



## Persuasion in Political Posters: A Case Study of Posters during Haqeeqi Azadi March of PTI

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### ABSTRACT

The present study explores randomly selected political posters of Pakistan Tahreek-e-Insaf used in a political campaign “Haqeeqi Azadi March” to find out the patterns of persuasion. The researcher has randomly chosen three digital posters from the Twitter handle @ptiofficial. The selected material has been analyzed qualitatively by applying Kress & Van Leeuwen (2020) multimodal approach for social semiotic analysis, Kress & Van Leeuwen (2006) visual grammar, and Van Leeuwen (2008) critical discourse analysis of social actors. The study results will show the systematic use of different techniques to convince the audience to win their support for the mentioned political party. The study will be beneficial for those interested in studying semiotics and multimodal means of communication in the present era of digital socialization.



## Introduction

Pakistani political history is full of events and unexpected political turmoil. The hide and seek between democracy and dictatorship is the characteristic of the political landscape (Ghazali, 1996). The military coupes not only changed the course of history during their reign but also cast a long lasting impact on the country’s future. After two smooth democratic transitions from one elected government to another, in the general elections of 2018, Pakistan Tahreek-e-Insaf (PTI) emerged as the largest party in the national assembly with 149 seats, forming a coalition federal government in the centre (Ahmad, R. W., Hassan, A., & Qasim, L. 2020).

The coalition government was ousted in April 2022 by a successful no-motion move by opposition parties; most of them made a political alliance, Pakistan Democratic Movement (PDM). In the

scenario's aftermath, PDM and other opposition parties formed a coalition government in the centre. That government was termed "Imported Government" by Pakistan Tehreek-e-Insaaf, led by Imran Khan, and the party made "Haqeeqi Azadi from Imported Government" a top trend on social media. Interestingly, the trend became the most famous slogan in the PTI political campaign against the sitting government. It poured thousands of political workers into the PTI processions, making them a huge success. The impressive numbers in such political gatherings showed the campaign's persuasive nature, which can be the result of many elements, among which propaganda is essential (Ahmad, R. W., Aslam, S., & Saeed, M. U. 2021). It is always there in such political battlefields, no matter which political party is using it for its benefit.

Propaganda is the art of presenting fabricated notions in a way to get public support in favour of a political party or a political leader (Oxford Advanced Learner's Dictionaries). Though the first connotation which comes to one's mind about the term propaganda is usually negative, it is a fact that no election campaign can ignore this powerful tool of persuasion. Shabo (2008) believes that propaganda, whether harmful or positive, is a powerful tool through which one can control others' thinking and actions. Though it has many folds, one can identify it by observing its persuasion, intended audience, false logic, and emotional nature. He further elaborates on different techniques which help propagandists achieve their desired response. The most important are assertion, bandwagon, card stacking, glittering generalities, false dilemma, the lesser of two evils, name-calling, pinpointing the enemy, plain folk, testimonial and transfer (Shabo, 2008). In the words of Grac (1985), persuasion is a process in which the receiver of the persuasion voluntarily gets influenced as a result of the phenomenon, and it approves the validity of persuasion attempts. Bratton (2008) thinks the process of a democratic election is an event in which the logical suitability of the candidature of a candidate is pursued.

In addition, O'KEEFE (2002) believes that persuasion is a technique that aims to influence the targeted audience through communication. In politics, persuasive communication is characterised by repetition, intensity, explicit claims, plain folks etc. In this regard, communication has explored many new horizons where verbal means are now augmented with multimodal communication. Technological advances have further boosted communicational channels by merging verbal and non-verbal with different semiotic means to converse with masses effectively. Natharius, (2004, p. 2) sums up this debate as "in human history, the visual image has never been more dominant than it is now." Communication for political purposes is done through different mediums, and political posters are one of them. Aulich & Sylvestrová (1999) believe political posters are pieces of discourse in which the designer and target audience share the same political context and hence share a relationship. The study "Persuasion in Political Posters: A Case Study of Posters During Haqeeqi Azadi March of PTI" examines the use of posters as a persuasive tool during a political protest. The significance of this study is as follows: 1-Understanding the role of posters in political persuasion: The study sheds light on the significance of posters in political communication and their effectiveness as a persuasive tool. The research allows us to understand methods by which poster design communicates messages that encourage public backing of political causes. 2- The research investigates the visual rhetorical techniques found in political posters as well as their purpose for message delivery. The analysis evaluates how images alongside symbols with text function in posters to affect viewer understanding. 3-This research evaluates the effects that political posters generate for political mobilization activities. Individuals get motivated as viewers to move into action through the design element of powerful posters. 4- The research adds knowledge to current political communication research through its findings. The research identifies different media tools along with their effect on political communications to produce political results.

