



E-ISSN: 2522 – 7130 P-ISSN: 2410 – 1036

This work is licensed under CC-BY-NC-ND 4.0

<https://doi.org/10.26750/d240xw10>

Date Received: 15/09/2024

Date Accepted: 24/12/2024

Date Published: 29/12/2025

A Multimodal Discourse Analysis of Posters in the 2024 Parliamentary Election Campaign of the Kurdistan Region of Iraq

Chiayee Khorsheed Faqe¹ - Salah Jameel Jabrael²

chiayee.faqe@soran.edu.iq - salah.jabrael@soran.edu.iq

¹⁺²English Department, Faculty of Arts, Soran University, Soran, Kurdistan Region, Iraq.

Abstract

The present study is an investigation into the multimodal discourse analysis of campaign posters used by political parties, political coalitions, and independent candidates during the 2024 parliamentary elections in the Iraqi Kurdistan Region. In the current study, the researchers will utilize a multimodal discourse analysis approach so as to explore and find out how meanings are constructed and communicated through different modes such as verbal, visual, audio and so on. The main objective is to examine the various tools and strategies employed by the political candidates in designing the posters to convey their plans, programs, and appeal to the electorate. To conduct a comprehensive exploration of the multimodal discourse in the 2024 parliamentary election campaigns of the Iraqi Kurdistan Region, the present study will analyze a sample of five campaign posters of four nominees from four different political parties and one independent candidate. The posters have been carefully selected to represent a diverse range of political parties and independent candidates. The findings demonstrate how nominees use linguistic components, including Kurdish text and straightforward, uncomplicated language, to demonstrate their sense of politics and their self-confidence. Additionally, the employment of social markers and close facial expressions increases connection and audience participation.

Keywords: Multimodal Discourse, Kurdistan Electoral Parliament, Poster, Voter, Political Party, Candidates .

شیکاریه کی گوتاری فره شیواز بۆ پۆسته‌رە کانی ھەلەمەتی ھەلبژاردنی پەرلەمانی سالی (٢٠٢٤) ھەریمی کوردستانی عێراق

صلاح جمیل جبرائیل^١ - چیایی خورشید فقی^٢

^{٢+١} بەشی زمانی ئینگلیزی، فاکھەلتی ئاداب، زانکۆی سۆران، ھەریمی کوردستان، عێراق

پوختە

ئەم توییزینەوەیە ھەولیکە بۆ شیکاری گوتاری فره شیوازی پۆسته‌رە کانی ھەلەمەتی ھەلبژاردنی ٢٠٢٤ پەرلەمانی ھەریمی کوردستانی عێراق کە له لایەن پارتە سیاسیە کان، ھاوپەیمانە سیاسیە کان و کاندیدە سەربەخۆ کانه‌وە له ماوەی ھەلبژاردنە کە به کارهاتون. لهم توییزینەوەیەدا، توییزه‌ران شیوازی شیکردنەوەی گوتاری فره شیوازیان بۆ گەران و دۆزینەوەی چۆنیەتی دروستبون و گەیاندنی واتاکان له ریگەی شیوازه جیاوازەوە کانی ھەلەمەتی ھەلبژاردنی، بینین، دەنگ و هەندێ به کارهیناوه. ئامانجی سەرەکی ئەم توییزینەوەیە بریتیە له لیکۆلینەوە له ئامراز و ستراتیجی جۆراوجۆر کە له لایەن پارتی سیاسی و بەریزیزە کانه‌وە له دیزاینکردنی پۆسته‌رە کانیاندا بەمەبەستی گەیاندنی پلان و بەرنامە کانیان و سەرەنجرایکیشان و بانگھیشتكەرنی دەنگدەران به کارهینراون. ھەروەها، لیکۆلینەوە کە مەبەستیەتی شیکردنەوەیە کی گشتگیر له گوتاری فره شیواز له ھەلەمەتی ھەلبژاردنی ٢٠٢٤ پەرلەمانی ھەریمی کوردستانی عێراقدا ئەنجام بەدات. بۆ ئەم مەبەستە، توییزینەوە کە نموونەیەک له ھەریەک له پینج پۆسته‌ری کەمپینی پینج پائیوراوه له چوار حیزبی سیاسی جیاواز و یەک کاندیدیکی سەربەخۆ شیدە کاتەوە. ھەروەها ئەم پۆسته‌رانە به وریاپیهەوە ھەلبژیردراون بۆ ئەوەی گۆزارشت له فرەلایەنی و پارتە سیاسیە کان و کاندیدی سەربەخۆ بکەن. دەرەنjamە کان ئەوە دەردهخەن کە چۆن پائیوراوه کان پیکھاتەی زمانه‌وانی لهوانە دەقی کوردى و زمانیکی ساده بۆ بەھێزکردنی ھەستی سیاسییان و دروستکردنی مەتمانەی خەلک بە کارده‌ھیئن. لە گەل ئەوەشدا، بە کارهینانی نیشانەی کۆمەلایەتی و دەرپیشی زمانی دەموجاوه، پەیوهندی و بەشداری ئامادەبوان له یەکتر زیادیکردوه.

