

Multimodal Discourse Analysis of HIV/AIDS Campaign Messages on Billboards in Federal College of Education Yola, Adamawa State

Jamila AbdulAzeez Buba¹, Dr Hamzah Abdurraheem², Dr W. O. Salawdeen³

¹Department of English, Federal College of Education Yola, Adamawa State,

²Department of English, Al-Hikmah University Ilorin, Kwara State

³Department of English, Al-Hikmah University Ilorin, Kwara State

Abstract

This research investigated the effective utilisation of visual and textual elements in HIV/AIDS awareness billboards to promote awareness and prevention. Four billboards were purposively selected from the Federal College of Education Yola in Adamawa State, North-Eastern Nigeria. The samples were collected through photographs. Through meticulous semiotic analysis, the significance of symbols, emphasising the use of the red ribbon as a universal marker of HIV/AIDS awareness, was explored. The supplementary symbols on these billboards are meticulously chosen to underline the potential consequences of risky behaviour and underscore the gravity of the disease. In parallel, the textual analysis delves into the language employed on these billboards, revealing a direct, clear, and concise style that employs imperative and declarative sentence structures, capitalisation for emphasis, and strategic repetition of key points. The language is geared towards evoking emotional impact, promoting education, and encouraging proactive behaviour. Recurring themes of awareness, consequences, personal responsibility, and urgency were observed through thematic analysis, underscoring the consistency in messaging across all billboards. These results indicate that the harmonious integration of visual and textual components successfully convey the crucial message of HIV/AIDS prevention and the significance of responsible behaviour.

Keywords: Billboard semiotics, HIV/AIDS Awareness, Discourse, Textual Analysis, Visual Communication, Public Health Campaigns

Introduction

Language is a means of communication that helps people interact, express, and communicate their ideas. The use of language cannot be separated from human life because it is a tool that people in speaking or writing use. According to Corder (1962), language is a tool we can pick up and use for some purposes and put down again. By using language, we can ask other people to do something, exchange our ideas, and communicate with each other about our plans for future experiences. Discourse Analysis (DA) is a linguistic field that deals with the analysis of a connected speech or writing for continuing descriptive linguistics beyond the limit of a simple sentence at a time (Zhu, 2007), but since its emergence in the early 1970s, the study of discourse analysis has been focused primarily on language and its forms (O'Halloran, 2011; Kress & Van Leeuwen, 2006). Consequently, semiotic resources such as images, space and architecture had been largely ignored, resulting in what O'Halloran (2004) termed an "impoverished view" of discourse. Meaning is not only comprehended through spoken or written text but also through other modes outside the realm of language (Halliday, 1994). This means that negotiation relies not only on language analysis in the text but also on different components of the whole message. According to Persson and Mathiassen (2014), meaning is not only dependent on the analysis of language in the text but also consists of other semiotic resources, like non-verbal texts that operate independently or interdependently in a multimodal orientation. Recently, however, a shift in discourse has begun to acknowledge the value of these modes of communication for making meaning. One such mode that has received greater attention is using images in visual communication.

Multimodality, also known as multimodal discourse analysis, encompasses a range of tools and approaches that facilitate the examination of texts that incorporate many modes of discourse. The simultaneous deployment of several semiotic resources by advertisement designers effectively projects the desired meaning to viewers, which is an intriguing observation. While language serves as the primary means of constructing meaning, it is important to acknowledge the significant contribution of other modes. In the context of the teaching-learning process, it is important to note that meaning is conveyed and understood not only through spoken or written texts but also through other modalities of communication and representation. These techniques of representation are utilised throughout several