- i. The present study will try to find answers to the following research questions.
- ii. How did PTI political effort “Haqeeqi Azadi from Imported Government ” try to win civic opinion through digital posters on social media?
- iii. What were the persuasive techniques utilized in digital political posters?

Due to its findings the study enables political campaigns to understand how posters serve as effective persuasive tools through which they can operate. The study enables identification of essential elements in effective poster marketing and demonstrates proper methods to create impactful campaign designs.

## **Literature Review**

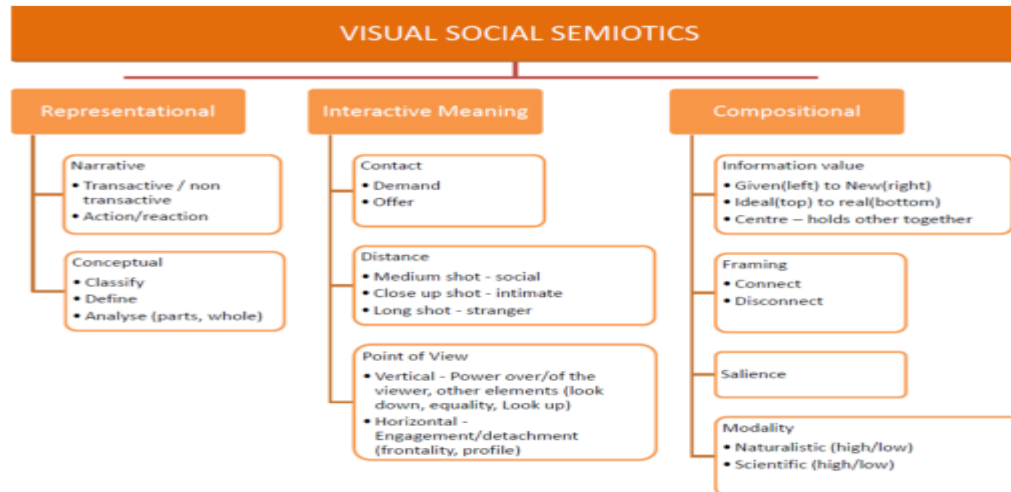
If you want to understand a piece of written or visual discourse fully, it is not enough to pay special attention only to word strings (Ahmed, D. et al., 2024). Still, the incorporated images, visuals, and soundtracks also decipher the complete message of the discourse (Mahboob & Paltridge, 2013). Political posters are like advertisements for commercial products, as the ultimate goal is to win the viewers' perception. Ananda et al. (2019) have performed a study on selected images of A Mild cigarettes produced by Samporan company taken from google using Halliday's meta-functions. They find that the advertised product persuades the viewers to buy it using conceptual and narrative processes. The slogans in the advertisements are bold. Both texts and images have attractive colour schemes which attract the viewers to use the product. Similarly, Prasojowati et al. (2019) has analysed different images of cigarettes by using a qualitative paradigm for the research. The researcher has collected five images of different cigarettes brands in Indonesia for the analysis. He believes that the semiotic signs printed on the product are conveyed successfully to the consumers. He also concludes that semiotic signs are visual signs which are verbal and non-verbal. A recent study by Al-Azzawi & Saleh (2021) explored the political posters used in the American presidential election in 2020. They randomly selected four political posters: two for Republican Trump and two for Democrat Biden. They applied Kress & Van Leeuwen (2006) model to analyze the posters from nomination, identification, and functionalism perspectives. The study showed that all ads used the techniques of catchy phrases, a good-sized image of the candidate from different angles having characteristics tone of persuasive body language, impressive color schemes, etc., to persuade the audience to vote for them. Martínez Lirola (2016) researched the political posters used for the Irish political party named Fianna Fail. The focus of the study was the Irish political campaign from 1997-2012, noting the differences and similarities found in the representation of the political leaders. The study revealed that the selected posters were characterized by a mix of visuals and linguistic text to canvass the masses in favor of the political leaders in the election. Moreover, the study also highlighted the power of political leaders depicted in the posters. Another study examined the slogans and icons of political parties in Nigeria from a multimodal and critical metaphor analysis perspective. Kamalu (2016) took four Nigerian political parties, namely the "All Progressives Grand Alliance," the "All Progressives Congress," the "People's Democratic Party," and the "Labour Party." The emblems of the mentioned political parties represented the party's ideology in visual form. On the other hand, the written slogans highlighted the same in linguistic form Abbas, (Q., Ahmad, R. W., Hassan, A. A. U., & Ahmed, D. 2024). The application of multimodal and critical metaphor analysis tried to unfold the hidden schema in designing such emblems and slogans. Similarly, Ademilokun & Olateju (2016) used different means of political communication in the 2011 election in Southwestern Nigeria. They studied political visual artifacts used during the canvassing in six states of the said region using Halliday & Webster (2009) and Barthes (1977) theory about anchorage and relay. They found that different colors were used, especially considering their significance and meaning (Ahmed, D., et al., 2024). Moreover, the linguistic text coincided with