کلیله و شەکان: گوتاری فره شیواز، ھەلبژاردنی پەرلەمانی کوردستان، پۆسته‌ر، دەنگدەر، پارتی سیاسی، بەریزیزە کان

1. Introduction

In the October 2024 parliamentary election in Iraqi Kurdistan Region, political parties, coalition parties, and independent candidates have launched comprehensive communication methods campaigns to reach the electorate and obtain support. According to Panagopoulos and Ha (2015, p. 393), political parties and candidates can effectively motivate and persuade voters in elections through various communication methods. One such method is the use of electoral posters. Additionally, they explain that outdoor advertising can significantly influence voters by increasing their awareness of the candidates they may wish to support (Panagopoulos & Ha, 2015, p. 394). For this reason,

Monica and Madalina (2013, pp.2-3) define an election poster as "a static or moving image that announces the existence of a candidate and promotes his or her image".

Political actors are employing a range of channels to convey their plans, programs, and visions to the voters, with the ultimate goal of securing the highest number of parliamentary seats. Posters act as an essential communication tool for candidates, deployed across social media platforms, in public spaces, and on the walls of political buildings. Posters are effective tools that candidates use to communicate their messages, policies, future plans, and services. Typically, these posters feature an image of the candidate, their electoral number, compelling slogans, and a visually engaging background that reflects the overarching themes of their political party. The frame of posters varies from one party to another in terms of color, typography, and graphology.

To achieve the goals of the current study, the researchers try to address the following research questions:

1. How do posters represent candidates in the October 2024 Iraqi Kurdistan parliamentary elections?
2. What multimodal strategies do candidates employ in their posters to effectively communicate their policies and future plans to the electorate in the Iraqi Kurdistan Region?
3. In what ways do the design and content of campaign posters influence meaning during the 2024 parliamentary elections in the Iraqi Kurdistan Region?
4. How is graphic and visual information organized in the 2024 parliamentary elections in the Iraqi Kurdistan Region?

2. History of Election in Kurdistan Region- Iraq

In the Iraqi Kurdistan Region, elections have been held since 1992, following the Kurdish uprising and the region's separation from Iraq with support from the international community. This marked the first time that democratic principles were incorporated into the electoral campaign, as party leaders and their colors were prominently displayed. Subsequently, the campaigns shifted their focus to achievements in the financial sector, as well as social, cultural, and management areas. In the 2024 Kurdistan Parliamentary election campaign, political parties raised different slogans and trends. The political system

in Iraq and in Kurdistan varies due to the diversity of religious backgrounds, ethnic minorities, and themes of political parties.

The significance of the 2024 Kurdistan parliamentary election lies in the fact that just a few years earlier, the Kurdistan region of Iraq faced the challenges of the COVID-19 pandemic alongside political tensions between the central government in Baghdad and the Erbil government. Based on the significance of expressing, representing future plans, and electoral messages, this study will be conducted to investigate and explore the linguistic and semiotic aspects of the October 2024 Kurdistan parliamentary election. For the 2024 Kurdistan parliamentary election, 2,583,618 people were eligible to vote due to the population of the four main cities of Erbil, Sulaimani, Duhok, and Halabja.

The October 2024 Kurdistan parliamentary election marks the sixth parliamentary round, and the winning candidates will vote for the tenth government cabinet based on the previous political agreement between political parties. In the sixth round of the Kurdistan parliamentary election, 1,191 candidates have put themselves forward for 100 parliamentary seats. These seats are divided among four constituencies: Sulaimani, Erbil, Duhok, and Halabja. The breakdown of candidates is as follows: Sulaimani constituency has 516 candidates, Erbil constituency has 395, Duhok constituency has 266, and Halabja constituency has 54 candidates. The Kurdistan National Assembly consists of 100 seats, with 5 specifically allocated for Turkmen and Christian minorities. The remaining 95 seats are contested by various political parties and independent candidates. According to the regulations of the Independent High Electoral Commission, 35% of candidates must be women and 65% must be men. As a result, there are 368 female candidates and 823 male candidates.