domains, encompassing educational instruction as well as promoting public awareness. Semiotics is concerned with the interpretation and significance derived from a range of semiotic elements, encompassing visual representations, hues, physical entities, and linguistic expressions. Using semiotic resources facilitates the explication and comprehension of meaning, therefore establishing semiotics as a discipline that goes beyond the conventional examination of symbols (Curtin, 2009). Semiotics provides useful insights into the perception that the significance of meaning is of lesser priority in relation to semiotic resources. This study examines the importance of additional factors, such as environment and culture, in the process of constructing meaning when people interact with objects, images, or signs. According to van Leeuwen (2015), semiotic resources possess a capacity for meaning that is derived from their previous applications, as well as a range of possibilities for usage known as affordances. The actualisation of these meanings and affordances occur within specific social settings, where a particular semiotic regime governs the utilisation of these resources. The provided definition emphasises the historical progression of the associations between form and meaning, aligning it with Bakhtin's concept of intertextuality. These linkages can be observed across all levels of social and cultural structure. For example, 'genres' can be considered as semiotic resources, as well as 'modes and media'. According to Kress (2010), it is emphasised that these resources undergo continuous transformation.

Signboards are means of communication used by individuals and organisations to create awareness of their products and services. It uses both writing and signs to perform this function. Signboards, therefore, are designed symbols used to communicate a message to a specific group. The Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome (HIV/AIDS) billboard consists of various semiotic resources, including image, colour and language used to sensitize and educate a target audience (Oyebode and Unuabonah, 2013). The HIV/AIDS pandemic affects people irrespective of age, gender, class and religion, posing socio-economic challenges to societies and communities. Governmental and non-governmental organisations have employed different measures, such as billboards, to mitigate the impact of the disease. Billboards have persuasive power since one's visual perceptions stay engraved in the mind for a long time. To read a billboard with multiple modes is to decode a complex multimodal discourse, and it requires an intense study of how meaning is made in a multimodal way. The primary purpose of an HIV/AIDS billboard is to communicate, educate, sensitise, and convey information designed to assist the receiver with decision-making based on the information provided

In Nigeria, different establishments such as the State and Federal Health Ministries, the Federal Ministry of Information and government organisations such as the National Agency have carried out several community knowledge and sensitisation campaigns on HIV/AIDS, among others (NACA, 2012). These have been sustained by worldwide organisations such as the President's Emergency Plan for AIDS Relief (PEPFAR), the Global Fund and the World Bank. Campaign devices used by these agencies include campaigns through the use of television and radio programmes, talk show programs, presentations through drama, and advertisements in newspapers, posters, billboards and handbills. Though much of the messages of these campaigns are concerned with prevention, it is only in current times that there have been concerns in designing this medium of communication that pays attention to messages that inform and inspire people living with HIV/AIDS (PLWHA).

HIV/AIDS poses a substantial health burden on emerging nations, becoming a prominent challenge in public health. The aforementioned phenomenon results in permanent impressions that can be prevented with adequate understanding and adherence to appropriate conduct. The influence of context-specific and culture-oriented advertisements on urban and rural communities in terms of promoting good health attitudes and behaviour modification have been widely discussed in worldwide media discourse. For a considerable duration, the science of linguistics has predominantly centred on text analysis or discourse analysis, with language serving as the primary subject of inquiry. Zhang (2007) has conducted extensive research in the field of multimodal analysis, focusing on various static texts such as newspapers, magazines, print advertisements, and posters (Yu, 2013). Additionally, studies have examined textbooks and dynamic texts like Public Service Advertisements (Wang, 2012; Qian, 2014). In the context of Nigeria, research has specifically explored the names given to HIV/AIDS in Yoruba, such as

KòkòròApaSòjà Ara (KASA), which translates to "that which kills the body. Komolafe (2010) examined the communicative efficiency of language usage in campaigns, drawing on the works of Oluwabamide and Jegede (2008) and Raj (2008), who also explored this topic. Additionally, Adegoju (2010) investigated the dramatic and persuasive strategies employed in HIV/AIDS radio shows, while Asiyabola (2010) focuses on affixes associated with HIV/AIDS discourses. Limited emphasis has been placed on examining multimodal resources included on the HIV/AIDS billboard, as evidenced by the scant scholarly attention devoted to this topic (Oyebode & Foluke, 2013). Thus, this study aims to examine and evaluate the use of textual and visual elements in the construction of meaning within HIV/AIDS billboards.

