.

Cultural and Social Implications

Changes in media utilization and portrayal techniques drove the corporate shift from ironic suggestive displays to real-looking authentic presentations. The media-savvy audience of 1997 accepted the subversive humor that the brand used in its campaign. The target audience shifted by 2005 regarding brand interactions because they wanted brands to communicate through native cultural expressions which reflected their daily lives and reinforced their cultural identity. The two McDonald's advertisements demonstrate how multimodal discourse functions to adapt marketing strategies to changing cultural markets. Meaning construction in these ads occurs through visual together with verbal and symbolic elements that allow the brand to stay relevant through audience-specific value alignment.

The data just discussed about McDonald's advertisements are summarized in the following table

Table 3.3.5.

Aspect	1997 Advertisement	2005 Advertisement
Narrative Complexity and Emotional Engagement	Fragmented narrative using sensual parody; focused on humor and indulgence.	Social identity narrative with youth culture themes; emphasizes cultural belonging.
Symbolism and Metaphor	Burger portrayed as a lover; ironic eroticism and indulgence.	Burger symbolizes social belonging, rhythm, and cultural expression.
Humanization and Identity Alignment	Anthropomorphized burger; humor through objectification.	Emphasis on youth identity, authenticity, and social dynamics.
Cultural and Social Implications	Subversion of gendered media tropes; appeals to media-savvy viewers.	Reflects multiculturalism, urban identity, and aspirational inclusion.
Multimodal Features	Rich reds, soft lighting, sultry music, metaphorical language.	Urban visuals, graffiti fonts, slang, fast editing, hip-hop rhythm.
Advertising Focus	Product as sensual experience; ironic engagement.	Product as lifestyle symbol; identity-centered engagement.
Overall Strategy	Parody and humor to entertain and subvert.	Stylization and cultural resonance reflect consumer identity.

Advertisement 6

The major changes across Audi's 1996 and 2003 advertisements demonstrate a drastic change in communication approach directed by changing marketplace conditions and technical developments alongside evolving customer demands.

The functional performance capabilities of Audi dominated the purpose of their 1996 "Audi Quattro" advertisement. The combination of harsh natural imagery and basic verbalization technique and performance-centric messaging demonstrates how the advertisement emphasizes performance and engineering expertise and mechanical durability. The automotive advertising market at this time mainly featured technical aspects and performance specifications while consumers looked for reliable cars for tough environmental conditions. The visual elements took precedence in this story while language served as supporting content following the "show not tell" strategy prevalent in automotive advertisements from the past century.

Audi's advertising strategy took a major transformation during the year 2003. Audi transitioned from strictly revealing vehicle technology to build an elaborate brand image that focused on emotional values along with lifestyle dreams and symbolic representations. The changing

behavior of car buyers in early 2000s influenced brand strategies since people started identifying their cars with self-image instead of practicality thus brands added emotional and symbolic content to their messaging.

Additionally, thanks to technological advances in media make available brands to deliver complex, multi-dimensional messages in some minutes even in seconds. The three elements of close-up images and symbolic keys together with a direct voiceover demonstrate Audi's awareness of people's need for easily comprehensible stories that evoke emotions quickly. The brand transition from rough wilderness to modern cityscapes simultaneously traced urban development while appealing to consumers drawn towards metropolitan lifestyles of the middle class and up.

The data just discussed about Audi's advertisements are summarized in the following table

Table 3.3.6.

Feature	Audi Quattro (1996)	Audi "4 Keys" (2003)
Visual Elements	Rugged natural landscapes (mountains, snow, dirt roads); wide shots of vehicle in rough terrains.	Sleek urban environments; close-up shots of Audi logo and vehicle design; polished modern visuals.
Linguistic Elements	Minimal voiceover; slogan "Vorsprung durch Technik"; engineering focus.	Persuasive voiceover explicitly highlights heritage, innovation, luxury, performance; slogan "Never Follow."
Auditory Elements	Orchestral background music; natural environmental sounds (gravel, wind).	Elegant, upbeat music; detailed sound effects (engine hum, door closing).
Narrative Approach	"Show, not tell"; emphasis on durability and engineering mastery.	Direct storytelling; emotional branding and value-driven messaging.
Audience Appeal	Practical, performance-driven consumers valuing reliability.	Aspirational consumers seeking identity, luxury, and innovation.
Emotional Strategy	Trust through performance and ruggedness.	Emotional connection through lifestyle aspirations and brand values.
Advertising Trend Reflection	Focus on functional excellence and natural mastery.	Shift toward brand identity construction, emotional engagement, and symbolic storytelling.