3. Multimodal Discourse Analysis as an Approach

The term 'multimodality' was first introduced in the context of semiotics at the Sydney School of Semiotics by M.A.K. Halliday to illustrate some of the dimensions that can be applied in the analysis of texts. Multimodal discourse analysis asserts that language can be analyzed from various and different semiotic modes in the context of discourse.

There are various models of multimodal discourse analysis, such as content analysis, conversation analysis, and social semiotic analysis that can be applied. Also, the models can be analyzed from different angles. For instance, layout, modality, color, genre, discourse style, etc. The main objective of Multimodal Discourse Analysis (MDA) is to understand the power and meaning of texts through several different modes, such as visual, verbal, and aural (Kress and van Leeuwen, 2006; Machin, 2007; Jewitt, 2009).

Communication involves more than just spoken or written language; it includes various sources, such as semiotics, to convey messages. The complexity of the nature of meaning pushed scholars forward to contribute to the dynamic process of studying multimodal discourse analysis from different perspectives of language. Scholars such as Kress, Van Leeuwen, Baldry, Lemke, Thibault, Scollon, O 'Halloran, and many others have heavily contributed to the study of multimodal discourse analysis in many fields of research. The scientific works of Kress and van Leeuwen (1996, 2006) and O'Toole (1994, 2010) are recognized as the preliminary founders for studying multimodal in the 1980s and 1990s.

According to Kress (2011, p. 37), Multimodal Discourse Analysis is an approach that recognizes spoken and written languages as just two of the many means of communicating messages and representing ideas. While there are other means to communicate, such as gestures, images, typography, and other visual aids. Multimodal discourse analysis as an approach helps language to investigate other modalities of language, including pictures, films, gazes, and other video captions. Lui (2013, p. 1260) states that multimodal discourse analysis can be used for exploring several different aspects of language, such as layout, modality, typography, color, genre, and so on.

To Paltridge (2012, p.170), multimodal discourse analysis as an approach is based on the social semiotics of Halliday in which language can be seen as one of the many aspects of semiotic resources such as gesture, images, and music. Furthermore, Bo (2018:132) accounts for multimodal discourse analysis as a new research spot. Since the early 1990s,

Multimodal discourse analysis has become significantly popular in Western studies. However, all the terms of multimodality, multimodal analysis, multimodal semiotics, and multimodal studies are used for the description of Multimodal Discourse Analysis. O'Halloran (2011,p.120) asserts that multimodal discourse analysis extends the study of language in combination with other resources, namely images, symbolism, gestures, gazes,

films, videos, music and so on. Multimodal discourse analysis has been widely utilized in the analysis of various fields, e.g., the analysis of magazine covers (Machin & Thornborrow, 2003), magazine advertisements (Bell & Milic, 2002), Films (Maiorani, 2007), storybooks (Guizarro & Sanz, 2008), online advertisements (Harrison, 2008), beauty product (Harrison, 2008), moving images (Maiorani, 2007), commercial activities (Nina-Pazarzi & Tsangaris, 2008), cosmetic surgery leaflets (Martinez Lirola & Chovanec, 2012), and surgical websites (Moran & Lee, 2013).

4. Research Design and Data Collection

For the purpose of data collection, five Kurdish posters from the October 20, 2024, Kurdistan Region parliamentary elections have been chosen to serve as the study's data in an effort to address the study's objectives. The posters have been chosen from the candidates of four political parties, such as Kurdistan Democratic Party (KDP), Patriotic Union of Kurdistan (PUK), New Generation (NG), Kurdistan Islamic Union (KIU) and an independent Turkmen candidate. The study utilized a qualitative method with the goal of identifying and categorizing each poster's political structure as well as the ideas or notions that it might represent. For the analysis part, a brief summary and explanation of each poster will be given. Subsequently, particular attention has been paid to the poster's objective and the intended effect it has on the recipient.

5. Data Analysis and Discussion

Every poster was subjected to a thorough qualitative assessment utilizing Kress and Leeuwen's (2006) approach, which includes three functional components and their chosen subtypes. Every single poster is described in detail. The five candidates' election posters are: Dr. Vala Fareed Siyan (KDP), Govar Zaher Khorshid (PUK), Malla Shivan Saeed (NG), Usman Karwany (KIU), and independent Himan Ramzi Mahmoud.