the visuals to reassert the metaphorical concepts presented in the visuals. They concluded that semiotic signs, texts, and colors were vital in communicating the desired contextual cultural and social meanings. In a recent piece of research in the field of political advertisement in the Pakistani context, Yousaf (2016) examined the three main political parties, namely, Pakistan Tahreek E Insaaf (PTI), Pakistan Muslim League Nawaz (PML(N)), and Pakistan Peoples Party (PPP) from three perspectives, i.e., persuasion, theme and criticizing the opponents. The three parties presented different ways forward for the betterment of the people of Pakistan. PPP claimed that they brought to land, agricultural and social reforms. Good governance, a better economy, and employment creation were the characteristic of its previous governments. On the other hand, PMLN marked their election campaign by fostering fear about the state's failure under a government other than that of PML(N). The party unleashed violent criticism on the other two opponents. While PTI preached the narrative of "change," which means that both PPP and PMLN had ruled the country, they failed to solve the issues faced by the people of Pakistan. So, the elected government of PTI would break the status quo. All the selected political parties' posters highlighted these claims to persuade the voters. In the present age, social media has emerged as a powerful tool of communication, and no one can deny its significance in politics. Jamil (2018) observed the use of social media in the 2018 election campaign in Karachi, Pakistan. The study examined the increase of public participation in such political gatherings due to modern technological means of communication like Twitter, Facebook, and internet search engines like google, etc. The study's results also indicated that public political awareness had increased owing to the use of social media and ease of access and convenience. The given literature review proves the validity and research ability of the topic of the study. In many parts of the world, whether in a local context like Jamil (2018), a national like Yousaf (2016), or an international one like Ademilokun & Olateju (2016), Kamalu (2016), Lirola (2016), Al-Azzawi & Saleh (2021), Ananda et al. (2019), etc. researchers have explored in the domain of political poster, campaigning techniques, public persuasion patterns. The present research is unique as no one has explored the patterns of such a persuasive political campaign at the national level in the Pakistani context. Moreover, the present study also tries to fill the research gap mentioned by Yousaf (2016) in the limitation of his study that its focus was only on print news medium, and it ignored mass media and social media in exploring political campaigns. The study also extends Jamil's (2018) discovered phenomenon of the use of social media for the sake of political awareness from the local level of Karachi to the national level.