Advertisement 7 (Levi's 1985-1999)

The communication approach used by Levi's in their 1985 "Laundrette" commercial relied on grounded realistic storytelling and revolutionary cultural rebellion. The advertisement

established brand image through everyday scenes while employing minimal wording alongside visual elements and physical expression and traditional American musical backing. Simple differences between public manners and personal expressions along with rugged elegance and individual appearances and collective customs formed the powerful symbolism within the scene. The advertisement portrayed Levi's jeans as required items for young people who wanted to express independence together with a carefree attitude.

The 1999 "Mermaids" advertisement introduced drastic changes to Levi's approach of brand meaning creation. The commercial moved away from using real-life locations to present the brand through magical fantasy elements. Visual design elements reached a surreal level of stylization while the advertisement transformed into a mystical story about denim products being objects of wishful thinking. The advertising kept its sparse verbal content consistent throughout while the story shifted from a realistic rebellious theme to an imaginary fantasy perspective.

The advertising industry demonstrated this transition because of wider marketplace transformations during the start of the new millennium. The rising brand competition in consumer markets pushed advertisers to create complete symbolic worlds which surrounded their products instead of basic product displays. The stylish visual approach took a creative turn toward film-like presentation that pursued deep subconscious desires for strange and unique self-expression instead of basic lifestyle presentation.

Levi's leveraged advancing technologies for an industry shift from being known as a denim manufacturer to becoming a mythical brand that embraced cultural storytelling. These opposing advertising elements of authentic rebellion in images together with magical emotional narratives demonstrate the fundamental modifications that took place in multimodal advertising between the 1980s and 2000s.

The data just discussed about Laundrette advertisements are summarized in the following table

Table 3.3.7.

Feature	Levi's "Laundrette" (1985)	Levi's "Mermaids" (1999)
Visual Elements	Realistic laundromat setting; muted, earthy tones; everyday life; straightforward camera angles.	Fantastic underwater setting; vibrant blue tones; dreamlike, fluid camera movements; surreal imagery.
Linguistic Elements	No spoken dialogue: simple text ("Levi's 501") displayed at the end; narrative shaped by visuals and music.	No spoken dialogue; minimal text ("Levi's Engineered Jeans") at the end; storytelling fully visual and symbolic.
Auditory Elements	Soulful song (Marvin Gaye's "I Heard It Through the Grapevine") enhancing nostalgic, sensual mood.	Ethereal background music creates a mystical, otherworldly atmosphere.
Narrative Approach	Grounded story of youthful confidence and rebellion in a public space (laundromat).	Mythical fantasy narrative portraying jeans as magical objects of desire.
Audience Appeal	Appeals to everyday youth seeking authenticity, simplicity, and rugged coolness.	Appeals to youth seeking individuality, uniqueness, and imaginative escapism.
Emotional Strategy	Coolness, casual rebellion, self-expression.	Wonder, fantasy, emotional longing, uniqueness.
Advertising Trend Reflection	Realism-focused, music-driven lifestyle storytelling.	Surrealism-focused, emotionally symbolic, cinematic fantasy storytelling.

Advertisement 8

The "1984" advertisement and "Think Different" campaign demonstrate Apple's transformation of multimodal communication methods due to shifting market situations, emerging technology norms as well as corporate strategic redefinition.

The 1984 Apple commercial featured cinematic storytelling which expressed a powerful technological revolution metaphor through powerful images without excessive text. Viewers freely interpreted the rebellious symbols in this ad since there was no narration which linked Macintosh to individualistic values and freedom and anti-conformist thinking. As the early

1980s media industry developed its taste for high-concept imagery alongside rising technological novelty the brand chose cinematic visuals to build trust and enthusiasm.

In 1997 Apple replaced its previous marketing approach with simple emotional storytelling methods to reach its audience. Apple communications showcased poetic narration in addition to symbolic imagery by directly sharing its core values to the audience. In accordance with a significant transformation in consumer culture during the 1990s technology adoption brands needed to establish emotional connections beyond intellectual understanding with their users. The technological universe ceased to be a confusing network of machines in users' eyes because computers became essential tools for self-expression.

The 1997 Apple campaign promised solutions for the market difficulties Apple was facing during that period. The business required a strategy to restore its product reliability together with strengthening emotional connections from users. The campaign used global innovators to position Apple as more than just a technology company — instead it became known as the symbol of transformative innovation along with open-ended creative solutions.