Methodology

Tolbert and Rutherford (2009) used descriptive methodology and quantitative content analysis to analyse images; this paper uses a multimodal semiotic approach and a non-experimental descriptive design. The data for the study is composed of Billboards from the campus of Federal College of Education Yola, Adamawa State, North-Eastern Nigeria. The sample size of the billboard consisted of four (4) HIV/AIDS billboards purposively selected and collected through photographs. The data was analysed using the multimodal discourse analysis (MDA) approach by Kress and Van Leeuwen (2006) anchored from Halliday's (1994) systemic functional linguistics (SFL). Kress and Van Leeuwen (2006) have shown how researchers can use SFL to analyse visual semiotics using Halliday's tri-functional conceptualisation of meaning. However, they have expanded the concept of Halliday's three meta-functions to images using new vocabulary, for example, 'representational' as a replacement for 'ideational', 'interactive' to replace 'inter-personal', and 'compositional' for 'textual'.

Results and Discussion

Semiotic Analysis

As depicted in Figure 1, the first billboard adeptly utilises semiotic components to communicate a compelling message about HIV/AIDS effectively. The "*HIV/AIDS red ribbon*" is recognised as a global emblem representing awareness and solidarity towards the HIV/AIDS epidemic. The visual stimulus promptly captures the viewer's focus on the central subject. The billboard elicits a profound message in conjunction with the representation of a human skeleton in a seated position. The depiction of the skeletal body underscores the susceptibility and fragility associated with HIV/AIDS, highlighting the profound ramifications of this disease, including the progression of severe health decline and mortality. From a semiotic perspective, the red ribbon and skeleton serve as symbolic representations that convey the pressing necessity for heightened awareness and proactive measures in addressing the condition. The amalgamation of these symbols functions as a visual stimulus to underscore the potential hazards linked to HIV/AIDS and effectively communicates a compelling message to the target demographic.



Figure 1: First Billboard

The persistent display of the "*HIV/AIDS red ribbon*" underscores the prioritisation of HIV/AIDS awareness, as illustrated in Figure 2. A symbol depicting a human genital organ encased by a padlock is a visually impactful representation, effectively communicating the imperative nature of safeguarding and mitigating the potential hazards of sexual conduct. The padlock symbolises both the concept of security and the notions of restraint and caution. From a semiotic perspective, the juxtaposition of the red ribbon and the symbol of a sealed private part serves to emphasise the significance of individual accountability and the adoption of safe sexual behaviours as a means of mitigating the transmission of HIV. The billboard successfully conveys a message about self-preservation and disease avoidance.

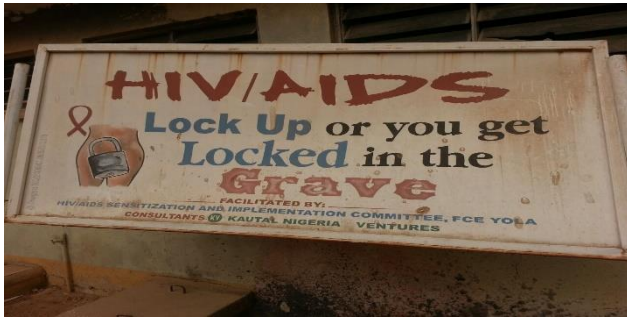


Figure 2: Second Billboard

Similarly, the third billboard utilises semiotics to effectively communicate a distinct and solemn message about HIV/AIDS. Furthermore, the continuous existence of the "*HIV/AIDS red ribbon*" sustains the emphasis on the campaign to raise awareness. The "human skull" emblem represents death and mortality, a poignant reminder of the grave repercussions of the lack of treatment or neglect of HIV. From a semiotic perspective, the combination of the red ribbon and the skull emphasises the urgent necessity of promoting awareness and implementing preventive actions to mitigate the fatal consequences of the disease. The presented billboard effectively conveys a compelling visual depiction of the significant implications associated with HIV/AIDS, highlighting the message's pressing nature.