No.1



Figure (1) Vala Fareed Siyan.

The above poster is a KDP candidate Dr. Vala Fareed Siyan. The poster is made in a way that encourages viewers to vote in support of her cause. This is because the poster urges viewers to consider her candidature and cast their votes for her. In terms of representational construction, at the visual level, the image manifests Dr. Vala Fareed Siyan, a political contender, looking tall and proud in an official suit. Her clothes, which blend red and black, convey strength and power. Her representation as the main character makes it clear that she is the campaign's main focus. The spectator's look into the figure (Dr. Vala) in the middle of the poster builds the vector in this picture. Her frontal posture and facial expressions suggest an angle that draws observers' focus to the text on the right in addition to her gaze downwards to her hands. From the main topic to the crucial details (such as her name, number, and political affiliation), the corresponding vector guides people throughout the graphic.

The poster also has a lot of symbolic elements. In this respect, the colors red, black, and yellow make a significant impact on the audience, which communicate seriousness, health, and an urgent need, all of which are relevant to the political topic. The number "1" is prominently written, indicating her position on the nominee's list, whilst "190" represents her significant party number or identity. Her membership with the Kurdistan Democratic Party is highlighted by the Kurdish text and logo (KDP), which immediately links her to particular principles in politics. Additionally, Dr. Vala's formal outfit and uncomplicated background highlight her reliability and willingness to aid other people. The linguistic expressions connect the message to political goals by communicating slogan ideals, including "**peace, reconstruction, togetherness, and resistance**," which are the core party objectives.

In terms of interactive interpretations, the poster contains some features, including stare, distance, angle, standpoint, frame, etc. In this sense, the poster is a "request" because the candidate is looking directly at the spectator. The portrayed candidate desires to establish an invented connection with the audience, as indicated by Kress and van Leeuwen (2006). In other words, the candidate appears to be interacting with the spectators on an intimate level, as seen by her clear stare communication. Thus, by making the audience experience a feeling where the nominee is speaking directly to them, it promotes an impression of optimism, sincerity, and commitment. She is portrayed on the artwork from her upper body up in a lengthy angle, which denotes a social distance, implying a degree of acquaintance. Regarding the horizontal direction, the poster is viewed from the leading edge, which emphasizes responsibility.

The viewership is situated promptly in front of her, signifying accessibility and fairness. She demonstrates her willingness and transparency to establish a direct connection with the viewers through choosing an opposing position. Perhaps, there is a noticeable downward or upward angle which makes the candidate and the audience at their level of vision. Instead of implying dominance or subservience, the removal of linear disparities promotes equality and respect. In addition, the frame is utilized for balancing discipline and warmth and promotes an authoritative yet accessible attitude. The disparity preserves her expertise and dominance while allowing the audience to become sufficiently near to attach to the candidate as an influential figure.

On the other hand, aspects such as content value, prominence, framing, and color coherence are all applicable to evaluate the poster's compositional component. Thus, the arrangement of the poster's foundational components leads the attention of the spectator from top to bottom with regard to the details that it contains. At the outset, the contender's entire identity, ranking number, and governorate (Erbil) are presented.

The party's beliefs and logo are displayed at the bottom to make sure the spectator is aware of her commitment to politics. In other words, the candidate's list number and governorate are displayed in a circle that is red and yellow, the same colors as the PDK emblem. This layout selection strengthens the poster's coherence and party identification. By employing these colors repeatedly in various components, the poster strengthens the spectator's identification between the nominee and the political affiliation.

The candidate's distinctive qualities and her status as a contender are highlighted by this ranking. The title and emblem of her political affiliation, i.e. PDK, are included at the lowest part of the flyer. The spectator is led from individual to commonality by this arrangement, which rationally moves from party identification to persona. Likewise, the poster's salience is accomplished by employing opposing colors, dimensions, and placements for its components. Significant details about the candidate are emphasized in red and yellow for viewers to notice instantaneously, including the nominee's list number (190) and her state of residence.

In addition, the written text, such as the list number, is made the primary focus by using a huge script, which increases its prominence. In order to make the PDK emblem stand out from the color scheme and stick in the mind of the audience, it is also placed prominently in vibrant hues (yellow and red). In terms of foreground and backdrop positioning, the candidate is positioned in the Centre of the stage, addressing the audience mainly. The background is basic and bright grey to minimize eye fatigue while preserving the application centre stage. The backdrop design creates an official, structured style for the poster that emphasizes her as the focal point. Regarding body framing, the nominee is situated in the centre of an upright shot, giving viewers an accurate depiction of her facial features and stance from the waist forward. In addition to making her visage and mood plainly visible, this frame shows plenty of her clothing to project competence. Her broad position, reflected in her extended hands, heightens the sense of openness and availability.