Media production technology advancements also contributed to the development of these campaigns. The 1990s brought better digital editing tools and visual design capabilities which enabled the creation of sophisticated campaigns that combined simple visuals with rich language to produce complex meanings that mass audiences could easily understand.

The transformation from "1984" to "Think Different" demonstrates Apple's ability to adjust its strategy according to cultural and technological developments by shifting from dramatic visual metaphors with minimal language to emotionally powerful direct verbal storytelling with basic yet effective visuals. Advertising underwent a fundamental transformation during this period because brands focused on creating personal connections with consumers through minimalistic visuals in a world that became increasingly media-dense.

The data just discussed about Apple's advertisements are summarized in the following table

Table 3.3.8.

Feature	Apple "1984" (1984)	Apple "Think Different" (1997)
Visual Elements	Dystopian, gray-toned setting; metaphorical rebellion; dramatic, cinematic visuals.	Minimalistic black-and-white imagery of famous visionaries; simple, inspirational aesthetic.
Linguistic Elements	Very limited text ("You'll see why 1984 won't be like '1984'"); meaning carried mostly through visuals.	Central use of poetic language ("Here's to the Crazy Ones") paired with slogan "Think Different."
Auditory Elements	Intense, suspenseful music building tension and drama.	Soft, uplifting background music enhancing the emotional and inspirational tone.
Narrative Approach	Visual allegory symbolizing breaking free from conformity.	Direct emotional appeal celebrating nonconformity and creativity.
Audience Appeal	Consumers seeking revolution, innovation, and defiance against the status quo.	Individuals identify with visionaries, creativity, and changing the world.
Emotional Strategy	Shock, excitement, rebellion.	Inspiration, admiration, aspiration.
Advertising Trend Reflection	High-concept, cinematic, metaphorical storytelling.	Emotional, narrative-driven branding focused on personal identity and values.

Advertisement 9

Advertisers displayed different lifestyle imagery as their main focus during the early years of the 1980s. Visual elements consisting of young people at attractive locations with vibrant colors formed the central focus of the Walkman advertisement to communicate the fresh sensation of private audio mobility. The advertisement displayed the product while minimizing verbal descriptions because spectators were required to examine functionality and envision personal uses in their routine lives.

The 2000 Sony Vaio commercial presents a different approach through abstract narratives that create emotional connections between viewers and the brand. The advertising language shifted toward symbolic expression during this period due to its purpose of branding rather than feature explanations. Abstract emotive storytelling emerges as a prominent theme in the 2000 Sony Vaio commercial. Brand values such as uniqueness and innovation became possible to communicate through media production technology advancements including CGI and advanced

editing and underwater cinematography. The commercial used symbolic language ("Like No Other") while becoming shorter and more emotionally intense to reach brand identification instead of describing features.

The changing customer expectations track closely with the advancements made in technological evolution. The primary attraction for customers when purchasing personal portable technology was its novel character in 1980. When consumers reached 2000, they wanted their electronics to provide functionality in addition to emotional connection as well as aesthetic appeal and lifestyle-suggesting innovation and distinct identity. Sony implemented marketing materials which approached consumers through their aspirational and identity-focused lifestyle values instead of promoting functional aspects alone. The modification between Sony's 1980 Walkman advertisement and its 2000 Vaio advertisement reveals a business approach transition from demonstrating practical use to producing emotive and conceptual marketplace connections for receivers across the digital commercial period

The data just discussed about Sony`s advertisements are summarized in the following

Table 3.3.9.

Aspect	Sony Walkman Advertisement (circa 1980)	Sony Vaio Advertisement (2000)
Visual Elements	Two teenagers roller-skate outdoors; natural lighting; colorful 1980s fashion; visible Walkman device; motion blur suggests freedom and fun.	Underwater scene with a man typing on a laptop; cool blue tones; surreal and dreamlike atmosphere; slow-motion cinematography.
Linguistic Elements	Minimal text: "SONY," "Walkman," and "Stereo Cassette Player"; no slogan or narration.	Minimalist text and slogan: "Like No Other"; brief branding towards the end; no extensive explanation.
Mode of Meaning-Making	Primarily visual; lifestyle and youthful energy are directly showcased; product usage is clear.	Combination of visual, symbolic, and emotional storytelling; indirect focus on the product; evoking aspiration and creativity.
Technological Influence	Basic photography; no special effects; straightforward representation.	Advanced filming techniques (underwater, slow-motion); high production value; visual metaphors enabled by new media technology.
Target Audience Connection	Appeals to youth through relatable, tangible experiences; emphasizes personal freedom and fun.	Appeals to a tech-savvy, imaginative audience; emphasizes innovation, uniqueness, and emotional resonance.
Advertising Strategy	Focus on everyday use and lifestyle integration.	Focus on emotional engagement and brand differentiation through symbolism.

