



**A STYLISTIC ANALYSIS OF SELECTED  
ENGLISH MEDICAL POSTERS ON COVID-19**

**2022  
MASTER THESIS  
DEPARTMENT OF ENGLISH LANGUAGE AND  
LITERATURE**

**Qayssar Hammadi Idan AL-GBURI**

**Supervisor  
Prof. Dr. Ayad Hameed MAHMOOD**

**A STYLISTIC ANALYSIS OF SELECTED ENGLISH MEDICAL POSTERS ON  
COVID-19**

**Qayssar Hammadi Idan AL-GBURI**

**T.C.**

**Karabuk University**

**Institute of Graduate Programs**

**Department of English Language and Literature**

**Prepared as**

**Master Thesis**

**Prof. Dr. Ayad Hameed MAHMOOD**

**KARABUK**

**June 2022**

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## **THESIS APPROVAL PAGE**

I certify that in my opinion the thesis submitted by Qayssar Hammadi Idan AL-GBURI titled “A STYLISTIC ANALYSIS OF SELECTED ENGLISH MEDICAL POSTERS ON COVID-19” is fully adequate in scope and in quality as a thesis for the degree of Master of English Language/Applied Linguistics, Stylistics.

Prof. Dr. Ayad Hameed MAHMOOD .....

Thesis Advisor, Department of English College of Education for Humanities

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Science thesis.  
01/06/2022

### **Examining Committee Members (Institutions)**

### **Signature**

Chairman: Prof. Dr. Ayad Hameed MAHMOOD (DU) .....

Member: Assoc. Prof. Dr. Özkan KIRMIZI (KBU) .....

Member: Assist. Prof. Dr. Manal Omar MOUSA (TU) .....

The degree of Master in English Language/ Stylistics by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ .....

Director of the Institute of Graduate Programs



## **DECLARATION**

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

**Name Surname:** Qayssar Al-Gburi

**Signature:**

## **FOREWORD**

First, I would like to express my endless thanks and deep gratitude to Almighty Allah for having the chance of pursuing M.A. program.

My deep hearty gratitude is to my supervisor Prof.Dr. Ayad Hameed Mahmood for his support, guidance, inspiration, patience, and motivation he has given me to finish this thesis.

I would also like to thank the staff members of the English Department at Karabuk University – College of Arts for their generous efforts during the courses and writing the thesis.

My real thanks are also due to my family members who have provided me with everything they could.

## **DEDICATION**

I dedicate this humble work to the memory of my late father, my family, teachers and friends.

## **ABSTRACT**

This study is concerned with the stylistic analysis of selected English Medical Posters (MP) on Covid-19. The study basically aims at finding out the linguistic and extra-linguistic elements that characterize the medical posters (MPs) under study, and the nature of the workability of these elements as well as the main ideologies conveyed in these posters. The study is based on the hypotheses that the medical posters (MPs) on Covid-19 are mainly graphologically based, and that the work of both linguistic and extra-linguistic elements is complementary. To achieve the study aims, and verify its hypotheses, two types of procedures were adopted: theoretical and practical. The theoretical part consists of presenting a theoretical framework including the concepts of style and stylistics including their definitions, etymology, approaches, and models of analysis. The theoretical framework of Medical English (ME) and medical posters (MPs) is also presented including their definitions, historical background, characteristics, elements, types, and functions. On the other hand, the practical part consists of selecting a sample of ten medical posters (MPs) and analyzing them according to an adapted form of Khan and Khan's model (2015). The results of the analysis have shown that the medical posters MPs on Covid-19 are, to a large extent, graphologically based, and that linguistic and extra-linguistic elements have complementary roles.

**Keywords:** Style; Stylistic Analysis; Medical Posters; Covid-19

## ÖZ

Bu çalışma, Covid-19 ile ilgili seçilmiş İngilizce Tıbbi Posterlerin stilistik analizi ile ilgilidir. Çalışma temel olarak, incelenen Tıbbi Posterleri karakterize eden dilbilimsel ve dil dışı unsurları ve bu unsurların işlenebilirliğinin doğasını ve bu posterlerde aktarılan ana ideolojileri bulmayı amaçlamaktadır. Çalışma, Covid-19 ile ilgili Tıbbi Posterlerin esas olarak grafolojik temelli olduğu ve hem dilsel hem de dil dışı unsurların çalışmalarının tamamlayıcı olduğu hipotezlerine dayanmaktadır. Çalışma amaçlarına ulaşmak ve hipotezlerini doğrulamak için iki tür prosedür benimsenmiştir: teorik ve pratik. Teorik bölüm, tanımları, etimolojisi, yaklaşımları ve analiz modellerini içeren stil ve stilistik kavramlarını içeren teorik bir çerçeve sunmaktan ibarettir. Tıbbi İngilizce ve Tıbbi Posterlerin teorik çerçevesi, tanımları, tarihsel arka planları, özellikleri, unsurları, türleri ve işlevleri de dahil olmak üzere sunulmaktadır. Öte yandan, pratik kısım on Tıbbi Posterden oluşan bir örnek seçmek ve bunları Khan ve Khan'ın modelinin uyarlanmış bir formuna göre analiz etmekten ibarettir (2015). Analiz sonuçları, Covid-19 ile ilgili Tıbbi Posterlerin büyük ölçüde grafolojik temelli olduğunu ve dilsel ve dil dışı unsurların tamamlayıcı rollere sahip olduğunu göstermiştir..

**Anahtar Kelimeler:** Stil; Stilistik Analiz; Tıbbi Posterler; Covid-19

### ARCHIVE RECORD INFORMATION

<b>Title of the Thesis</b>	A Stylistic Analysis of Selected English Medical Posters on Covid-19
<b>Author of the Thesis</b>	Qayssar Hammadi Idan AL-GBURI
<b>Supervisor of the Thesis</b>	Prof. Dr. Ayad Hameed MAHMOOD
<b>Status of the Thesis</b>	Master's Degree
<b>Date of the Thesis</b>	01/06/2022
<b>Field of the Thesis</b>	Stylistics
<b>Place of the Thesis</b>	KBU/LEE
<b>Total Page Number</b>	137
<b>Keywords</b>	Style; Stylistic Analysis; Medical Posters; Covid-19

## ARŞİV KAYIT BİLGİLERİ

<b>Tezin Adı</b>	Covid-19 Üzerine Seçilmiş İngilizce Tıbbi Posterlerin Üslupsal Bir Analizi
<b>Tezin Yazarı</b>	Qayssar Hammadi Idan AL-GBURI
<b>Tezin Danışmanı</b>	Prof. Dr. Ayad Hameed MAHMOOD
<b>Tezin Derecesi</b>	Yüksek Lisans
<b>Tezin Tarihi</b>	01/06/2022
<b>Tezin Alanı</b>	Uygulamalı Dilbilim
<b>Tezin Yeri</b>	KBU/LEE
<b>Tezin Sayfa Sayısı</b>	137
<b>Anahtar Kelimeler</b>	Stil; Stilistik Analiz; Tıbbi Posterler; Covid-19

## **ABBREVIATIONS**

**AIDS** : Acquired Immune Deficiency Syndrome

**ESP** : English for Specific Purpose

**F** : Frequency

**ME** : Medical English

**ML** : Medical Language

**MPs** : Medical Posters

**ST** : Standard English

**%** : Percentage

**TB** : Tuberculosis Disease

**HIV** : Human Immunodeficiency Virus

**PLWHA**: People Living With HIV Disease



## **SUBJECT OF THE RESEARCH**

English medical posters on Covid-19

## **PURPOSE AND IMPORTANCE OF THE RESEARCH**

There is a rarity of stylistic studies of medical posters dealing with Covid-19. Therefore, this study is expected to address this research gap.

## **METHOD OF THE RESEARCH**

The present study adopted a qualitative method of analysis based on an adapted form of Khan and Khan's model (2015).

## **HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM**

The study hypothesizes that MPs on Covid-19 are mainly graphologically-based and that the work of both linguistic and extra-linguistic elements is complementary. The main addressed problem is to find out the linguistic and extra-linguistic elements that characterize MPs on Covid-19 and the nature of their work.

## **POPULATION AND SAMPLE**

The selected data consist of ten English MPs on Covid-19.

## **SCOPE AND LIMITATIONS / DIFFICULTIES**

The investigation of this study is limited to the stylistic analysis of selected English MPs in the light of an adapted form of Khan and Khan's model (2015).

# **1. INTRODUCTION**

## **1.1. The Problem**

The epidemic of covid-19 has increasingly attracted the attention of scholars in different fields particularly medical institutions and medical media around the whole world. Almost no day passes without hearing or reading a medical report or a monograph about this epidemic. Every day, websites, TV channels, and other media tools provide people with the latest information about the symptoms and the possible ways of avoiding infection with the virus. For this purpose, media institutions use various genres like video clips, interviews with physicians, and posters with which this study is concerned.

People have got used to viewing medical posters in almost every place: hospitals, schools, universities, bus stations, etc. This increasing use of this genre creates a real need to study this genre from various perspectives among which is the stylistic perspective which is the main concern of this study. Simply, the problem of this study is represented by two points. First, stylistic studies of medical posters on Covid19 are limited. Second, uncertainty may exist over the type of linguistic and extra-linguistic devices employed by the designers of these posters to convey their intended ideologies and the strategies they employ to influence the viewers of these posters.

## **1.2. Research Objectives**

The study aims to find out the distinctive linguistic and extra-linguistic devices employed in medical posters on Covid-19. This will help to determine the stylistic features that characterize medical posters on Covid-19, and the extent to which these posters may differ from the other medical posters. The study also aims to find out the nature of the workability of these elements whether their work is independent or complementary. This will help those interested in producing medical posters to make up their decisions concerning the design of their posters, and make use of these elements to achieve the aims of the posters. Finding out the strategies employed by the poster designers to influence the viewers is another aim of the current study. Again,

this will help poster designers to select the most efficient strategies of influencing the audience. Finally, the current study aims to find out the main ideologies conveyed in the selected posters. The importance of this aim stems from its usefulness in determining the suitability of the employed linguistic and extralinguistic elements for achieving the aims of the posters.

### **1.3. Research Questions**

The current study aims to answer the following research questions:

1. What are the main graphological elements frequently employed in MPs on Covid-19?
2. What are the most frequently employed lexical elements in MPs on Covid-19?
3. What are the main syntactic and morphological elements that designers often use in MPs on Covid-19?
4. What are the main semantic and figurative elements often manifested in MPs on Covid-19?
5. Do linguistic and extra-linguistic elements in MPs on Covid-19 have complementary roles or do they function independently?
6. How do poster designers try to influence the viewers and get them involved in their efforts to stop the spread of the virus, and what strategies do they use?

### **1.4. The Adopted Model**

The model adopted in the current study is that of Rashid Behram Khan, and Sohail Qamar Khan (2015) who are staff members at Department of English, University of Sargodha in Pakistan. They used their model to stylistically analyze English legal texts quoted from the court pleading that is a judgment of the case against the parliamentarians holding dual nationality. The sample consisted of the detailed verdict that was declared on 18th September 2012. The case was filed against parliamentarians having dual nationality under CONSTITUTION PETITION. The

original form of Khan and Khan's model consists of four levels: (1) Graphological level which studies text layout, use of italicization and bold text, caoitalization, etc. (2) Lexical level which studies the choice of specific lexical items in a text, their distribution in relation to one another, and their meanings. (3) Syntax level which studies sentence structures and rules for ordering and connecting words into sentences. (4) Semantic level which is concerned with the overall meaning of a text. (4). By using this model, Khan and Khan found that English legal texts are distinct and have their own peculiar stylistic features.

To make the model more suitable for the purpose of the current study, and the nature of the texts under study (MPs on Covid-19), certain elements were added to the model. As for graphological level , colors were added since they are frequently used by poster designers for various purposes. Morphological features (word-formation processes: derivation, compounding, clipping) were added to syntax level since these features are also frequently used in the texts under study. Finally figurative devices like metaphor, and hedging devices were added to semantic level due to their frequency in MPs on Covid-19 . Table (1.1) below shows the elements of the final form of the model adopted in the current study.

**Table 1.** Elements of the Adopted Model

Graphological level	Lexical level	Syntactic & morphological level	Semantic & figurative level
Layout & title Italicization Font Size Bold Text Capitalization	Type of words Archaic words Technical terms Common words Proper nouns Vocatives Deixis	Tense	Metaphor
			Simile
		Voice	Hedging
		Modal verbs	Poster function Warning Instructions for avoiding the virus Showing symptoms
		Nominalization	
Colors	Formality	Sentence Type Imperative Statements Interrogatives Conditionals Negatives	
	Enumeration		
Images			
Symbols			
Illustration figures			
		Sentence length	

		Short & simple	
		Long & complex	
		Prepositional phrases	
		Ellipsis	
		Premodification	
		Postmodification	
		Word formation	
		Derived words	
		Compounds	
		Multi-words	
		Abbreviations	
		Clipped Words	

### 1.5. Limitations of the study

The investigation of this study is limited to ten medical posters on Covid-19. The analysis is based on an adapted form of Khan and Khan's (2015) model. The analysis focuses only on the linguistic and extra-linguistic stylistic distinctive features of these posters.

### 1.6. Significance of the study

The significance of this study stems from two points: theoretical and practical. Theretically, the current study addresses the research gap resulting from (1) the rarity of studies on posters tackling Covid-19, and (2) the newness of the Crown Virus itself. As for the rarity of studies, the researcher came to this conclusion after a thorough survey of various websites among which are (<https://scholar.google.com>), and (<https://www.researchgate.net>) which were regularly visited by the researcher during the process of choosing the topic in May and June in 2021.

Practically, the findings of the study are hoped to be significant for researchers and scholars in several fields. First, the study findings can be useful for poster designers. The findings can show them the efficiency of each of the linguistic and extralinguistic devices in conveying the intended messages of posters. For instance, the findings can show the designers the type of colors that can best attract the viewers' attention, or the type of linguistic structures that can best suit MPs due to their limited space and purposes. So, the designers can be more able to come up with successful

decisions on which device to use in the process of designing posters. Second, the study can also be useful for teachers and textbook writers of ME since it can reveal the type of linguistic and extralinguistic features that stylistically characterize this essential genre in medical English( ME)). Realizing these features can help teachers and textbook writers of ME to recognize the type of problems that can arise in EFL classes of ME. Thus, they can better suggest suitable remedy. Third, the study findings can be useful for those who are interested in studying multimodal texts since the study sheds light on the way different linguistic and extra-linguistic modes interact together to achieve the messages intended by poster designers. The findings can also shed light on the mechanism and meaning construction via various modes. Finally, the study can pave the way for future studies on other genres within ME like investigating other multimodel medical texts such as instructive medical video clips on various diseases, or online medical documentary films, etc. On the other hand, the study can pave the way for approaching medical texts from other perspectives like critical and cognitive approaches. These approaches can help researchers to linguistically deconstruct the conceptual constructions in various medical texts.

## 2. LITERATURE REVIEW

### 2.1. Introductory Background

In terms of human behavior, a style is variable. Human individuals differ, at least partially, in the way they get dressed, eat, say hello or good-bye, drive, etc. the style in behavior is acquired early by children, and once developed, it remains with one. Behavioral styles of individuals are personal choices that are consciously made. However, they all turn unconscious due to constant repetition until they become part of the individual (McMenamin, 2002).

Linguistically, the style is not a uniform concept. In the spoken language, it relates to linguistic variation that results from the social context of conversation which is defined by the topic and the interaction purpose. This social context is also defined by the speakers' and listeners' cultural, and geographic characteristics, their age, sex, race, education, occupation, links to social networks, etc. In the written language, the style refers to the way of using language in certain genres, periods, situations, and individuals (McMenamin, 2002). Within a community, smaller groups of people are usually described and even defined by their register jargon or slang. Simply, a register can be defined as a form of language that is usually related to an occupational context like business letters, ME, etc. In a recent article published in New York Times, the jargon of medical residents is identified as *hospital lingo*, and kidneys as beans (Khipple, 2001).

Traditionally, studying the style was part of a rhetorical tradition that began more than 2,500 years ago. Scholars interested in stylistics used to study the style of poems in terms of phonological, syntactic, lexical, semantic, and rhetorical features. They were interested in aspects like the poet's use of stop consonants as tools to indicate the harshness of the conqueror's departure. Another area was studying the repetition of assonant vowels to convey a mood shift after discovering a new land. Other areas included reversing syntax, changing the lexical field, and a contrastive use of rhyme, etc. (Butler, 2008).

Stylistics came out of the umbrella of rhetorical tradition after the emergence of the composition approach, and according to which, the style is a way of writing.

Followers of this approach were interested in studying the stylistic features of non-literary prose rather than only poetry or fiction. Like literary stylistics, the composition approach of style was influenced by linguistics. It focused on the study and description of language phenomena in units up to the sentence. It was also influenced by rhetoric and studying language in context. As for poetic texts, scholars studied some poetic features like rhythm, syntax, vocabulary, semantics, diction, and register. Figures of speech like metaphor and parallelism were also studied. Accordingly, stylistics became a hybrid field belonging to more than one discipline like classical rhetoric, discourse analysis, linguistics, literary theory, history, and criticism (Butler, 2008).

## **2.2. Style and Stylistics**

### **2.2.1. On Defining Style and its Etymology**

As for its etymology, scholars often trace the origin of the word 'style' to two terms: (1) the Greek word *stylos* which means a stick used for writing on plates and (2) the Latin *stulus* which has the same meaning as the Greek term (<http://uastudent.com/stylistics>). As for its definitions, various definitions of style have been proposed by scholars; some of these definitions are general, whereas others reflect the academic background of the scholars. Generally, the style is defined as saying something in an effective way (Crystal & Davy, 1969). As for its modality, the style can be written, spoken, complex, poetic, informal, etc. Linguistically, the style is viewed as a matter of choice at various levels like words, phrases, sentences and manner. In this concern, Leech and Short (2007, p. 13) view these choices as "choices of manner rather than a matter of expression rather than content ". For them, the style refers to the way a given person employs language in a certain context for a certain goal. Similarly, Noori (2004) views the style as a matter of selecting phonological, morphological and grammatical patterns. For her, the style is a matter of combining more than one of these things.

Sociolinguistically, two senses of style are distinguished. First, the style may refer to the linguistic habits which reflect the writer's personality or individuality, e.g., the style of Shakespeare, Marlowe, etc. (Crystal & Davy, 1969; Lawal, 1997; Leech & Short, 2007). Second, the style can refer to the way of using language at particular time



like classic or Victorian poetry, or a particular place like American poetry, Italian poetry. The style can also refer to a certain genre, like the epistolary style or a certain school of writing like Augustan poets. As far as literature is concerned, Leech and Short (1981) view the style as the way in which an author uses language in a certain context for a certain purpose. For them, the style is an author's distinctive linguistic habits or his individual characteristics of language use (as cited in Khan & Khan, 2015). Accordingly, one can talk about the style of Hemingway, Shakespearean, T.S Eliot, etc.

### 2.2.2. On Defining Stylistics

A general brief definition of stylistics is proposed by the Concise Oxford Dictionary of Literary Terms (2001) which views stylistics as a branch of modern linguistics which aims to analyze speakers' and writers' linguistic choices in non-literary contexts. Another more detailed general definition of stylistics is proposed by Crystal (1999):

*The study of any situationally distinctive use of language, and of the choices made by individuals and social groups in their use of language; alternatively, the study of the aesthetic use of language, in all linguistic domains. Each of these notions may be referred to as style. The study of style is sometimes called applied stylistics, especially when there is an emphasis on the use of style in literary and nonliterary texts. In its literary applications, the subject brings together the insights and methods of linguistics and literary criticism; in this context, it has also been called literary linguistics or linguistic criticism (p.323).*

Besides, Widdowson (1975) defines stylistics from a morphological point of view. For him, the term 'stylistics' is a compound word consisting of two components. The first is style which relates stylistics to literary criticism, while the second *istics* which relates it to linguistics. In their study, Leech and Short (2007) have a similar view of this hybrid nature of stylistics. They hold that the aim of any linguistic study of style is to explain the use made of language and describe the choice of certain expressions. On the other hand, literary criticism is concerned with the aesthetic and the artistic use of language which lies within the linguist's specialization. Further, Crystal and Davy (1969) outline the stylistician's job as determining the distinctive linguistic features of the texts under study. This will help specify the uniqueness of these features and their relationship with their situational atmosphere making the identity of the texts.

### **2.2.3. Register, Genre, Style**

To have a more vivid picture of the scope and the nature of stylistics, Biber and Conrad (2009) draw a distinction between register, genre, and stylistic studies in terms of certain characteristic features. Like register studies, stylistics focuses on a sample of text excerpts, while genre focuses on complete texts. As for linguistic characteristics, both stylistics and register focus on any lexico-grammatical features, while genre focuses only on specialized rhetorical features. Another similarity between stylistics and register occurs in terms of the distribution of linguistic features. They both focus on the frequent and pervasive features in texts. Genre, on the other hand, focuses on those features that occur once in a particular place in the text. However, stylistics and register seem to differ in terms of interpretation. Stylistics focuses on linguistic features that are not directly functional, but which are preferred to their aesthetic value. On the contrary, register focuses on features that serve significant communicative functions. On the other hand, genre focuses on those features that are associated with the genre, but which are often not functional.

### **2.2.4. Approaches to Stylistics**

There have been various approaches to stylistic analyses; each focuses on a certain aspect of the phenomena under study. Below is a brief account of the main approaches.

#### **2.2.4.1. General Stylistics**

This approach is mainly concerned with the linguistic analysis of various registers or non-literary language used in various fields of life like religious texts, legal documents, political speeches, sports commentaries, etc. (Crystal, 2008; Wales, 2011).

#### **2.2.4.2. Practical Stylistics**

According to Carter (1995), this approach can be defined as a process of analyzing literary text based on the assumption that the procedures employed in reading a literary text are mainly linguistic. This approach focuses on the workings of

language and its role in literature. It also focuses on developing the confidence to work systematically towards interpreting literary texts. With such emphases, practical stylistics offers a suitable mechanism for stylistic analysis (as cited in Nassir, 2010).