No.2



Figure (2) Govar Zaher Khorshid.

Govar Zaher Khorshid, a PUK is depicted in the image above. The poster's design exhorts viewers to cast their votes to be in favour of her quest. This is because the poster urges viewers to consider her nomination and cast their votes for her.

In terms of Representational meaning, the nominee's name is highlighted clearly on the poster, enabling people to identify her and confirm her credibility. Her pink and green outfit, which complements the PUK's green identity to project reliability and openness, represents feminine traits, serenity, and calmness. The nominee's calm stance and small smile convey compassion and optimism, and her focus, which is fixed on the spectator, forms an unseen vector that builds an emotional relationship. Significant emblematic components that represent enthusiasm in Kurdistan Region and its adherence to PUK principles, such as the Erbil citadel and tower, the Kurdish flag, and the PUK emblem, which stands for enhancing the social and ideological backdrop.

Her attraction to viewers is increased by the patriotism conveyed by her primary hues of green, red, and white—green being especially linked to growth and Kurdish nationalism. Vital election data is provided by the digits "129" and "36," which stand for her nomination and area numbers, respectively. Her ideological membership is made evident by the PUK insignia, and her appeal is strengthened by a technique where her clothing blends in with the green backdrop. Her ties to community members are further strengthened by the Kurdish text, a noun phrase which also translates to "The nominee from the Erbil circle." Also, this noun phrase as a linguistic element is significant since it contains an appositive which not only provides information about his name and her list and nomination digits, but also gives further information regarding the noun phrase including "famous for Govar

Shaheed Lava". Here, "shaheed" lexically means "a martyr" which draws the attention of the community members to vote in favour of her.

In contrast, the candidate's strong look creates a "request" contact in terms of Interactive Meaning, giving the impression that she is respectable and self-assured. By maintaining expert remote and permitting spectators to observe her emotion-filled face, the format of the angle makes an agreement between reverence and human connection. The nominee's accessibility is increased by the vertical orientation of the camera, which conveys fairness. The candidate appears as an activist instead of someone in power because of her balanced appearance.

On the other hand, in terms of the compositional meaning, the designer has arranged the poster in a way where the nominee's headshot is on the opposite side and her voting number on the far left; this is to guarantee the audience observes the digits prior to concentrating on her. Additionally, the candidate is positioned as a particularly salient element due to her vivid attire and strong contact. The candidate remains the main focus whilst being connected to her ethnic Kurdish origin through the use of traditional icons in the backdrop. Her attire matches the PUK's color program, and the flag, the political party emblem, and tower all neatly border one another to form solidarity.

The nominee's list digit and her party emblem are positioned strategically to improve awareness of the identity, and the green transition backdrop strengthens the PUK identification. The candidate's allegiance to her political party is clearly highlighted by the deliberate omission of the party-related colors. Thus, altogether they demonstrate a way in where the visual components combine to provide a coherent ideological affiliation of the candidate.

No.3



Figure (3) Malla Shivan Saeed.

The above poster shows Malla Shivan Saeed, a New Generation (NG) nominee. The Kurdish traditional attire on the poster encourages viewers to support his efforts by voting. This is due to the poster encourages viewers to vote for him and evaluate his candidacy.

Regarding representational significance, the candidate's name is "Mala Shivan Saeed," which is prominently presented on the poster; wearing traditional Kurdish clothing, he represents admiration for Kurdish culture, friendship, and a sense of identity and making it easy for voters to recognize him and confirming his legitimacy. In addition to projecting legitimacy, his somber attire reflects the social conventions of the area of Duhok province, whose residents speak in Badini dialect, and the Badini text contains the translation "New Generation, List number 157, Mala Shivan Saeed, the candidate number, 3".

The text comprises a linguistic element including an appositive, which supplies data regarding his full name and his list and candidacy numbers. The word choice of "mala" means "clergyman" in Kurdish is employed to draw the attention of the voters in his favour, this is due to the fact that his society is religious. Likewise, he establishes an intimate relationship with spectators by his frontal appearance, which conveys assurance and a friendly character—talents that are essential for electoral popularity. Visibility is emphasized by the simplistic origin, which employs tangerine and white to convey friendliness, strength, and elegance. The communication he makes is strengthened by

significant basics that intentionally build identification and optimism, such as his list digit (157), and carefully positioned New Generation (NG) insignia.