Advertisement 10

Coca-Cola advertisements across 1979 and 1993 and 2006 observe how visual and linguistic elements changed and how consumers perceived messages throughout these time periods. The analysis shows how the visual-textual approaches used by the Coca-Cola brand progressed because media culture together with consumer expectations changed throughout this period.

Coca-Cola adjusted its advertising content throughout three decades to fit the cultural atmosphere and technological standards of each specific time period. The 1979 ad "Hey Kid, Catch!" focused on emotional storytelling by using a linear narrative structure and minimal dialogue. Coca-Cola positioned itself as a catalyst for connection and kindness through its placement of a quiet stadium tunnel with muted tones and the brief dialogue between the football player and the young boy ("Want my Coke?" / "Hey kid, catch!"). The advertisement relied on realist approaches and human emotional elements together with discreet product placement to establish memorable impressions that connected to values of generosity and warmth.

During 1993 Coca-Cola introduced the "Always Coca-Cola" campaign which demonstrated a clear movement toward entertainment-based visual experiences. The cap-triggered music ad employed vibrant colors and energetic scenes together with synchronized audio-visual elements to generate excitement. The product transformed from a beverage into an item that brought happiness and instant fun to consumers. The linguistic approach focused on the short "Always Coca-Cola" slogan which maintained brand recognition while the advertisement concentrated on delivering sensory enjoyment. The branding movement during the 1990s showed how companies chose to focus on youth culture lifestyle over sentimental realism by creating energetic brand images.

The "Coke Side of Life" commercial from 2006 adopted globalization and diversity together with fast-paced visual approaches. The advertisement showed a rapid sequence of happy multicultural moments which received fast-paced editing and minimal text. The slogan "Coke Side of Life" functioned as a philosophical statement instead of a traditional product tagline by encouraging people to accept Coca-Cola as a happiness symbol. This contemporary method stressed universal acceptance and cultural flexibility to match the developing worldwide advertising and digital era.

The advertising methods Coca-Cola developed throughout time reflect major alterations in market culture alongside technological developments and worldwide marketing strategies:

During the late 1970s cultural values focused on genuine emotional content and personal narratives. The 1990s brought about a market shift where consumers particularly the younger generation preferred entertainment and sensory experiences. Advertising during the 2000s needed to connect with a worldwide audience that watched digital content while embracing diverse imagery and fast-paced visuals.

The development of animation technology and sound design along with digital editing capabilities made storytelling more dynamic through visually complex narratives which transitioned away from dialogue-based formats.

Coca-Cola transitioned from product-centered branding to lifestyle-oriented branding which enabled the company to present itself as an experience and an emotion as well as a global perspective.

The data just discussed about Coca-Cola advertisements are summarized in the following table

Table 3.3.10.

Aspect	Coca-Cola Advertisement (1979 – “Hey Kid, Catch!”)	Coca-Cola Advertisement (1993 – Cap-Triggered Music)	Coca-Cola Advertisement (2006 – “Coke Side of Life”)
Visual Elements	Realistic setting in a football stadium; warm natural lighting; close-ups on faces and Coke bottle; nostalgic and emotionally warm tone.	Fast-paced movement; symbolic use of red cap triggering music and action; urban setting; vibrant color contrast.	Highly stylized animation; global imagery; bright colors, fluid transitions, iconic Coca-Cola elements (bottle, logo); multicultural characters.
Linguistic Elements	No direct slogans; verbal dialogue only (“Hey Kid, catch!”); Coca-Cola branding appears visually on bottle.	Minimal words; emphasis on sound and action; Coca-Cola logo and jingle appear at the end.	Slogan: “Coke Side of Life”; minimal text used in visuals; branding integrated with visuals and jingle.
Mode of Meaning-Making	Emphasizes emotional connection through generosity and kindness; narrative-driven but grounded in realism; direct product placement.	Meaning conveyed through action and music; symbolic and energetic; storytelling through movement rather than words.	The combination of abstract visuals and symbolic storytelling promotes happiness and global unity; products are central but emotionally contextualized.
Technological Influence	Basic film techniques; realistic cinematography with no special effects.	Advanced editing and music synchronization; creative use of sound triggers.	Use of digital animation and motion graphics; visually rich and fast-paced transitions enabled by digital production.
Target Audience Connection	Appeals to family values and traditional generosity; nostalgic tone for older audiences; relatable to everyday kindness.	Targets younger, urban audience through fast pace and music; aligns with energetic, individualistic values.	Appeals to global, youth-driven culture; inclusive and imaginative tone; aims for emotional resonance with a diverse audience.
Advertising Strategy	Focus on product as part of heartfelt, everyday interactions; storytelling tied to social emotion (giving, sharing).	Focus on symbolic association (cap as trigger); indirect branding; relies on music and emotion.	Strategy based on lifestyle branding; connects Coca-Cola to abstract values like joy, diversity, and imagination; encourages emotional identification rather than direct selling.