#### **2.2.4.3. Linguistic Stylistics**

This approach is concerned with studying the style objectively and technically via employing the linguistic methodology. The approach offers a stylistic analysis of texts at the phonological, syntactic, and semantic levels of linguistic description. In this regard, the linguistic stylistics employs its own meta-language and terminology to describe and analyze texts, their items, and structures. The communicative ability and connotative importance of these items and structures are addressed objectively. According to this approach, the style shows the elements of a literary work, and gives it an individual mark, making it the work of a specific author that produces a certain effect on readers. Another principle underlying this approach is that style is the author's means by which s/he can ensure encoding entities his or her message in such a way that can help the reader decode it easily. In sum, the main concern of this approach is to figure out the relations amongst linguistics. Accordingly, stylistics is the linguistic analysis of literary language; style and stylistics have specific linguistic usage applied to literature (Hashim, 2017).

#### **2.2.4.4. Literary Stylistics**

Literary stylistics concentrates on the unique features of various literary works, such as drama, novel, poem, prose, etc. (Khan & Khan, 2015). The approach is mainly concerned with the analysis of linguistic and extra-linguistic elements in literary texts and their impact on the addressees. Thus, this approach distinguishes the styles of individual authors. It is thought that all other approaches are merely subtypes of literary stylistics (Zhukovska, 2010).

#### **2.2.4.5. Cognitive Stylistics**

Cognitive stylistics is a relatively new approach to stylistics that has attracted scholars' attention during the last decade. As the term cognitive suggests, it is a sub-branch of stylistics that deals with cognition and the mind. Jeffries (2010) holds that

the chief concern of cognitive stylistics is to formulate hypotheses concerning what happens when we read and how this affects our interpretations of the texts we read. A reader may read for enjoyment rather than for intellectualizing what s/he reads, yet when he thinks of his readings, he gets engaged in a science of reading (as cited in Ahmad, 2004). What distinguishes cognitive stylistics from other approaches is its relationship with cognitive science. It is directly related to the cognitive theory of linguistics and the cognitive psychology of reading. Cognitive stylistics supplements the existing methods of analysis. It aims to shift the focus away from models of text and composition towards models that make explicit the links between the human mind and the process of reading. The focus is given to the language and mind and how readers respond as they attempt to interpret a text. The main devices used to transfer, modify and blend mental constructs are schema theory, text world theory, conceptual metaphor, and mental space theory which play a pivotal role in cognitive stylistics (Simpson, 2004 as cited in Ghani, 2016).

#### **2.2.4.6. Critical Stylistics**

This approach aims to integrate stylistics and critical discourse analysis into critical stylistics which aims to reveal the ideological construction in a text depending on transitivity as well as other textual practices. Here, stylistics is no longer undisciplined. In fact, it has changed into an interdisciplinary study including linguistics, literary studies, psychology, cognitive stylistics, cognitive poetics, etc. According to this theory, stylistic tools can be used to analyze the literary effects of the text under study. On the other hand, tools of critical discourse analysis can be used to describe the contextual features of powerful language (Jeffries, 2010). Critical discourse analysis deals mainly with political and journalistic texts within their political and social contexts with the aim of finding out the impact of these texts on their receivers. However, critical stylistics does not support a political view. Instead, it shows that most documents are ideologically written whether the author intends them to be so or not (Jeffries, 2010).

## **2.2.5. Models of Stylistic Analysis**

To adopt a suitable model for analyzing the selected texts in this study, it can be useful to survey some relevant models. Below is a brief account of some of them.

### **2.2.5.1. Wachal's (1966) Models of Authorship Analysis: Resemblance, Consistency, and Population**

Wachal (1966) proposes three models for measuring the style. What characterizes these models is that they are register-oriented. They are mainly designed for analyzing the style of forensic texts. Below is a brief account for each (as cited in McMenemy, 2002).

#### **2.2.5.1.1. Resemblance Model**

This is the most frequently employed model in studying text authorship. When nonlinguistic evidence limits the suspect authors to few writers, the authorship question is employed to identify the suspect writer. As an example, this model was employed when a large American telephone company received letters that contained information that was true of only two workers in the company: the recipient and the suspected writer. In another case, a lawyer needed some evidence that his client was truthful in saying that he had not written what defames his soon-to-be ex-wife in their marriage dissolution. The case required using the resemblance model.

#### **2.2.5.1.2. Consistency Model**

This model is used to find out whether or not two or more writings are written by the same author which is a normal task in forensic work. For example, when some suspect people deny writing numerous questioned letters, the content or style of these letters can sometimes indicate whether or not they are written by one or more than one person.

#### **2.2.5.1.3. Population Model**

This model is used in analyzing the style of forensic contexts which provide no extra-linguistic evidence that suggests one or two potential writers. An example of

using this model is when a state official (and some other people) in California received a number of writings showing, in detail, his personal relationships with office employees. Examining the document, the official realized that the writer was likely to be one of 22 people who were authorized to have access to a special copy machine. Accordingly, the population of the suspect writers was 22. Another case is when an insurance company received some harmful letters about the boss of a large regional insurance office. The company security began searching for the suspect writer by examining the writing samples of a population consisting of disgruntled and former employees.

### 2.2.5.2. Crystal & Davy's (1969) Model

This is one of the earliest models of stylistic analysis, but it is still suitable for many studies. To have a comprehensive view of this model, it can be useful to consider Table 2 below which summarizes its basic elements. The concept of situation refers to the contextual factors that influence the features of the text under study. Stylistically, the situation imposes constraints or variables which identify the most distinctive deviations from an arbitrary occurrence. Based on this, the stylistician's job is to describe these distinctive features in terms of some situational dimensions: individuality, dialect, time, discourse, province, modality, status, and singularity (Crystal & Davy, 1969).

**Table 2.** Elements of Crystal and Davy's (1969) Model

Linguistic level	Situational level		
Phonetics-graphology	Individuality	Discourse	Province
Phonology-graphology	Dialect		Status
Grammar	Time		Modality
Semantics			Singularity

As Table 2 shows, Crystal and Davy's (1969) model involves the analysis of a target text at two main levels: linguistic and situational. Each level, in turn, has certain sub-levels. Below is a brief account for each.

### **2.2.5.3. Linguistic Level**

#### **2.2.5.3.1. Phonetics-Graphology**

At this level, the stylistician analyzes the basic phonic and graphic substance of the language of the target text. Phonetics deals with human vocal noise, while graphics deals with the visual analogue of phonetics. These sub-levels are significantly important when dealing with spoken texts such as sermons.

#### **2.2.5.3.2. Phonology-Graphology**

At this level, the stylistician analyzes the distinctive ways of presenting phonic and graphic substance in the form of repetition of segmental sounds, intonation, punctuation, and capitalization in the text under study. Again this sublevel is more relevant to spoken texts than to written ones.

#### **2.2.5.3.3. Grammar**

Here, the stylistician analyzes the internal structure of sentences and their functions. Below are the main elements that are dealt with at this level:

- Inter-sentence relationships which include (a) sentence linking features (e.g., ellipsis, anaphora), (b) lexical features (e.g., word repetitions, adverbial contrasts), and (c) prosodic features (e.g., contrastive tone, intonation patterns).
- Type of sentence: complete and incomplete sentences.
- Clause typology: the manner of realizing the structural elements (e.g., the ratio of nouns to verbs, pronouns to noun phrase, etc.).
- Group typology: the endocentric construction (e.g., a verb is a head of a verb group that functions as a verb element).
- Word typology: the morphological construction of words e.g., simple, compound, complex (Crystal & Davy, 1969).

#### **2.2.5.3.4. Semantics**

This level deals with the features of the language vocabulary regardless of any formal or functional grammatical consideration.

#### **2.2.5.4. Situational Level**

The concept of situation refers to the contextual factors that influence the features of the text under study. Stylistically, the situation imposes constraints or variables which identify the most distinctive deviations from an arbitrary occurrence. Based on this, the stylistician's job is to describe these distinctive features in terms of some situational dimensions: individuality, dialect, time, discourse, province, modality, status, and singularity (Crystal & Davy, 1969).

##### **2.2.5.4.1. Individuality**

This dimension refers to the idiosyncratic and permanent features of a certain individual's speech or writing habits. It includes the physical and psychological personal features, such as voice quality, handwriting, or phrases that frequently occur.

##### **2.2.5.4.2. Dialect**

This refers to the language user's regional and social status. Usually, distinctive nonlinguistic features characterize regions and social classes. These features are stable, but they can be changed intentionally due to social conditions. Hence, stylisticians deal with this dimension in terms of two varieties: regional variation and class dialect.

##### **2.2.5.4.3. Time**

This refers to the diachronic features of a language that give exclusive information about the temporal provenance of a language piece.

##### **2.2.5.4.4. Discourse**

According to this dimension, the following types of texts can be distinguished:

###### **1. Speech Vs. Writing.**

Speech and writing are different in terms of medium. While speech is relatively transient and requires some type of personal contact, writing has the opposite characteristics.



## 2. Monologue Vs Dialogue

Monologue and dialogue differ in terms of the number of participants. While a monologue is uttered by a single participant, two or more participants are usually engaged in a dialogue.

### **2.2.5.4.5. Province**

This dimension indicates that a certain utterance belongs to a certain register like the language of technology, law, or advertising. However, the province indicates the language users' personality, and social status.

### **2.2.5.4.6. Status**

Status indicates the linguistic variations via dealing with the concepts of formality, informality, respect, deference, politeness, and business relations of business.

### **2.2.5.4.7. Modality**

Modality deals with the linguistic features relevant to a certain purpose of an utterance which entails choosing one feature rather than the other. To construct a message, for instance, a language user may choose a letter, a postcard, a note, or a telegram. Another writer may decide to write up a scientific topic in the form of a lecture, report, essay, monograph, or a textbook based on the suitability of the subject matter.

### **2.2.5.4.8. Singularity**

This dimension refers to the idiosyncratic features shown in the writer or speaker's utterances. A poet or a novelist, for instance, may prefer to create a linguistic originality that can distinguish him or her as an individual. However, singularity features are temporary and are deliberately produced to add a certain effect on the conventional variety.

### 2.2.6. Khan and Khan's (2015) Model

To have a more comprehensive idea of this model, it can be useful to consider its elements in the table below:

**Table 3.** Elements of Khan and Khan's (2015) Model

Graphological level	Lexical level	Syntactic level	Semantic level
Layout	Archaism	Nominalization	the overall meaning of a text
Italicization & bold text	Technical terms	Impersonality	
Capitalization	Common words with uncommon meaning:	Long and complex sentences	
Missing lines & use of dots	Formality	Negatives	
Punctuation	Enumeration	Conditional sentences	
Abbreviations		Prepositional phrases	
		Determiners	
		Passive sentences	
		Pre and post modification	

As Table 3 shows, Khan and Khan's (2015) model involves the analysis of a target text in terms of four groups of features: graph logical, lexical, syntactic, and semantic ones. Each of these groups involves sub-groups. At the graphological level, the stylistician deals with some features, such as layout, italicization, bold text, capitalization, missing lines, use of dots, punctuation, and abbreviations. Layout refers to the physical appearance of the text which includes (1) paragraphing, (2) indentation, and (3) graphitic choices like capitalization, underlining, italicization, and bold-typing. Each of these has its own function in texts. In some texts, words, phrases, and even sentences are italicized and boldfaced to show emphasis. Text writers usually tend to employ capitalization of words, especially initial letters either by writing the words in larger font size than the remainder of the text or by writing all the words in caps. Some writers tend to use lines on which the missing but related data need to be filled in. These lines serve to give rise to the receiver's imagination and stimulate his/her critical thinking. Finally, abbreviations serve to show stress in some long terms by making them short for the economy of space.

At the lexical level, the stylistician analyzes the text in terms of features like:

1. Type of employed words: archaism, technical terms, common words.
2. Formality.
3. Enumeration: listing two or more words that are semantically the same or similar for the sake of clarity and preciseness.

At the syntactic level, the stylistician is to analyze the target text in terms of:

1. Nominalization: a process of deriving nouns from verbs; this feature is preferred by some authors since nouns have definite meanings, as in:

*provision from provide, and to be in opposition instead of to oppose.*

2. Impersonality or objectivity. This is often frequent in texts in which the main concern is to reveal its content rather than its form. Linguistically, impersonality is realized through the use of the third person pronouns and passive voice. Impersonality serves to obscure the actor.
3. Long and complex sentences
4. Negatives
5. Conditional sentences
6. Prepositional phrases
7. Determiners like, this, that, the, etc.
8. Passive sentences. In formal and content-focused texts, passive sentences are preferred to active ones due to their objectivity and formality.
9. Pre- and post-modification. Modifiers are words, phrases, or clauses that modify a noun. They add or further explain nouns.

## **2.3. On Medical English**

### **2.3.1. On Defining Medical English**

Herget and Alegre (2009) define ML as a kind of those languages used for specific purposes. They are different from everyday language in the sense that they are used by professionals of unique terminology. Woods (2006) distinguishes ML from

normal language by elaborating on some of its characteristics. He holds that users of ML seem to break the maxims of conversation. In addition, it is a non-literal language where conversational implicature is deduced.

### **2.3.2. Origin and Development of Medical English**

Many scholars, among whom Adegbite and Odebunmi, (2006), indicate that most of the scientific terminology, including medical ones, can be traced back to Latin and Greek. Medical vocabulary in various world languages is based on Greek and Latin roots. Clear evidence of the duality of its origin is the duality of shapes in ML. In English and German, for example, two shapes can refer to the same object; one is from Latin or Greek origin, and the other is of an Anglo-Saxon origin

Like other forms of language, ML is first stated as a spoken form since the establishment of the medical profession itself. Anyhow, scholars regard the 5th century as the beginning of written ML. The birth and rise of the EMP are traced to the mid-twentieth century that witnessed the emergence of English as the lingua franca of scientific communication in general, and of medicine in particular. However, until the 1970s, the focus was mainly on lexicon until the advent of genre and discourse analysis widened the linguistic perspectives to include syntactic and textual patterns. The end of the 1980s witnessed the publication of about two million medical papers by about 25 000 medical journals. 15 000 of these journals were Anglo-American. By the year 2000, over five million medical papers were published annually (Crego, 2014; Salager-Meyer, 2014; Karwacka & Gdański, 2018). In contemporary linguistics, EMP meets the standards required to consider it as a horizontal variety of English with other forms of ESP common traits, but it has its own lexical features (Crego, 2014).

### **2.3.3. Communication in Medical English**

As a typical act in medical communication, Byrne and Long (1976 as cited in Skelton & Whetstone, 2012, p. 89) hold that the structure of doctor-patient communication can be summarized in six stages:

**Table 4.** The structure of doctor-patient communication

Stage	Communication act
1	The doctor establishes a relationship with the patient.
2	The doctor either attempts to discover or actually discovers the reason for the patient's attendance.
3	The doctor conducts a verbal or physical examination or both.
4	The doctor, or the doctor and the patient, or the patient (in that order of probability) consider the condition.
5	The doctor, and occasionally the patient, detail further treatment or further investigations.
6	The consultation is terminated usually by the doctor.

### **2.3.4. Characteristics of Medical English**

The main characteristics of ME can be stated as follows:

#### **2.3.4.1. Syntactic Features**

Below are the main syntactic features of medical English:

##### **1. Tense in Medical English**

Pavel (2014) gives a brief account of the main tenses used in ME. He adds that the present simple is often used to describe processes, functions, mechanisms, diseases as in:

1. The stomach secretes protein-digesting enzymes called proteases and strong acids to aid in food digestion.

The present simple tense is used to ask questions about present illnesses, habits, etc., as in:

2. Do you smoke? Do you have any other symptoms?

The past simple tense is used to talk about medical history, childhood, previous hospitalization, etc., as in:

3. When did you first notice the pain?

The present perfect is used to ask about or describe the onset of an illness, medical procedures etc., as in:

4. How long have you been suffering from a headache?

2. Voice

ME is characterized by the use of passive voice due to its impersonal nature as in:

5. Poor hand hygiene by hospital staff has been associated with the spread of resistant organisms (Pavel, 2014, p. 43).

### 3. Modal Verbs

ME is also characterized by the use of modal verbs for the purpose of hedging. Modal verbs help medical professionals (1) produce expressions with suitable accuracy and caution, (2) express possibility rather than certainty, and (3) indicate prudence rather than overconfidence as in:

6. Severe cases may require oral drugs (those taken by mouth).

### 4. Type of sentences.

Two types of sentences are most frequently used in ME: interrogative and imperative sentences. The first type is used by doctors or other medical professionals to ask the patients about the symptoms of the diseases they suffer from to diagnose these diseases. The second type of sentence is used to direct the patient on how to take drugs or behave during the treatment course. However, the type of sentences that is frequent in ME are statements that are used by patients to answer the doctors' questions. Consider the following examples cited by Ayeloja (2019, pp. 106-107).

7. A. Doctor: What time does the headache go up? (interrogative) Patient: The headache starts at night. (statement)

B. Doctor: Sir, go take the drugs I have recommended. (imperative)

In addition to the syntactic characteristics mentioned above, Maglie (2009) lists the features stated below:

### 5. Omission of Phrasal Elements

To produce concise sentences, users of ME tend to omit phrasal elements. However, the omission does not obstacle understanding a text as the missing elements can be re-established by the specialist. Consider the following examples:

8. Prepositional phrases with *of*, *in*, *on*, *with*:

9. Root nodule bacteria. (Bacteria to be found in root nodules)

10. Prepositional phrases with *for* + *Gerund* The operating room/theatre.

(The room for carrying out operations).

6. Expressive Conciseness and Premodification.

Users of ML also tend to use concise expressions and premodifiers to make a sentence more condensed at a syntactic level. In medical discourse, the relative clauses are avoided for the purpose of economy and simplicity of the syntactic structure as in:

A. A blood donor (a person who donates blood).

11. Laboratory equipment (equipment which is used in laboratory).

7. Length of sentence

Medical texts are characterized by being longer than texts in a common language. Medical texts usually include a considerably great number of elements so as not to create an information gap or ambiguity as in:

8. Stacked and compound nominal phrases.

Another characteristic of ME is the use of stacked and compound noun phrases which serve to produce concise references and achieve discourse cohesion and coherence. They also serve as names for concepts that will be referred to again, and thus help avoid long descriptions.

Stacked noun phrases are made up of not more than six nouns. The premodifiers of the noun phrase may consist of nouns, adverbs, participles, hyphenated phrases or a mixture of these as in:

12. Antibody- dependent cell, mediated tumor.

13. Metastatic androgen- independent prostrated cancer.

14. Drug – injecting behavior.

15. Difficult to – measure variables.

9. Nominalization

According to Trask (1992), nominalization, in morphology, refers to deriving a noun from a member of another lexical category, particularly from a verb, such as swimming from swim as in:

16. Lisa's swimming has improved.

In syntax, a noun phrase is derived from another category which is not a noun, especially from a verb phrase or a sentence as in:

Lisa's going to less upset her father. 17.

Maglie (2009) states that nominalization is frequently used in ME. This process consists of using a noun instead of a verb to express concepts related to actions and practices in a more precise way as in using diagnosis as a noun instead of diagnose.

### **2.3.4.2. Morphological Features**

Džuganová (2013) refers to several ways of forming new words or terminologies in ME: derivation, compounding, abbreviation, multi-word phrases, conversion, backformation, clipping, etc. Below is a brief account for each.

#### **2.3.4.2.1. Derivation**

This is the most productive type of term formation in ME. Derived medical terms usually consist of a prefix, one or two word roots, and a suffix in various combinations, as in:

18. myocardium = myo- (prefix) + card(ium) (root)

19. endocarditis = endo- (prefix) + card (root) + -itis (suffix)

20. cytology = cyt (o) (root) + -logy (suffix)

21. gastroenterology = gastr(o) (root) + enter(o) (root) + -logy (suffix)

22. adenoma = aden (o) (root) + oma (suffix).

#### **2.3.4.2.2. Compounding**

A compound word can be simply defined as a fixed expression that consists of more than one word, e.g., hay fever, Black Death. There are no strict rules for writing compound words, yet they are usually written in three ways: (1) as two or three words, e.g. blood pressure, blood group, heart attack, sleep walker, central nervous system,



etc., (2) with a hyphen e.g. life-span, collar-bone, birth-control, etc. or (3) as one word e.g. gallstone, haemophilia, leucocytopenia, pseudopolycytemia.

#### **2.3.4.2.3. Multi-Word Phrases**

These are too long and uneconomical expressions, yet they are frequent in ME. Examples of such phrases are Acquired Immune Deficiency Syndrome, Bovine Spongiform Encephalopathy, Severe Acute Respiratory Syndrome, Irritable Bowel Syndrome. Due to their length, these expressions usually undergo the process of abbreviation which is discussed below.

#### **2.3.4.2.4. Abbreviation**

Simply, an abbreviation is a shortened form of a word or a phrase that usually consists of a letter or a group of letters taken from a word or a phrase as in AIDS that is developed from its initials (Acquired Immune Deficiency Syndrome). For some, acronyms and initialisms are subtypes of abbreviations. However, others believe that there is no sharp distinction between them. ME manifests many examples of initialisms that are used to shorten long descriptive terms as in *deoxyribonucleic acid* which is shortened into DNA.

#### **2.3.4.2.5. Conversion**

Conversion involves transferring words from one-word category to another via no morphological means. Conversion has developed as a result of the semantic need to give a new meaning to an existing word. More specifically, conversion helps develop verbs from nouns or vice versa as in blind to blind, to check, check-up.

#### **2.3.4.2.6. Back-formation**

Back-formation is the process of creating a new lexeme by removing affixes. Back-formation is very rare in medical terminology. Just two medical terms are formed in this way: the word *syringe* is formed from its plural form syringes by dropping -s, and the verb euthanize which comes from the noun euthanasia.