On the other hand, in terms of interactive meaning, by maintaining close gazes, the candidate is interacting with the audience, establishing an atmosphere of friendliness and enthusiasm. In order to build an intimate, trustworthy relationship with the audience—which is particularly critical in electoral messaging—this offer to engage is essential. The small-format angle works especially well because it captures his entire outfit and position, which conveys both openness and confidence. Furthermore, his direct height posture and simple lateral angle remove any aristocratic geographical separation, making him appear more relatable and demonstrating that he truly respects the opinions of his fellow citizens and considers himself a member of the population.

In contrast, in terms of compositional meaning, the nominee's body is the main focus of the flyer since it is positioned in the centre. Coherence is ensured by the deliberate positioning and the simple background information, which focuses directly on his figure and purpose. A structured layout ensures that each component has meaning by simply guiding the attention of the spectator from his facial features to his name, list digit, and then the emblematic aspects of the New Generation. The illuminated sign, positioned close to his visage, with care communicates awareness and development, whereas his customary outfit highlights the Kurdish writing and strengthens his social connections. Vital data is seen when colors are both complementary and in contrast, which greatly appeals to the target spectators.



Figure (4) Usman Karwany.

The above poster is the Kurdistan Islamic Union (KIU) nominee Usman Karwany, who is running in the Kurdistan Region of Iraq for parliament on October 20, 2024. The design of the poster urges people to assist his quest by casting their votes. This is due to the poster which encourages viewers to cast a ballot for him and reflect on his nomination.

In terms of representational structure, the photo visually represents Osman Karwany, a political candidate. The nominee is identified as belonging to the Kurdistan Islamic Union by the partisan words and insignia at the nethermost of the poster. The candidate's attire, particularly his grey coat and white garment, conveys integrity, legitimacy, and dependability—colors that are generally connected to consistency and reverence.

In addition, the nominee's comfortable gaze and small grin provide him a charming and compassionate look, but his extended shoulders display authority and trust. Perhaps, spectators are drawn in by his body position and facial expressions that additionally convey the impression that he is dependable and strong. His candidature is the primary focus of the artwork, as evidenced by the brightly coloured unambiguous lettering that features his surname, candidate digit (148), and list number (2), all of which express clarity and openness. A feeling of intimacy and familiarity is created by a balanced application of color, which includes the focus's brighter colors and the background's deep brunette shades. Furthermore, the candidate's political association with the Kurdistan Islamic Union is further reinforced by significant emblems such as the faction's emblem and the tick spot next to his title, which conveys support and reliability.

In terms of linguistic structure, the nominee presents himself as an example of stability and integrity through his utilization of simple but impactful terms wholly consistent with the

principles of his Islamic party. The slogan "**That is enough**" which is probably central to the party's ambitions, its language expressions link their meaning to partisan objectives. Hence, in combination, the design decisions produce a unified image that emphasizes the nominee's membership, objectives, and group position.

A horizontal view of the contender, taken from the torso upwards, gives Karwany a friendly and acquainted feeling but still retaining an element of professionalism in terms of the interactive significance. By looking straight at the spectators, the candidate establishes an emotional relationship and builds his self-confidence. Likewise, since the plane of view is impartial, the audience could observe the nominee up close while feeling special. By establishing a reasonable interaction between himself and the audience, he is able to enhance the relevance and fairness of his identity. Also, Karwany reduces the impression of authority mismatch by standing at the camera's position downward, which strengthens his bond with attendees by emphasizing the candidate as someone who is not higher than the spectators, but rather among the people.

Additionally, the artwork's design is thoughtfully organized to give priority to prominence and simplicity. Thus, the candidate appears to be the focal point because of his strong front placement, but the backdrop quietly blends landscapes and the national icons to highlight his links to his community and supporters. The audience can concentrate on his picture and ideas because of the clean structuring, which leaves sufficient room surrounding him to prevent crowding. The artwork's coherence is improved by the balance of his clothing, the writing's colors, and its design as a whole. The deep description of his clothing contrasts with the white and brown writing, forming a cohesive image. The circular emblem of the party is distinct from the other components of the artwork owing to its opposing color. The nominee's ideological perspective and mission can be reinforced by the cohesive and captivating layout that the poster's written content, foreground colors, and insignia are made to enhance one another.

No.5



Figure (5) Himan Ramzi Mahmoud.

