

A Semiotic Analysis Of Visual-Textual Elements In Tobacco-Free Initiative 2021 Advertisements

Asst.Inst.Sura Abd ULghafoor Hassan

sura.a@ircoedu.uobaghdad.edu.iq

University of Baghdad/ College Education Ibn Rushd for Human Sciences

ABSTRACT

The provided research paper offers a thorough analysis of the semiotic analysis present in tobacco-free initiative advertisements from the year 2021. The study delves into the intricate process of decoding the diverse signs, symbols, and visual components integrated into these anti-smoking campaigns. The core aim of this investigation is to comprehend and explore the semiotic tactics that underlie these advertisements, with a particular emphasis on visual communication as a pivotal tool in shaping the public's attitudes and behaviors towards tobacco usage. The research introduces a significant theoretical framework, the "Taxonomy of Image-Text Relations and Functions" theory, as proposed by Emily E. Marsh and Marilyn Domas White. Through the examination of a wide array of tobacco-free initiative advertisements, the study endeavors to unveil the implicit meanings and messages embedded within the visual elements and how they interact with accompanying textual content. The outcomes of this analysis showcase that these advertisements employ semiotic analysis in a strategic manner, aiming to evoke emotional responses, challenge prevailing perceptions, and enhance awareness regarding the detrimental consequences of smoking. Furthermore, the research underscores the crucial role played by visual communication strategies in capturing the audience's attention and effectively transmitting the anti-smoking narrative.

Keywords: semiotics; visual-textual analysis; Tobacco-Free Initiative; Advertisements.

تحليل سيميائي للعناصر البصرية والنصية في إعلانات مبادرة خالية من التبغ لعام ٢٠٢١

م.م. سرى عبد الغفور حسن

جامعة بغداد/ كلية التربية ابن رشد للعلوم الإنسانية

الملخص

تقدم الورقة البحثية الحالية تحليلاً شاملاً للسيميائية الموجودة في إعلانات مبادرة خالية من التبغ لعام ٢٠٢١. تتناول الدراسة العملية المعقدة لفك تشفير العلامات والرموز والمكونات البصرية المتنوعة المتكاملة في هذه الحملات المناهضة للتدخين. الهدف الأساسي من هذا التحقيق هو فهم واستكشاف التكتيكات السيميائية التي تكمن وراء هذه الإعلانات، مع التركيز بشكل خاص على الاتصال البصري كأداة محورية في تشكيل مواقف وسلوكيات الجمهور تجاه استخدام التبغ. تقدم البحث إطاراً نظرياً مهماً، وهو "تصنيف علاقات ووظائف الصورة والنص" كما اقترحه إميلي إي. مارش ومارلين دumas وايت. من خلال فحص مجموعة واسعة من إعلانات مبادرة خالية من التبغ، تسعى الدراسة إلى كشف المعاني والرسائل الضمنية المدمجة داخل العناصر البصرية وكيفية تفاعلها مع المحتوى النصي المصاحب. تبرز نتائج هذا التحليل أن هذه الإعلانات تستخدم التحليل السيميائي بطريقة استراتيجية تهدف إلى إثارة استجابات عاطفية، وتحدي التصورات السائدة، وزيادة الوعي بشأن العواقب الضارة للتدخين. علاوة على ذلك، يبرز البحث الدور الحاسم الذي تلعبه استراتيجيات الاتصال البصري في جذب انتباه الجمهور ونقل الرواية المناهضة للتدخين بشكل فعال.

الكلمات المفتاحية: السيميائية؛ التحليل البصري والنصي؛ مبادرة خالية من التبغ؛ الإعلانات.

1-Introduction:

In today's fast-paced and image-driven world, communication has evolved to become a complex interplay of signs, symbols, and visual elements that extend beyond mere words. Advertising, in particular, has harnessed the power of these visual-textual elements to convey messages, shape public perception, and drive societal change. In this context, the Tobacco-Free Initiative 2021 advertisements stand as a compelling case study, representing a concerted effort to combat a critical public health issue: smoking.

The tobacco industry has long relied on advertising to promote its products, making smoking an enduring cultural phenomenon. In response, initiatives like the 2021 Tobacco-Free Initiative have emerged, aiming to counteract the influence of tobacco companies and encourage a tobacco-free lifestyle. To achieve this, these campaigns leverage a rich tapestry of visual and textual elements, strategically designed to resonate with audiences on multiple levels.

This research embarks on a semiotic exploration of the visual-textual components within the Tobacco-Free Initiative 2021 advertisements. Semiotics, the study of signs and symbols, provides a valuable framework for dissecting the intricate layers of meaning embedded in these advertisements. Through a systematic analysis, this study aims to uncover the nuanced semiotic strategies underpinning the campaign's effectiveness.

Central to this analysis is the application of the "Taxonomy of Relationships between Images and Text," a theoretical framework proposed by Emily E. Marsh and Marilyn Domas White. By examining a diverse range of advertisements, this research seeks to unveil the latent meanings and messages encoded within the visual elements and their interaction with accompanying textual content.

