



Semiotic Discourse Analysis of Billboards in Multan

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Abstract:

The research paper examines the language on billboards in Multan. The billboard is a distinctive form of advertising that differs from other forms. This is a result of its linguistic and paralinguistic communicative strategies towards reaching a large populace, which is embedded in its language use. The aim of the present study is to investigate the hidden ideologies in the billboard advertisements in the vicinity of Multan. The researchers have explored various signs and phrases. These linguistic and non-linguistic features have been explored by applying Roland Barthes' Semiotic Model of (SDA) and Norman Fairclough's three-dimensional model of Critical Discourse Analysis (CDA). This article investigates the texts, symbols, and persuasive elements on selected billboards in Multan. This study explores billboard advertisements in Multan through semiotic discourse analysis. It examines how language, images, colour, layout, and typography construct meanings and influence public perception. Billboards are treated as multimodal texts that promote consumer culture while shaping social identities. The study focuses on how billboards represent cultural values in an urban Pakistani context. The research highlights how billboard messages naturalise certain lifestyles and ideologies. The findings contribute to understanding Multan's advertising in everyday meaning-making.

Keywords: Semiotics, Discourse Analysis, Billboards, Multan, Multimodality, Advertising, Urban Visual Culture, Identity Construction

Introduction

Advertising is one of the most widespread processes in modern society, with tangible power over social thinking and decision-making. It, in its role as a communicative tool, serves to draw the attention of the masses as corporate actors strive to enable consumer compliance with whatever they are peddling or their cause-related campaigns. However, the nature of advertising discourse is often hidden from the general viewer. This introduction provides the context for a critical discourse analysis of billboards, a specific advertising type that is particularly conspicuous, by referring to the complexity of advertising discourse and the need to examine billboards through the prism of Norman Fairclough's theoretical perspective. The general purpose of the interdisciplinary approach of critical discourse analysis is to reveal hidden power systems, ideological formations, and socially unfair aspects embedded in language. The CDA method is the approach developed by linguist Norman Fairclough to examine how linguistic practices produce and reproduce ideologies, hierarchical relations, and normative social organisation. The rest of Fairclough's conceptual edifice is built on the belief that language is a tool of social control and manipulation, as well as having a neutral communicative role. Within a continuum of contexts such as media, political discourse, and advertising, CDA focuses on the processes by which language constructs and reproduces political power formations.

Roland Barthes and Norman Fairclough are among the well-known linguists who have significantly advanced CDA. For instance, Fairclough has looked at how language provides a framework for analysing language in context and highlights the complex ways in which language use is shaped by and shapes social structures, power relations, and ideologies everywhere. The work of Roland Barthes has helped us grasp how discourse is multimodal, highlighting the interaction between linguistic and visual components. Large, eye-catching advertisements intended to draw in passersby are known as billboards, which are a common sight in urban settings. Given that they are multi-modal and include both linguistic and visual components, they are an interesting topic for CDA. Not just the text but also the images, colours, fonts, and layouts should be taken into account when analysing billboards. Billboards are an effective tool for advertising because they can be combined to convey persuasive messages. The intricate mix of verbal and nonverbal cues that makes up billboard language requires deliberate linguistic choices to have an impact. These commercials try to influence, educate, and frequently trick their intended audience. The words used on billboards are intended to catch people's attention and make a lasting impact; they frequently evoke feelings or aspirations. To analyse billboard language and its deceptive tactics, Norman Fairclough's 3D model (1989) offers a useful framework. Text, discourse practice, and social practice make up his three-dimensional model of CDA.

At the textual level, the linguistic and aesthetic components of billboards—including words, slogans, images, and layout—are carefully examined. It aims to determine how these components contribute to the advertisement's overall persuasive objective. At the discourse level, the researchers look into the production, dissemination, and reception of billboards. It explores how advertisers create their messages and the power dynamics at play when they communicate with the public. Social Practice: This aspect examines the broader social environment in which billboards are located. It takes into account the social norms, ideologies, and values that both influence and are influenced by billboard advertising. Additionally, it explores the effects of billboards on people and society at large.

Billboards make a strong argument for the use of Fairclough's CDA because of their power to shape public opinion and conduct. As potent tools in marketers' hands, their impact on

consumer decisions and social attitudes warrants close examination. The multi-modal nature of billboards, coupled with Norman Fairclough's CDA framework, offers a comprehensive approach to unravelling the persuasive and manipulative strategies employed in advertising. This research aims to contribute to our understanding of how linguistic choices and visual elements work in concert to shape our perceptions and decisions, shedding light on the discourse of manipulation within the context of billboards. By applying CDA, we can uncover the hidden layers of meaning and power dynamics that billboards convey to the public.