Figure 3: Third Billboard

The message of risk avoidance and safety is effectively conveyed by the billboard depicted in Figure 4. In conjunction with the widely recognised "*HIV/AIDS red ribbon*" emblem, the inclusion of a "razor blade" and a "knife" serves as symbolic representations of the perils associated with high-risk behaviours, specifically those about drug consumption, engaging in unprotected sexual activities, or sharing contaminated sharp instruments. These actions have the potential to facilitate the transmission of HIV. The "patient's hand undergoing blood transfusion" symbol represents the imperative for adherence to safe medical protocols, particularly in blood transfusions, wherein the potential for HIV transmission poses a significant apprehension. From a semiotic perspective, this billboard effectively uses the red ribbon in conjunction with several symbols to convey a message emphasising the critical significance of abstaining from behaviours that could result in HIV transmission and the necessity of employing safe medical procedures. The statement above underscores the importance of acknowledging the potential adverse consequences and hazards linked to specific behaviours, hence reaffirming the overarching objective of HIV/AIDS prevention.



Figure 4: Fourth Billboard

Textual Analysis

The first billboard (Figure 1) employs succinct language and a straightforward sentence structure to convey a lucid message effectively. The imperative verb "Shun" is utilised to issue a prompt command, and it is then accompanied by the instruction to refrain from engaging in "*risky behaviour*." The phrase "*to prevent becoming infected with AIDS*" not only highlights the potential consequences but also employs capital letters for "*AIDS PATIENT*" to enhance visual emphasis and urgency. The sentence structure utilised in this text is characterised by its simplicity and clarity, effectively conveying a strong and impactful message. Furthermore, the commanding tone employed in the text is likely to attract attention and encourage individuals to exercise caution and take proactive measures.

The second billboard starts with the simple and prominent identification of "*HIV/AIDS*." The textual structure follows with a commanding and somewhat cryptic message, "*Lock up or you get locked in the GRAVE*." With its repetition of "lock" and stark imagery of the "GRAVE," this sentence pattern underscores the severity of the consequences of not taking precautions. The choice of words and sentence structure creates a sense of urgency and impact. The message is concise and aims to deliver a stark warning to viewers.

More straightforwardly, Figure 2 commences by prominently and concisely identifying the subject matter as "*HIV/AIDS*." The linguistic composition exhibits a forceful and enigmatic statement, stating, "*Lock up, or you get locked in the GRAVE*," further employing the audience to secure their confinement or face the consequence of being confined within the grave. The utilisation of this phrase structure, characterised by the recurrence of the term "lock" and the vivid depiction of the "GRAVE," emphasises the gravity of the repercussions arising from neglecting to exercise necessary safeguards. The selection of vocabulary and syntactical arrangement engenders a perception of immediacy and significance. The brief communication strives to convey a clear, cautionary message to recipients.

In Figure 3, the text commences with a definitive assertion, "*AIDS is REAL*," establishing the foundation for a sequence of suggestions presented in a format like a list. The inclusion of a break preceding each recommendation and capitalisation of the word(s) or phrase(s), such as "*ABSTAIN*," "*BE FAITHFUL*," and "*IF YOU MUST, USE CONDOM*," establishes a distinct and readily comprehensible structure. The discourse above structure facilitates a coherent sense of organisation and presents a diverse array of preventive measures. The language employed in this text is characterised by its directness and instructional nature, with the primary objective of guiding the audience on the most effective measures to safeguard themselves against the transmission of AIDS.