CONCLUSION

In conclusion, the thesis explores how commercial advertisements in English use multimodal discourse strategies to create meaning through visual and linguistic modes which also persuade audiences and build brand identity. The primary data source is advertisements from McDonald's, Burger King, and Apple as well as YouTube, official websites, and online marketing archives.

The study investigated how visual components (color, layout, imagery, typography) interact with linguistic features (slogans, tone, rhetoric). The analysis showed that earlier advertisements had basic visual components with clear language. Current advertisements make greater use of emotionally powerful messages and inclusive images and symbolic visual elements to reach various audience groups.

The visual strategies of advertising now incorporate minimalistic designs combined with intentional color psychology and strong symbolism. The linguistic approach now employs conversational tones and emotive vocabulary alongside culturally embedded expressions. The visual and verbal components function together in a cohesive manner to generate a more effective and interesting message.

This study identifies major changes in the way meaning develops through time. Early advertisements featured the product directly but current commercials show how products fit into lifestyles while building identities through emotional connections. The advertising industry demonstrates broader cultural and communicative trends in its global practices.

The main challenges in analyzing multimodal advertisements are:

1. The symbolic meaning of images needs interpretation to understand their combination with text for conveying meaning.
2. To determine the rhetorical purpose of slogans as well as their visual correspondence to maintain persuasive advertising messages.
3. This research examines how multimodal advertisements modify their content when responding to cultural circumstances and social problems that involve inclusion along with environmental issues and diversity.
4. The research identifies brand identity evolution through persistent visual and verbal approaches that brands use.

These findings demonstrate the need for multimodal analysis to fully understand advertising impact. This study demonstrates how advertisers use both visual and linguistic elements to create messages which serve informational purposes and connect with cultural sensitivities and emotional needs of consumers.

The research provides new insights about how commercial advertising has developed as a communication practice and demonstrates the complex relationship between visual elements and language in consumer decision-making.

Recommendations for Further Research:

This thesis examines English advertisements which come from global brands. Future research should focus on studying how multimodal strategies transform when these ads are translated and localized for different cultural markets. Research on how multimodal advertisements affect consumer behavior especially in digital and social media contexts presents a promising direction. The analysis of advertising strategies in luxury fashion, pharmaceuticals and social awareness campaigns through a comparative study can help identify specific multimodal approaches in these industries.

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APPENDIX I

Abstract

The current media environment depends heavily on commercial advertisements because they guide consumer actions while building brand recognition. The delivery of persuasive messages depends on strategic visual and linguistic modes that advertisements use in their content. The analysis of how different communication modes work together helps researchers identify complex strategies and deeper meanings within advertising messages.

This thesis titled “Multimodal Discourse Analysis of Commercial Advertisements in English: Unveiling Visual and Linguistic Strategies” investigates the intricate relationship between language and visuals in English-language advertisements. The research uses qualitative methods to analyze a chosen set of advertisements which were gathered from YouTube and company websites through multimodal discourse analysis (MDA). The research combines linguistic analysis of slogans and stylistic devices with visual analysis of color and composition and imagery to study meaning construction and delivery.

The research shows advertisers use multiple multimodal approaches which boost their persuasive abilities. The combination of linguistic devices including metaphor and repetition along with puns and imperative structures appears alongside visual elements such as symbolic imagery and framing techniques and culturally significant imagery. Different modes work together to create a combined effect on consumer perception and emotional response. The study demonstrates that branding techniques along with recurring themes appear consistently throughout food and drink, technology and fashion industries.

The research adds value to discourse analysis through its focus on analyzing advertisements using a combined visual and linguistic approach. The research delivers functional knowledge about how language and visual elements together create meaning in commercial messages to marketers and linguists and media analysts.

Key words: Multimodal Discourse Analysis, Intersemiotic Complementarity, Commercial Advertisements, Visual and Linguistic Strategies, Branding Techniques, Systemic Functional Linguistics, Media Communication

APPENDIX II

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