Roland Barthes (1972) is one of the most recognised names in the field of Semiotics. His Semiotic Theory has been the inspiration behind many aspiring students and teachers alike. His rise to fame coincided with the release of his 1957 book *Mythologies*, a collection of essays he had written. The public was so fascinated by his ideas that his opinion was often sought in the public arena. Barthes' Semiotic Theory broke down the process of reading signs and focused on their interpretation by different cultures or societies. According to Barthes, signs have both a signifier, the physical form of the sign as we perceive it through our senses, and a signified, the meaning that is interpreted.

Research Questions

The researchers investigate the following questions in the current study:

1. How are the discursive ideologies used in the billboards?
2. How are the semiotic ideologies constructed through billboard advertisements?

Literature Review

Billboards are public texts. They are easy to see and hard to ignore. People in Multan see them on main roads, flyovers, markets, and new housing corridors. Many people see them while moving. They see them quickly. For this reason, billboard design uses short words and strong images. Researchers often study billboards to understand public meaning and public persuasion. A semiotic discourse analysis helps the researcher study both meaning and power. It shows how words and images work together. It also shows how billboards promote ideas about class, gender, religion, and modern life.

Semiotics is the study of signs. A sign is something that stands for something else. Saussure (1916) explains that signs have form and meaning. The form is the signifier. The meaning is the signified. The link between them is social. It is learned. It is not natural. This idea is important for billboard research. It explains why a color, a font, or a language choice can send a message. It also explains why the same sign can mean different things in different places.

Peirce (1931 to 1958) explains that signs can work in different ways. Some signs look like what they represent. These are icons. Some signs point to something through a link in real life. These are indexes. Some signs depend on shared rules and learning. These are symbols. Billboards often mix these types. A product photo is often an icon. A celebrity image can work like an index of status. A brand logo often works as a learned sign. This framework helps researchers describe how billboards in Multan create quick recognition.

Barthes (1972) contributes to the study of advertising by isolating the literal meaning and cultural meaning. It is the literal meaning we see. It means something cultural. He also explains

the myth. A myth is an account that renders a cultural concept to appear natural. This is the concept behind many billboard studies. On a billboard, there can be a family in a new house. The image looks simple. The myth can be that success is something particular in a style of life. Barthes (1972) helps researchers understand how billboards sell more than the products. They sell values.

The multimodal theory is also applied in modern billboard research. The multimodal theory argues that there are numerous modes of meaning. These modes are image, language, layout, color and typography. Kress and van Leeuwen (2006) provide an explanation of a visual grammar. They describe the way pictures depict individuals and objects. They also elaborate on the relationship that images form with the audience. They depict the audience placement through gaze, distance, and angle. This work can be used on billboards, as they depend on visual appeal. The power and scale may be conveyed through a low-angle view of the housing scheme billboard in Multan. Intimacy can be achieved through a close-up of a smiling face on a telecom billboard. Kress and van Leeuwen (2006) advocate for such analysis as the social meaning of these design choices. Another layer is provided by discourse analysis. It focuses on the interrelation between language and images and their social power. According to Fairclough (1995), discourse defines social reality. It even promotes the pre-existing power relations. He also explains that texts relate to broader practices. Messages on the billboards are not large. However, they can identify with broad social concepts. Money, trust, and morality may be linked to a bank billboard. A beauty billboard can provide the linkage between looks and success. Fairclough (1995) assists the researchers in relating the content of billboards to social change and social control.

Van Dijk (1998) focuses on ideology. He explains how discourse can reproduce inequality through repetition. The classes can be normalised in advertisements. It can also normalise gender roles. It can also make certain lifestyles appear good and others backwards. The concepts are also important in Multan since the city is defined by tradition and rapid urbanisation. Billboards can serve as a general education about what modern life ought to be like.

A semiotic discourse analysis can also benefit from work on the linguistic landscape. Linguistic landscape research studies language in public space. Landry and Bourhis (1997) explain that public signs convey power and identity. In Pakistan, public signs often use both English and Urdu. English often signals modernity and status. Urdu often signals national belonging and broad access. Regional languages can signal local identity and closeness. In Multan, Saraiki can also appear in some areas. A billboard study can ask where each language appears and why. This approach connects billboard design with social geography.