The above poster is the election poster for Himan Ramzi Mahmoud, an independent candidate for parliament on October 20, 2024, in the Kurdistan Region of Iraq. The poster's layout requests viewers to endorse her campaign by voting. This is because the poster invites spectators to consider her candidacy and vote for her.

In terms of representational meaning, the candidate is presented in the banner by virtue of employing a variety of linguistic and visual components to communicate her viewpoint and background in politics, that is considered as an independent nominee who requires the voters to tick number 212 as a correct symbol for her interest. In other words, the poster conveys Mahmoud's significance and personality as a candidate without party affiliation by clearly displaying her full name in big writing. The language expressions fixed in the poster connect their meaning to her goals by expressing slogans, including "**For Erbil co-existence**," which are likely her main goals. The degree of influence and authority that her black dress confers lends more trustworthiness to her appearance, a trait common in governmental contexts. Similarly, the way she appears captures the focus of the audience, and the placement directs it towards her disciplined attitude. Her relaxed posture and gentle smile convey friendliness, suggesting that the candidate is a reliable figure who interacts with the general public.

The banner's main focus is on Mahmoud's candidature, which is reinforced by iconic features such as the Kurdish and Turkmen banners in the upper edges, which highlight the nominee's social and ethnic ties and could possibly indicate harmony within Kurdish and Turkmen communities.

Additionally, the candidate's campaign motto and list digit, "212," highlight the nominee's uniqueness in her political group and encourage electors to appreciate her particular position in a broader program. In this respect, the color scheme suggests serenity and dependability, which is consistent with the dependability traditionally connected to public leaders. The language, which is primarily in Kurdish, supports her autonomous position and seeks to establish an immediate channel of communication towards her voters. However, in terms of interactive meaning, Mahmoud's full eye contact with viewers builds an attractive bond because it seems as though she is speaking to them openly.

Audiences can have easy access to the candidate's facial features and upper physique due to the short shot, which also maintains her at an appropriate height but exudes an accessible attitude. The simple lateral perspective highlights the audience's and unity. The nominee appears to be hardly gazing back since there does not exist a vertical or horizontal direction, indicating her intention to be viewed by prospective supporters as an ally instead of as a person of power. Moreover, the nominee's selection of perspective signifies that she is sociable and willing to advocate for the interests of her society.

Nevertheless, since the contender's title and photo are the major components and draw the eye of the spectator right away, the visual components emphasize the nominee's significance via prominence. In this sense, the Turkman's candidate is positioned in the centre of the banner, while the surrounding area is made up of iconic structures that might stand in for an adjacent or significant cultural location. Perhaps the nominee's character and the area she seeks to serve are linked by this positioning. Besides, the candidate's standing on the artwork is increased and her uniqueness is emphasized by the limited layout that only focuses on the contender.

Furthermore, the black outfit creates a cohesive appearance throughout the artwork by blending in nicely with the blue hue and the written content. The contender's appearance is consistent with the party's emblem since her clothing matches the printed content and the round local insignia. Equally, list digit and group wording are written in white, which emerges sharply over the blue hue and makes essential details easy to identify in her background information. The artwork's ethnic background is further enhanced by the Turkman emblem, which emphasizes her adherence to Kurdish principles in addition to respecting Turkman's presence in the Kurdistan Region.

5. Conclusions

Political posters in the election campaign for parliament in Iraqi Kurdistan indicate that the nominees employ multilingual and multidimensional visual components to communicate resemblance beliefs, and identification. Nominees are manifested as competent to friendly, and socially aware using physical indicators such as dress, standing position, and coloration. The contenders' affiliation with their respective social and political backgrounds is strengthened even more via close gazes and well-chosen Kurdish language phrases, such as names, mottos, and national connections.

Attitudes associated with strength, confidence, and power are evoked by color options, especially those of shades of blue, green, red and yellow. In terms of organization, flyers direct the focus of audiences by carefully positioning lexical and graphical components: titles, listing figures, and words stand out right away, while political markers are positioned in the distance. Nominees are positioned as approachable friends instead of being impersonal, authoritative figures because of the flyers' approachability-promoting language, indifferent, moderate photographs, and close gazes. Regular application of political names and themes with historically appropriate artwork increases group identification and local nominees' awareness by creating graphic harmony. Campaigners communicate with the intended audience by positioning themselves as culturally open and socially cooperative via the use of language and layout.