### **2.3.4.2.7. Clipping**

Clippings do not belong to the standard vocabulary of a language; they are developed as terms for special groups including a medical profession. Clipped words are formed by dropping either (1) the beginning part of the word as in (uni)versity, (2) final part of the word as in (polio)myelitis, lab(oratory), doc(tor), or (3) the central part of the word as in flu (influenza).

### **2.3.4.3. Lexical Features**

According to Adegbite and Odebunmi (2006), lexical features refer to the type of vocabulary used in speech. Vocabulary used in medical communication can be described in terms of lexical occurrences and lexical relationships. Below is a brief account of these occurrences.

#### **2.3.4.3.1. Types of Medical Vocabulary**

Below are the main types of vocabulary employed in ME.

##### **1. Plain Words:**

This type of word is not only used in everyday speech or other registers but also in medical discourses to describe the patients' conditions and complaints. Examples of plain words are health, cough, fever, test, illness, laboratory, etc.

##### **2. Technical words, symbols, and figures.**

These refer to the items which are unique to the field of medicine. They describe a disease, drugs, and medical processes. According to Woods (2006), the technical vocabulary used in medical discourses, especially those used in everyday discourse, can cause ambiguity in doctor-patient communication. Therefore, terms such as Malaria, AIDS, Schizophrenia, etc. should be explained for the patients.

##### **3. Proper nouns**

In ML, diseases are referred to by the proper nouns of the persons who discovered these diseases for the first time. Examples of this kind are Koch's disease, Hansen's disease, Parkinson's disease...etc.

#### 4. Vocatives

Vocatives include words or phrases such as Madam! Doctor! My friend used in medical communication.

#### 5. Deixis

Person deixis exists in medical interaction in the form of personal pronouns, me, you, and him/her. Demonstratives like this, that, etc. are also used.

### **2.3.4.3.2. Lexical Relations in Medical Vocabulary**

Maglie (2009) refers to similarities and differences between ME and SE in terms of certain lexical relations that can be stated as follows:

#### 1. Mono referential vs. synonymy

The vocabulary of ME is characterized by mono reference which means that every word refers only to one specific meaning or concept. However, ME manifests many examples of synonymy. For instance, the word Danes refers to mega colon by the term Hirsch sprung, while the word Dutch refers to the disease by using the term Ruysch disease. In each society, a term is used to refer to the same disease.

#### 2. Denotation vs. connotation

Generally, denotation means that a word has one literal meaning, while connotation means that a word can have more than one associated meaning. Unlike SE in which words can acquire a connotative meaning, words in ME usually have only denotative meaning. Consider the following examples:

23. Her father died of a brain tumor.

(ME. Head denotatively refers to an organ in ones' head).

24. They were not the only ones to have brains and ambition.

(SE. Head connotes thoughts).

#### **2.3.4.4. Figurative Features**

##### **2.3.4.4.1. Medical Metaphors**

Salager-Meyer (1990) affirms that ME is characterized by using more than one type of metaphor. For him, ME manifests two types of metaphor according to their analogy patterns: (1) morphological metaphor, which refers to forms and structures (geomorphical, anatomical, zoomorphical, phytomorphical, and architectural), and (2) physiological metaphor, which refers to processes and functions. He adds that linguistically the majority of metaphors in ME either (a) belong to the nominal group, (b) modify specialist nouns or adjectives, or (c) is of the nominal-compound type. Among the metaphorical expressions employed in ME are a dual chamber system (architectural), urinary system (geomorphical), nerve roots (phytomorphical), foreign bodies (anatomical), butterfly rash (zoomorphical), etc. Salager-Meyer (1994) indicates that scientists, including medical professionals, are urged, nowadays to employ a style that reflects their personal modesty and honesty, and helps them to avoid arrogance. To achieve this aim, scientists tend to use hedging devices that help them tone down their statements. In this concern, Salager-Meyer (1994) distinguishes four types of hedging devices employed in medical English ME:

1. Shields. This type of hedging device involves using (1) modal verbs that express possibility, e.g. may, can, etc. (2) semi-auxiliaries like to appear, to seem, (3) probability adverbs like probably, likely, and their (4) epistemic verbs which express the probability of a true proposition or a hypothesis e.g., to suggest, to speculate.

2. Approximators. These include the expressions that serve to make things vague. This hedging category reflects what is called the "institutionalized " language. Approximators are used when the state of knowledge does not allow medical professionals to make accurate statements about quantity, degree, frequency. Examples of approximators are approximately, roughly, somewhat, quite, often, etc.

3. Expressions such as I believe, to my knowledge, it is my view that ... etc. reflect authors' personal doubt and direct involvement.

4. Emotionally-charged intensifiers. These include the comment words used to reflect the authors' reactions e.g., extremely difficult, dishearteningly weak, of particular importance, particularly encouraging, unexpectedly, surprisingly, etc.

5. Compound hedges. These consist of several hedges. They can be subdivided into three subcategories:

1. Double hedges, e.g. It may suggest that ..., it could be suggested that .... etc.

2. Treble hedges, e.g., It would seem likely that ..., it seems reasonable to assume.

3. Quadruple hedges, e.g. It would seem somewhat unlikely that..., etc

## **2.4. Medical Posters**

### **2.4.1. Defining Medical Posters**

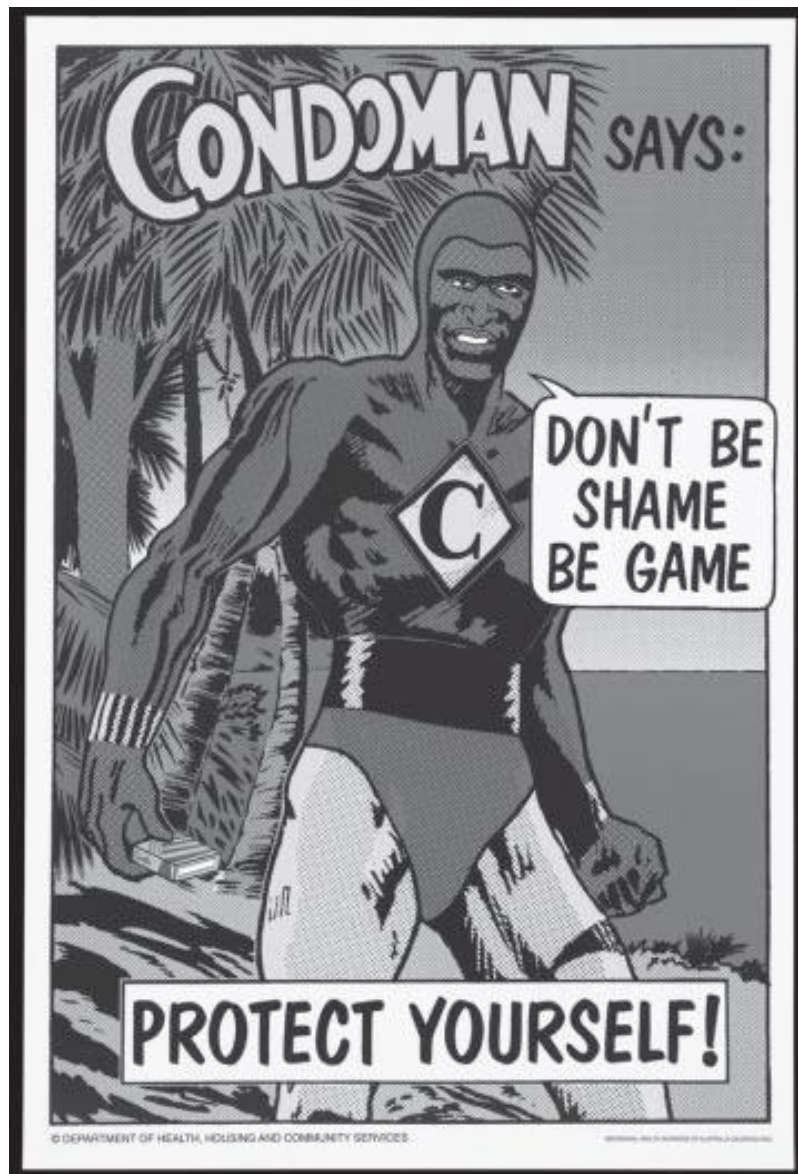
Landa (2006) defines the poster as a single-paged format with two dimensions used to inform and display information, data, and schedules to viewers for the purpose of persuading them of its intended message (as cited in Rosli, 2018). Similarly, Carter and DeNoon (2008) define posters as powerful and influential public art forms that can attract the viewers' attention and help distribute information to diverse large audience (as cited in Rosli, 2018).

### **2.4.2. Historical Background**

The birth of poster production can be traced to the 1860s in Paris, where posters began to be produced as large white–black ink portraits written on papers with poor quality. During the 1890s, the world witnessed vital developments in the mechanisms of printing, especially in lithography and color techniques. These developments facilitated the mass production of more attractive, cheaper and more effective posters used by specialists in publishing agencies for different purposes (Seidman, 2008). In 1920, the world witnessed another significant change in poster design. Before this date, poster illustrations were in the form of allegorical images, but after 1920, designers began to produce personal images (Bonnell, 1997).

Towards the end of the 20th century, the world witnessed a striking development represented by the move to rely on visual communications in various disciplines including medicine. This pictorial turn which claims for vision as the main medium in knowledge production defies not only the conventional history of poster

production but also the status and value of the medical history itself. This pictorial turn with universal meaning resulted in foregrounding diseases and challenging the older accounts of their spread worldwide. It provides historians with exciting new conceptual frameworks for comprehending the past. Examples of pictorial posters are those which deal with the history of AIDS. Below are some examples of MPs on AIDS that show the history of this disease (Stein & Cooter, 2011, pp. 90-91).

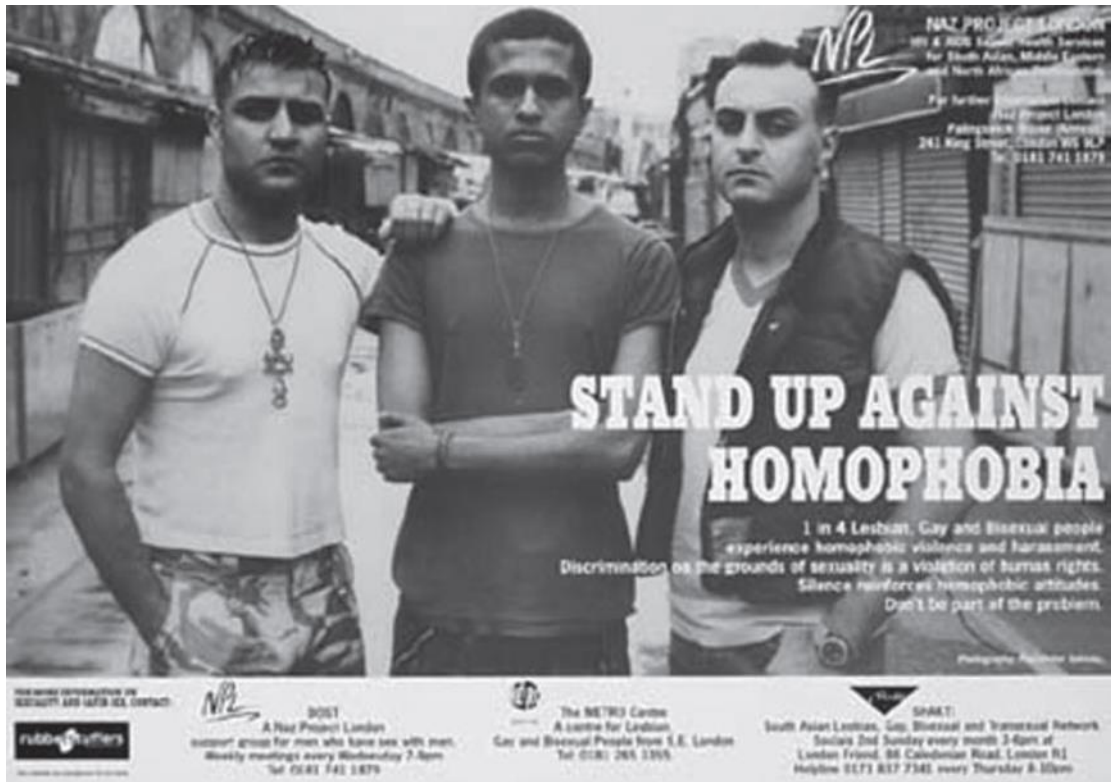


**Figure 1.** A medical poster on AIDS issued by the Commonwealth Department of Community Services, Aboriginal Health Workers of Australia.

A medical poster on AIDS issued by the Commonwealth Department of Community Services, Aboriginal Health Workers of Australia (Queensland), 1991 (41 · 28 cm). Courtesy of the Wellcome Library, London.



**Figure 2.** A poster showing Oliviero Toscani's 1992 billboard image of the death of David Kirby for Benetton's 'Shock of Reality' advertising campaign. By permission of the United Colors of Benetton.



**Figure 3.** A poster on AIDS was produced by Terrence Higgins Trust, 1999 with permission of the Terrence Higgins Trust.

### 2.4.3. Functions of Medical Posters

Among the main functions of medical posters are the following:

1. Many scholars such as Rowe and Ilic (2009) refer to the increasing use of MPs in various activities like workshops, seminars, conferences, etc., whereby knowledge transfer nowadays is made easier by oral posters and workshop presentations. Besides oral presentations which usually consist of detailed information presented in a didactic format, MPs can provide the viewer with a snap shot of the target phenomenon.

2. A poster can function as an effective tool in the medical classroom. More specifically, poster presentations accompanied by a short presentation by medical teachers can elicit a degree of active learning in the sense that the audience must engage with the poster to read, synthesize, and analyze the information presented. A brief explanation can also facilitate the discussion between the presenter and audience when it is combined by a poster presentation (Rowe & Ilic, 2009).



3. The use of MPs is not limited to presenting knowledge or teaching. In fact, it is useful for maintaining competence to deal with emergencies by many medical professionals, such as dental professionals who wish to continue their professional development. Besides, posters can be designed to be aide-memoirs to assist dental staff in safely and effectively managing the medical emergencies occurring in their workplace (Jevon, 2015).

#### **2.4.4. Design Elements of Medical Posters**

Designing a poster is no longer free; it is governed by some principles. In this concern, DeBara (2018 as cited in Rosli, 2018) holds that to be successful, a poster design should meet the following six principles:

1. Font size. Designers are advised to avoid using fancy script fonts since they can cause careading difficulty.

2. Colors. Designers are advised to use vibrant bright colors when they create a sign. For instance, dark colors can indicate less light than bright ones, which makes posters challenging to read.

3. Title. Designers should use short and simple titles to enable people to easily read the title of the poster from a considerable far distance.

4. Measurement and a blank space. Designers should use white space to enable viewers to easily scan poster information, while blank space should be left around the scope of posters to create a white frame of divisions for the sign.

5. Size of the poster. Designers should make their posters of suitable size: neither too small to be read nor too large to fix on the wall.

6. Graphics. To successfully convey the poster message, designers are required to use visual aids like graphs, charts, and photos. However, using many visual aids can lead to confusion in a poster.

On the other hand, the University of North Carolina proposes three groups of design elements of a poster: (1) the content, (2) the design and layout, and (3) images and graphics.

1. The content.

Designers should clearly state the purpose of the poster; otherwise, the communication will not be effective since the clear content will catch the audience's interest. That is, only a significant content should be put into the poster, or it will be just a common piece of trivial knowledge. The presented knowledge must be relevant to the audience, and the information must be kept short and impactful. Besides, good posters need to be well-organized to be a good piece of communication. A poster needs to be clear and concise. Designers should avoid wordiness and jargon, and should use active words and easy vocabulary to enable the audience easily understand the text.

## 2. Design and layout.

Designers should use the title as a banner together with a suitable font size. Suitable columns should also be used to separate the design and layout of the content. Further, aligning the graphic and heading should be done correctly. In addition, there should be a good balance and suitable spacing in distributing the poster content and images to avoid looking uncluttered. Designers should also include enough white space; otherwise, the poster will be difficult to read.

## 3. Images and graphics.

There should be consistency in font, color, elements, illustrations, and photographs. Designers should use the same font, a similar color, and the same dimensions for illustrations and photographs. In other words, the wise use of colors can add visual appeal to the poster. Unlike the text, the heading should be bold.

### **2.5. Review of Related Studies**

To be acquainted with the procedures followed in some similar studies, and their main conclusions, it can be useful to review some of these studies.

### 2.5.1. Stein and Roger's (2011) Visual Objects and Universal Meanings: AIDS Posters and the Politics of Globalisation and History.

This study tackles AIDS posters from the perspective of their museum 'afterlife' as collected material displayed in a an exhibition entitled 'Against Aids: Posters from Around the World'. The exhibition was held at the Museum of fu"r Kunst und Gewerbe in Hamburg in 2006. The study hypothesizes that aesthetics is a matter of politics. Below is an example of one the posters displayed in this exhibition:



**Figure 4.** A poster on AIDS displayed in Hamburg Exhibition in 2006

The theoretical survey of the literature relevant to this exhibition showed that for many, among whom is Döring, this exhibition of AIDS posters was intended to elicit an emotional response from the viewers and raise their sensitivity to art. The

exhibition did a lot. It constructed a particular framework for the viewers' perception which suggested that aesthetic forms can cross the world regardless of the local geography, ethnicity, religion, race, rights, sexuality and gender as well as the aesthetic traditions. Even after three decades, the exhibited posters still had the power to shock, titillate, and amuse the viewers. The striking juxtapositions of the posters in the exhibition were intended to show the variety of aesthetic choices that governments, commercial bodies, and private artists used to make the public realize the threat of HIV/AIDS and incite the viewers to ethical behaviour. For example, condoms were globally used as a symbol for unsafe sex.

The researchers also concluded that AIDS posters appealed to the feelings of onlookers. They were also used to push consumption of selling national identities and ideologies in politics. They presupposed the modern concept of the public as a theatre of persuasion. Hamburg exhibition also revealed that world nations were homogeneous in their fight against HIV/AIDS. This collapsed separate national encounters with HIV/AIDS. An example is South Africa's President Thabo Mbeki's denial. Thus, the exhibition showed the differences between media campaigns used in different countries including the struggle between local, national and international agencies. Gutting AIDS posters politically through their aestheticisation led to erasing national rivalries and pressures to medically treat or not treat the victims of this disease. Hamburg exhibition showed that as collector's items, the exhibited posters entered a place that was as political as when they were on the streets in the 1980s and 1990s, and when they were appropriated to Western discourses on postmodern identity. By entering such a 'retirement home' they necessarily became a part of the institutional agenda of the Museum für Kunst und Gewerbe. The 2006 exhibition of AIDS posters also showed that old agendas that seemed apolitical are not lost in the contemporary world. Instead, they serve today visitors' new political world in which aesthetics is the dominant means to politics more than the idea of looking good or not.

### **2.5.2. Oyebode and Unuabonah's (2013) Coping with HIV/AIDS: A multimodal discourse analysis of selected HIV/AIDS posters in south-western Nigeria.**

This study aims at (1) exploring the communicative acts employed in HIV/AIDS posters which focus on people living with HIV/AIDS (PLWHA) and their relatives/friends and (2) investigating the generic structure of these posters. As for its theoretical framework, the study is based on Van Leeuwen's (2005) multimodal communicative acts and Yuen's Generic Structure Potential (GSP) of printed advertisements. The two theories are used because they both deal with multimodal texts from the perspective of Systemic Functional Linguistics (SFL). The multimodal communicative acts include instructing, advising, beckoning, encouraging, warning and informing. Lead, Emblem, Announcement and Enhancer are obligatory elements while Display, Tag and Call-and-Visit Information are optional ones.

The selected data for the study consists of six posters selected on purpose. The posters are written in English and quoted from two state hospitals that are concerned with educating and counselling people living with HIV/AIDS in south-western Nigeria. The hospitals are Oyo State Hospital (Adeoyo, Ibadan, Oyo State) and Ogun State Teaching Hospital (Sagamu, Ogun State). They are good representatives of hospitals in south-western Nigeria. The posters were found in the HIV/AIDS clinics (waiting room section) of the hospitals. Due to the fact that the discourse of HIV/AIDS is broad in scope, Oyebode and Unuabonah (2013) examined four points relating to PLWHA: (1) revelation of status and protection of family members of PLWHA; (2) avoidance of other illnesses; (3) adherence to treatment; and (4). avoidance of stigmatization. Below is one of the posters selected in this study.



**Figure 5.** A poster used in Oyeboode and Unuabonah's (2013) study of HIV/AIDS posters in south-western Nigeria.

The study findings show that the designers of the selected posters heavily depend on semiotic resources in their attempt to convey the intended meaning of the posters. The findings also show that the communicative acts in HIV/AIDS posters focusing on PLWHA include five acts: instructing, beckoning, advising, encouraging, warning and informing. On the other hand, the GSP is catalogued as follows:

Lead^(Display)^Emblem^Announcement^Enhancer^(Tag)^(Call-and-Visit Information).

This means that the acts of Lead, Emblem, Announcement and Enhancer are obligatory elements, while the acts of Display, Tag and Call-and-Visit Information are optional elements. It is worth noting that according to Yuen's (2004) model, Lead and Emblem are the only obligatory elements in printed advertisements. However, the campaign posters on HIV/AIDS show that Announcement and Enhancer are also obligatory elements in addition to Lead and Emblem. This can be traced to the function of the text as a campaigning and educative tool rather than an advertising products or service. It is also worth noting that Display rarely occurs since the majority of the posters did not contain any image representing the disease itself. Though general HIV/AIDS posters focusing on prevention, can be found in public spaces such as

hospitals, schools and churches, HIV/AIDS posters relating to PLWHA are mainly found in HIV clinics.

Through the theoretical framework of the study, Oyebode and Unuabonah (2013) found that only an adequate consideration of all the dominant multimodal resources employed in the medium can help to arrive at an appropriate meaning of the message conveyed in HIV/AIDS posters about PLWHA. Based on the analysis of the selected data, the researchers also found that a text exists as a result of using a range of representational and communicational modes deliberately. To arrive at an acceptable meaning, the text has to be interpreted in terms of all these modes. This will deepen and enrich the interpretation of the data and make it more synthesised than adopting just one singular perspective.