As we delve into this semiotic journey, we will explore how these visual and textual elements work in synergy to convey powerful messages, challenge perceptions, and ultimately inspire behavioral change. Through the categorization and deconstruction of various signs and symbols, this study will illuminate the semiotic tactics that drive these campaigns and emphasize their profound impact on public awareness and actions.

In summary, this research serves not only as an in-depth analysis of the visual-textual semiotics in the Tobacco-Free Initiative 2021 advertisements but also as a valuable contribution to the broader

understanding of how signs and symbols are effectively employed to promote a healthier society. As we navigate the complex web of meanings within these advertisements, we gain insights into the intricate visual and textual elements of contemporary advertising, with significant implications for communication, marketing, and public health strategies.

2– Literature Review

2.1 Semiotics:

Semiotics provides a specialized lens through which one can discern how other systems of signs influence one's critical literacy skills. As Shaimaa Jabar (2020) pointed out in her research titled "The Semiotics of the Presence and Absence in Yahya Hamdan's Novel (O An Early Comer! Where to?) As a Model," the value of semiotic analysis does not merely lie in the true meaning conveyed by the text. Instead, it aims to address certain inquiries that contribute to enriching the discourse, such as: How is the text articulated? What is being conveyed? How do we articulate one thing while desiring another?

The semiotic approach to visual communication emphasizes the concept that images constitute a grouping of signs interconnected in some manner by the observer. To comprehend the workings of interpretation, one can delve into the logical process through which we form inferences and derive meaning from phenomena (Langrehr, 2003).

Semiotics is the science that studies sign systems in social life. (Guiraud, 1975: p.1). Numerous illustrious figures in European philosophy, such as Plato (427– 347 BC), Aristotle (384– 322 BC), Augustine (354– 430), and others, can be seen as early contributors to the field of semiotics and may be considered proto-semioticians. A comprehensive understanding of semiotics truly emerged in the twentieth century, largely attributed to two pivotal figures: Ferdinand de Saussure (1857– 1913) and Charles Sanders Peirce (1839–1914).

Saussure, credited with coining the term "semiology," posited that this field is an integral part of general linguistics, constituting a social science that delves into the essence of signs and the underlying rules that govern their functions (Saussure, 1983: pp.15–16). A sign can take the form of a word, a sound, or a visual image. It serves as an entity that signifies something else to the mind. According to Saussure (as cited in Lechte, 2000), a sign comprises two essential components: the signifier (the sound, image, or word) and the signified, which represents the concept or meaning conveyed by the signifier. As Berger highlights, the challenge of meaning arises from the fact that the connection between the signifier and the signified is arbitrary and conventional; these associations can hold different interpretations for different individuals. In this philosophical perspective, the fundamental premise of this semiotic theory is that everything we can comprehend is filtered through the medium of signs (Moriarty, 1995).

Another major figure who contributed to the development of semiotics is the American philosopher Charles Peirce, who believes semiotics is a wide-ranging field and admits:

"[...] it has never been in my power to study anything, —mathematics, ethics, metaphysics, gravitation, thermodynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics, the history of science, whist, men, and women, wine, metrology, except as a study of semiotic" Pierce categorized the patterns of meaning in signs as iconic, symbolic, and indexical (Hardwick, 1977: pp. 85–86)

Zahra Moazami and others says: Barthes did not rely solely on linguistic signs, unlike Saussure, who primarily focused on linguistic signs. Hence, it can be inferred that Peirce's semiotic theory is based on the analysis of ideas and not solely on language analysis (Zahra et al., 2023).

According to Morris (1938), semiotics can be characterized as the fundamental framework for the science of signs. When individuals

discuss the act of conveying or interpreting signs, gestures often come to mind. Additionally, signs play a role in guiding and regulating traffic. Regardless of the context, signs manifest themselves, encompassing aspects like language, literature, architecture, and behavioral cues. Semiotics consistently serve as a tool of communication. The theories of semiotics can be universally applied across various domains, as most natural and cultural processes are built upon communication, facilitated by signs that inherently possess communicative functions.

As mentioned earlier semiology or semiotics is the science that studies the sign system. But what exactly is meant by a sign? Danesi (2004: pp. 5–6) provides a broad definition of a sign as “anything that symbolizes something other than itself”. He also represents “the thing” to which a sign refers, as the “referent” He classifies Referents into two main categories: (1) A Concrete referent is a tangible entity existing in the physical world; for instance, a "tree" can be indicated simply by pointing to an actual tree. (2) An abstract referent is conceptual and cannot be directly indicated through physical demonstration.