- What semiotic varieties are used to effect the minds of the spectators?
- How are convincing written words and visual images, as the constituents of multimodality, used in commercials?

## **Research Methodology**

The research conducted on Pakistani Tehrik e Insaaf's political posters was based on the Systemic-Functional perspective of multimodal discourse analysis (Kress & Van Leeuwen, 2020). The visual grammar, modified from the three meta-functions of language, was used to study selected posters. The research analyzed the three layers of meanings - the representational meaning, interactive meaning, and compositional meaning. To create meaning in pictorial texts, various methods such as gaze, vector line, salience, framing, perspective, element positioning, compositional axis, ideal vs real, juxtaposition, shots, and viewpoints were employed. The meaning production process of visual grammar depends heavily on all these elements which function actively in the system.



### The representational meanings

An image shows representational meaning through the items featured among its participants. Participants refer to visible elements including people, places, and objects within the image. The participants function as visual representations of particular ideas and emotions together with concepts. The visual depiction of a dove functions as a participant to symbolize peace while a character representation of someone serves to illustrate both historical význam and cultural prominence. The image uses how participants are shown to deliver additional semantic values by depicting their physical appearance and nonverbal behavior. The participants shown in images serve as essential elements to deliver their intended representational message.

Users of visual art can generate stories through narrative representation by interpreting visual elements which we call vectors. Formal art theory establishes this concept among psycholinguistic elements that depend on formalistic scientific description for their analysis. Scenes contain participants that the form language refers to as volumes or masses which gain their definition from their weight-related gravitational characteristics. The artist visually represents events or changes through three components: vectors and tensions alongside dynamic forces. The modes of presenting narrative elements include transactive forms that show movement or contact within images and non-transactive means that show actions beyond image boundaries or screens.

**Action:** In a narrative representation, action is conveyed through the use of movement lines or vectors. These vectors often emerge from the "actor" and serve as directional lines that connect the different participants in the image..

**Reaction:** In an image, a reaction refers to the opposite of an action and is depicted without any directional action lines, vectors, or eye lines.

**Transactive:** In the context of visual narrative representation, transactive refers to a situation where the actions or movements depicted in the image are happening within the frame of the image. This means that the participants' gaze, vision, or the object they are looking at is present within the image itself. The term "transactive" indicates a sense of interaction or transaction between the participants or elements within the image. In other words, transactive images depict a scene where something is happening or a process is unfolding within the frame of the image.4- Non-transactive: Action or activity is outside the image or screen, such as the participant's view is deflected (not able to see the participant's vision of sight).

## Conceptual Meaning

In conceptual representations, vectors are not used, and participants are represented in a more general sense as either a being, a meaning, or a symbol, which is visually defined, investigated, and classified.