Scollon and Scollon (2003) explain geosemiotics. Geosemiotics studies how signs work in place. A billboard is not only a message. It is also a physical object in a specific location. Its meaning changes with its placement. A billboard near an elite housing area may target a different audience than a billboard near an old market. Scollon and Scollon (2003) helps researchers treat location as part of meaning. The semiotics of advertising concerns consumer culture. Williamson (1978) maintains that advertising creates the connections between products and socially constituted meanings, yet products themselves might not necessarily provide these meanings. Advertisements are thus meant to serve as instruments for the transmission of culturally acquired meanings to goods. This conceptualisation is congruent and also supported by further research on billboards. Pakistani city life often associates products with concepts of

respectability, family honour, and prosperity. These processes of meaning transfer in Multan can be successfully tracked through a semiotic discourse analysis.

The subject of gender on the billboard is a major concern in billboard studies. According to Goffman (1979), gender in advertisements is regularly expressed through the same visual patterns that, by extension, place women in imagery that seems softer and more display-y, and men in imagery that seems more active and domineering. Later analysis extends this model, showing how such visual conventions may be modified to suit local normative environments. In Multan, advertisers can aim to strike the right balance between glamour and respectability, use family-based scenes or modest dressing, and avoid direct eye gaze or aggressive poses in some products. It is a fine instrument for systematically explaining these representational decisions using the theoretical framework provided by Goffman.

Nationalism and religious discourses also use billboards, which help build trust and emotional attachment. According to scholars of discourse and identity studies, an imagined community can be fostered through the use of public texts; the development of the communal national imaginary, as explained by Anderson (1983), occurs through shared symbols. In advertising, it is common for brands to associate themselves with national symbols such as flags, colours, and public holidays. Ramadan and Eid campaigns help to shape the advertising content of the population in Pakistan. The application of religious and national signifiers in the commodification of goods and in the display of moral identity can be studied with a specific focus on Multan.

Semiotic methods of discourse analysis place generic importance on rigorous sampling habits and systematic coding strategies. The imagery of billboards is usually collected by researchers across different geographic areas and is coded according to language selection, image typology, colour schemes, and layout structure. Other themes coded include family, success, beauty, faith, and security. Kress (2010) supports this method, but he theorises communication as design in the process of promoting a focus on the chosen and excluded items, as well as on contextual and audience factors. Comparative studies of older city districts and newer development zones, commercial thoroughfares, and residential corridors can help identify how billboard discourse will be overlaid on urban spatial structures in Multan.

The literature available indicates outstanding gaps. Although many studies have focused on large metropolitan cities, there are fewer studies on culturally formed cities like Multan. The presence of powerful heritage associations, the growth of consumer markets, and the influx of housing developments make the city an interesting location for exploring issues of tradition and modern consumer identity. A Multan-based investigation would therefore play a significant role in asking the grounded questions of regional identity and language choice and explaining how the local standards play out and affect gender representations and ethical behaviours in outdoor advertisements.

In sum, the literature shows that billboards are powerful public texts. Semiotics explains how billboard elements work as signs. Discourse analysis explains how those signs support social ideas and power relations. Multimodal theory explains how words and images work together. Linguistic landscape and geosemiotics explain how place and language hierarchy matter. Together, these approaches provide strong tools for studying billboards in Multan. They help researchers explain how advertising shapes urban identity. They also help explain how billboards promote certain lifestyles as normal and desirable.

The foundational work by Fairclough introduces the principles of critical discourse analysis (CDA) and its application to various forms of discourse, including advertising. It sets the theoretical foundation for analysing billboards as a form of discourse. This research paper explores how visual elements in communication, such as those in billboards, convey meaning. Social Communication in Advertising includes Persons, Products, and Images of Well-being. This text delves into the sociological and cultural aspects of advertising, providing a critical perspective on how billboards construct social norms and values.

Aftab, Iqbal, & Rashid (2021) studied "A Critical Discourse Analysis of the Linguistic Features of Billboards." The goal of this study, "A Critical Discourse Analysis of the Linguistic Features of Billboards," is to provide a thorough examination of how advertising influences and changes the fundamental beliefs, doctrines, creeds, and ideologies of the average person. The advertising industry has impacted everyone's lives in recent decades. The researchers have endeavoured to reveal the aspects that are concealed behind the extravagant and captivating advertisements that support the capitalist's pursuit of maximising profit by pressuring consumers to buy his goods. Using Norman Fairclough's Critical Discourse Analysis (1993) paradigm, the researcher conducted a linguistic analysis of billboard commercials. The researchers attempted to determine the fundamental ideas for which these linguistic expressions were employed in the billboards by analyzing the language and visuals used in them. He employs several strategies to accomplish this. The advertiser's billboard commercials convey a sincerity that is not grounded in reality. On the other side is the actual image.