Voloshinov focuses on the existence of signs, considering them as "phenomena of the external world," asserting that "signs are specific, tangible entities" (1973, p. 58). Each sign possesses some form of material embodiment, whether in sound, physical matter, color, or bodily movements, indicating a "concrete material reality" for all signs (ibid: 65). Echo defines a sign as "anything that can be interpreted as a significant substitute for something else. This something else does not have to exist or be present at the time when a sign serves as a substitute for it." (1976: p.7). In essence, Echo implies that "everything that, on the grounds of a previously established social convention, can be taken as something standing for something else" (ibid). As Samia Abdullah said in her research of “The Semiotics of the Thresholds in (Sunset Garden) Diwan of the Poet Ghazi Al-Qasaib” summary of what Eco concluded in

this field is that the iconic sign does not directly reproduce or represent reality. Instead, it generates a series of relationships similar to the principle of association that arises during memory recall. Each of us perceives this without being aware of the mechanisms of this perception, or that it is based on the issue of social predisposition. The same applies, as Eco describes it, to the iconic sign and its characteristics representing the thing it signifies. As he states, "We reduce the essential aspects of the perceived thing based on the conventions of recognition" (Eco, 1978: p. 35). Conventions of recognition or the cultural predispositions of the linguistic community, as defined by Eco as a condition in interpreting linguistic signs, also emerge as an important and necessary condition in analyzing the symbols of visual and iconic signs and deciphering them.

In essence, semiotics serves as the foundational discipline that explores the concept of signs in all their diverse manifestations, encompassing images, photographs, illustrations, gestures, musical sounds, and objects. It seamlessly integrates into numerous domains of contemporary knowledge, including Semiotic Analysis in Advertising. Within the realm of advertising, semiotics is harnessed to unveil concealed significances, cultural symbols, and societal narratives communicated through the visual components of diverse advertising campaigns.

2.2 Visual–Textual Elements:

Throughout history, the integration of text and visuals seems to be a simple and inborn activity in many ways and across many contexts. Since the beginning of time, when both written language and visual representations of information first appeared, people have been combining textual information with visuals. Despite the seeming naturalness of this pairing, discussions frequently center on the so-called "text–image relationship," emphasizing the different ways that text

and picture operate. Some see this as a healthy alliance, while others see it as a struggle for supremacy. Given these opposing viewpoints, it is understandable that the technique of fusing text and image is still fraught with controversy. In both academic and real-world settings, the issue of how "text-image" interactions work comes up frequently.

The extensive history of integrating text and image doesn't solely rely on connections between the two; otherwise, we just have text and image in close proximity, without interaction and, therefore, without meaning multiplication. These connections alone wouldn't account for the enduring historical usage of text and image in combination, nor would they explain the contemporary proliferation of such practices. If text and images could function just as effectively in isolation, their frequent combination wouldn't be as prevalent as it is. It is crucial to establish this from the outset of our current research. While it's commonly suggested that text and image combine, blend, or synthesize when used together to create new possibilities, we must understand how and in what ways this occurs (or doesn't occur). (Bateman, 2014: pp. 5–7).

To put it differently, when text is combined with images, it transcends mere textual or visual meaning. Instead, the meanings of both elements interact in a way that generates something greater than the sum of their individual parts. However, for these meanings to enhance each other in this manner, there needs to be a connection and certain internal characteristics that enable this multiplication to occur. This presents some intriguing theoretical challenges. Kress observes that "image is founded on the logic of display in space; writing (and speech even more so) is founded on the logic of succession in time. Image is spatial and nonsequential; writing and speech are temporal and sequential" (2000: p. 339). These descriptions pertain to the speed at which each element can be comprehended by the reader or viewer. Kress also places the reader or viewer in relation to either textual or visual components,

asserting that text guides the reader concerning the information they are perceiving through reading, whereas images convey information directly without the need for orientation, as they present concrete visual content through observation.

Hence, some argue that text and image share no common ground, implying that researchers studying images and those studying texts should avoid any interaction. Conversely, others assume that images and texts are so similar that there's nothing to gain from exploring their interactions. In summary, visual-textual elements encompass the combination of visual and textual components in communication. They work together to inform, persuade, and engage the audience by utilizing images, colors, typography, layout, and written content. The effective use of these elements can create a powerful and impactful communication experience (Bateman, 2014:pp. 5–7).

Visual-textual elements refer to the combination of visual and textual components in a piece of communication or media. These elements work together to convey information, evoke emotions, and engage the audience. They can be found in various forms, such as advertisements, websites, magazines, books, and presentations. The following definitions of textual and visual are provided by Kress in an examination of English curricula, stating that "writing is geared towards action and event, broadly; and the visual is oriented towards the display of elements and their interactions. The visual conveys information about how the world works, whereas language conveys information that places the reader in relation to that knowledge (1999: p. 76).