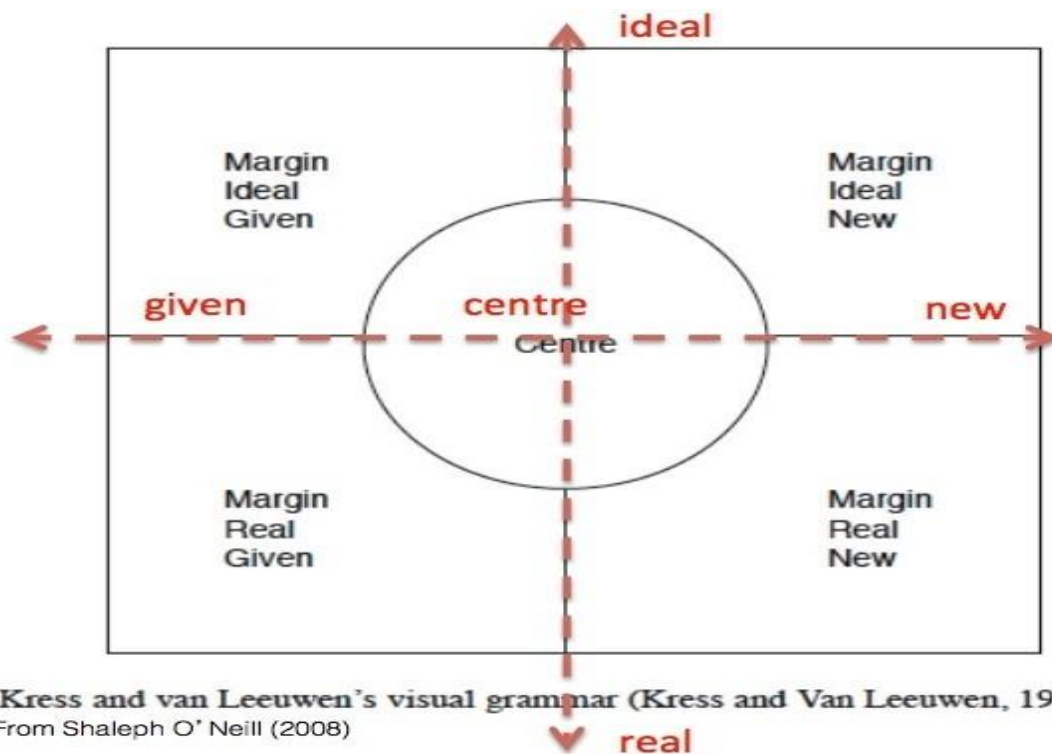
## Interactive meaning

Interactive meaning in art refers to the way in which a spectator can connect with the world represented in an image, influencing how they interpret its meaning. This connection is informed by three key factors: the level of contact felt between the spectator and the image, the distance between the spectator and the image, and the point of view from which the image is viewed.

**Contact:** In visual grammar, contact refers to how the actors in the image relate to the spectator. This can be achieved by using the gaze of the people in the image to create "imaginary contact" with the viewers. The gaze can be directed upwards, downwards, or straight on, to symbolically demand or offer something from the viewer.

**Distance:** Distance in visual grammar refers to how the image creates opportunities to allow viewers to see people, places, and things up close or far away. The distance between the actors and the viewer is determined by the size of the frame. A close-up shot creates an intimate interaction, while a medium or long shot suggests a social or impersonal relationship.

**Point of View:** Point of view in visual grammar refers to how the viewer identifies and perceives their own point of view in relation to the actors. Vertical angles can be used to convey symbolic power, with looking down indicating power over the viewer and looking up indicating less power. Horizontal angles can be used to show the viewer's involvement or detachment from what is represented in the image, with frontality indicating maximum involvement and side views indicating detachment.



## **Compositional Meanings**

The concept of compositional meanings according to Kress and van Leeuwen examines how picture components participate and communicate and get arranged within the image space. The framework of composition includes three components namely framing and salience and modality.

An image's distinct elements reveal themselves through framing by either creating individual separation or unified group appearance. Salience occurs when contrasting colors along with tone and texture contribute to making specific elements emphasize themselves for viewers to notice first. Finally, modality refers to the degree of realism or abstraction in an image. Natural and scientific compose the two categories of modality. The depiction of objects in natural form exists without any modifications or artificial enhancements makes up natural modality while scientific modality creates abstracted or simplified versions of image details.

The grammar of visual composition contains angle information apart from visual elements. Camera angles represent different picture-perceiving positions which transform how an image looks as well as alter its symbolic value for viewers. Some common photographic angles include:

1. The photographer taking pictures from above achieves a bird's-eye view position that produces feeling of dominance or power in the image.
2. Photographers who stand below the subject will achieve a worm's-eye view resulting in elevated height or intimidating dominance.
3. Photographers should maintain an eye-level position to capture images because this creates bondlike or familial intimacy.
4. The photographer takes the oblique angle from an off-level perspective to add movement and dynamism to the image.

Visual message composition through selection of photographic views allows photographers to achieve diverse effects which transmit specific messages to their viewers.