Hussain, Sohail, & Nazeer (2023) studied "A Critical Discourse Analysis of Pakistani Edible Oil Companies Advertisements." These days, the media plays a crucial role in evoking readers' and viewers' emotions. These days, people are increasingly aware of the problems and events occurring both domestically and internationally. Every person receives an image of the world from the media, which also molds their ideas. The purpose of this study was to examine ads for edible oil companies in Pakistan using Fairclough's three-dimensional Critical Discourse Analysis (CDA) paradigm. The study examined how advertisers use specific language choices in a given context to persuade consumers to purchase products. The researchers used advertisements from the Pakistani edible oil brand Kashmir Premium Gold Oil in accomplish this goal. Fairclough's Critical Discourse Analysis (1993) served as the chosen conceptual framework for this research.

This approach has been applied because it illustrates the relationship between linguistic features and social practices. Three layers of discourse are included in Fairclough's three-dimensional framework: text, discursive practices, and social practices. The results demonstrate how repeating an advertisement on well-known local TV channels and periodicals can alter consumers' ideologies.

According to government policy, every billboard must be changed within 2 months. It does not remain the same; their ideologies, social perspectives, etc., change. Research conducted during the COVID-19 pandemic and future research on billboards will take different perspectives in different domains. The commercials portray a perfect lifestyle and try to convince consumers that everything they see and hear in the ads is genuine, even as the marketer aims to convey that the product is meant simply to improve their health and quality of life. Accordingly, the language employed in the commercials was found to be a weapon for mind control in the current investigation.

Methodology

The research is qualitative in nature. This type of research helps in exploring meanings in detail. The researchers have used Norman Fairclough's 3D method of CDA for analysis. Understanding the text's underlying meanings, interpretations, and contexts is the main goal of qualitative research. It also helps in studying both language and visuals in context. Text, discursive practice, and social action are the three dimensions. These dimensions make the analysis more organized and clear. The researchers have used the SDA model of Roland Barthes, which is based on connotative and denotative meanings of words, images, signs, etc. This model supports the identification of hidden messages in advertisements. The researchers have used purposive sampling to select the data. This sampling method helps in selecting relevant billboards for analysis. The data has been collected from the Multan area. There were many billboards in different areas of Multan. The researchers have collected the data only from Chungi No. 9 and Cant Road. These areas were selected because billboards are highly visible there.

Data Analysis

This section presents a semiotic discourse analysis of selected billboards. It focuses on how images and words are used to deliver messages. The analysis explains how different signs create meaning. Both visual and written elements are examined in this section. The aim is to understand how billboards influence people in their daily lives.



Figure: 1 (Asia Ghee and Oil)

Asia is well-known for its cooking oils and ghee, focusing on quality and standards. This ad is displayed in the Multan area. Ad is going for critical analysis with all linguistic, non-linguistic and paralinguistic features, after relating the theories of Barthes and Fairclough. The arrangement of this advertising is mostly black with a hint of white. Black possesses a distinct spectrum status and elicits a wide range of emotions because to its force and beauty. The color white is associated with purity and innocence. White has a notion of tranquillity and peace. It is the finest color of all. Barthes stated that he thought every sign or color is either a connotative and denotative meanings. Both colours have meanings according to the context. Actually, most people prefer the colours black or white; it is a design for the people. By analysing the linguistic features of this ad in relation to the order. Initially, the logo of this product. It is a company logo, titled as Asia. Asia is written in a rhombus angle, with a colour combination of Yellow and Red. Both colours are more attractive. The yellow colour is associated with happiness,

sunshine, hope, and delight. Some positive emotions are associated with the colour yellow. Modern surveys in Europe and the United States show red is also the colour most commonly associated with love, activity, passion, confidence, and joy. And these colours have the same connotations and denotations, according to Barthes's and Fairclough's models. Basically, these colours show the things that if we are associated with these specific colours, we should also understand the literal, intended, and the meaning which is beyond the sentence level. According to Fairclough, these things also come in the perspective of Discursive practice, that we get benefit through discursive practice. Fairclough enlightens that communicative events have different interpretations as readers and listeners possess different schemata and information and are of different social positions. And the concept of Syntagmatic is also noticeable in these phrase. The concept of Bilingualism is also present. The very sentence is written in Urdu (APKI HIMAT KO HAMARA SALAM). These phrases are written in Urdu so that less educated people may understand them easily. In this content, the company wants to say that we appreciate your courage, and your feedback means a lot to us. If you are purchasing some particular type of products, we are thankful to you, and we appreciate your wisdom.