In other words, visual elements include images, colors, typography, layout, and other graphical elements. They are used to attract attention, create a visual hierarchy, and enhance the overall aesthetic appeal. Visual elements can communicate emotions, convey messages, and provide context to the accompanying text. Textual elements consist of

written content, including headlines, subheadings, body text, captions, and other forms of written communication. They provide specific information, explain concepts, and deliver the main message. Textual elements can be used to reinforce or complement the visual elements by providing additional context or guiding the audience's understanding. The combination of visual and textual elements is crucial of effective communication. When used harmoniously, they can enhance each other's impact and create a more engaging and memorable experience for the audience. For example, in an advertisement, a captivating image may catch the viewer's attention, while a concise and persuasive headline reinforces the message being conveyed.

2.3 Tobacco-Free Initiative:

The Tobacco-Free Initiative, spearheaded by the World Health Organization (WHO), is a worldwide campaign focused on reducing the impact of death and sickness caused by tobacco use. The program's primary objective is to diminish the worldwide prevalence of tobacco usage and the concomitant health hazards it poses. Its overarching mission is to shield current and forthcoming generations from the dire health consequences linked to tobacco consumption. (The World Health Organization)

Operationally, in collaboration with nations and allied entities, the Tobacco-Free Initiative endeavors to actualize the provisions outlined in the WHO Framework Convention on Tobacco Control. This international accord delineates a spectrum of measures designed to curtail tobacco intake and exposure. The initiative's genesis stems from the pressing apprehensions rooted in public health that are intrinsically tied to tobacco use. This apprehension arises from its established correlation with a spectrum of grave illnesses, including cancer, cardiovascular disorders, and respiratory ailments.

The Tobacco-Free Initiative sets its sights on several pivotal objectives:

1. Crafting Tobacco Control Frameworks: A cornerstone of the initiative lies in championing the adoption of robust tobacco control policies on a global and national scale. This encompasses multifaceted measures encompassing curbing tobacco advertisement, promotion, and sponsorship. Using erotic images as well as those of adventure and risk in different magazines, cigarette ads are tailored to suit the desires of consumers, belying the health effects of smoking (Altman, Slater, Albright, & Maccoby, 1987). Equally significant are strategies like elevating tobacco levies, fostering smoke-free realms, and meticulously regulating packaging and labeling.

2. Igniting Public Consciousness and Knowledge: A vital facet of this endeavor entails igniting a beacon of awareness within the public sphere regarding the perils ensnared by tobacco use. The pursuit further extends to elucidating the merits that accompany cessation. Through meticulously devised educational crusades, the initiative casts light on the hazards of smoking while kindling the spark of motivation to quit.

3. Empowering Quitting Endeavors: Paving the path to liberation from tobacco's grip, the initiative emboldens those yearning for cessation. By offering a nurturing network of resources, this effort provides individuals with the means to unshackle themselves from tobacco's clutches. This support ecosystem may encompass access to counseling enclaves, helplines ablaze with guidance, and a symphony of aids harmonizing for triumph over tobacco dependency.

While extensive research within mass communication has delved into the efficacy of cigarette advertisements, a notable dearth exists in exploring advertisements designed to dissuade smoking initiation or promote cessation. Similarly understudied are the nuanced influences exerted by distinct institutional and cultural milieus on such preventive and cessation-focused advertisements. This research endeavors to

enrich the landscape of advertising and mass communication scholarship by delving into the realm of anti-smoking advertising.

Central to this endeavor is the assertion that semiotic analysis emerges as an indispensable tool for comprehending the construction of messages within this domain. Moreover, this pursuit aspires to offer a treasure trove of insights to advertising practitioners, casting a luminous beam on their professional endeavors through an enhanced acquaintance with the semiotic paradigm.

In deciphering the recipe for success in anti-smoking advertising, Seigel's exploration unearthed noteworthy revelations. He found that advertisements that spotlight the tobacco industry's artful manipulations and deceptive stratagems, alongside those that underscore the pernicious health ramifications of secondhand smoke, wield unparalleled potency in dismantling the normalization of tobacco use (Siegel, 2002). This insight furnishes a significant cornerstone for understanding the dynamics of effective anti-smoking campaigns.

2.4 Advertisements:

The term "advertise" has its roots in the Latin word *advertere*, which signifies to direct attention towards, to face, or to take notice of. Undoubtedly, the visual and verbal components of advertising aim to capture the audience's attention and elicit a reaction from the observer (Jorge, 2002). May Tahseen (20۲۰) says, "The behavior of the audience towards the products does not depend on their qualities but on advertising."

Williamson contends that advertisements wield considerable cultural influence, playing a pivotal role in molding and mirroring our contemporary existence. The pervasive utilization of cultural symbols in advertisements profoundly impacts individuals' self-perceptions. Williamson emphasizes that advertisements extend beyond marketing consumer goods; they furnish a framework in which individuals and

commodities seamlessly merge, effectively selling not just products but our very identities (1978: 13).

While the central aim of advertising is persuasion, it can accomplish this goal through various approaches. An essential facet of advertising is its role in identification, involving the recognition and distinction of a product from others. This process generates product awareness and offers consumers a foundation for selecting among the advertised options. The identification aspect of advertising also encompasses the capacity to set a product apart, conferring upon it a distinct identity or character (Jorge, 2002).