The fourth billboard (Figure 4) utilises the rhetorical device of repetition by prominently featuring the phrase "*AIDS IS REAL, AIDS IS DANGEROUS*" to underscore the gravity of the illness. Using bullet points in the textual structure facilitates the presentation of a series of recommendations, establishing a format characterised by structure and organisation. The guidelines encompass abstaining from casual sexual encounters, maintaining monogamous relationships, refraining from using infected objects, and advocating for the utilisation of screened blood in transfusion procedures. This discourse framework facilitates the coherent exposition of many preventive strategies. The language employed in the text is characterised by its straightforwardness and provision of factual information, ensuring that the audience comprehends the seriousness of AIDS and the measures they can adopt to mitigate the likelihood of contracting the disease.

Thematic Analysis

The thematic patterns in the semiotic analysis based on the second objective revolve around awareness, consequences, individual responsibility, urgency, and powerful symbolic imagery. These billboards effectively convey the gravity of the HIV/AIDS issue and the need for proactive measures to prevent its spread.

Emphasis on Awareness and Consequences

The billboards aim to promote HIV/AIDS awareness and the potential risks of indulging in unsafe behaviours. The recurring theme of awareness and support is established through the "HIV/AIDS red ribbon" on each billboard. Additional symbols, such as the human skeleton, private parts represented

with a padlock, a human skull, a razor blade, a knife, and a blood transfusion, all emphasise the severe and often life-threatening consequences of HIV/AIDS.

Visual Consistency

The utilisation of the "HIV/AIDS red ribbon" as a unifying motif across all billboards establishes a visual cohesiveness among them. The uniformity mentioned above strengthens the communication of HIV/AIDS awareness and fosters cohesion across the billboards through a common theme.

Personal Responsibility and Prevention

The billboards promote personal responsibility and preventive actions to prevent HIV transmission. The symbols on the billboards convey the message that individuals must take responsibility for their health and the health of others. Preventing the spread of disease is linked to individual actions, such as adopting safer sexual practices and avoiding risky behaviours.

Seriousness and Urgency

Employing visually impactful components such as the human skeleton, skull, and symbol denoting a restricted private space serves as a potent means of conveying the gravity and immediacy associated with the HIV/AIDS epidemic. The billboards have been strategically crafted to attract the attention of individuals visiting the area, with the primary objective of effectively communicating the gravity of the adverse outcomes resulting from either passivity or participation in hazardous activities.

Use of Symbolic Imagery

The billboards employ symbolic representations, such as padlocks, knives, and blood transfusions, in order to convey intricate concepts and elicit intense emotional reactions. These symbols elicit an affective response from the observer, fostering a more profound comprehension of the intended communication.

Discussion

This study involves thoroughly examining a collection of billboards to raise awareness and prevent the spread of HIV/AIDS. The analysis incorporates both textual and semiotic aspects of the billboards, focusing on the linguistic and symbolic elements employed to communicate the intended message. This research also aims to uncover overarching themes and patterns in the billboards.

The study of the text unveiled the proficient utilisation of language to convey lucid and influential messages. Every billboard utilises succinct and straightforward language, frequently employing imperative verbs to captivate attention and elicit rapid action. The line "*Shun risky behaviour to avoid becoming the next AIDS patient*" in Figure 1 effectively communicates a sense of immediacy and individual vulnerability, underscoring the significance of proactive measures for prevention. The second billboard employs a more enigmatic phrase, "*Lock up, or you get locked in the GRAVE,*" which, although powerful, might perhaps benefit from supplementary information to enhance its comprehensibility. Billboards 3 and 4 present a set of advice in a well-organized manner, advocating for adopting abstinence, faithfulness, and safe practices.