Basically, these ads are for advertising, which benefits the company, and they pursue all customers with various techniques. Bilingualism is a common phenomenon in Pakistan. Bilingualism strengthens cognitive abilities. In Pakistan, most people are illiterate, and they switch or mix languages according to the context. In Multan region, people mostly use two languages and this ad is in the perspective of Bilingualism, which is very suitable for perception and interpretation. For Fairclough, changes in society may be reflected in shifts in the structure and function of discourse events. It relates Fairclough's social strategies to the three-dimensional model. Again, the colour combination of these words is half in white and half in black. We are familiar with both these colours in their connotative and denotative meanings, according to Barthes' perspective. Rolling Eye is also a noticeable thing which attracts everyone. And the concepts of Signifier and Signified are also amusing in this article.

Furthermore, there is a dot line that is obvious. It indicates to us that some information is still available. The three-dot sign is known as an ellipsis. It consists of three evenly spaced dots (periods) that are used to indicate the omission of words or phrases in a sentence, or a pause or trailing off in speech or thought. In writing, an ellipsis can indicate a pause or hesitation, create a sense of suspense, or suggest that something has been intentionally left out. It is frequently used in quotations to indicate the omission of a section of the original text. It explains the Textual Analysis viewpoint on Fairclough's model.

After that, the main part of this ad appears: the female actress Ayeza Khan, famous for her acting and beauty. People like her are very much drawn to TV dramas and interesting ads. Many studies have shown that women are used as tools for advertising and publicity, which is why many companies use them. First of all, Ayeza Khan's face is adorned with some qualities, like eye contact, long black hair and a white face. These are abstract things for attention and beauty. And the style of setting is like she is seeing you in every context as you pass by in this ad, and the eye contact is the same for everyone who sees it. And if we examine her clothing combination, which is also a symbol for attention, is she wearing a yellow coat, which specifies the qualities of the yellow colour, which is associated with this one. She also wears a white muffler around her neck, which shows the purest of love and passion. All these things are related to the social concept of both critics.

Finally, the concern is that it also looks at the primary product, cooking oil. This commercial promotes cooking oil used in kitchens to prepare meals. In this ad, two bottles are shown: one

is larger, and the other is medium. These two bottles are different in quantity. One is for large family members, and one is for a small family. It shows the paralinguistic features of both models. And if we examine the colour of both these bottles, their lids are green, which shows us hope, something positive which is waiting for you. And the major colour of the bottles is yellow, which also has some specific features which I mentioned above. The same logo is on the bottles, and it also has meaning. In summary, the advertising is about advertisement overall, and upon closer inspection, it falls under the three dimensions of Fairclough, and every tactic employed by Barthes' semiotic paradigm.



Fig. 02 (Vital Tea)

The product being advertised is Vital Tea. This advertising has a written phrase. "Vital Peo Zindagi Jio" It suggests that a particular brand of Vital tea is providing free sample packets of sugar to customers. A complimentary sugar pack is included with every purchase of this tea box. In addition, the sentence is written in yellow and white. In terms of the semiotics visual analysis, white represents purity, calmness, and cleanliness. Yellow, on the other hand, is the colour of sunflowers, sunshine, and happy faces. It's a happy, fresh hue that exudes optimism and hope. It means that receiving the vital tea makes one feel content and cheerful.

The tea box's packaging, which is made of yellow and green, and the white teacup inside the box leave a lasting impression on their customers. In addition to creating a stunning contrast, the hues white and yellow are associated with pleasure, tranquillity, beauty, and purity. After sipping this cup of tea, you can definitely use it again because tea is frequently considered Pakistan's most favored hot beverage. Tea is a common beverage for people who work all day long and never feel tired. The brown tea is in the white-colored cup. The earthy tones of brown hues indicate that the ingredients in this tea were sourced from the planet's natural resources and are beneficial to humans in every way. With this promo, the audience is being encouraged to adore and savor a refreshing cup of tea made with Vital, which will keep them alert and focused all day. The crimson piece of string that ties the sugar packet and tea box together represents the love and closeness between the families.