Advertising operates as an independent and adaptive entity that holds the capacity to wield influence over society, culture, and individuals through persuasion, employing precise linguistic and semiotic mechanisms (Kress & Van Leeuwen, 1998: p. 115). Within advertising, semiotics frequently assumes a role in conveying an advertiser's message through the utilization of signs and symbols. A sign is best comprehended as a symbol or signifier representing something beyond itself. Advertising encompasses the creation and dissemination of information with the aim of promoting the sale of services or commercial products. It serves as a subject of extensive inquiry across various fields including mass communications, marketing, sociology, cultural anthropology, social psychology, semiotics, and cultural studies. Cook (2001: p. 22) identifies the hallmark of advertising discourse as its overarching function, primarily centered on persuading individuals to acquire specific products.

Semioticians commonly perceive a printed advertisement as a polysemiotic text. As Lotman (2009 [1992], p. 115) suggests, "In contemporary semiotics, a text is regarded as one of the fundamental research concepts, but it's seen as a functional entity rather than a static object with unchanging attributes." The functionality of the text concept is

closely tied to its definition, as some semioticians equate text with language and consequently with a single semiotic system. Reading a text as a multifaceted semiotic system that encompasses both verbal and non-verbal semiotic systems, all within a unified framework, stands as a foundational principle in a semiotic approach to advertising.

A Webster's New World Encyclopedia defines advertising related to its functions and purposes:

".... any of the various methods used by a company to increase the sale of its product or to promote a brand name. advertising can be seen by economist as either beneficial (since it conveys information about a product and so bring the market closer to a state of perfect competition) or as a hindrance to perfect competition since it attempts to make illusory distinctions (such as greater sex appeal) between essentially similar product." (Kasiyan, 2008)

The print advertisement, containing both visual and textual elements presented together on the page, falls under the polysemiotic genre, making it well-suited for analysing the interaction between text and images (Torresi, 2008). This holds true despite both elements belonging to the visual mode. Consequently, print advertisements serve as an excellent initial focus for exploring facets of visual communication (Van Leeuwen, 2005: p. 8). Nevertheless, the core purpose of advertising usually revolves around encouraging potential consumers to either make a purchase or increase their consumption of a specific brand's products or services.

3. Methodology:

3.1 Research Design:

The researcher employed a qualitative research design to carry out a semiotic analysis of tobacco-free initiative ads from 2021, involving the exploration and interpretation of meanings derived from different types of signs, including verbal, visual, and tangible elements (Berger, 2015).

The researcher aimed to conduct a comprehensive assessment of the signs in order to uncover their underlying meanings. Typically, signs are interconnected with other signs or meanings, making it essential for researchers to meticulously examine and incorporate all signs and meanings during the process of semiotic analysis.

3.2 Data Collection:

Collecting Data for the Study of Tobacco-Free Initiative Advertisements:

- Sampling Method: The data used in this research was gathered systematically from a variety of Tobacco-Free Initiative advertisements published in 2021. The sampling approach was unbiased and random, with images and text content collected from various online platforms.
- Methods of Data Collection: The primary methods of data collection involved acquiring high-quality images of the selected advertisements and carefully gathering the accompanying textual content to create a comprehensive dataset.
- Determining Sample Size: The sample size was determined with great care to ensure that a diverse range of advertisements was included and that the dataset was deep enough for thorough analysis. This approach was intended to produce well-rounded and comprehensive results.

3.3 The Model of Analysis

The research employs the analysis framework "A Taxonomy of Relationships between Images and Text" introduced by Emily E. Marsh and Marilyn Domas White. This model revolves around a methodical categorization and examination of the diverse interactions between images and text within visual communication contexts. In this context, "taxonomy" refers to an organized structure that classifies and arranges the various relationships and functions that arise when images and text coalesce in visual mediums like advertisements, media, and other forms of visual communication (Marsh and White, 2003: p. 648).

The rationale behind adopting Marsh and White's semiotic model (2003) stems from two key factors. Firstly, the model aligns with contemporary semiotic analysis methods. Secondly, it centers on a taxonomy that delineates the associations between text and image. This taxonomy offers insights into how textual ideas find expression through imagery, while concurrently establishing a standardized vocabulary for articulating the synergy between visual elements and textual content.

Marsh and White developed their unique taxonomy to explore the dynamic between text and image, delving into the question of "how images and text communicate." Their taxonomy's applicability spans across disciplines and textual formats. Authors and artists can employ it as a tool to craft diverse types of content, while researchers can analyze the interplay between image and prose to comprehend and anticipate the effects of amalgamations post-publication (Marsh and White, 2003: p. 647).