The primary focus of the semiotic analysis was directed towards the visual components exhibited in the billboards, with specific attention given to the symbols and imagery employed to enhance and support the accompanying textual content. According to Tolbert and Rutherford (2009), semiotics is one of the many ways image messages are evaluated to determine if they portray reality. The ubiquitous "*HIV/AIDS red ribbon*" on every billboard serves as a universally recognised emblem, symbolising awareness and solidarity about the HIV/AIDS epidemic. The amalgamation of the red ribbon with various symbols results in the formation of potent semiotic signals. Including a "human skeleton" in Figure 1 and a "*human skull*" in Figure 3 underscores the susceptibility and possible lethality linked to HIV/AIDS. In Figure 2, a symbolic representation of a "*padlocked private part*" is employed to convey the importance of safeguarding and engaging in responsible sexual practices. In Figure 4, the utilisation of symbols such as a "razor blade," "knife," and "*blood transfusion*" serves to convey the potential hazards associated with high-risk actions and the imperative of adopting safe medical practices.

The thematic analysis unveils numerous recurrent themes and patterns observed throughout the billboards. The primary thematic focus revolves around the significance of raising consciousness and understanding the repercussions of HIV/AIDS. The billboards are effectively unified by consistently

using the red ribbon, emphasising the overarching concept and promoting heightened awareness about HIV/AIDS. Furthermore, it is worth noting that all billboards serve as a means to advocate for personal accountability and proactive actions, effectively communicating the notion that individuals bear significant responsibility in safeguarding both themselves and others against the transmission of HIV. The gravity and immediacy of the matter are effectively communicated through stark visual representations and deliberate linguistic selections to capture the audience's attention and elicit an emotional reaction.

Aligned with objective of the study, the investigation additionally examines the significance of the textual content featured on HIV/AIDS billboards. To assess the importance of the text, it is essential to investigate the function of textual components in effectively communicating the message and attaining the goals of these billboards. The significance of textual content displayed on billboards addressing HIV/AIDS can be analysed from multiple viewpoints.

The textual content displayed on HIV/AIDS billboards is the principal communication mode. Using clear and succinct language facilitates the comprehension of the message by a broad range of individuals. During our research of the text displayed on these billboards, it is found that the language employed is characterised by its directness and simplicity. Utilising imperative verbs and incorporating vivid imagery effectively establish a sense of urgency, conveying the necessity for heightened awareness and proactive measures. The importance of clarity lies in its ability to effectively communicate a message to the intended recipients, irrespective of their literacy level or background. The textual components displayed on billboards have the potential to elicit profound emotional reactions. During our semiotic investigation, it is observed that the utilisation of symbols and language selections apt to elicit an emotional response from the spectator. Symbols such as the human skeleton, skull, and locked genitalia evoke a profound sense of gravity and urgency. The presence of emotional cues has the potential to enhance audience engagement and facilitate a more robust connection, ultimately resulting in improved message retention.

The text presents crucial information and offers advice on preventing HIV/AIDS. Billboards, specifically referred to as Figure 3 and Figure 4, effectively disseminate explicit and practicable recommendations, advocating for abstinence, faithfulness, and the adoption of safe practices. The educational component of this initiative provides individuals with the necessary knowledge to make educated decisions regarding their sexual health and behaviour, empowering them. The provision of practical assistance through the language shown on these billboards acts as a significant resource for the community. The billboards have textual content, including imperatives and suggestions, compelling the people watching to undertake specific actions. The piece presents a persuasive appeal for individuals to adopt preventive measures such as abstaining from high-risk activities, practising safe sex through condom usage, and refraining from engaging in casual sexual encounters. This promotes a proactive approach among individuals to actively interact with the message and undertake measures to safeguard themselves and their partners. The messages aim to engage individuals as active players in preventing HIV/AIDS rather than passive observers.

The textual content serves as a complement to the visual symbols and pictures displayed on the billboards. The integration of textual and graphic elements enhances the effectiveness of the message. In the context of our semiotic research, we have examined the interplay between textual elements and symbolic representations, elucidating their collaborative role in generating a more profound and enduring message. The passage offers a contextualisation of the symbols, enhancing the entire communication by providing greater clarity and depth.