The motto "Vital Peo, Zindagi Jio" is written in Urdu in the middle of the advertisement. The sentence is printed in Urdu to help the less educated populace who do not know English understand the concept of code mixing and bilingualism. This suggests that, even in complete darkness, a cup of tea from this brand delivers a glimmer of hope. To attract more consumers, the makers use memorable slogans. This particular brand of tea will definitely give you every reason to use it again since it symbolises hope and enables one to enjoy life's beauty when consumed. Additionally, the slogan itself is written in white.

The advertisement's background is green. Green is closely associated with grass, plants, and trees, making it a part of the natural world. It also represents development and rebirth because it is the color of spring and rebirth. Green is associated with nature, this particular type of tea is healthy and pure since it comes from natural sources.

The company wants to express that they value your bravery and feedback, and that if you are buying a certain type of product, they are grateful and appreciate your wisdom. In other words, these are advertisements that benefit the company, and they use various strategies to reach all their customers. These phrases are written in Urdu so that those who are less educated can understand them. According to Fairclough, shifts in the composition and purpose of discourse events may reflect societal shifts. It connects Fairclough's social methods to a three-dimensional model. Once more, these words are half white and half black in colour. According to Barthes, we are familiar with both of these colors' connotative and denotative connotations. Rolling eyes are another striking feature that draws in all visitors. Additionally, this article's concept of Signifier and Signified is humorous.



Fig.03 (Indus Hills)

"Indus Hills" is a residential real estate development by DUA City Group that offers "Affordable and Eco-Friendly Living." The billboard features a father and woman with their two children gazing at residential plots. The brand's principal selling features are affordability, environmental sustainability, and family-friendliness. The Saliency principle illustrates how this advertisement intentionally highlights particular attributes of the development to appeal to consumers, especially those seeking affordable, family-oriented, and environmentally sustainable homes. The ad for "Indus Hills" residential plots features a content family examining an appropriate plot to emphasize that the area is ideal for families. This family photograph evokes feelings of safety, warmth, and stability, attributes highly regarded by numerous homebuyers. The advertisement portrays an environment conducive to familial prosperity, evoking a sense of belonging in viewers.

The motto "Affordable and Eco-Friendly Living" appeals to numerous homebuyers seeking to save expenses. The advertisement suggests that the building is economically accessible, rendering it a feasible option for middle-income families and budget-conscious real estate investors. "Eco-friendly living" seeks to engage an increasing demographic of consumers who

prioritize environmental sustainability. The advertisement claims the development is "eco-friendly," although it fails to elucidate the rationale behind this assertion.

The advertisement enhances the appeal of the product's affordability and ecological sustainability through salience. The advertisement deliberately excludes environmental consequences to portray a favourable, aspirational depiction of the project. The straightforward assertion and family-oriented portrayal highlight the emotional and practical advantages of purchasing a lot in this development, including safety, stability, and environmental stewardship. The advertisement effectively captures interest; nevertheless, it fails to address potential negatives of the project. Erasure refers to the deliberate omission of detrimental facts to enhance a product or service. The advertisement excludes factors that could alter the perception of "Indus Hills" as an economical and eco-friendly community. At the same time, significant environmental and social consequences are omitted.

Conclusion

One excellent way to strongly influence people's opinions is through advertising in the media. It shapes how people think and what they prefer. The layout and style of billboards are highly attractive, helping them attract potential customers. This is why people notice them even in a short glance. The billboards' location is very obvious because they want people to notice them. They are usually placed on busy roads and crowded areas. Numerous accidents occur when the audience is redirected to view billboards. This shows that billboards can also affect public safety. These billboards' messages help their target audience by offering a solution. For example, the Vital Tea billboard presents the idea of Tea and its lover, which we call a Teaholic. Such messages create a strong emotional connection with viewers. There are a plethora of additional billboard types that display information on various subjects. Public sector and networking service adverts can be seen on several billboards. The language and imagery in the billboard commercials are meant solely to make a substantial profit. Capitalists utilise this kind of marketing to promote their beliefs. The way billboards are designed makes sure that their cultural and social content is appropriate and that they comply with all regulations. This technique or strategy is applied in mobile phone ads, corporate advertisements, and standard images of men and women. Overall, billboards remain a powerful tool for persuasion in public spaces.

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