## **Results and Discussion**

The detailed analysis of each advertisement occurs in this section through multimodal discourse analysis (Kress and Van Leeuwen 2006). Three promotional posters of the PTI political party were chosen for analysis purposes. Analysis of these Posters is done by applying the three meta-functions of visual grammar (Kress and Van Leeuwen, 2006), a theory based on systemic functional grammar by Halliday(2014). These meta-functions play a vital role in a poster to influence the attention and interest of voters and the general public. The analysis was conducted on the advertisements taken from the Official Twitter Handle of PTI.



**Figure 1:**

**Representational Meanings:** Figure 1 is an action narrative process as it involves three actors which includes Imran Khan Chairman Pakistan Tehreek e Insaf , a Hand breaking the chain and the audience chanting slogans and processes are: Imran is attentively looking at the audience, the hand is breaking Chain and audiences that includes the images of male and female representation of Pakistani population, is making slogans with zeal and zest. The vector line is drawn as Imran Khan's face represented looking out of the image, the hand is facing towards the audience with four fingers closed and a thumb lock on closed fingers making it a punch as fingers represent the united public and locking thumb shows leadership of Chairman PTI Imran Khan that is sign of power and it is breaking the chain and the audience is chanting loud slogans by raising their hands. It makes the audience conceive the idea that Imran Khan is foreseeing the free nation in future as well he is committed to emancipate the Pakistani nation from the shekels of the imported government and the USA, he is making the people nation by uniting them as fingers make powerful punch and break the chain of slavery audience in background showing the public support that he has.

### **Interactive Meanings**

Figure 1 includes a close up frame in which two participants i.e. Imran Khan and a punch with breaking chain are presented at a close up angle as compared to the background. The flag of Pakistan is bright background. Hence, it portrays them at a frontal line making the poster highly interactive. Furthermore, the visual representation of the participants is equally close up with the caption written on the poster. It emphasizes the meanings that both the planes are equally foregrounded. The participants have a close personal distance, which suggests the serene relationship of understanding between the main participants and the viewers. It is evident that the producer of the poster is moving along a vertical angle. It represents an interactive relationship between the producer and the represented participants. *Natural Modality has been used in Case of Imran Khan, s portray*, no filters or alteration has been made to the image. Scientific modality is employed as animated images of audience in dark red colour show vigor, potency, alarm , caution and danger, and it is abstraction of the truth in an image. In the image, background of Pakistani flag shows patriotism, colours: like green in Pakistani flag joints PTI with Islam , peace and serenity, Red color of animated audience shows danger and warning to the imported government as well as to USA which is enslaving Pakistani economy and defence.

**Compositional Meanings:** The study focused on the Compositional Meanings of a political poster, with the first feature being the organization of information. In this poster, the information is arranged from right to left, with Imran Khan placed on the right side, and the caption and punchline positioned on the left. This layout suggests that the left side information is already known to the audience, emphasizing the unacceptability of slavery, and the united nation's resolve to end it. On the other hand, the information on the right side is presented as new and highlights Imran Khan's leadership, which promises independent economic and foreign policy. Another compositional feature analyzed was the Eye-level view used to capture Imran Khan's picture. This angle places the viewer at the same level as the subject, creating a feeling of intimacy or familiarity.

Regarding the information value of the salient features of the poster, such as foregrounded participants, high colour contrast and large size of the participants are significantly playing their role in the composition that is making poster an eye catching property. Along with the salience, the poster is strongly framed.



Figure 2:

**Representational Meanings:** Figure 2 is an action narrative process as it encompasses two actors which are Social actor Imran Khan Chairman Pakistan Tehreek e Insaf ,he appears serious and he looks profoundly somewhere outside the poster, which can be construed as a symbolic way of looking forward to being Pakistan's PM in the near future. In this sense, this is considered an offer image (Kress & van Leeuwen, 2006) because he does not interact with the audience by not looking directly and the flag of Pakistan Tehreek e Insaf hosted at full mast and omitting the ray of light that is not full white but slightly blue representing peace and serenity, right under the poster of Imran Khan next to the PTI flag there is the Faisal mosque representing Imran's love for Riasat-e-Madina and Islam. The whole scenario of Imran's foregrounding portray, the light from the mast of the flag and Faisal Masque employ that Tehreek e Insaf under the leadership of Imran Khan will lead the Pakistani Nation to the cause of Riast e Madina , which is the resolve of Imran Khan as he has orated it on many occasions .25<sup>th</sup> may is the date of Haqeeqi Azadi march that is written on Flag of PTI and sharp yellow light that is a ray of hope, and it is omitting from the flag of PTI. Next to the date Detination of Haqeeqi Azadi March, Islamabad, is written in capital letters, and it is capital of the Pakistan . The broken chain is the ultimate goal of whole nation though it is broken in poster but it is destination of people of Pakistan. The audience chanting slogans in the dark background . The dark background proposes that Pakistan is in semi-darkness and it could be assumed as a big challenge for Imran Khan, whose main goal is triumph in the elections and improve the country's condition.The spectators that includes the fully charged followers, who are making slogans with zeal and zest by raising their hands. It makes the spectators perceive the idea that Imran Khan is anticipating the free nation in future as well he has the grit to emancipate the Pakistani nation from the shekels of the imported government and the USA, he is making the people nation by uniting, and the nation will break the chain of slavery audience in background showing the public support that he has.

**Interactive Meanings** Figure 2 includes a close up frame in which there is only one participant i.e. Imran Khan. The audience chanting slogans in the dark background . Hence, it portrays them at a frontal line making the poster highly interactive. Furthermore, the visual representation of the participant is equally close up with the caption written on the poster. It emphasizes the meanings that both the planes are equally foregrounded. The participants have a close personal distance, which suggests the serene relationship of understanding between the main participant and the viewers. It is evident that the producer of the poster is moving along a vertical angle. It represents an interactive relationship between the producer and the represented participants. *Natural Modality*

*has been used in Case of Imran Khan's portray and Faisal Mosque has no filters or alteration has been made to the image.*

Scientific modality is employed as animated images of audience in the dark background, and it is abstraction of the truth in an image. In the image, background animation of audience in white color, and white flags shows peaceful march and nonviolent protestors. Caption" the decision of the whole nation is emancipation from the slavery of the USA and salvation and redemption imported government in white color to peaceful transformation, Haqeeqi Azadi March in yellow color shows the hope and the bright future and passion and fad, madness is written in green color to show the serenity, calmness in agitation, rightly portrays method in madness" warning to the imported government as well as to USA which is enslaving Pakistani economy and defense.

**Compositional Meanings:** The study focused on the Compositional Meanings of a political poster, with the first feature being the organization of information. In this poster, the information is arranged from right to left, with Imran Khan placed on the right side, and the caption and punchline positioned on the left. This layout suggests that the left side information is already known to the audience, emphasizing the unacceptability of slavery, and the united nation's resolve to end it. On the other hand, the information on the right side is presented as new and highlights Imran Khan's leadership, which promises independent economic and foreign policy.

Another compositional feature analyzed was the Eye-level view used to capture Imran Khan's picture. This angle places the viewer at the same level as the subject, creating a feeling of intimacy or familiarity.

Regarding the information value of the salient features of the poster, such as foregrounded participant, high colour contrast and large size of the participant is significantly playing their role in the composition that is making poster an eye catching property. Along with the salience, the poster is strongly framed.



**Figure 3:**

**Representational Meanings:** Figure 1 is an action narrative process as it involves one actor which a and breaking the chain. The vector is the breaking of chain. The hand is facing towards the audience with four fingers closed and a thumb lock on closed fingers making it a punch as fingers represent the united public and locking thumb shows leadership of Chairman PTI Imran Khan who locks the unity in national common goal that is the sign of power and it is breaking the chain of slavery. It makes the audience conceive the idea that Imran Khan wants the free nation in future as well as he is committed to emancipate the Pakistani nation from the shekels of the imported

government and the USA, he is making the people nation by uniting them as fingers make powerful punch and break the chain of slavery.