Conclusion

This study focuses on analysing billboards that demonstrate a purposeful and careful utilisation of symbols, particularly the red ribbon, to communicate a persuasive message about HIV/AIDS awareness effectively. The selection of these symbols is deliberate to enhance the displayed information, highlighting the potential ramifications of hazardous conduct, the significance of embracing preventive measures, and emphasising the seriousness of the illness. The deliberate utilisation of symbols in visual

communication is an efficient means of captivating viewers and emphasising the pressing necessity for action in confronting the worldwide HIV/AIDS crisis. The text analysis demonstrates that the language utilised on these billboards exhibits straightforwardness, brevity, the employment of imperative and declarative sentence patterns, capitalisation for emphasis, and deliberate repetition of significant ideas. Using specific discourse structures, such as bullet points and lists, in addition to using bold and capitalised characters, improves the clarity and systematic organisation of the proposals. The language and phrase structures employed are meticulously constructed to effectively communicate significant themes that emphasise the significance of HIV/AIDS prevention and the potential ramifications associated with engaging in risky behaviours.

The displayed content on these billboards about HIV/AIDS carries substantial importance, as it serves as the primary medium for disseminating information, evoking emotional reactions, offering direction, and encouraging proactive behaviour. The amalgamation of textual elements and visual attributes augments the effectiveness of these billboards in promoting the objectives of HIV/AIDS awareness and prevention. The billboards serve as a notable illustration of the significant influence of well-crafted and strategically composed language within public health campaigns, functioning as a potent tool for successful communication and behaviour change.

Generally, the billboards skillfully combine textual and semiotic elements to efficiently communicate the crucial message of increasing awareness and prevention of HIV/AIDS. The text effectively utilises clear and straightforward language, which is further enhanced by the inclusion of symbolism and imagery. This incorporation deepens the conveyed messages' overall meaning and emotional resonance. The thematic analysis elucidates the recurrent themes of awareness, consequences, personal responsibility, and urgency that manifest in all billboards. Including language, symbols, and themes in this complete strategy augments the effectiveness of these billboards in promoting HIV/AIDS prevention and emphasises the seriousness of the issue.

References

- Adegoju, A. (2010). Dramatic and persuasive techniques in the dissemination of HIV&AIDS messages in Abule Oloke Merin Radio Soap Opera of South-Western Nigeria. *The international journal of language, society and culture*, 30, 1–10.
- Asiyanbola, A. A. (2010). A study of affixation in selected HIV-AIDS-related papers written in English. *The International Journal of Language, Society and Culture*, 31, 29-35.
- Bloor, M., & Bloor, T. (2013). *The practice of critical discourse analysis: An introduction*. Routledge.
- Corder, S. P. (1962). The language laboratory. *ELT Journal*, 16(4), 184-188.
- Curtin, B. (2009). Semiotics and visual representation. *Semantic Scholar*, 51-62.
- Dallyono, R., & Sukyadi, D. (2019). An analysis of multimodal resources in environmental protection posters. *Indonesian journal of applied linguistics*, 9(2), 472-479.
- Fouad, N. I. (2021). Multimodal Writing of University Students: The Case of Academic Posters.
- Genette, G. (1997). *Paratexts: Thresholds of Interpretation* (No. 20). Cambridge University Press.
- Halliday, M. (1994). *An introduction to functional grammar*. London: Edward Arnold (Publishers) Limited.
- Halliday, M. A. (1978). Ideas about language. *Arts: The Journal of the Sydney University Arts Association*, 11.
- Jewitt, C., & Oyama, R. (2001). Visual meaning: A social semiotic approach. *Handbook of visual analysis*, 134, 156.
- Jewitt, C., Bezemer, J., Jones, K. E. N., & Kress, G. (2009). Changing English? The impact of technology and policy on a school subject in the 21st century. *English Teaching: Practice and Critique*, 8(3), 8-20.
- Komolafe, O. E. (2010). Linguistic representations of HIV/AIDS: the Yoruba example. *African Nebula*, (2), 153-165.
- Kress, G. R. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Taylor & Francis
- Kress, G. van leeuwen, (2006 [1996]). *Reading Images. The Grammar of Visual Design*.
- Kress, G., & Van Leeuwen, T. (2020). *Reading images: The grammar of visual design*. Routledge.