Marsh and White's taxonomy-building process comprises two stages. The initial stage involves a comprehensive examination of relevant research encompassing children's literature, dictionary development, education, media, and more. In the second stage, they apply the initial portion of the taxonomy to 954 instances of image-text pairs across 45 web pages. The taxonomy identifies and describes 49 distinct relationships, grouping them into three categories based on the conceptual bond between text and image: (A) Functions expressing little relation to the text; (B) Functions expressing close relation to the text; and (C) Functions that go beyond the text. They employ specific methodologies to formulate these functions. All these relationships are summarized in the table below:

Table 1 *Taxonomy of functions of image and text*

| A/ Functions Expressing little relation to the text | B/Functions expressing close relation to the text | C/ Functions that go |
|---|---|----------------------|
|---|---|----------------------|

| | | beyond the text |
|-------------------------|-------------------------|-------------------|
| A1 Decorate | B1 Reiterate | C1 Interpret |
| A1.1 Change pace | B1.1 Concretize | C1.1 Emphasize |
| A1.2 Match style | B1.1.1 Sample | C1.2 Document |
| A2 Elicit emotion | B1.1.1.1 Author/Source | C2 Develop |
| A2.1 Alienate | B1.2 Humanize | C2.1 Compare |
| A2.2 Express poetically | B1.3 Common referent | C2.2 Contrast |
| A3 Control | B1.4 Describe | C3 Transform |
| A3.1 Engage | B1.5 Graph | C3.1 Alternate |
| A3.2 Motivate | B1.6 Exemplify | progress |
| | B1.7 Translate | C3.2 Model |
| | B2 Organize | C3.2.1 Model |
| | B2.1 Isolate | cognitive process |
| | B2.2 Contain | C3.2.2 Model |
| | B2.3 Locate | physical process |
| | B2.4 Induce perspective | C3.3 Inspire |
| | B3 Relate | |
| | B3.1 Compare | |
| | B3.2 Contrast | |
| | B3.3 Parallel | |
| | B4 Condense | |
| | B4.1 Concentrate | |
| | B4.2 Compact | |
| | B5 Explain | |
| | B5.1 Define | |
| | B5.2 Complement | |

(Cited in Marsh and White, 2003: p. 647)

Moreover, they explicitly define an illustration's function as its "functional relationship to a relevant text string." This function illustrates how ideas conveyed in the text are effectively transmitted through the image (Marsh and White, 2003: p. 648).

Khan and Mazhar (2017: p.1) align with this perspective, concentrating on the effects of photojournalism on reader's exposure and Retention, asserting that photographs paired with accompanying text enhance

reader comprehension of the context. They consider photojournalism a potent tool for societal transformation, capturing time and generating visual narratives that elucidate issues uniquely.

Andersen's (2016) investigation into First Year Writing (FYW) student interaction with an assignment prompt delves into the visual design aspects of the text. In this study, students were presented with the same written prompt in two different formats: firstly, as a descriptive paragraph, and secondly, as a task-oriented list that contained identical written content. Andersen's findings suggested that "...visual cues help students 'see' what they are supposed to do and thus aid students in completing assignment requirements" (17)." Notably, when students received the list-formatted prompt (the more visually engaging of the two), they successfully completed all specified assignment tasks. Conversely, when presented with the paragraph-formatted prompt, some of the tasks were inadvertently overlooked.

Andersen's study highlights the idea that text can adopt the characteristics of images, illustrating the rapid absorption of visual information by viewers. However, Andersen also introduces complexity to her study's outcomes within the context of the FYW curriculum. She questions whether the visually enhanced text design, while helping students quickly identify key task-related information, might potentially impede their ability to engage in close reading and independent comprehension of meaning.

In summary, Andersen's research underscores the interplay between text and visuals, showing how visual elements incorporated into text can significantly impact a reader's understanding and response to the material. While enhancing comprehension and task completion, these visual cues may also raise questions about the development of critical reading skills.

Hageman and Mostert (2005: p. 1) further highlight the diverse fields that stand to gain from investigating the relationship between text and image, as they emphasize its impact on art history, medieval studies, codicology, and philology.

The crux of this theory lies in providing a structured framework that aids researchers, designers, and communicators in understanding how images and text collaborate to convey messages, shape meaning, and evoke specific audience responses. The taxonomy designed by Marsh and White functions as a roadmap for recognizing and categorizing the multifaceted ways in which images and text interconnect within visual communication.

3.4 Sample analysis:

Image 1: *Semiotic Analysis of a Tobacco-Free Initiative Advertisement – ‘The Quickest Way to Burn through Cash’*



Source: *World Health Organization.*

Image (1) was featured on the World Health Organization’s website. This image effectively presents a meticulously organized stack of tobacco and smoking products juxtaposed with a neatly arranged pile of US dollar bills, accompanied by the thought-provoking question, “The Quickest Way to Burn through Cash?”. This representation exemplifies a seamless integration of text and image, where each element enhances the other (B5.2 Complement). Furthermore, the image amplifies the

narrative, imparting a sense of significance to the depicted scenario (C1.1 Emphasize). It establishes a direct correlation between the visual and textual components by explicitly drawing comparisons (B3.1 Compare), thereby enhancing the comprehensibility of the text while closely aligning with its content. This image provides readers with a vivid contrast between the well-organized stack of tobacco products and the orderly arrangement of US dollar bills (B3.2 contrast). Both the text and the visual element synergize to reinforce each other's meaning (C1 Interpret).