### **2.5.3. Faleke's (2017) Persuasive Act in Medical Communication: A Case of**

Medical Posters in Nigerian Context.

Faleke's study is qualitative. It aims at describing the linguistic strategies that medical practitioners use in their MPs in relation to the socio-cultural backgrounds that influence the persuasive act. The study adopts J.L Austin's (1962) classification of speech acts into three acts: locutionary, illocutionary and perlocutionary acts. The selected data consist of 50 varied MPs which were snap-shot randomly in selected government hospitals across five states in Nigeria. The states are Sokoto, Benue, Ekiti, Edo and Rivers. The reason behind this is to enable the researcher to have a plausible data for the analysis. The snapped posters were transferred on personal computer and cropped. The insertion method of data analysis was adopted to enable readers to interpret the meanings conveyed by the verbal-visual elements in the posters.

The study findings show that the act of persuasion is a representation of four illocutionary acts which are interrogative, suggestive, admonitive and repetitive which are realized via certain lexical items that evoke perlocutionary effects. As for interrogative act, the practitioner uses this act as a strategy to identify a sufferer. Lexical items like cough, coughing, sneezing, and influenza are the symptoms of a disease named Tuberculosis. (TB). These items are used to persuade the viewers to

take quick action. Beside, the accompanying visual signs are used to show how discomfort the disease can cause to the patient. The poster designers use certain expressions to persuade the viewers to take an action. Among these expressions are "See a doctor..., Make you visit TB DOT..., Go to TB (DOTS), Stop TB, in this hospital, Today, free treatment, etc.

The suggestive act is in pictorial icons. The employed images are assigned with their symptoms to inform the readers about the reality of the diseases and their influence on human health. They can help to create anticipatory perlocutionary effects on the readers' part. The expressions employed are to suggest to the viewers that there is hope for the sufferers and that all they need to do is to visit the hospital for treatment. For example, the expression "DO NOT USE THEM" suggests danger. As for admonitive act, the findings show that the poster designers tend to warn, notify, reprove, exhort, instruct, or counsel. The designers may warn to notify a mistake, reprove on serious issues, counsel against danger, inform or give instructions that could improve the viewers' health. The lexical items frequently used in such situations: give, go, buy, take, early, routine, report, improve, only or exclusive are used. As for repetitive act, the findings reveal that poster designers tend to repeat phrases to show the severity of a disease. For example, the lexical items *protect and immunize or immunization* are repeated to persuade the viewers to perform a role that is of great importance to self and the society at large.

Based on the findings stated above, the study concludes that posters are open communication for the general public and the medical personnel as well. The study also concludes that, in medical communication, the persuasive act differs in terms of the way it is perceived in other domains, and that the persuaded benefits more than the persuader himself. The study also shows that the designers' technical knowledge and their socio-cultural backgrounds enable them to convey their thoughts to suit the viewers' needs. The poster itself also has socio-economic benefits because it saves time, and money since health is wealth.

#### **2.5.4. Lermen, Helena Salgueiro, et al's (2017). AIDS in posters**

Representations on sexuality and Aids prevention in December 1st campaigns in Brazil (2013-2017).



This study is a descriptive and documental content analysis of posters relative to the World Aids Day (December 1st) . It was carried out during 2013-2017. It aims at analyzing the way sexuality and prevention are represented in the posters produced by the Department of Chronic Conditions Diseases and Sexually Transmitted Infections( DCCI) . The study data consists of 19 posters selected from five campaigns held during December 1, 2013 and 2017. The research procedures consist of three stages. The first involves identifying the epidemiological bulletins available on the DCCI website during the period from 2013 to 2017. This is to verify the extent to which the campaigns are based on these documents. The second stage involves surveying the posters available on the same website accessing the Content Centers section, and then the Campaigns section. The third stage involves submitting the material to a pre-analysis to verify the relationship between epidemiological trends and the campaigns of December 1st. The aim of submitting the material to content analysis is to find out the main themes regarding the representation of subjects, sexualities and prevention methods.

The findings of analyzing the content of the selected texts show that the main element of AIDS prevention is the responsibility and self-surveillance of sexuality, particularly via testing. The findings also reveal an emphasis on social commitment or goals such as the fight against discrimination. The selected posters attempt to attract the attention of the subjects who live with HIV and AIDS towards emotions such as “courage” and “willpower” to bet on a life with dignity. The characters portrayed in the posters include transvestites, young people, and pregnant women. Despite this diversity, the images representing sexual practices and gender relations are not at stake. It is also worth noting that the appearance of the portrayed characters is sometimes masculinized. The language used in the posters sometimes highlights certain subjects and their gender expressions. In the 2016 campaign, an exception is identified. It concerns the alliance between the state and the church, where the imagetic terms differ from the tendency to show subjects’ faces as a way of coping with AIDS. Finally, the findings reveal that the language of the posters is based on acronyms and norms about the self-surveillance of the serological status. This reflects some inquiry about the future of those who do not know how to survive the infection. The findings also indicate that increments of the individualization of care

under the logic of “know your status” are now stronger. The posters also contain preventive alternatives by way of the tripod symbol: “condom, test and pill”.

### 3. METHODOLOGY

#### 3.1. Instrument

The instrument used for the stylistic analysis of the selected MPs is based on an adapted form of Khan and Khan's (2015) model which is designed for measuring the text style at four basic levels: graphological, lexical, semantic, and syntactic ones. However, to make it more suitable for the purpose of the study, certain features have been combined with with these levels. The graphological level in the original form of Khan and Khan's (2015) model consists of five elements: layout & title, italicization, font size, bold text, and capitalization. Khan and Khan's (2015) employed these elements to measure the style of English legal texts which are one-modal written texts with no extralinguistic elements. However, the texts under this study are multimodal; several modes are usually used in MPs. Therefore, it is very necessary to add other elements to the model to measure the style of using these extralinguistic elements. So, colors have been added to the graphological level to find out the way MP designers use colors to achieve their intended aims. To see, for example, which colors they use to profile their target concepts or attract the viewers' attention to certain aspects of the MPs. Images and illustration figures have also been added to the graphological level simply because MPs including those on Covid-19 employ these elements for certain purposes. For example, MPs usually employ images and illustration figures to graphologically explain the verbally stated instructions on how to use certain instruments, how to avoid diseases, or on how to take drugs, etc. The final element necessarily added to graphological element is symbols. This element is frequently employed in MPs, for example, to stand for diseases, or viruses.

The original form of Khan and Khan's (2015) model included only syntactic elements, namely tense, voice, modal verbs, nominalization, type and length of sentence, and negation. Considering the nature of MPs under study, these features are not enough to account for these texts. Therefore, it is necessary to add morphological features to syntax level. Due to their limited space, MPs including those on Covid-19 makes frequent use of premodifiers, postmodifiers, and word formation processes like derivation, compounding, clipping. Finally, metaphor and simile have been added to semantic level to account for the metaphorical constructions that stylistically

characterize MPs on Covid-19. Figurative devices are not employed in the original form of Khan and Khan's (2015) model since they developed their model for the purpose of analyzing English legal texts which lack figurative constructions. As for communicative acts, showing the disease symptoms have also been added to semantic since this function or communicative act is not found in the original model. At the same time, the communicative act have been limited only to those of warning and instructing since these are the only frequent acts in the MPs under study. Table 3.1 below shows the final form of the adopted model after adding the necessary adaptations.

**Table 5.** Elements of the Adopted Model

Graphological level	Lexical level	Syntactic & morphological level	Semantic & figurative level	
Layout & title Italicization Font size Bold text Capitalization	Type of words Archaic words Technical terms Common words Proper nouns Vocatives Deixis	Tense	Metaphor	
			Simile	
		Voice	Hedging	
		Modal verbs	Poster function Warning Instructions for avoiding the virus Showing symptoms	
		Nominalization		
Colors	Formality	Sentence Type Imperative Statements Interrogatives Conditionals Negatives		
images	Enumeration			
Symbols				
Illustration figures				
		Sentence length Short & simple Long & complex Prepositional phrases Ellipsis		
		Premodification		
		Postmodification		
		Word formation Derived words Compounds Multi-words Abbreviations Clipped Words		

### **3.2. Method of Analysis**

The qualitative method of analysis is adopted in this study. Each single MP is analyzed individually in terms of the four main levels as well as their sublevels are shown in Table (3.1). First, every MP is analyzed in terms of the graphological elements it employs and the purposes behind using each element. The frequency of each graphological element in every single MP is calculated. At the same time, the percentage of each graphological element in comparison with other graphological elements used in the same MP is calculated using a statistical tool of percentage. The same procedure is adopted in analyzing other levels, including lexical, syntactic, morphological, semantic, and figurative ones. So, the tables following each single MP show the frequency and percentage of each element at the qualitative level.

Quantitatively, the selected MPs are analyzed in terms of the four main levels as well as their sublevels. So, the frequency and percentage beside each element show its frequency and percentage. Frequencies and percentages are used to generalize the use of the various devices frequently used in MPs on Covid-19.

### **3.3. Data Selection**

The sample of the selected MPs consists of ten MPs on Covid-19. These posters have been selected randomly from various websites specialized in medical affairs. The only criterion adopted for selection is their relevance to Covid-19 which is the main concern of the current study.

## 4. ANALYSIS OF DATA AND FINDINGS OF THE STUDY

### 4.1. Analysis of Poster No.1



Poster No. 1 (wwii-propaganda-inspires-corvid-hygiene-posters)

#### 4.1.1. Introductory Note

The whole poster is based on a metaphor. Corona virus is compared to a dangerous criminal wanted for justice. The designer uses an announcement form similar to those used in the American ancient society, particularly at the times of cowboys, where rewards were offered for arresting dangerous criminals. Certainly, the aim behind this metaphor is to make the viewer realize the danger of this killing virus (see Appendix No.1).

#### 4.1.2. Analysis of the Graphological Level

The designer organizes the poster beginning with the title "WANTED" which is the past participle of the verb 'want'. The title and the name of the wanted entity are separated by the image of the virus above the face mask.

The designer uses no italicization, but he uses big font size, a bold type, and capitalization for writing the words WANTED, CORONAVIRUS, FACE MASKS, REWARD, and the sum of rewarded money to attract the viewer's attention. However, no missing lines are found in the poster.

The designer uses a red color to color the symbol of the crown virus, and writes the word CORONAVIRUS to attract the viewer's attention to its danger. On the other hand, he uses blue and white colors for the mask to indicate the benefit of using a face mask as a precautionary measurement against this virus. He also uses a white color to write the letters "istoc". Finally, he uses a brown color to give the announcement form an archaic favor.

As for symbols, the designer uses the symbol of the American dollar to refer to the sum of the awarded money, and the symbol of the crown virus. In addition, he uses 10 stars organized in two groups, one at the top and the other at the bottom of the poster. These stars refer to the Sheriff, thus giving an archaic flavor to the whole text. Table (4.1) below summarizes the frequency and percentage of the graphological elements stated above.

**Table 6.** Frequency and Percentage of Graphological Elements in Poster No.1

No.	Graphological level	F	%
1.	Layout &Title	1	2.94
2.	Italicization	0	0
3.	Font Size	6	17.64
4.	Bold Text	6	17.64
5.	Capitalization	10	29.41
6.	Colors		
6.1	Red	2	5.88
6.2.	Blue	1	2.94
6.3.	White	2	5.88
6.4.	Brown	1	2.94
7	Images	2	5.88
8	Symbols	3	8.82
9	Illustration figures	0	0
10	Total	34	100

### 4.1.3. Analysis of Lexical Level

Nine common formal words and one numeral are used in this poster. No technical or archaic words are used. The same is true for proper nouns, deixis, vocatives, and enumeration. One derivation is used here, namely the past participle of the verb 'want' which is 'Wanted'.

**Table 7.** Frequency and Percentage of Lexical Elements in Poster No.1

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	0	0
1.3.	Common words	9	47.36
1.4.	Numerals	1	5.26
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	9	47.36
3.	Enumeration	0	0
4.	Total	19	100

### 4.1.4. Analysis of Syntactical and Morphological Level

The poster involves one imperative sentence (CALL NOW), and two statements in the passive form (\$1000 CASH PAID), and FACE MASKS NEEDED. In both passive sentences, the auxiliary verb is elided. All the sentences are simple and short. One compounding is found "CORONAVIRUS", but no derivation or abbreviation is used.



**Table 8.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No.1

No.	Syntactic & morphological level	F	%	No.	Syntactic & morphological level	F	%
1.	Tense			7.1	Short & simple	3	16.66
1.1.	Present	3	16.66	7.2.	Long, compound & complex	0	0
1.2.	Past	0	0	8	Prepositional phrases	0	
2.	Voice			9	Participles		
2.1.	Active	1	5.55	9.1.	Present participle	0	0
2.2.	Passive	2	11.11	9.2.	Past participle	2	11.11
3.	Modal verbs	0	0	10	Ellipsis	2	11.11
4.	Nominalization	0	0	11	Modification	0	0
5.	Sentence type			11.1.	Premodification	0	0
5.1.	Imperatives	1	5.55	11.2.	Postmodification	0	
5.2.	Statements	2	11.11	12.	Word formation		5.88
5.3.	Interrogatives	0	0	12.1.	Derivation	1	5.55
5.4.	Conditionals	0	0	12.2.	Compounds	1	5.55
6.	Negatives	0	0	12.3.	Abbreviations	0	0
7.	Sentence length		Total			18	100

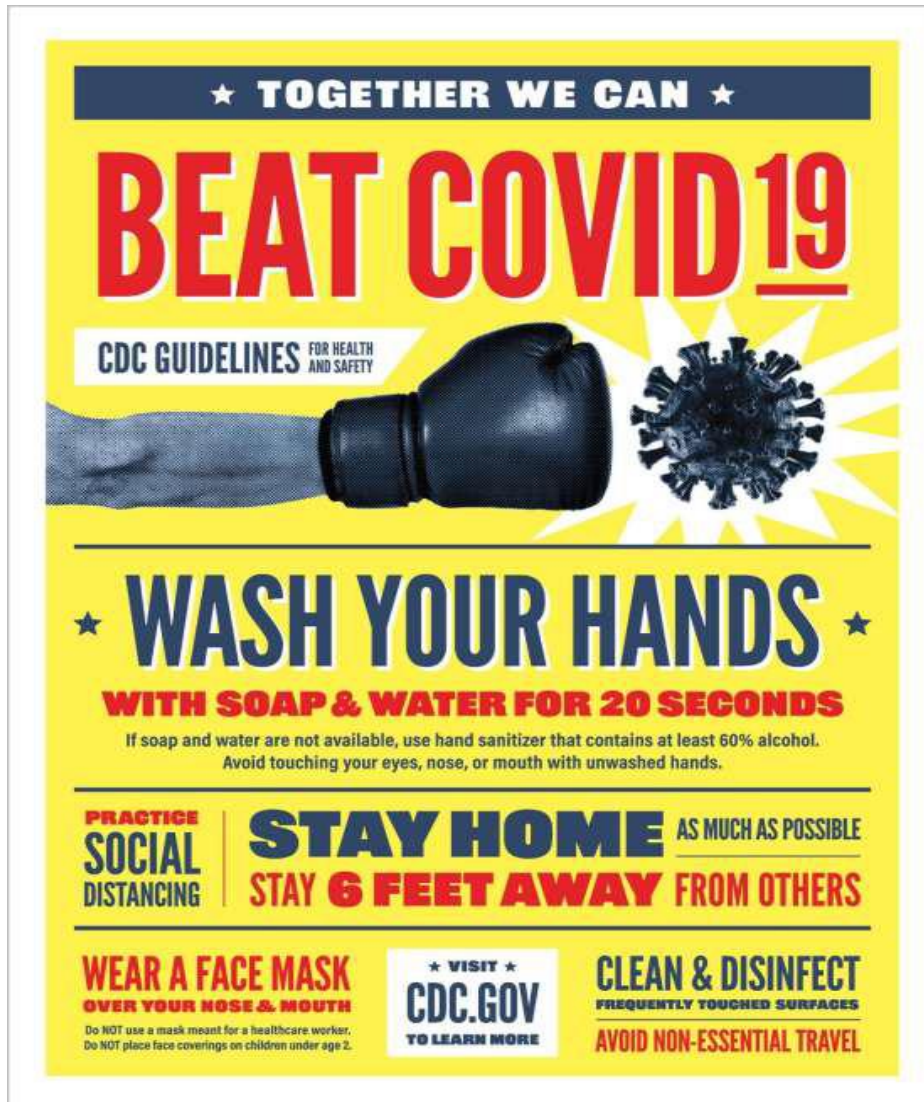
#### 4.1.5. Analysis of Semantic and Figurative Level

A clear metaphor is found in the poster. The whole poster is drawn in the form of announcing a reward for arresting a wanted criminal. The metaphor here is intended to reflect the killing danger of Corona Virus. The poster has two functions: warning against the virus through a metaphor and instructing the viewer to use the face mask to avoid infection.

**Table 9.** Frequency and Percentage of Semantic and Figurative Elements in Poster No.1

No.	Semantic & figurative level	F	%
1.	Metaphor	1	33.33
2.	Simile	0	0
3.	Hedging	0	0
4.	Text function		
4.1.	Warning	1	33.33
4.2.	Instructions for avoiding the virus	1	33.33
4.3.	Showing disease symptoms	0	0
5.	Total	3	100

## 4.2. Analysis of Poster No. 2



Poster No. 2 wwii-propaganda-inspires-covid-hygiene-posters

### 4.2.1. Introductory Note

This poster is also based on a metaphor. The struggle against the virus is compared to a boxing battle. First, the poster designer tries to encourage the viewers and convince them that they can beat the virus. Second, the designer provides the viewers with some instructions on how to avoid infection by the virus.

### 4.2.2. Analysis of Graphological Level

The designer does not begin with the title " CDC GUIDE LINES FOR HEALTH AND SAFETY". He puts it below the line TOGETHER WE CAN BEAT

COVID-19. The designer here tries to profile the possibility of winning the battle against the virus by writing this sentence with a bigger font size, a red color, and a bold type to attract the viewers' attention. The designer uses a big font size and bold type to highlight other ten expressions.

As for colors, the dark blue is used to color the boxer's arm and gloves as well as the crown virus. The dark blue is also used to write 7 expressions. The white color is also used 4 times: in writing one expression, coloring the margin of 2 other expressions, and around the crown virus. The black is used only once to color the gloves. Finally, the yellow color is used as a background color to give prominence to other expressions.

Out of the 16 expressions available in the poster, 12 are written in capital letters to highlight them. Two images are used in this poster: the boxer's arm and gloves and the crown virus. These two images symbolize the two parties of the battle: the virus and people. As for symbols, six stars are used to enclose three expressions, thus giving them more prominence. Table (4.5) below shows the frequency and percentage of the graphological elements in Poster No. 2.

**Table 10.** Frequency and Percentage of Graphological Elements in Poster No.2

No.	Graphological level	F	%
1.	Layout & Title	1	1.53
2.	Italicization	0	0
3.	Font Size	11	16.92
4.	Bold Text	11	16.92
5.	Capitalization	12	18.46
6.	Colors		
6.1	Red	8	12.30
6.2.	Blue	8	12.30
6.3.	White	4	6.15
6.4.	Black	1	1.53
6.5.	Yellow	1	1.53
7	Images	2	3.07
8	Symbols	6	9.23
9	Illustration figures	0	0
10	Total	65	100

### 4.2.3. Analysis of Lexical Level

This poster contains 97 words which are formal common words. No archaic or technical words are used, which may be because the poster is addressed to the laymen who may not be familiar with technical medical terms. Only two numerals are used: 19 and 20.

**Table 11.** Frequency and Percentage of Lexical Elements in Poster No.2

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	0	0
1.3.	Common words	97	49.48
1.4.	Numerals	2	3.07
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	97	49.48
3.	Enumeration	0	0
4.	Total	196	100

### 4.2.4. Analysis of Syntactical and Morphological Level

Being instructive, 12 imperatives are used in this poster. Among these are: "wash your hands with soap & water....", "Stay at home as much as possible', etc. On the other hand, only 2 statements are used: " Together we can beat Covid-19", and "CDC Guidelines for health and Safety." Only 1 conditional occurs in this poster: " If soap and water are not available....". All these sentences are in the active present tense. Out of these sentences, only two are simple, while the other 12 are long, compound, and complex.

Only 1 modal verb (**can**) occurs in "Together we can beat Covid-19". Two cases of nominalizations can be noticed in this poster: "Touching" and "Distancing". As for negatives, three cases can be found: " Do not put a mask face...", "Do not put place face coverings.....', and " If soap and water are not available....". Five prepositional phrases are used in this poster, like "for health", "for healthcare worker", etc. Two past participle forms are used: " unwashed", and "touched". Two cases of premodification occur in this poster: " Unwashed hands", and " Frequently touched surfaces".

Finally, the derivation is the most word-formation process which occurs 10 times in words like " sanitizer, distancing, Non-essential"etc., whereas compounding occurs only once in the word "Facemask".

**Table 12.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No.2

No.	Syntactic & Morphological Level	F	%	No.	Syntactic & Morphological Level	F	%
1.	Tense			7.1..	Short & simple	2	2.40
1.1.	Present	14	16.86	7.2.	Compound& complex	12	
1.2.	Past	0	0	8.	Prepositional phrases	5	
2.	Voice			9.	Participles		
2.1.	Active	14	16.86	9.1.	Present participle	0	
2.2.	Passive	0	0	9.2.	Past participle	2	2.40
3.	Modal verbs	1	1.20	10.	Ellipsis	0	0
4.	Nominalization	2	2.40	11.	Modification		
5.	Sentence type			11.1.	Premodification	2	2.40
5.1.	Imperatives	12	14.45	11.2.	Postmodification	0	0
5.2.	Statements	2	2.40	12.	Word formation		
5.3.	Interrogatives	0	0	12.1.	Derivation	10	12.04
6.	Negatives	3	3.61	12.2.	Compounds	1	1.20
7.	Conditionals	1	1.20	12.3.	Abbreviations	0	
	Sentence length			Total		83	100

#### 4.2.5. Analysis of Semantic and Figurative Level

Metaphor in this poster is realized at two levels: graphologically and linguistically. The struggle against the virus is compared to a battle. Graphologically, this metaphor is realized in the form of a boxer's arm with his gloves hitting the crown virus. Linguistically, this metaphor is lexicalized by the word "BEAT".