Interactive Meanings Figure 3 includes a close up frame in which is single participant i.e. Ima punch with breaking chain are presented at a close up angle as compared to the background. Background of poster is white that represents peace whereas the background of punch is red that is sign of danger and waning. Hence, it portrays them at a frontal line making the poster highly interactive. Furthermore, the visual representation of the participant is equally close up with the caption written on the poster. It emphasizes the meanings that both the planes are equally foregrounded. It is evident that the producer of the poster is moving along a vertical angle. It represents an interactive relationship between the producer and the represented participant. No Natural Modality has been used.

In the image, the caption of Kalima in green color is written under the punch that shows peace and serenity, Red color of animated audience shows danger and warning to the imported government as well as to USA which is enslaving Pakistani economy and defence.

**Compositional Meanings:** The first aspect under study is the information value. The punch appears in the centre of the poster, which contributes to highlighting that power lies in unity and freedom. It signifies that the information under the punch deemed as the information to the all-stake holders that slavery is not acceptable and the Pakistani united nation will break the chain of slavery with power, while the Kalima signifies that slavery is not acceptable and gives the idea of independent economic and foreign policy. Regarding the information value of the salient features of the poster, such as foregrounded participant, high colour contrast and large size of the participants are significantly playing their role in the composition that is making poster an eye catching property. Along with the salience, the poster is strongly framed.

Comparison of the three posters Keeping in view Kress and van Leeuwen's (1996) multimodal approach for social semiotic analysis, Kress and van Leeuwen's (2006) visual grammar, and van Leeuwen's (2008) critical discourse analysis of social actors, a comparison of the three above-mentioned political posters has been made in the following table.

**Table 1: A comparison of the three selected political posters**

	<b>Eye contact</b>	<b>Angle</b>	<b>Presence of public</b>	<b>Type of frame</b>	<b>Range of shot</b>	<b>Leader alone</b>	<b>Party Flag/ emblem</b>
Figure1	No	Level	yes	Portrait	Close up	No	No
Figure2	No	Level	yes	Portrait	Close up	No	yes
Figure3	No	Level	No	Portrait	Close up	No	No

## **Conclusion**

This paper has researched the persuasive techniques usually followed by political parties to attract the public to their policies. For this exploration, three randomly selected digital posters of PTI for the "Haqeeqi Azadi Marh" political campaign have been analyzed to unearth different patterns of persuasion applied in such promotional instruments. It has been discovered that in such posters, the party head's presence is one of the characteristic features of such campaigns. His image is given central importance and is usually foregrounded for that sake. Similarly, the presence or absence of eye contact, shot angle and range are given special considerations to portray the political leader in a powerful, commanding position. In the given posters, IK doesn't make eye contact. His shot is

taken from a Level Eye Contact angle in Figures 1 and 2, and 3. Moreover, all the shots are taken from a close-up range with a half-body cut image size. All these techniques present IK as a powerful influencing political leader. The persuasion doesn't end here; a lot of indirect appeal to the audience, the relevance of the poster, its theme, and ideology are given persuasion as a compact whole by following ways. The leader is shown enjoying immense public support, and the word "mandate" in figure 1, the silhouette images of the public in the backgrounds of figures 1 and 2 are proofs of this technique. Secondly, the text of the posters expresses their theme and ideology like "mandate vs. corrupt mafia, TURNED CROWD INTO NATION." Thirdly the use of colours also enhances the impact and relevance of the poster as the red strip, colourful presentation of IK's image with background of the black and white presentation of public. Another important finding is that different shapes of propaganda are utilized to attract the audience, portraying the political campaign as a classical battlefield and raised fists as if it were against a foreign oppressor rather than real political players in the Pakistani parliamentary political system in the second poster claiming the political support of the whole nation ignoring the share of other political parties in the national vote bank. The discussion summarizes that persuasion is the core element of every political campaign and political digital posters are no exception. They use different persuasive techniques to be as successful as possible in a precise and effective manner to win over the political advantages in favour of the relevant political parties and players. The inclusion of a few political posters of a single political party designed for a short political campaign is the limitation of the present study. A more comprehensive study can be done after filtering out these limitations for the benefit of those who want to explore semiotics and multimodal means of communication in the present era of digitalization and socialization

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