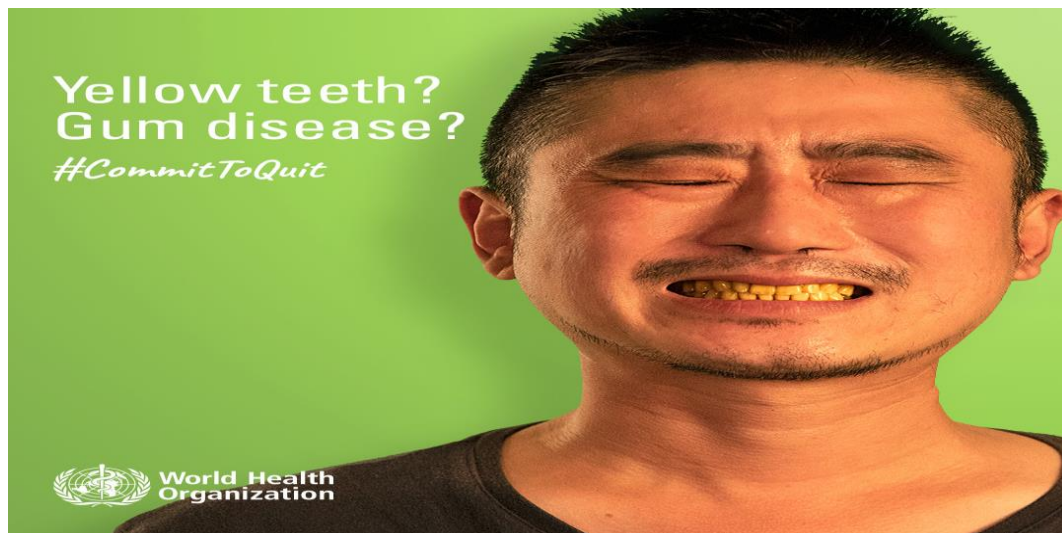
Image 2: *Semiotic Analysis of a Tobacco-Free Initiative Advertisement – “Quitters ARE WINNERS”*

Source: *World Health Organization.*

Image (2) was also featured on the World Health Organization's website. This image portrays a selection of tobacco, smoking, and alcohol products disposed of in a waste bin, accompanied by the text “Quitters ARE WINNERS.” The combined effect of the text and the image is to elicit an emotional response from the viewer (A2 Elicit emotion). By illustrating the act of discarding tobacco, smoking, and alcohol products in a trash bin, the image employs parallel action in a distinct context to convey the concept of quitting smoking by eliminating

tobacco products (B3.3 Parallel). This image serves as an exemplar that encapsulates the core message of the text (B1.6 Exemplify). Additionally, the text and image deliberately contrast with each other for rhetorical emphasis (C2.2 Contrast).

Image 3: *Semiotic Analysis of a Tobacco-Free Initiative Advertisement*
– “Yellow teeth? Gum disease?”



Source: *World Health Organization.*

Image (3) was featured on the World Health Organization's website. This image depicts an Asian man with yellow teeth alongside a thought-provoking question, “Yellow teeth? Gum disease?”. This depiction exemplifies the seamless integration of text and image, with each element enhancing the other (B5.2 complement). The combined impact of the text and the image is designed to evoke an emotional response from the viewer (A2 Elicit emotion). Elements within the image guide the viewer's focus towards specific details, notably the Asian man with yellow teeth, effectively directing their attention (A3 Control). The image visually represents what is conveyed in the text (B1.7 Translation). By depicting an Asian man with yellow teeth, the image employs parallel action in a distinct context to convey the concept of quitting smoking, thereby rendering the text more accessible (B3.3 Parallel). Additionally,

the image amplifies the narrative, bestowing a heightened sense of importance upon the depicted scenario (C1.1 Emphasize).

Image (4): *Semiotic Analysis of a Tobacco-Free Initiative Advertisement*
– “Quitting tobacco improves the lives & health of people around you”



Source: *World Health Organization.*

Image (4) was showcased on the World Health Organization’s website, featuring a mother and a young girl alongside the text, “Quitting tobacco improves the lives & health of people around you.” The image endeavors to elicit an emotional response from viewers by portraying a mother happily breaking a cigarette next to her daughter (A2 Elicit emotion). Components within the image direct the viewer’s attention toward specific details, particularly the mother breaking a cigarette (A3 Control). This representation serves as a prime illustration of the seamless integration of text and image, with each element complementing the other (B5.2 Complement). The visual form closely corresponds to what is expressed in the text (B1.7 Translation).