6. Recommendation

Political contenders for future elections may receive the most crucial advice. Candidates should scrutinize every poster for size, color, location, and other ways to grab voters' and viewers' attention. They can engage with language and linguists to create their posters for societal awareness and collaboration. Multimodal discourse understands how spoken and multimedia approaches work in diverse geographical and social contexts for different parties and candidates. By evaluating how lexical and strategy aspects affect public awareness and involvement through power evaluations using polls or eye research, additional knowledge about political interaction can be gained.

References

Bell, P., & Milic, M. (2002). Goffman's Gender Advertisements Revisited: Combining Content Analysis with Semiotic Analysis. *Visual Communication*, 1(2), 203–222. <https://doi.org/10.1177/147035720200100205>

Bo, Z. (2018). Reflection on Modern Western Critical Discourse Analysis. *Theory and Practice in Language Studies*, 8(2), 131-137. <https://doi.org/10.17507/tpls.0802.01>

Guijarro, J. M., & Sanz, M. J. P. (2008). Compositional, Interpersonal and Representational Meanings in a Children's Narrative: A Multimodal Discourse Analysis. *Journal of Pragmatics*, 40(9), 1601–1619. <https://doi.org/10.1016/j.pragma.2008.04.019>

Halliday, M. A. K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. Edward Arnold.

Harrison, C. (2008). Real Men Do Wear Mascara: Advertising Discourse and Masculine Identity. *Critical Discourse Studies*, 5(1), 55–74. <https://doi.org/10.1080/17405900701768638>

Jewitt, C. (Ed.). (2009). *The Routledge Handbook of Multimodal Analysis*. Routledge.

Jewitt, C., Bezemer, J., & O'Halloran, K. (2016). Introducing Multimodality. Routledge. <https://doi.org/10.4324/9781315638027>

Kress, G. (2011). Multimodal Discourse Analysis. In J. P. Gee & M. Handford (Eds.), *The Routledge Handbook of Discourse Analysis* (pp. 35–50). Routledge.

Kress, G., & van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. Routledge.

Kress, G., & van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design* (2nd ed.). Routledge.

Liu, Y. (2013). A Multimodal Discourse Analysis of the Interactive Meaning in Public Service Advertisement. *Journal of Advances in Linguistics*, 10, 1523-1534. <https://doi.org/10.24297/jal.v10i0.8196>

Machin, D. (2007). *Introduction to Multimodal Analysis*. Hodder Arnold.

Machin, D., & Thornborrow, J. (2003). Branding and Discourse: The Case of Cosmopolitan. *Discourse & Society*, 14(4), 453–471. <https://doi.org/10.1177/0957926503014004003>

Maiorani, A. (2007). The Matrix Trilogy: A Multimodal Analysis of Translation and Revision in Film Subtitling. In T. D. Royce & W. L. Bowcher (Eds.), *New Directions in the Analysis of Multimodal Discourse* (pp. 279–302). Lawrence Erlbaum Associates.

Martínez Lirola, M., & Chovanec, J. (2012). The Dream of a Perfect Body Come True: Multimodality in Cosmetic Surgery Advertising. *Discourse & Society*, 23(5), 487–507. <https://doi.org/10.1177/0957926512452970>

Monica, P., & Madalina, C. (2013). Political Poster: Between Persuasion and Manipulation. A multimodal Analysis. *Journal of Media Research*, 6(3), 3–16.

Moran, C., & Lee, C. (2013). Selling Genital Cosmetic Surgery to Healthy Women: A Multimodal Discourse Analysis of Australian Surgical Websites. *Critical Discourse Studies*, 10, 373-391.
<https://doi.org/10.1080/17405904.2013.813772>

Nina-Pazarzi, E., & Tsangaris, C. (2008). A Multimodal Discourse Analysis of the Interactive Meaning in Print Advertisements of Greek Women's Magazines. *Semiotica*, 2008(172), 285–307.
<https://doi.org/10.1515/SEMI.2008.087>

O'Halloran, K. L. (Ed.). (2011). *Multimodal Studies: Exploring Issues and Domains*. Routledge.

O'Toole, M. (1994). *The Language of Displayed Art*. Leicester University Press.

O'Toole, M. (2010). *The Language of Displayed Art* (2nd ed.). Routledge.

Paltridge, B. (2012). *Discourse Analysis: An Introduction* (2nd ed.). Bloomsbury.

Panagopoulos, C., & Ha, S. E. (2015). Election posters, political persuasion, and retrospection in the 2012 presidential election. *Political Behavior*, 37(2), 391–408. <https://doi.org/10.1007/s11109-014-9272-6>