The poster mainly aims at instructing the viewers on how to avoid infection by the virus. Table (4.8) below shows the frequency and percentage of semantic and figurative elements in this poster.

**Table 13.** Frequency and Percentage of Semantic and Figurative Elements in Poster No. 2

No.	Semantic & figurative level	F	%
1.	Metaphor	2	6.66
2.	Simile	0	0
3.	Hedging	0	0
4.	Text function		
4.1.	Warning		
4.2.	Instructions for avoiding the virus	1	3.33
4.3.	Showing disease symptoms	0	0
5.	Total	3	100

### 4.3. Analysis of Poster No.3



Poster No. 3 (<https://www.google.com/covid-19-coronavirus-stay-safe-save-lives-poster&psig=AOvVaw1mP08xvLgNusnkf>)

#### 4.3.1. Introductory Note

This poster consists of six illustration figures; each is followed by instructions on how to avoid the virus. These instructions are affirmed by a large image of a person taking precautions against the virus by wearing a mask and gloves.

### 4.3.2. Analysis of Graphological level

The poster begins with a title in the form of an imperative sentence " PROTECT YOURSELF". The title is separated from the rest of the poster by writing it in a black area using capital letters. Besides, the title is profiled by using a bigger font size than the rest of other linguistic elements. The six instructions are written in bold and capital letters to give them more prominence.

As for colors, the yellow color serves as a background for the whole poster. The white color serves as a background for the 6 illustration figures and the man's shirt. The blue color is used to color the man's mask and gloves as well as his jacket, while the brown colors are used for shoes. The black color is used 12 times: to draw the frame of the poster, to color the illustrations and the six instructions, and finally to serve as a background for the title. The six illustrations represent directions on how to avoid the virus, like keeping a distance from others, using masks and gloves, etc. These illustrations are used to help the viewers easily comprehend the instruction even without necessarily reading them in detail.

**Table 14.** Frequency and Percentage of Graphological Elements in Poster No.3

No.	Graphological level	F	%
1	Layout & title	1	2.17
2.	Italicization	0	0
3.	Font Size	1	2.17
4.	Bold Text	6	13.04
5.	Capitalization	7	15.21
6.	Colors		
6.1	Red	0	0
6.2.	Blue	3	6.52
6.3.	White	7	15.21
6.4.	Brown	1	2.17
6.5.	Black	12	26.08
6.6.	Yellow	1	2.17
7	Images	1	2.17
8	Symbols	0	0
9	Illustration figures	6	13.04
10	Total	46	100

### 4.3.3. Analysis of Lexical Level

Twenty-one words are used in this poster, which are all common and formal. However, no technical or archaic words are used. Table (4.10) below shows the frequency and percentage of lexical elements in poster No. 3.

**Table 15.** Frequency and Percentage of Lexical Elements in Poster No.3

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	0	0
1.3.	Common words	21	50
1.4.	Numerals	0	0
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	21	50
3.	Enumeration	0	0
4.	Total	42	100

### 4.3.4. Analysis of Syntactic and Morphological Level

As the poster shows, all the seven sentences are simple and imperative. They are in the present tense and active voice. Four cases of derivation are found in this poster: "YOURSELF, PROTECTIVE, DISTANCE, and FREQUENTLY". Two past participle forms are used: " CROWED, CONAMINATED", and four cases of premodification are found: " CROWD PLACES, CONTAMINATED OBJECTS, SICK PEOPLE", PROTECTIVE MASK.



**Table 16.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No.3

No.	Syntactic & morphological level	F	%	No.	Syntactic & morphological level	F	%
1.	Tense				Short & simple	7	18.42
1.1.	Present	7	18.42	8.	Compound & complex	0	0
1.2.	Past	0	0	9.	Prepositional phrases	0	0
2.	Voice			9.1.	Participles	0	0
2.1.	Active	7	18.42	9.2.	Present participle	0	0
2.2.	Passive	0	0	10.	Past participle	2	5.26
3.	Modal verbs	0	0	11.	Ellipsis	0	0
4.	Nominalization	0	0	11.1.	Modification		
5.	Sentence type			11.2.	Premodification	4	10.42
5.1.	Imperatives	7	18.42	12.	Postmodification	0	
5.2.	Statements	0	0	13.	Word formation		
5.3.	Interrogatives	0	0	13.1.	Derivation	4	10.42
6.	Negatives	0	0	13.3.	Compounds	0	0
7.	Conditionals	0	0		Abbreviations	0	0
7.1.	Sentence length			Total		38	100

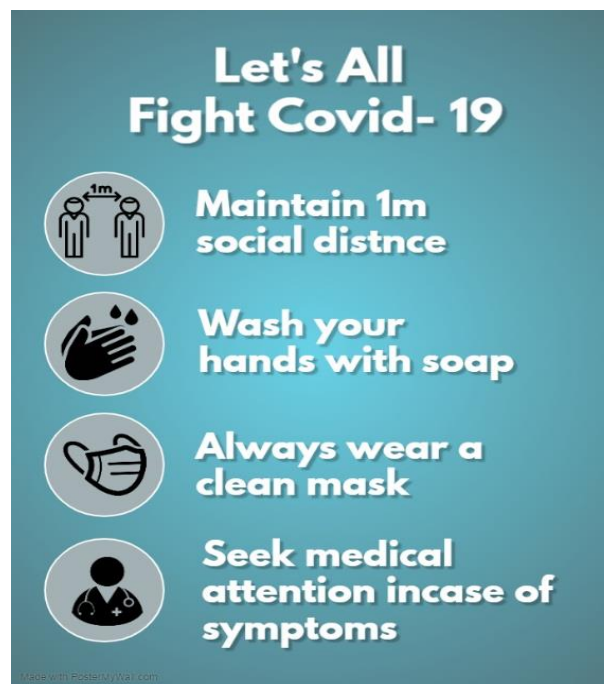
#### 4.3.5. Analysis of Semantic and Figurative level

No figurative devices are found in this chapter. The poster merely provides the viewer with instructions on how to keep oneself safe from the virus without showing its symptoms.

**Table 17.** Frequency and Percentage of Semantic and Figurative Elements in Poster No. 3

No.	Semantic & figurative level	F	%
1.	Metaphor	0	0
2.	Simile	0	0
3.	Hedging	0	0
4.	Text function		
4.1.	Warning		
4.2.	Instructions for avoiding the virus	1	100
4.3.	Showing disease symptoms	0	0
5.	Total	1	100

#### 4.4. Analysis of Poster No. 4



Poster No. 4 (<http://poshukach.com/redir?user>)

##### 4.4.1. Introductory Note

The attempt to limit the spread of Corona pandemic is metaphorized as a fight. The whole poster is instructive; it is an offer to the viewer to take certain precautionous steps to avoid infection by the virus.

#### 4.4.2. Analysis of Graphological Level

The title is distinguished from the other parts of the poster by writing it at the top in a bigger font size. The four instructions are also written in a bold big font size. The blue color serves as a background for the whole poster, whereas all the linguistic elements are written in a white color to give them prominence. The grey color is used as a background for the four illustration figures which are drawn in the black color. Two symbols are used in this poster: the cross on the chest of the hypothetical doctor, and the two arrows referring to the supposed distances between two individuals.

**Table 18.** Frequency and Percentage of Graphological Elements in Poster No.4

No.	Graphological level	F	%
1.	Layout &Title	1	3.22
2.	Italicization	0	0
3.	Font Size	5	16.29
4.	Bold Text	5	16.29
5.	Capitalization	0	0
6.	Colors		
6.1	Red	0	0
6.2.	Blue	1	3.22
6.3.	White	5	16.29
6.4.	Brown	0	0
6.5.	Black	4	12.90
6.6	Grey	4	12.90
7	Images	0	0
8	Symbols	2	6.44
9	Illustration figures	4	12.90
10	Total	31	100

#### 4.4.3. Analysis of Lexical Level

Twenty-three words are used in this poster. Except for the technical term *Covid-19*, the other 22 words are common, and all the words are formal.

**Table 19.** Frequency and Percentage of Lexical Elements in Poster No.4

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	1	2.12
1.3.	Common words	22	46.80
1.4.	Numerals	1	2.12
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	23	48.93
3.	Enumeration	0	0
4.	Total	47	100

#### 4.4.4. Analysis of Syntactic and Morphological Level

Five simple sentences are used in this poster. They are all imperative in the present tense using the active voice. Two prepositional phrases are used: " with soap, in case of symptoms". Two examples of premodifications can be noticed: " a clean mask, medical attention". Three processes of derivation occur in this poster: " distance, medical, attention". The only process of compounding occurs in "Covid-29". Two abbreviations occur: the letter 'm' which stands for meter, and "let's" which is the abbreviated form of *Let us*.

**Table 20.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No. 4

No.	Syntactic & morphological level	F	%	No.	Syntactic & morphological level	F	%
1.	Tense			7.1.	Short & simple	5	16.66
1.1.	Present	5	16.66	7.2.	Compound&complex	0	0
1.2.	Past	0	0	9.	Prepositional phrases	2	6.66
2.	Voice			9.1.	Participles		
2.1.	Active	5	16.66	9.2.	Present participle	0	0
2.2.	Passive	0	0	10.	Past participle	0	0
3.	Modal verbs	0	0	11.	Ellipsis		0
4.	Nominalization	0	0	11.1.	Modification	0	0
5.	Sentence type			11.2.	Premodification	2	6.66
5.1.	Imperatives	5	16.66	12.	Postmodification	0	0
5.2.	Statements	0	0	13.	Word formation		
5.3.	Interrogatives	0	0	13.1.	Derivation	3	10
6.	Negatives	0	0	13.3.	Compounds	1	3.33
7.	Conditionals	0	0		Abbreviations	2	6.66
	Sentence length		Total			30	100

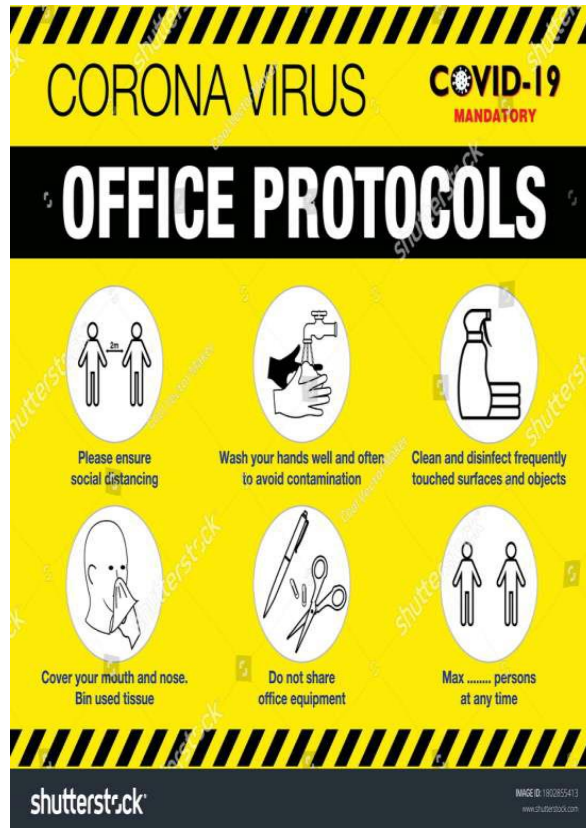
#### 4.4.5. Analysis of Semantic and Figurative Level

The title of the poster metaphorizes the efforts to avoid the spread of the virus by comparing these efforts with a fight. The aim of this metaphor may be to raise the viewers' awareness of the danger of this disease. As for its function, the poster provides some instructions on how to avoid infection by this virus.

**Table 21.** Frequency and Percentage of Semantic and Figurative Elements in Poster No.4

No.	Semantic & figurative level	F	%
1.	Metaphor	1	50
2.	Simile	0	0
3.	Hedging	0	0
4.	Text function		
4.1.	Warning	0	0
4.2.	Instructions for avoiding the virus	1	50
4.3.	Showing disease symptoms	0	0
5.	Total	2	100

#### 4.5. Analysis of Poster No. (5).



Poster (5) )(https://www.google.com/covid-19-coronavirus-stay-safe-save-lives-

#### 4.5.1. Introductory Note

This poster is addressed to officials and provides them with six instructions on how to avoid infection inside their offices. These instructions are clarified by illustration figures.

#### 4.5.2. Analysis of Graphological Level

The title of the poster consists of two parts: (1) the main title " CORONA VIRUS" written in black capital letters at the top, and (2) the subtitle "MANDATORY OFFICE PRTOCOLS" written below in capital letters, but in red and white colors. The big font size is used for writing the title, subtitle, COVID-19, and the word " Shutterstock". In addition to the title and subtitle, COVID-19 is capitalized.

The red color is used only 1 time to write the word MANDATOTY, whereas the grey is used to write the six instructions, and to color the bottom of the poster. The white color is used 9 times to write part of the subtitle, the illustration figures, symbol of Corona virus, and the word " Shutterstock". The black color is used 10 times to draw the 6 illustration figures, write the main title, color the top and bottom of the poster, serve as a background for the subtitle, and write the word COVID-19. The grey color is used 7 times to write the six instructions and color the lower part of the poster. However, only 1 symbol is used: the crown shape of Corona virus inside the letter 'O' in the word COVID-19.

**Table 22.** Frequency and Percentage of Graphological Elements in Poster No.5

No.	Graphological level	F	%
1.	Layout & title	1	2.17
2.	Italicization	0	0
3.	Font size	4	8.69
4.	Bold text	4	8.69
5.	Capitalization	3	6.52
6.	Colors		
6.1	Red	1	2.17
6.2.	Grey	7	15.21
6.3.	White	9	19.56
6.4.	Black	10	21.73
6.5.	Brown	0	0
7	Images	0	0
8	Symbols	1	2.17
9	Illustration figures	6	13.04
10	Total	46	100

### 4.5.3. Analysis of Lexical Level

The number of the words employed in this poster is 46 including 1 technical term "COVI-19", and 45 common words. All the words are formal and two numerical expressions are used at the bottom.

**Table 23.** Frequency and Percentage of Lexical Elements in Poster No. 5

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	1	1.08
1.3.	Common words	45	48.91
1.4.	Numerals	2	2.17
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	46	50
3.	Enumeration	0	0
4.	Total	92	100

### 4.5.4. Analysis of Syntactic and Morphological Level

Eight sentences are used in this poster: 1 statement and 7 imperatives. All the sentences are in the present active voice. All the sentences are simple except the complex sentence "Wash your hands well and often to avoid contamination" which includes an adverbial clause of reason. Two cases of nominalization are found: "distancing, contamination". Only 1 imperative sentence is negated: "Do not share....". Two examples of past participle forms occur: "touched surfaces, used tissue". Ellipsis occurs in the sentence "Max..... persons at any time" which is the elided form of something like " The maximum number of persons standing together at any time should be two". Three cases of premodifications occur in this poster: "touched surfaces, used tissue, social distancing". Five cases of derivations are found: "distancing, contamination, equipment, mandatory, frequently". Only 1 abbreviation is found: "Max" which is the abbreviated form of maximum, in addition to 1 compounding "COVID19".

**Table 24.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No.5

No.	Syntactic & morphological level	F	%	No.	Syntactic & morphological level	F	%
1.	Tense			7.	Short & simple	7	14.28
1.1.	Present	8	16.32	8.	Compound & complex	1	2.04
1.2.	Past		0	9.	Prepositional phrases	1	2.04
2.	Voice			9.1.	Participles		
2.1.	Active	8	16.32	9.2.	Present participle	0	0
2.2.	Passive	0	0	10.	Past participle	2	4.08
3.	Modal verbs	0	0	11.	Ellipsis	1	2.04
4.	Nominalization	2	4.08	11.1.	Modification		
5.	Sentence type	0	0	11.2.	Premodification	3	6.12
5.1.	Imperatives	7	14.28	12.	Postmodification	0	0
5.2.	Statements	1	2.04	13.	Word formation		
5.3.	Interrogatives	0	0	13.1.	Derivation	5	10.20
5.4.	Conditionals	0	0	13.2.	Compounds	1	2.04
6.	Negatives	1	2.04	13.3.	Abbreviations	1	2.04
7.	Sentence length				Total	49	100

#### 4.5.5. Analysis of Semantic and Figurative Level

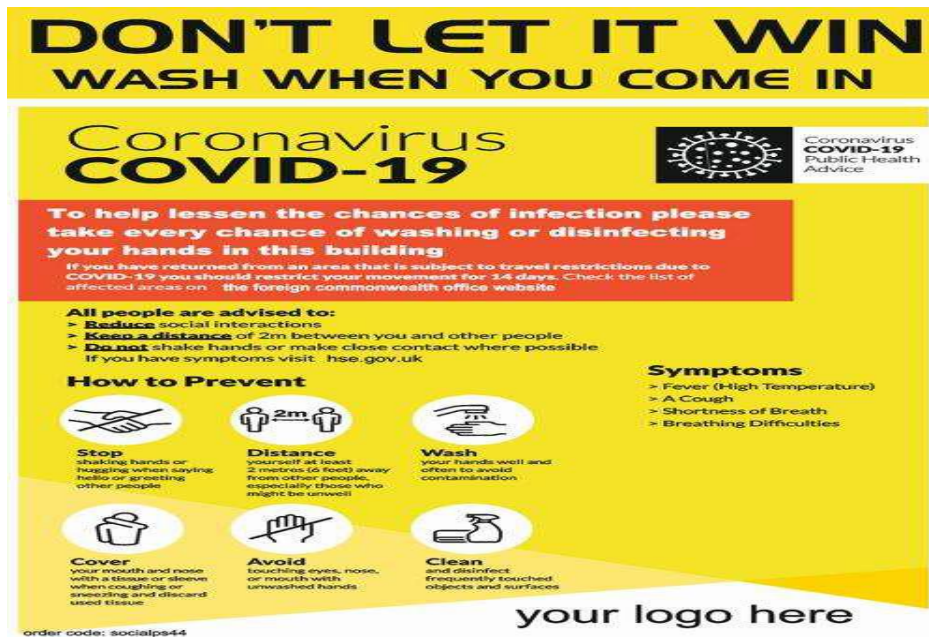
Only one example of hedging is found. The word "Please" is used to hedge the force of the imperative in "Please ensure social distancing". The poster mainly aims at instructing the viewers on how to avoid the virus.

**Table 25.** Frequency and Percentage of Semantic and Figurative Elements in Poster No.5

No.	Semantic & figurative level	F	%
1.	Metaphor	0	0
2.	Simile	0	0
3.	Hedging	1	50
4.	Text function		
4.1.	Warning	0	0
4.2.	Instructions for avoiding the virus	1	50
4.3.	Showing disease symptoms	0	0
5.	Total	2	100



#### 4.6. Analysis of Poster No. (6)



Poster (6) (<https://www.google.com/covid-19-coronavirus-stay-safe-save-lives-poster>)

##### 4.6.1. Introductory Note

This poster differs from other posters discussed above in the sense that it contains both instructions, namely on how to avoid infection and some basic symptoms of the disease. Like posters (2) and (4), poster (6) is based on a metaphor, whereby the efforts against the disease are compared to a battle. Therefore, the poster designer encourages the viewer not to allow the virus "WIN" this battle.

##### 4.6.2. Analysis of Graphological level

The title is not written immediately at the top. Rather, it is written on the third line possibly to give more prominence to the first two imperatives. A big font size is used 15 times to write the first imperatives, headings, the performative verbs in the suggested instructions, the title, and the first instruction. Besides, a bold type is used 17 times to write the first two imperatives, the term COVID-19 twice, the headings, the performative verbs in the advices, six instructions, and the last statement "your logo here". Capitalization is used 4 times, namely to write the first two imperatives and writing the term "COVID-19" twice.

As for colors, the red color is used only once to color the rectangular background of the third instruction " To help lessen ..... ", the instruction "Check the list of ...", and the conditional sentence " If you have returned ..... " which are written in white. The white color is also used 10 times, specifically to color the background of the 6 illustration figures, separate the title from the first two imperatives, color the background of the symbol of the virus as well as the virus itself. Besides, yellow is used to color the whole background of the poster. However, black is the most frequent color in this poster. It is used 17 times to write the advice and instructions, the headings, and draw the illustration figures as well as the only symbol of the crown virus.

**Table 26.** Frequency and Percentage of Graphological Elements in Poster No. 6

No.	Graphological level	F	%
1.	Title & heading	1	
2.	Italicization	0	
3.	Font size	15	
4.	Bold text	17	
5.	Capitalization	4	
6.	Colors		
6.1	Red	1	
6.2.	Blue	0	
6.3.	White	13	
6.4.	Brown	0	
6.5	Yellow	1	
6.6.	Black	17	
7	Images	0	
8	Symbols	1	
9	Illustration figures	6	
10	Total		

### 4.6.3. Analysis of Lexical Level

The total number of the employed words is 198. The only technical term is COVID-19 which is repeated three times. The other 195 words are common and formal except the abbreviated "Don't" which is less formal. Four cases of numeration occur in this poster: "Stop shaking hands or hugging....", "Avoid touching eyes, nose.... ". The other two cases are numerating the advices and the symptoms of the disease.

**Table 27.** Frequency and Percentage of Lexical Elements in Poster No. 6

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	3	0.75
1.3.	Common words	195	48.87
1.4.	Numerals	5	1.25
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	197	49.37
3.	Enumeration	4	1.00
4.	Total	399	100

### 4.6.4. Analysis of Syntactic and Morphological Level

Eighteen sentences are used in this poster. All the sentences are in the present and active voice except the sentence "All people are advised to..." which is in the passive. Out of these 18 sentences, 13 are imperative like "take every chance of washing....., check the list of affected areas, stop shaking hands.....," etc. Only 3 statements are used: " How to prevent, your logo here, Coronavirus COVID-19 Public Health Advice". Besides, only 2 conditional sentences occur: "If you have returned from an area....., If you have symptoms visit....."