Image (5): *Semiotic Analysis of a Tobacco-Free Initiative Advertisement*

– “Cigarette butts are among the most commonly discarded pieces of waste globally”

Source: *World Health Organization.*

Image (5) appeared on the World Health Organization’s website, depicting a decomposed fish with cigarette butts in its stomach, accompanied by the text, “Cigarette butts are among the most commonly discarded pieces of waste globally.” The image significantly emphasizes the narrative, imparting a profound sense of importance to the depicted situation (C1.1 Emphasize). Both the text and the image draw from the same symbolic source of meaning (B1.3 Common Referent). This portrayal exemplifies a seamless fusion of text and image, where each component enhances the other (B5.2 Complement). Elements within the image draw the reader’s attention to the most critical information (B4.1 Concentrate). The combined impact of the text and the image is designed to elicit an emotional response from the viewer (A2 Elicit emotion).

4. Result And Discussion

The Tobacco-Free Initiative 2021 advertisements underwent a comprehensive classification process utilizing the "Taxonomy of Relationships between Images and Text" theory developed by Emily E.

Marsh and Marilyn Domas White. This categorization involved the analysis and placement of textual components from the advertisements into various functional roles based on the taxonomy's framework, which outlines and defines 49 distinct relationships. These relationships were grouped into three overarching categories, each contingent on the level of conceptual connection between text and image: (A) Functions Expressing little relation to the text, (B) Functions expressing close relation to the text and (C) Functions that go beyond the text.

Furthermore, the study delved into the intricate interplay between textual and visual elements within the advertisements, scrutinizing how this interaction directed the audience and evoked their responses. Special attention was given to the role of text in reinforcing the impact of visual messages and how visual elements, in turn, augmented the audience's comprehension of the textual content.

In addition, the application of the "Taxonomy of Relationships between Images and Text" theory in the analysis of visual–textual elements within the advertisements had a notable impact. The researcher observed that this theory greatly facilitated the categorization of these elements and enhanced their understanding of the advertisements. This collection of images has exemplified 13 distinct functions, with many of them closely related with the text (Table II, column B). In three cases, the images extended beyond the text to emphasize or demonstrate a physical process, while in two instances, they displayed minimal connection to the text. As depicted in the table:

Table 2: result and discussion

| Number of image | A/Functions Expressing little relation to the text | B/Functions expressing close relation to the text | C/ Functions that go beyond the text |
|--------------------|---|--|--|
| Image 1 | | B5.2 | C1 |

| | | | |
|---------|-------------------|----------------|-----------|
| | | Complement | Interpret |
| | | B3.1 Compare | C1.1 |
| | | B3.2 Contrast | Emphasize |
| Image 2 | A2 Elicit emotion | B3.3 Parallel | C.2 |
| | | B1.6 Exemplify | Contrast |
| Image 3 | A2 Elicit emotion | B5.2 | C1.1 |
| | A3 Control | Complement | Emphasize |
| | | B3.3 Parallel | |
| | | B1.7 Translate | |
| Image 4 | A2 Elicit emotion | B5.2 | |
| | A3 Control | Complement | |
| | | B1.7 Translate | |
| Image 5 | A2 Elicit emotion | B5.2 | C1.1 |
| | | Complement | Emphasize |
| | | B4.1 | |
| | | Concentrate | |
| | | B1.3 Common | |
| | | referent | |

5. Conclusion

In this research, the semiotic analysis of the visual–textual elements within the Tobacco–Free Initiative 2021 advertisements sheds valuable light on the intricate relationship between text and image in the realm of advertising. Utilizing the "Taxonomy of relationships between Images and text" theory proposed by Emily E. Marsh and Marilyn Domas White, we delved into the multifaceted world of signs and symbols within these campaigns. The finding demonstrate that these advertisements strategically employ a diverse range of semiotic functions, some tightly interwoven with text, while others transcend the boundaries of mere linguistic expression. This nuanced interplay between text and image serves to evoke emotional responses, challenge existing perceptions, and enhance awareness of the detrimental effects of smoking. Crucially, our study underscores the vital role played by visual communication

strategies in capturing the audience's attention and effectively conveying the anti-smoking narrative. This analysis extends our understanding of how semiotic elements work in harmony within advertising, exemplifying the power of visual-textual synergy. As we reflect on these insights, it becomes evident that semiotics offers a rich framework for unraveling the complexities of advertising discourse. This study not only contributes to the academic exploration of semiotic theory but also offers practical implications for advertisers seeking to create impactful and persuasive campaigns. In a world inundated with visual and textual stimuli, this research highlights the enduring significance of semiotics in decoding the messages that shape our perceptions and behaviors. As we move forward, a deeper comprehension of these semiotic strategies can lead to more effective communication and, ultimately, contribute to a tobacco-free society.

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