- Li, X. (2016). Some discourse-interactional uses of yinwei 'because of its multimodal production in Mandarin conversation. *Language Sciences*, 58, 51-78.
- Matthiessen, M. C. M. I., & Halliday, M. A. K. (2014). Halliday's introduction to functional grammar. National Agency for the Control of AIDS (NACA) (2012). Available at: <http://www.naca.gov.ng> (accessed 21 July 2015).
- O'Halloran, K. L. (2011). Multimodal discourse analysis. *Companion to Discourse. London and New York: Continuum*.
- Oluwabamide, A. J., & Jegede, S. A. (2008). Speaking HIV/AIDS out in Nigeria: The role of Indigenous languages. *The International Journal of Language, Society and Culture*, 26, 107-112.
- Oyebode, O., & Unuabonah, F. O. (2013). Coping with HIV/AIDS: A multimodal discourse analysis of selected HIV/AIDS posters in south-western Nigeria. *Discourse & Society*, 24(6), 810-827.
- Persson, J. S., & Mathiassen, L. (2014). Investigating multimodal communication in virtual meetings: the sharing of dynamic representations. *Communications of the Association for Information Systems*, 34(1), 79.
- Qian, M. Y. (2014). A comparative analysis of Chinese and American public service advertisements: The perspective of multimodal discourse analysis. *Southwest University, Chongqing, China*.
- Raj, S. M. (2008). Public Awareness and Sensitization Campaigns on HIV/AIDS in Nigeria. *The Journal of Pan African Studies*, 2(4), 215-224.
- Schiffrin, D. (2003). Linguistics and history: Oral history as discourse. *Linguistics, language, and the natural world: Discourse and beyond*, 84, 113.
- Tolbert, J. N., and Rutherford, T. (2009). A Semiotic Analysis of Biotechnology and Food Safety Images in Time, Newsweek, and U.S. News & World Report. *Journal of Applied Communications*. 93(1). <https://doi.org/10.4148/1051-0834.1199>
- Van Dijk, T. A. (1997). The study of discourse. *Discourse as structure and process*, 1(34), 703-52.
- Van Leeuwen, T. (2015). Multimodality. *The handbook of discourse analysis*, 447-465.
- Wang, J. (2012). Multimodal discourse analysis of TV PSAs: A case study of "Welcoming the Olympic Games, stressing civilisation, fostering a new trend".
- Wodak, R. (2014). Critical discourse analysis. In *The Routledge Companion to English Studies* (pp. 302-316). Routledge.
- Wodak, R., & Meyer, M. (2009). Critical discourse analysis: History, agenda, theory and methodology. *Methods of critical discourse analysis*, 2, 1-33.
- Wodak, R., & Meyer, M. (Eds.). (2015). *Methods of critical discourse studies*. Sage.
- Yang, C. C. (2016). Instagram use, loneliness, and social comparison orientation: Interact and browse on social media, but don't compare. *Cyberpsychology, behaviour, and social networking*, 19(12), 703-708.
- Yu, T. (2013). On the mean construction of visual-verbal beverage advertising discourse.
- Zhang, X. (2007). *The origins of the modern Chinese press: the influence of the Protestant missionary press in late Qing China* (Vol. 6). Routledge.
- Zhu, Y. (2007). Theory and methodology of multimodal discourse analysis. *Foreign Language Research*, 5, 82-86.