"Should" is the only modal verb used in the poster: "you should restrict your...". Nominalization occurs 7 times: "washing, disinfecting, shaking, hugging, contamination, touching, breathing". Two imperatives are negated: " DO NOT LET IT WIN, Do not shake hands....." Only 8 of the sentences are simple, whereas the other

ten are complex. Four prepositional phrases are used, namely "of washing, of disinfecting, in this building, of affected areas". Four present participle forms occur: "saying, greeting, coughing, sneezing. Similarly, 4 past participle forms occur: "used tissue, unwashed hand, touched objects, affected areas". Finally, only 2 cases of ellipsis are used, namely "How to prevent (infection), Your logo (is) here".

Seven cases of premodification occur: "affected areas, the foreign .... website, social interaction, used tissue, unwashed hands, touched objects, breathing difficulties". Only 2 cases of postmodification are noticed: from other people especially those who....., Keep a distance of 2m..., if you have returned from an area that is subject to.....".

In this poster, the derivation is the most frequent word-formation process. It occurs 18 times in words like: "infection, washing, disinfecting, restrictions," etc. This is followed by compounding which occurs 7 times: "Coronavirus, COVID-19, commonwealth," etc., whereas only 2 abbreviations are found, namely the use of 'm' which stands for meter twice.

**Table 28.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No. 6

No.	Syntactic & morphological level	F	%	No.	Syntactic & morphological level	F	%
1.	Tense			7.1	Short & simple	8	615
1.1.	Present	18	13.84	7.2.	Lon, compound & complex	10	7.69
1.2.	Past	0	0	8.	Prepositional phrases	4	3.07
2.	Voice			8.1.	Participles		
2.1.	Active	17	13.07	8.2.	Present participle	4	3.07
2.2.	Passive	1	0.76	9	Past participle	4	3.07
3.s	Modal verbs	1	0.76	10.	Ellipsis	2	1.53
4.	Nominalization	7	5.38	11	Modification		
5.	Sentence type			11.1.	Premodification	7	5.38
5.1.	Imperatives	13	10	11.2.	Postmodification	2	1.53
5.2.	Statements	3	2.30	12.	Word formation		
5.3.	Interrogatives	0	0	12.1.	Derivation	18	13.84
5.4	Negatives	2	1.53	12.2.	Compounds	7	5.38
6.	Conditionals	2	1.53	12.3.	Abbreviations	2	1.53
7.	Sentence length				Total	130	100

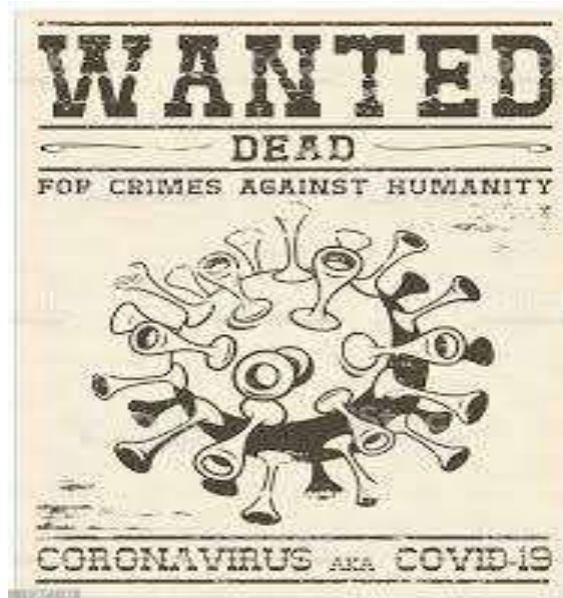
#### 4.6.5. Analysis of Semantic and Figurative level

The poster begins with a metaphor, whereby Covid-19 is compared to an enemy in a battle. This metaphor is linguistically realized by the word "WIN". As for its function, the poster provides some instructions on how to avoid the disease and some of its main symptoms.

**Table 29.** Frequency and Percentage of Semantic and Figurative Elements in Poster No. (6)

No.	Semantic & figurative level	F	%
1.	Metaphor	1	33.33
2.	Simile	0	0
3.	Hedging	0	0
4.	Text function		
4.1.	Warning	0	0
4.2.	Instructions for avoiding the virus	1	33.33
4.3.	Showing disease symptoms	1	33.33
5.	Total	3	100

#### 4.7. Analysis of Poster No. 7



Poster No. 7 )(wwii-propaganda-inspires-covid-hygiene-posters

##### 4.7.1. Introductory Note

This poster is based on a metaphor in which Coronavirus is compared to a criminal whose victim is human. The criminal is so dangerous that he is even wanted

dead not alive. The idea of this metaphor is based on the traditions followed in earlier American society, whereby public announcements were used for criminals in return for monetary rewards.

#### 4.7.2. Analysis of Graphological Level

The title of the poster is written in bold at the top of the poster using a big font size. Besides, the poster consists of two past participle forms: "WANTED" and "DEAD" which are written below in a smaller font. In contrast, all other expressions are written in black bold capital letters.

The kind of light brown color has aspecial use;it serves as a background for the whole poster, and implies a sort of archaism. This kind of brown color usually indicates the old time of the documents. In this case, it indicates the archaic style of this kind of announcement. Besides, the black color is used 6 times to write the title and the other linguistic expressions. It is also used to color the symbol of coronavirus and shadow its lower part, thereby giving it a sense of danger. However, the only employed symbol is the virus drawn in a relatively big size to indicate its great danger.

**Table 30.** Frequency and Percentage of Graphological Elements in Poster no. 7

No.	Graphological level	F	%
1.	Layout & title	1	6.66
2.	Italicization	0	0
3.	Font size	1	6.66
4.	Bold text	1	6.66
5.	Capitalization	4	26.66
6.	Colors		
6.1	Red	0	0
6.2.	Blue	0	0
6.3.	White	0	0
6.4.	Brown	1	6.66
6.5	Black	6	0
7	Images	0	0
8	Symbols	1	6.66
9	Illustration figures	0	0
10	Total	15	100

### 4.7.3. Analysis of Lexical Level

Nine formal words are used in this poster. Only "COVID-19" is technical, whereas the other eight are common.

**Table 31.** Frequency and Percentage of Lexical Elements in Poster No. 7

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	1	5.55
1.3.	Common words	8	44.44
1.4.	Numerals	0	0
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	9	50
3.	Enumeration	0	0
4.	Total	18	100

### 4.7.4. Analysis of Syntactic and Morphological Level

Only 1 statement is used in this poster: "WANTED DEAD FOR CRIMES AGAINST HUMANITY" in the present passive form. Two elements are elided from this sentence: the subject and the verb to be. Originally, it reads something like: "CORONAVIRUS IS WANTED DEAD FOR CRIMES AGAINST HUMANITY". The sentence is complex since it contains an adverbial clause of reason: " For CRIMES..... .". Besides, two past participle forms are used: "WANTED, DEAD". The only 2 prepositional phrases used are "FOR CRIMES, AGAINST HUMANITY". One case of postmodification is found in " WANTED DEAD". One derivation is found: "HUMANITY". Two compound words are used: "CORONAVIRUS, COVID-19", whereas the only employed abbreviation is " AKA".

**Table 32.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No. 7

No.	Syntactic & morphological level	F	%	No.	Syntactic & morphological level	F	%
1.	Tense			7.1.	Short & simple	0	0
1.1.	Present	1	6.66	7.2.	Long, compound & complex	1	6.66
1.2.	Past	0	0	8	Prepositional phrases	2	13.33
2.	Voice			9.	Participles		
2.1.	Active	0	0	9.1.	Present participle		
2.2.	Passive	1	6.66	9.2.	Past participle	2	13.33
3.	Modal verbs	0	0	10.	Ellipsis	2	13.33
4.	Nominalization	0	0	11.	Modification		
5.	Sentence type			11.1.	Premodification	0	
5.1.	Imperatives	0	0	11.2.	Postmodification	1	6.66
5.2.	Statements	1	6.66	13.	Word formation		
5.3.	Interrogatives	0	0	13.1.	Derivation	1	6.66
5.4.	Conditionals	0	0	13.2.	Compounds	2	13.33
6.	Negatives	0	0	13.3.	Abbreviations	1	6.66
7.	Sentence length			<b>Total</b>		15	100

#### 4.7.5. Analysis of Semantic and Figurative Level

The whole poster is based on a metaphor comparing Coronavirus to a criminal who has committed many crimes against people. This metaphor is realized by the general design of the poster as well as the linguistic elements that denote crimes. As for its function, the poster warns the viewers against this disease without any instruction on how to avoid infection or showing its symptoms.

**Table 33.** Frequency and Percentage of Semantic and Figurative Elements in Poster No. 7

No.	Semantic & figurative level	F	%
1.	Metaphor	1	50
2.	Simile	0	0
3.	Hedging	0	0
4.	Text function		
4.1.	Warning	1	50
4.2.	Instructions for avoiding the virus	0	0
4.3.	Showing disease symptoms	0	0
5.	Total	2	100



#### 4.8. Analysis of Poster No. 8



Poster No. 8 (<https://images.app.goo.gl/6v7tBk1yKR21aQ1i9>)

##### 4.8.1. Introductory Note

In this poster, the designer tries to make the viewers realize the idea that the task of stopping this "novel" virus is a group responsibility. This is linguistically realized by using the abbreviated plural pronoun "us" in "Let's". All individuals are required to take the necessary precautions indoors, outdoors, at office, etc. The poster is an instructive one; it provides 6 illustrations on how to stop this virus. These instructions are clarified by 6 illustration figures.

##### 4.8.2. Analysis of Graphological Level

The title is distinguished from other parts of the poster by writing it on a white background framed by two green lines. Within the title, the words CORONA VIRUS and STOP are profiled by writing them in a bold red color and a big font size. The word CORONA is also profiled by putting the symbol of the crown virus inside the letter 'O'. The bold text and the big font size are used 13 times to write the title, the introductory statement, the performative verbs in the 6 instructions, and the logos of the institutions that published this poster. Further, capitalization is used 9 times to

write the title, the introductory statement, and the performative verbs in the 6 instructions.

As for colors, the red color is used 7 times to color certain words in the title and the introductory statement, shaking hands and the man in the illustration figures, and the logos of the poster publisher at the bottom. Besides, the blue color is used 4 times, namely to color water and the boy's shirt in the illustration figures and parts of the logos at the bottom. In addition, the white color is the most frequent one in this poster. It is used 12 times, namely to color the background of the title and 3 of the illustration figures, such as the boy's mask, the 6 instructions, and the address of contact for further information. In contrast, the green color is the most dominant one; it serves as the background of the whole poster, the 2 symbols of Corona virus, and the bottom of the poster. The yellow color is used 7 times to color the performative verbs in the 6 illustrations, and the background of the introductory statement. Finally, 2 symbols of the virus are used in addition to 5 logos of those institutions that contributed to publishing this poster.

**Table 34.** Frequency and Percentage of Graphological Elements in Poster No. 8

No.	Graphological level	F	%
1.	Layout & title	1	1.20
2.	Italicization	0	
3.	Font size	13	15.66
4.	Bold text	13	15.66
5.	Capitalization	9	10.84
6.	Colors		
6.1	Red	7	8.43
6.2.	Blue	4	4.81
6.3.	Brown	0	0
6.4.	White	12	14.45
6.5.	Green	4	4.81
6.6.	Yellow	7	8.43
7	Images	0	0
8	Symbols	7	8.43
9	Illustration figures	6	7.22
10	Total	83	100

### 4.8.3. Analysis of Lexical Level

The poster contains 108 words: 1 is technical (COVID-19), whereas the other 107 are common. All the words are formal except the contracted "Let's". Numerals are used 4 times, and enumeration occurs three times in the last three instructions. The designer enumerates the cases necessary for wearing a mask, the places to avoid going to, and the symptoms that make it necessary to consult a doctor.

**Table 35.** Frequency and Percentage of Lexical Elements in Poster No. 8

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	1	0.44
1.3.	Common words	107	47.98
1.4.	Numerals	4	1.79
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	108	46.95
3.	Enumeration	3	1.34
4.	Total	232	100

### 4.8.4. Analysis of Syntactic and Morphological Level

The poster contains 10 sentences: 2 statements and 8 imperatives. Two of the imperatives contain conditional clauses. All the sentences are in the present active form. Only 3 sentences are simple: "NOVEL CORONA....., LET'S STOP IT, A SMALL DISTANCE.... .", whereas the other 7 sentences are either long or complex.

Nominalization occurs 6 times: "handshaking, greeting, shopping, gathering, breathing". Prepositional phrases occur 4 times: "with every person, of greeting, with soap, to shopping." Seven nouns are premodified: "NOVEL CORONA, SMALL DISTANCE, one meter distance, non-contact way, running nose, cinema halls, large gatherings." The number of employed derivations is 11: "distance, difference, handshaking, greeting, regularly, running, going, shopping, gathering, difficulty,

breathing". Finally, 3 compound words are used: "COVID-19, handshaking, non-contat".

**Table 36.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No. 8

No.	Syntactic & Morphological Level	F	%	No.	Syntactic & Morphological Level	F	%
1.	Tense			7.1.	Short & simple	3	4.10
1.1.	Present	10	13.69	7.2.	Compound & complex	7	9.58
1.2.	Past	0	0	8	Prepositional phrases	4	5.47
2.	Voice			9.	Participles		
2.1.	Active	10	13.69	9.1.	Present participle	0	0
2.2.	Passive	0	0	9.2.	Past participle	0	0
3.	Modal verbs	0	0	10.	Ellipsis	0	0
4.	Nominalization	6	8.21	11.	Modification		
5.	Sentence type			11.1.	Premodification	7	9.58
5.1.	Imperatives	8	10.95	11.2.	Postmodification	0	0
5.2.	Statements	2	2.73	13.	Word formation		
5.3.	Interrogatives	0	0	13.1.	Derivation	11	15.06
5.4.	Conditionals	2	2.73	13.2.	Compounds	3	4.10
6.	Negatives	0	0	13.3.	Abbreviations	0	0
7.	Sentence length			<b>Total</b>		73	100

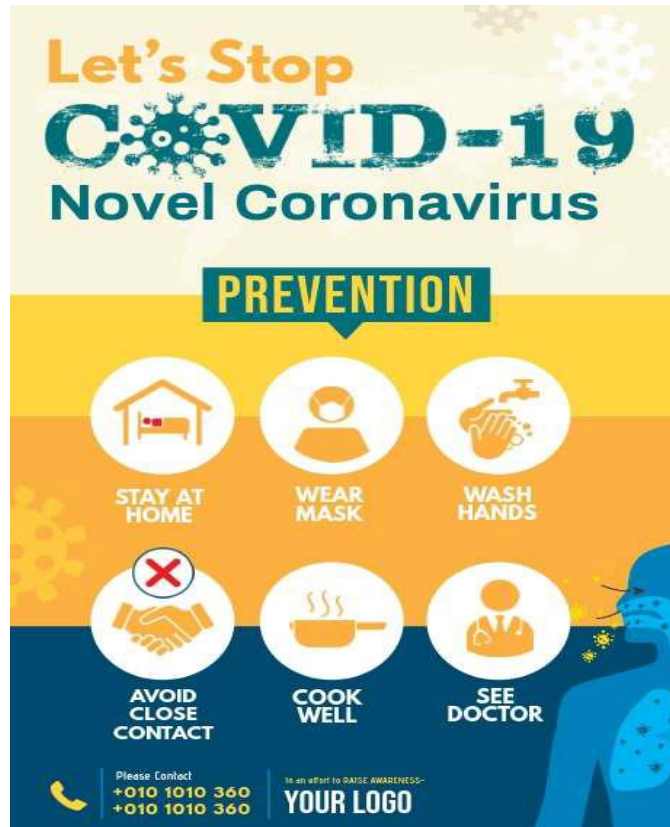
#### 4.8.5. Analysis of Semantic and Figurative Level

No figurative devices are noticed in this poster which mainly aims at providing the viewer with some instructions on how to stop the spread of the virus. Some of the disease symptoms are outlined in showing the cases where it is necessary to consult the doctor.

**Table 37.** Frequency and Percentage of Semantic and Figurative Elements in Poster No. 8

No.	Semantic & figurative level	F	%
1.	Metaphor	0	0
2.	Simile	0	0
3.	Hedging	0	0
4.	Text function		
4.1.	Warning	0	0
4.2.	Instructions for avoiding the virus	1	50
4.3.	Showing disease symptoms	1	50
5.	Total	2	100

#### 4.9. Analysis of Poster No. 9



Poster No. 9 )(https://images.app.goo.gl/6v7tBk1yKR21aQ1i9

##### 4.9.1. Introductory Note

The poster basically aims at raising the viewers' awareness of the possible ways of infection by this virus. This is made clear by the image of a person who receives the virus through his nose and eyes. The poster provides the viewer with 6 brief instructions on how to prevent infection. These instructions are clarified by six illustration figures. The viewers are also provided by 2 telephone numbers for further information.

##### 4.9.2. Analysis of Graphological Level

The title of this poster consists of two parts: the main title " Let's Stop COVID-19" and the subtitle "Novel Coronavirus". The title is given prominence by writing it at the top, using 2 colors (yellow and dark green) and bold letters. A big font size and capitalization are used to give prominence to the word "PREVENTION", the 6

instructions, and the expression "YOUR LOGO". Capitalization is also used to write the expression " RAISE AWARENESS".

As for colors, red is used only twice to color the person lying in bed in the first instruction, and the symbol 'X' to indicate the danger of handshaking. Blue is also used twice to color the bottom of the poster and the illustrative image of man. Most notably, white is a frequent color; it is used 16 times to color the background of the title, the 6 illustration figures, the 6 expressions, the telephone numbers, the expressions "YOUR LOGO" and "Please Contact". Yellow is also a frequent color in this poster; it is used 14 times to color part of the title, part of the poster background, the 6 illustration figures, the symbols of crown virus, the telephone handle and numbers, and the expressions "PREVENTION" and "In an effort to RAISE AWARENESS". Besides, the dark green is used three times to color part of the title and subtitle in addition to the word "PREVENTION".

The number of employed symbols is 26, including the symbol of red cross, the telephone handle, and 23 symbols of the crown virus showing the spread of the virus in the lungs of human being through his/her mouth, nose, and eyes. Another symbol is used inside the letter 'O' in the word "COVID-19".

**Table 38.** Frequency and Percentage of Graphological Elements in Poster No. 9

No.	Graphological level	F	%
1.	Layout &title	1	1.00
2.	Italicization	0	0
3.	Font size	10	10
4.	Bold text	10	10
5.	Punctuation & capitalization	9	9
6.	Colors		
6.1	Red	2	2.00
6.2.	Blue	2	2.00
6.3.	White	16	16.00
6.4.	Brown	0	0
6.5.	Yellow	14	14.00
6.6.	Green	3	3.00
7	Images	1	1.00
8	Symbols	26	26.00
9	Illustration figures	6	6.00
10	Total	100	100

### 4.9.3. Analysis of Lexical Level

Thirty words are used in the poster: 1 is technical and 29 are common words. All the words are formal.

**Table 39.** Frequency and Percentage of Lexical Elements in Poster No. 9

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	1	1.61
1.3.	Common words	29	46.77
1.4.	Numerals	2	3.22
1.5.	Proper nouns	0	0
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	30	48.38
3.	Enumeration	0	0
4.	Total	62	100

### 4.9.4. Analysis of Syntactic and Morphological Level

Nine sentences are used in this poster: 8 imperatives including the title, the 6 instructions, and the expression "Please contact .....", whereas only 1 statement is used: "In an effort to RAISE AWARENESS". All the sentences are simple and short in the present active form. Two nominal expressions are used: "PREVENTION, YOUR LOGO". Only 1 prepositional phrase is used: "In an Effort... ". Two derivations are used, namely "PREVENTION, AWARENESS" in addition to 2 compounds: "COVID-19, Coronavirus". Finally, only 1 ellipsis is found in "Let's" (Let us).

**Table 40.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No. 9

No.	Syntactic & morphological level	F	%	No.	Syntactic & morphological level	F	%
1.	Tense			7.1.	Short & simple	9	20.45
1.1.	Present	9	20.45	7.2.	Compound & complex	0	0
1.2.	Past	0	0	8	Prepositional phrases	1	2.27
2.	Voice			9.	Participles		
2.1.	Active	9	20.45	9.1.	Present participle	0	0
2.2.	Passive			9.2.	Past participle	0	0
3.	Modal verbs	0	0	10.	Ellipsis	1	2.27
4.	Nominalization	2	4.54	11.	Modification		
5.	Sentence type			11.1.	Premodification	0	0
5.1.	Imperatives	8	18.18	11.2.	Postmodification	0	0
5.2.	Statements	1	2.27	13.	Word formation		
5.3.	Interrogatives	0	0	13.1.	Derivation	2	4.54
5.4.	Conditionals	0	0	13.2.	Compounds	2	4.54
6.	Negatives	0	0	13.3.	Abbreviations	0	0
7.	Sentence length			<b>Total</b>		44	100

#### 4.9.5. Analysis of Semantic and Figurative Level

No figurative devices are used in this poster except hedging in the expression "Please Contact". The poster is mainly intended to provide the viewers with instructions on how to prevent infection by the disease. At the same time, the poster warns the viewers of the way the virus attacks the human body by using the illustrative image of the human body.

**Table 41.** Frequency and Percentage of Semantic and Figurative Elements in Poster No. 9

No.	Semantic & figurative level	F	%
1.	Metaphor	0	0
2.	Simile	0	0
3.	Hedging	1	33.33
4.	Text function		
4.1.	Warning	1	33.33
4.2.	Instructions for avoiding the virus	1	33.33
4.3.	Showing disease symptoms	0	0
5.	Total	3	100



## 4.10. Analysis of Poster No. 10

### 4.10.1. Introductory Note

The poster is an instructive one; it is mainly concerned with home safety. That is, it provides the viewers with the necessary precautions to be taken to make one's home safer. Again the virus is compared to an enemy to be defeated in the battle.



Poster No. 10 ) (<https://images.app.goo.gl/6v7tBk1yKR21aQ1i9>)

### 4.10.2. Analysis of Graphological Level

The title consists of 2 parts: the main title which consists of the nominal clause "NOVEL CORONA VIRUS (COVID-19)" and the subtitle which consists of the imperative "LET'S DEFEAT IT". The title is given prominence by writing it in the middle part of the poster. More prominence is given to the title by using capital bold letters and a big font size. The words "CORONA VIRUS", and "DEFEAT" are made

attractive by writing them in the red color. The big font size and bold text are used 12 times each, mainly to write the title, the first statement, the performative verbs in the 6 instructions, the expression " For further information", and the three logos at the bottom. Besides, capitalization is used 9 times to write the title, the first statement, the performative verbs in the 6 instructions, and the logo "USAID".

As for colors, the red color is used 6 times to write some words in the title and first statement, the figure in the 2<sup>nd</sup> illustration, and three of the logos. The blue color is used 9 times in the 6 illustration figures and the three logos at the bottom. Most notably, the white color is used 16 times for the background of the title, the logo on the top right of the poster, the 6 illustration figures, writing the 6 instructions, the address of contact, and the bottom of the poster. The yellow color is used 7 times to give prominence to the 6 performative verbs in the instructions, the expression " For further information". However, the dark green is used 3 times to color the 2 symbols of the crown virus and the logo at the bottom right side of the poster. Similarly, the orange color is used 3 times to color the background of the poster and frame the upper and lower parts of the poster. Besides, in this poster, seven symbols are used: 2 crown virus symbols and 5 logos.

**Table 42.** Frequency and Percentage of Graphological Elements in Poster No. 10

No.	Graphological level	F	%
1.	Layout & title	1	1.09
2.	Italicization	0	0
3.	Font size	12	13.18
4.	Bold text	12	13.18
5.	Capitalization	9	9.89
6.	Colors		
6.1	Red	6	6.59
6.2.	Blue	9	9.89
6.3.	White	16	17.58
6.4.	Brown	0	0
6.5.	Yellow	7	7.69
6.6.	Green	3	3.29
6.7.	Orange	3	3.29
7	Images	0	0
8	Symbols	7	7.69
9	Illustration figures	6	6.59
10	Total	91	100

### 4.10.3. Analysis of Lexical Level

The poster contains 90 formal words: 85 common words and 3 technical words: "COVID-19", and the 2 proper logo names "nishtha, j, jhpiego" at the bottom. Five numerals are used and four cases of enumeration are used in 4 of the instructions: enumerating the things to be disinfected, the cases necessary for wearing a mask, the things to avoid touching, and finally the necessary cases for consulting the doctor.

**Table 43.** Frequency and Percentage of Lexical Elements in Poster No. 10

No.	Lexical level	F	%
1	Type of words		
1.1.	Archaic words	0	0
1.2.	Technical terms	3	1.58
1.3.	Common words	85	44.97
1.4.	Numerals	5	2.64
1.5.	Proper nouns	2	1.05
1.6.	Vocatives	0	0
1.7.	Deixis	0	0
2.	Formality	90	47.61
3.	Enumeration	4	2.11
4.	Total	189	100

### 4.10.4. Analysis of Syntactic & Morphological Level

Nine active sentences are used: 1 statement and 8 imperatives, in addition to a conditional clause in the 3<sup>rd</sup> instruction "Wear a mask only if you have ..... ." . All the sentences are in the present tense; four of the sentences are simple and short, including the statement "GOOD HYGIENE MAKES..... ", the 1<sup>st</sup>, 2<sup>nd</sup>, and 4<sup>th</sup> instructions. The other 5 sentences are long or complex.

Nominalization occurs only once in the 4<sup>th</sup> instruction "Avoid touching your face.....". Besides, in this poster, only 1 prepositional phrase occurs in the 5<sup>th</sup> instruction: "for at least 20 seconds." The past participle form also occurs 1 time in the 1<sup>st</sup> instruction: "well ventilated". One example of ellipsis occurs in "LET'S" (LET US). Premodification occurs 3 times: "NOVEL CORONA, GOOD HYGIENE, running nose.". On the other hand, postmodification occurs only twice: "HOME SAFER, KEEP your house ..... ventilated." Further, four derivations are used in the 4<sup>th</sup>, 5<sup>th</sup>, and

6<sup>th</sup> instructions: "touching, regularly, difficulty, and breathing", whereas two compound words are used: "COVID-19, doorknobs".

**Table 44.** Frequency and Percentage of Syntactic and Morphological Elements in Poster No. 10

No.	Syntactic & morphological level	F	%	No.	Syntactic & morphological level	F	%
1.	Tense			7.1.	Short & simple	4	7.69
1.1.	Present	9	17.30	7.2.	Long, compound or complex	5	9.61
1.2.	Past	0	0	8.	Prepositional phrases	1	1.92
2.	Voice			9.	Participles		
2.1.	Active	9	17.30	9.1.	Present participle	0	0
2.2.	Passive	0	0	9.2.	Past participle	1	1.92
3.	Modal verbs	0	0	10.	Ellipsis	1	1.92
4.	Nominalization	1	1.92	11.	Modification		
5.	Sentence type			11.1.	Premodification	3	5.76
5.1.	Imperatives	8	15.38	11.2.	Postmodification	2	3.84
5.2.	Statements	1	1.92	13.	Word formation		
5.3.	Interrogatives	0	0	13.1.	Derivation	4	7.69
5.4.	Conditionals	1	1.92	13.2.	Compounds	2	3.84
6.	Negatives	0	0	13.3.	Abbreviations	0	0
7.	Sentence length			<b>Total</b>		52	100

#### 4.10.5. Analysis of Semantic and Figurative Level

A clear metaphor can be noticed in this poster; Coronavirus is compared to an enemy to be defeated in the battle. The metaphor is linguistically realized by the verb "DEFEAT IT".

The poster mainly aims at providing the reader with some instructions on how to avoid infection by the virus at home. In addition, it shows some of the disease symptoms that make it necessary to consult the doctor.

**Table 45.** Frequency and Percentage of Semantic and Figurative Elements in Poster No. 10

No.	Semantic & figurative level	F	%
1.	Metaphor	1	33.33
2.	Simile	0	0
3.	Hedging	0	0
4.	Text function		
4.1.	Warning	0	0
4.2.	Instructions for avoiding the virus	1	33.33
4.3.	Showing disease symptoms	1	33.33
5.	Total	3	100

## 4.11. Summary of Findings

### 4.11.1. Findings of Graphological Elements

To have a comprehensive idea about the frequency and percentages of the graphological elements employed in the whole selected sample of PMs, it can be useful to consider tables (4. 41 a, b). As the tables show, seven graphological elements are used in the selected sample of posters: title, font size, bold text, capitalization, images, symbols figures, and colors, including red, blue, white, black, grey, yellow, green, orange, and brown. These elements are used with different degrees of frequency with a sum of 587. The most frequent graphological element is colors which are used 247 times representing 42.07 % of the total number of the employed graphological elements. The red color is used 27 times representing 4.59 % of the total number of the employed graphological elements. The white color is used 84 times representing 14.31% of the total number of the employed graphological elements. The next two highest graphological elements are bold text and font size which are used 85, and 76 times, representing 14.48%, and 12.94%, respectively. Symbols and figures are the next two frequent elements which are used 54 and 42 times, representing 9.19%, and 7.15 %, respectively. As for capitalization, the results show that it is used 67 times representing 11.41%

**Table 46.** Frequency and Percentage of Graphological Elements in the Selected Posters

Post. No.	Graphological elements															
	Layout & Title		Italicization		Font size		Bold text		Capitalization		Red color		Blue color		White	
	F		F		F		F		F		F		F		F	
1	1		0		6		6		10		2		1		2	
2	1		0		11		11		12		8		8		4	
3	1		0		1		6		7		0		3		7	
4	1		0		5		5		0		0		1		5	
5	1		0		4		4		3		1		0		9	
6	1		0		15		17		4		1		0		13	
7	1		0		1		1		4		0		0		0	
8	1		0		13		13		9		7		4		12	
9	1		0		10		10		9		2		2		16	
10	1		0		12		12		9		6		9		16	
Total	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
	10	1.70	0	0	76		85	14.48	67	11.41	27	4.59	28	4.77	84	14.31

**Table 47.** Frequency and Percentage of Graphological Elements in the Selected Posters

Post. No.	Graphological Elements																	
	Brown		Black		Yellow		Grey		Green		Orange		Images		Symbols		Figures	
	F		F		F		F		F		F		F		F		F	
1	1		0		0		0		0		0		2		3		0	
2	0		1		1		0		0		0		2		6		0	
3	1		12		1		0		0		0		1		0		6	
4	0		4				4		0		0		0		2		4	
5	0		10		0		7		0		0		0		1		6	
6	0		17		1		0		0		0		0		1		6	
7	1		6		0		0		0		0		0		1		0	
8	0		0		7		0		4		0		0		7		6	
9	0		0		14		0		3		0		1		26		6	
10	0		0		7		0		3		3		0		7		6	
Total	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
	3	0.51	50	8.51	31	5.28	11	1.87	10	1.70	3	0.51	6	1.02	54	9.19	42	7.15
<b>Total number of graphological elements' frequency = 587</b>									<b>Total number of colors' frequency= 247</b>									

#### **4.11.2. Frequency and Percentage of Lexical Elements in the Selected Posters**

Table (4.42) below shows the frequency and percentage of lexical elements in the selected posters. As the table shows, The total number of the lexical items used in the selected posters is 631. All these items are formal except 1 item. Only 11 of these items are technical, representing only 0.85 % of the total number of the lexical items' frequency. The rest are common words representing 47.75 %. Proper nouns are used only 2 times representing only 0.15 %. Another low frequent element is enumeration which is used only 11 times, representing only 0.85 % of the total number of lexical items' frequency.



**Table 48.** Frequency and Percentage of Lexical Elements in the Selected Posters

Post. No.	Lexical Elements																		
	Archaic words		Technical terms		Common words		Numerals		Proper nouns		Vocatives		Deixis		Formality		Enumeration		
	F		F		F		F		F		F		F		F		F		
1	0		0		9		1		0		0		0		9		0		
2	0		0		97		2		0		0		0		97		0		
3	0		0		21		0		0		0		0		21		0		
4	0		1		22		1		0		0		0		23		0		
5	0		1		45		2		0		0		0		46		0		
6	0		3		195		5		0		0		0		197		4		
7	0		1		8		0		0		0		0		9		0		
8	0		1		107		4		0		0		0		108		3		
9	0		1		29		2		0		0		0		30		0		
10	0		3		85		5		2		0		0		90		4		
Total	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	
	0	0	11	0.85	618	47.75	22	1.70	2	0.15	0	0	0	0	630	48.68	11	0.85	
Total number of lexical items = 631									Total number of lexical elements' frequency = 1294										

### **4.11.3. Frequency and Percentage of Syntactic and Morphological Elements in the Selected Posters**

As tables (4.43 a,b,c) show, imperatives are the main type of sentences employed in the selected posters. They are used 69 times representing 12.89 % of the total number of the employed syntactic and morphological elements. The other types of sentences are less frequent: statements are used 13 times, representing 2.42 %, conditionals are used 6 times, representing 1.12 %, whereas interrogatives are never used. All the sentences are in the present tense. As for voice, 80 sentences are in the active form, but only 4 are in the passive one. In terms of structure, simple short sentences are more frequent than long complex ones. The first is used 48 times, representing 8.97%, whereas the latter is used 39 times, representing 7.28 %. As for ellipsis, it occurs only 6 times, representing 1.30%. The same is true for abbreviation which occurs only 6 times, representing 1.12%. As for modification, premodifiers are more frequent than postmodifiers. The first is used 28 times, representing 5.23 %, whereas the latter is used only 5 times, representing 0.93 %. As for word formation processes, the highest frequency is that of derivation which is used 59 times, representing 11.02%. Nominalization occurs 20 times, representing 3.73 %.

**Table 49.** Frequency and Percentage of Syntactic and Morphological Elements in the Selected Posters

Syntactic & morphological elements																	
Post. No.	Present tense		Past tense		Active voice		Passive voice		Modal verb		Nominal- lization		Imperatives		Statements		
	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	
1	3		0		1		2		0		0		1		2		
2	14		0		14		0		1		2		12		2		
3	7		0		7		0		.		0		7		0		
4	5		0		5		0		0		0		5		0		
5	8		0		8		0		0		2		7		1		
6	18		0		17		1		1		7		13		3		
7	1		0		0		1		0		0		0		1		
8	10		0		10		0		0		6		8		2		
9	9		0		9		0		0		2		8		1		
10	9		0		9		0		0		1		8		1		
Total	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	
	84	15.70	0	0	80	14.95	4	0.74	2	0.37	20	3.73	69	12.89	13	2.42	

**Table 50.** Frequency and Percentage of Syntactic and Morphological Elements in the Selected Posters

Syntactic & morphological elements														
Post. No.	Interrogatives		Conditionals		Negatives		Short & simple sentence		Long, compound & complex sentence		Prepositional phrases		Present participle	
	F	%	F	%	F	%	F	%	F	%	F	%	F	%
1	0		0		0		3		0		0		0	
2	0		1		3		2		12		5		0	
3	0		0		0		7		0		0		0	
4	0		0		0		5		0		2		0	
5	0		0		1		7		1		1		0	
6	0		2		2		8		10		4		4	
7	0		0		0		0		1		2		0	
8	0		2		0		3		10		4		0	
9	0		0		0		9		0		1		0	
10	0		1		0		4		5		1		0	
Total	F	%	F	%	F	%	F	%	F	%	F	%	F	%
	0	0	6	1.12	6	1.12	48	8.97	39	7.28	20	3.73	4	0.74

**Table 51.** Frequency and Percentage of Syntactic and Morphological Elements in the Selected Poster

Syntactic & morphological elements														
Post. No.	Past participle		Ellipsis		Premodification		Postmodification		Derivation		Compounds		Abbreviations	
	F		F		F		F		F		F		F	
1	2		2		0		0		1		1		0	
2	2		0		2		0		10		1		0	
3	2		0		4		0		4		0		0	
4	0		0		2		0		3		1		2	
5	2		1		3		0		5		1		1	
6	4		2		7		2		18		7		2	
7	2		2		0		1		1		2		1	
8	0		0		7		0		11		3		0	
9	0		1		0		0		2		2		0	
10	1		1		3		2		4		2		0	
Total	F	%	F	%	F	%	F	%	F	%	F	%	F	%
	15	2.80	7	1.30	28	5.23	5	0.93	59	11.02	20	3.73	6	1.12
Total number of syntactic & morphological elements' frequency = 535														

#### **4.11.4. Frequency and Percentage of Semantic and Figurative Elements in the Selected Posters**

Based on the results shown in Table (4.44), the most frequent aim or function of the selected posters is instructing which occurs 10 times, representing 38.46 %. The other two functions (showing disease symptoms and warning) are less frequent; they occur 4, and 3 times, representing 15.38 and 11.53 %, respectively. As for figurative devices, metaphor occurs 7 times, representing 26.92%. Hedging is also used but with a low frequency; it occurs only 2 times, representing 7.69%. The results of analyzing the selected posters show that in many cases the linguistic and extra-linguistic elements do not work independently. Instead, their roles are complementary. The type of brown color used in poster No.7, for example, gives an archaic flavor to the metaphor realized by the announcement form which was traditionally used in ancient American cities. This flavor is also reinforced by using the Sheriff's star in poster No. 1. Another example of the complementary roles of the (extra)linguistic elements is the use of red color to color the symbol of the crown virus and to profile certain intended concepts realized by the linguistic elements.

The results of the analysis also show that designers of posters on Covid-19 often try to develop a sense of belonging and group responsibility in the process of fighting the virus. This strategy can be clearly seen in the employment of suggesting speech act using the plural pronoun "we" which occurs in poster No.2 " TOGETHER WE CAN BEAT COVID-19", and the use of the plural pronoun "us" in "Let's", which occur in posters No. 8 and 10.

**Table 52.** Frequency and Percentage of Semantic and Figurative Elements in the Selected Posters

Semantic & figurative elements												
Post. No.	Metaphor		Simile		Hedging		Warning		Instructions for avoiding the virus		Showing Disease Symptoms	
	F	%	F	%	F	%	F	%	F	%	F	%
1	1		0		0		1		1		0	
2	2		0		0		0		2		0	
3	0		0		0		0		1		0	
4	1		0		0		0		1		0	
5	0		0		1		0		1		1	
6	1		0		0		0		1		1	
7	1		0		0		1		0		0	
8	0		0		0		0		1		1	
9	0		0		1		1		1		0	
10	1		0		0		0		1		1	
Total	F	%	F	%	F	%	F	%	F	%	F	%
	7	26.92	0	0	2	7.69	3	11.53	10	38.46	4	15.38
Total number of semantic & figurative elements = 26												

## **5. DISCUSSION OF FINDINGS**

### **5.1. Introduction**

This chapter is devoted to the discussion of the study findings in the light of the research questions raised in the first chapter. The discussion involves making inferences about the findings arrived at in the current study, and then comparing these findings to those of the previous studies reviewed in chapter two.

### **5.2. Discussion of Findings**

The first research question concerns the main graphological elements frequently employed in MPs on Covid-19. The current study findings show that MPs on Covid-19 are to a large extent graphologically based. This is clear from the high frequency of graphological elements in comparison with the frequency of linguistic elements. The high frequency of the graphological elements can be due to the efficiency of these elements to easily convey the intended messages of these posters without requiring a lot of time on the addressees' part to perceive the delivered information via reading the linguistic elements. It can be argued that the viewers of the medical posters( MPs) usually tend to pay more attention to visual elements since they are easier to grasp. They can also help the viewers to infer the poster's intended message.

This finding is in agreement with those of Oyeboade and Unuabonah's (2013) study which shows that the designers of the selected posters heavily depend on semiotic resources in their attempt to convey the intended meaning of the posters. The findings of the current study also show that seven graphological elements are used in the selected sample of posters: title, font size, bold text, capitalization, images, symbols figures, and colors, including red, blue, white, black, grey, yellow, green, orange, and brown. These elements are used with different degrees of frequency. The most frequent graphological element is colors. This high frequency of using colors can be due to the ability of colors to serve several functions like (a) attracting the viewers' attention and giving prominence to certain images or linguistic elements like the red color, (b) serving as a background for the whole poster or certain parts like the white



color, (c) symbolizing danger as in the case of coloring the crown virus with red, (d) giving prominence to linguistic elements such as using the black color together with the bold text.

The next two highest graphological elements are bold text and font size. These are used to give prominence to certain linguistic elements. For example, the titles of the posters are written in bold big font to attract the viewers' attention to them. Similarly, the significant or target words or expressions like Covid-19, crown virus, wanted, etc are also written in bold big font size. Symbols and figures are the third highest frequent graphological elements. They are used to illustrate the instructions realized in linguistic elements, or warn the viewers against the danger of this disease via the symbol of the crown virus. The illustrations are used together with the linguistic elements to show the viewers how to avoid the spread of the virus by showing them for example how to wash hands, how to wear masks, how to behave in the office, etc. The next highest graphological element is capitalization. The findings show that it is mainly used to give prominence to the linguistic elements. Target words like Crown virus, fight, battle are often capitalized to attract the viewers' attention to them. On the other hand, the findings show a complete absence of Italicization. This may be to the fact that these posters are addressed to the layman who may not be very aware of the uses of this element. Instead, poster designers tend to depend on font size and bold texts to profile the target linguistic elements.

The second research question concerns the most frequently employed lexical elements in MPs on Covid-19. The study findings show that all the lexical items used in the selected posters are formal except one item. This can be due to the fact that these posters are public documents which necessitates the use of formal style. On the other hand, only eleven technical items are used in the selected posters. The reason behind this low frequency of technical items may be due to the fact these posters are mainly addressed to the layman who may not be familiar with the technical terms. The designers' aim is to convey their intended messages to as large a number of people as possible using simple common words so that they can easily understand the information delivered to them. This explains the very low frequency of proper nouns which are used only two times. Another low frequent lexical element is enumeration which is used only eleven times to list the symptoms of the disease and the cases where it is necessary to consult the doctor. To sum up, what is important for the

designers of MPs on Covid-19 is to convince as many people as possible of the seriousness of the situation and the danger of the virus. Since the virus is new, and the technical vocabulary required to talk about it is consequently not known to people, the designers tend to use common words and expressions and avoid technical ones. Using simple common simple terms can better ensure accessibility to the poster's intended messages.

The third research question concerns the main syntactic and morphological elements that designers often use in MPs on Covid-19. The study findings show that imperatives are the most frequent type of sentences employed in the selected posters. This high frequency can be due to the nature of the posters which mainly aim at providing the viewers with instructions on how to avoid the disease. This necessitates the use of imperative sentences to achieve this aim. The frequency order of the other types of sentences are as follows: statements, conditionals. The relative high frequency of statements can be due to the fact that this type of sentences are suitable for revealing the content of the MPs under study which contain information about the virus beside the instructions on how to avoid it. However, interrogatives are never used. This can be due to the fact that communication in MPs including those on Covid-19, is one-sided. The information is conveyed linearly from the poster designers to the viewers. All the sentences are in the present tense. This high frequency of the present tense can be due to the fact that the selected MPs deal with a current topic that occupies people's everyday life. As for voice, all the sentences are in the active form, only few are in the passive. The reason behind this high frequency of employing passive voice is that the designers of the selected MPs aim to directly address the viewers and involve them as much as possible into the target situation. Thus passive voice may not suit this aim of the designers. In terms of structure, simple short sentences are more frequent than long complex ones. The tendency to use simple sentences can be due to the limitness of the poster space and the designers' aim to deliver their intended information in a way that requires less space and less time and efforts to read and understand by the viewers. As for ellipsis, it occurs only six times.

The same is true for abbreviation which also occurs only six times. The low frequency of these two syntactic and morphological elements can be due to the formal nature of these posters, and the designers' aim to deliver their messages in a clear simple way. Using simple structures and avoiding abbreviations can help the viewers

to easily and quickly comprehend the MPs. As for modification, premodifiers are more frequent than postmodifiers. This can be due to the limited space which necessitates modifying the target head nouns by using short modifiers like past participle forms or adjectives rather than using long postmodifiers like relative clauses. Surely, relative clauses require greater space and consequently more time for processing the target MPs. As for word formation processes, the highest frequent process is derivation which may be due to the designers' attempt to make use of the limited space of the poster. Derivation provides the designers with an economic tool for conveying their intended messages even in limited space without needing longer expressions like relative clauses. For example, instead of saying "use tools that are purified", the designer can say "use purified tools". The limited space and the formal nature of the selected posters may also be the reason behind the relative high frequency of nominalization which comes next derivation. However, these findings may be different from those of Lermen, Helena Salgueiro, et al's study where the researchers found that the language of the posters is based on acronyms and norms about the self-surveillance of the serological status. The reason behind this difference can be due to the type of viewers addressed in Lermen, Helena Salgueiro, et al's study where the addressees can be more familiar with ME. This allows the designers to use terms that are of more technical nature like acronyms.

The fourth research question concerns the main semantic and figurative elements often manifested in MPs on Covid-19. According to the study findings, the most frequent aim or function of the selected posters is to instruct the viewers on how to avoid infection by the disease and keep themselves safe. This function occurs ten times. Due to the rapid spread of the virus, all the world's medical institutions were busy mainly with finding out the ways that can keep people safe. The other two functions (showing disease symptoms and warning) are less frequent; they occur four, and three times respectively. These two functions seem to complement the act of instructing simply because showing the disease symptoms is another way of instructing people on how to behave in case they feel these symptoms.

This finding is in partial agreement with those of Oyeboode and Unuabonah's (2013) study where the researchers found that the main communicative act in HIV/AIDS posters is instructing which is followed by beckoning, advising, encouraging, warning and informing. However, the findings of Faleke's (2017) study

show that the act of persuasion is a representation of four illocutionary acts which are interrogative, suggestive, admonitive and repetitive which are realized via certain lexical items that evoke perlocutionary effects. As for figurative devices in the current study, metaphor occurs seven times. They are used to make the viewers realize the great danger of the virus. The struggle against the virus is compared to a battle, and the virus itself is compared to a criminal wanted for deadly crimes against human beings. It can be argued that these metaphors are used because the designers feel that they are more influential than verbal metaphors. These visual metaphors can elicit more immediate reactions on the part of the viewers. Psychologically, colors, figures, images, or symbols can better make the viewers realize the intended message especially when these visual elements are associated with their daily experience. However, similes are never used. Hedging is also used but with a low frequency; it occurs only two times. This low frequency can be due to the seriousness of the situation which requires giving clear strong instructions rather than hedged ones.

The fifth research question concerns the fact whether the linguistic and extra-linguistic elements in MPs on Covid-19 have complementary roles or they function independently. The results of analyzing the selected posters show that in many cases the linguistic and extra-linguistic elements do not work independently. Instead, their roles are complementary. The type of brown color used in poster No.7, for example, gives an archaic flavor to the metaphor realized by the announcement form which was traditionally used in ancient American cities. This flavor is also reinforced by using the Sheriff's star in poster No. 1. Another example of the complementary roles of the (extra)linguistic elements is the use of red color to color the symbol of the crown virus and to profile certain intended concepts realized by the linguistic elements. This finding agrees with that of Oyeboade and Unuabonah's (2013) which tackles HIV/AIDS posters from the perspective of multimodal discourse analysis. Oyeboade and Unuabonah found that the meaning of the messages conveyed in HIV/AIDS posters results from the various multimodal resources employed in the medium. The researchers also found that a text exists as a result of using a range of representational and communicational modes deliberately. To arrive at an acceptable meaning, the text has to be interpreted in terms of all these modes.

The sixth research question concerns the way poster designers try to influence the viewers and get them involved in their efforts to stop the spread of the virus, and the strategies they use for this purpose. The study findings show that designers of posters on Covid-19 often try to develop a sense of belonging and group responsibility in the process of fighting the virus. This strategy can be clearly seen in employing suggesting speech act using the plural pronoun "we" which occurs in poster No.2 " TOGETHER WE CAN BEAT COVID-19", and the use of the plural pronoun "us" in "Let's", which occurs in posters No. 8 and 10. This finding agrees with that of Stein and Roger's (2011) study which tackles AIDS posters from the perspective of their museum 'afterlife' as collected material displayed in an exhibition. Stein and Roger found that the designers of the AIDS posters in the exhibition under their study attempted to influence the viewers by eliciting an emotional response from them and raise their sensitivity to art.

## 6. CONCLUSIONS

### 6.1. Summary of the Study and the Conclusions

This study consists of six chapters. The first is the introduction which introduces the problem of the study, its aims, the method used, and the research questions. The second chapter reviews the related literature including the phenomenon of style including its etymology and basic concepts, approaches to stylistics, models of stylistic analysis, medical English including its basic characteristics, medical posters including their historical background, types, functions, elements, etc. The third chapter is devoted to the description of the adopted methodology including the adopted model, methods of analysis, and data collection. In chapter four, the selected data are analyzed according to the adopted model. The fifth chapter presents the findings of analyzing the selected posters showing the frequency and percentage of the linguistic and extralinguistic elements of the analyzed posters. Finally, chapter six includes the main conclusions, the study limitations, and some suggested topics for future studies.

Within its limitations and the procedures adopted, the findings of the study lead to a number of conclusions among which is that the work of both linguistic and extralinguistic elements is complementary. What is conveyed via linguistic elements is reinforced by extralinguistic elements and vice versa. It is also concluded that MPs on Covid-19 are to a large extent graphologically based. This can be concluded from the high degrees of frequency of these elements. The main graphological elements frequently used in MPs on Covid-19 are the font size, bold text, capitalization, images, symbols figures, and colors including red, blue, white, black, grey, yellow, green, orange, and brown. Colors are the most frequent graphological elements used in MPs on Covid-19, whereas some elements like Italicization are completely absent. As for lexical items, the majority of them are common and formal, whereas technical terms are rarely used. As for sentence types, the most frequent type is imperative due to the nature of MPs which usually contain instructions on how to avoid infection or how to deal with diseases. Ellipsis is not very frequent in MPs on Covid-19. This can be due to the designers' aim to convey clear messages because of the seriousness of the situation. The only employed tense is present. The majority of sentences are active; the passive is rarely used. As for their morphological features, premodification is more

frequent than post-modification in MPs on Covid-19. This can be due to the designers' attempt to tell the poster viewer as much information as possible through the available space in the MPs which is very limited. For the same reason, derivation is the most frequent word-formation process. The designers of MPs tend to avoid long structures. Instead, they depend on derivation process.

The above conclusions have significant implications for those interested in designing and producing MPs particularly those on Covid-19. These findings can show them the type of linguistic and extralinguistic items that can efficiently suit the limited space provided by the size of the MPs, the serious and dangerous nature of the topics raised in these posters, as well as the aims of the institutions producing them. Designers can better know which linguistic or extralinguistic is more efficient than which in achieving their aims.

## **6.2. Limitations of the Study**

The current study has dealt with MPs on Covid-19 from a stylistic point of view. Like other studies, it has its own limitations. The first of these limitations is the number of the analyzed medical posters which is ten. Another limitation is that of the adopted approach or model of analyzing the selected medical posters. The study adopts an adapted form of Khan and Khan's (2015) model. The model follows the school of general stylistics. The final limitation is that of mode. The study deals only with written MPs.

## **6.3. Suggestions for further studies**

To follow up this study, and overcome its limitations, certain topics are suggested. MPs on Covid-19 can be studied from the perspective of other approaches to stylistic analysis like cognitive stylistics, and critical stylistics. Generally, these two approaches can provide an account for the conceptual structure of these MPs. In addition, the two approaches can help to reveal the ideologies and thoughts underlying the linguistic and extralinguistic patterns in these posters. In particular, cognitive stylistics includes subtheories which can account for the process of meaning construction in MPs. Among these theories are conceptual metaphor, image schema,

and conceptual blending. Another suggestion is to study the style of other types of medical programs on Covid-19 like video clips, online instructions, radio guiding programs, etc. This study can help to reveal the similarities as well as differences that may exist between these forms of ME, and the MPs under this study. This suggested study can show which linguistic and extralinguistic elements are more frequent in these genres. A final suggestion is to study the style of the WHO's (World Health Organization) comments on Covid-19. Being an international organization where speakers from different parts of the world can participate in the speech events held by this organization, the suggested study can provide us with findings of universal nature about the style adopted by WHO speakers.



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[www.google.com/ covid-19-coronavirus-stay-safe-save-lives poster&  
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## APPENDICES

### Appendix A

Poster No. 1 (wwii-propaganda-inspires-covid-hygiene-posters)



Appendix B

Poster No. 2 )(wwii-propaganda-inspires-covid-hygiene-posters

★ TOGETHER WE CAN ★

# BEAT COVID19

CDC GUIDELINES FOR HEALTH AND SAFETY

★ WASH YOUR HANDS ★

**WITH SOAP & WATER FOR 20 SECONDS**

If soap and water are not available, use hand sanitizer that contains at least 60% alcohol.  
Avoid touching your eyes, nose, or mouth with unwashed hands.

**PRACTICE SOCIAL DISTANCING** | **STAY HOME** AS MUCH AS POSSIBLE  
**STAY 6 FEET AWAY FROM OTHERS**

**WEAR A FACE MASK OVER YOUR NOSE & MOUTH**

Do NOT use a mask meant for a healthcare worker.  
Do NOT place face coverings on children under age 2.

★ VISIT ★  
**CDC.GOV**  
TO LEARN MORE

**CLEAN & DISINFECT**  
FREQUENTLY TOUCHED SURFACES  
**AVOID NON-ESSENTIAL TRAVEL**

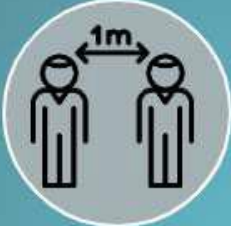



Appendix C

Poster No. 3 (<https://www.google.com/covid-19-coronavirus-stay-safe-save-lives/poster&psig=A0vVaw1mP08xvLgNusnkf>)





# Let's All Fight Covid- 19

-  **Maintain 1m social distance**
-  **Wash your hands with soap**
-  **Always wear a clean mask**
-  **Seek medical attention incase of symptoms**

Made with PosterMyWall.com

Appendix E

Poster No. 6 (<https://www.google.com/covid-19-coronavirus-stay-safe-save-lives-poster>)




Appendix F

Poster No. 6 )<https://www.google.com/covid-19-coronavirus-stay-safe-save-lives>  
poster)

**DON'T LET IT WIN**  
**WASH WHEN YOU COME IN**

Coronavirus  
**COVID-19**



Coronavirus  
**COVID-19**  
Public Health  
Advice

**To help lessen the chances of infection please take every chance of washing or disinfecting your hands in this building**

If you have returned from an area that is subject to travel restrictions due to COVID-19 you should restrict your movement for 14 days. Check the list of affected areas on [the foreign commonwealth office website](#)

**All people are advised to:**

- > **Reduce** social interactions
- > **Keep a distance** of 2m between you and other people
- > **Do not** shake hands or make close contact where possible

If you have symptoms visit [hse.gov.uk](#)

**How to Prevent**

**Stop**  
shaking hands or hugging when saying hello or greeting other people

**Distance**  
yourself at least 2 metres (6 feet) away from other people, especially those who might be unwell

**Wash**  
your hands well and often to avoid contamination

**Cover**  
your mouth and nose with a tissue or sleeve when coughing or sneezing and discard used tissue

**Avoid**  
touching eyes, nose, or mouth with unwashed hands

**Clean**  
and disinfect frequently touched objects and surfaces

**Symptoms**

- > Fever (High Temperature)
- > A Cough
- > Shortness of Breath
- > Breathing Difficulties

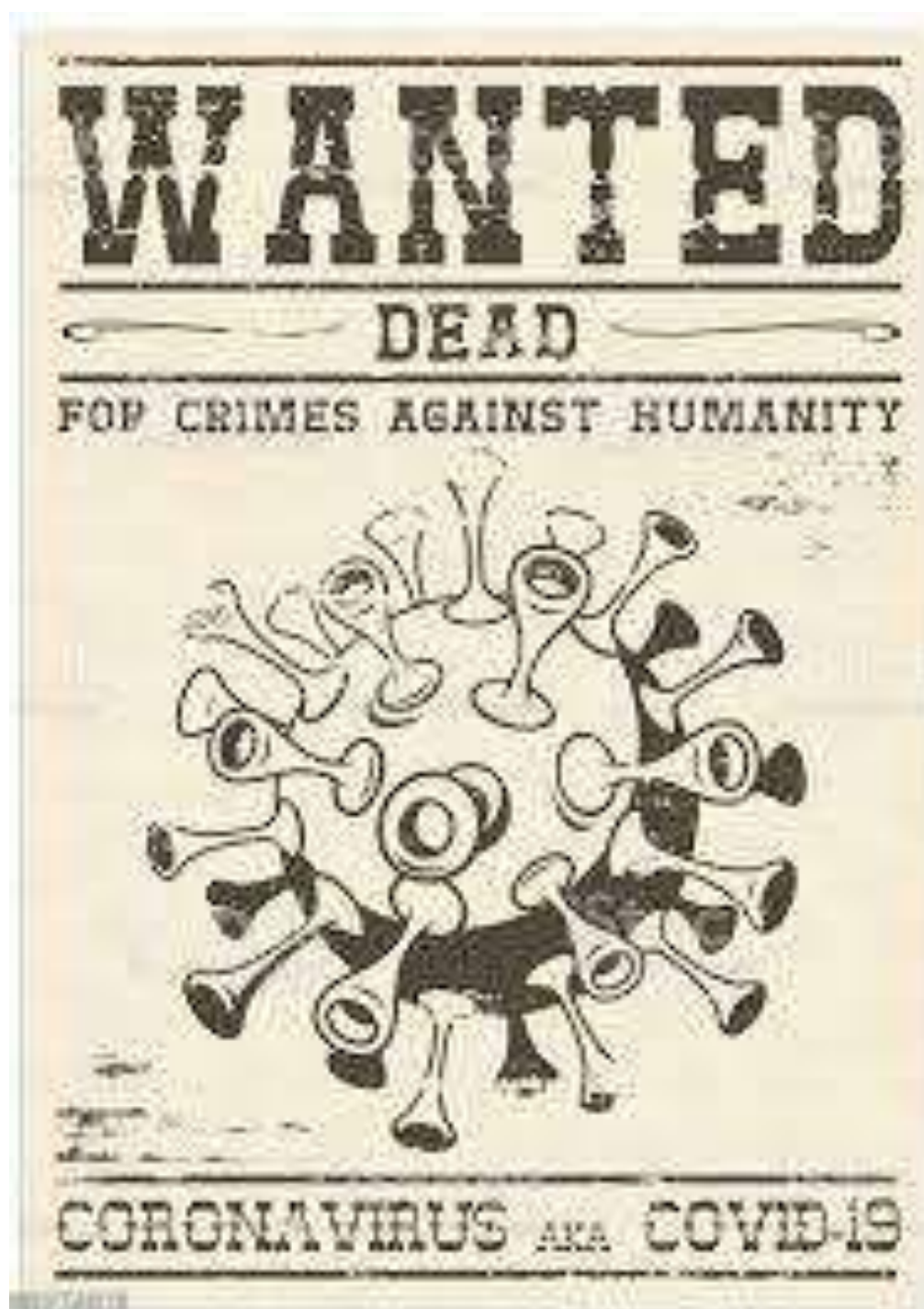
your logo here

order code: socialps44



Appendix G

Poster No. 7)(wwii-propaganda-inspires-covid-hygiene-posters





# NOVEL CORONA VIRUS (COVID-19) LET'S STOP IT

## A SMALL DISTANCE, MAKES THE DIFFERENCE



**MAINTAIN**  
at least one metre  
distance with every person  
in public areas



**STOP**  
handshaking,  
use non-contact  
way of greeting



**WASH**  
your hands  
regularly with soap and water  
for at least 20 seconds



**WEAR**  
a mask only  
if you have cough,  
fever or running nose



**AVOID**  
going to shopping  
malls, gyms, cinema halls  
or large gatherings



**CONSULT**  
a doctor if you have any flu like  
symptoms (fever, dry cough, cold  
and difficulty in breathing)

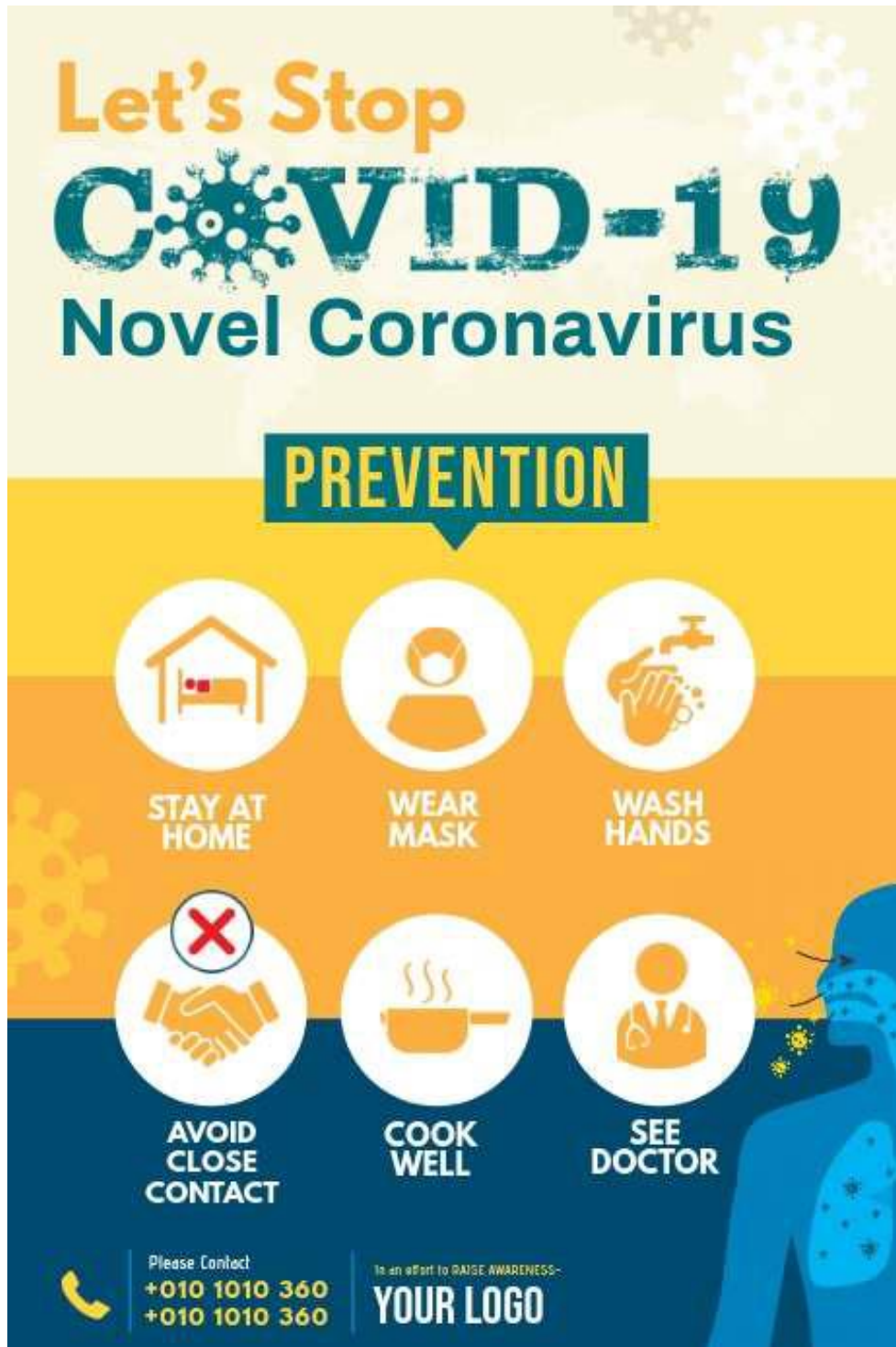
**For further information**  
Contact Ministry of Health and Family Welfare, GoI's 24 X 7 control room number: 011-2397 8046  
or State Help line Number: 3852411668, Email at: [ncov2019@gmail.com](mailto:ncov2019@gmail.com)





Appendix I

Poster No. 9 (<https://images.app.goo.gl/6v7tBk1yKR21aQ1i9>)



# NOVEL RONA VIRUS (COVID-19)

# LET'S DEFEAT IT

## GOOD HYGIENE MAKES YOUR HOME SAFER

 <p><b>KEEP</b> your house clean and well ventilated</p>	 <p><b>DISINFECT</b> floors, doorknobs, tables, tv remote etc.</p>	 <p><b>WEAR</b> a mask only if you have cough, fever or running nose</p>
 <p><b>AVOID</b> touching your face, nose, ears and mouth</p>	 <p><b>WASH</b> your hands regularly with soap and water for atleast 20 seconds</p>	 <p><b>CONSULT</b> a doctor if you have any flu like symptoms (fever, dry cough, cold and difficulty in breathing)</p>

**For further information**  
Contact Ministry of Health and Family Welfare, GoI's 24 X 7 control room number: 011-2397 8046  
or State Help line Number: 3852411668, Email at: [ncov2019@gmail.com](mailto:ncov2019@gmail.com)

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## **CURRICULUM VITAE**

Qayssar Hammadi Idan Al-Gburi got his B.A. in English language from College of Education (Ibn Rushd), Baghdad University in the academic year 2002-2003. For the time being, he is an EFL teacher at a secondary school in Ba'aquba, center of Diyala Governorate, Iraq. He has attended several training courses on EFL methodology in the General Directorate of Education in Diyala.