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A Multimodal Metaphor Analysis of English Cancer Awareness Campaigns in Digital Media

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ABSTRACT: Image-word relation has an overwhelming presence across many studies responding to the Pictorial Turn era. However, due to the linguistic bias of metaphor studies, multimodal metaphors have yet to receive comprehensive systematic attention. Consequently, the conceptualization of metaphors across the modalities and sign systems remains a subject of ongoing academic inquiry. The present study is thus designed to respond to this problem in the media discourse of cancer awareness campaigns by pursuing the following aims: (1) analyzing metaphoric conceptualization through a multidimensional approach to intersemiotic convergence in multimodal texts, (2) detecting the most frequent source domains to better understand the underlying objectives of these campaigns, (3) determining patterns of modal dominance, (4) identifying the projected conceptual features that are mapped from the source domain onto the target domain, (5) revealing the principles and marks of the visual representation of conceptual metaphors. Methodologically, this study employs an eclectic five-level methodological model. First, multimodal metaphors are verbalized through the semiotic relation that requires a convergence notion across modalities. Second, the verbalized conceptual metaphors are identified in accordance with Lakoff and Johnson's (1980) Conceptual Metaphor Theory. Third, these metaphors are mapped using Yang's (2015) classification to determine the semiotic distribution of source and target domains across verbal and pictorial modes. Fourth, modal dominance is determined using the typology proposed by Tasić and Stamenković (2015), categorizing the multimodal metaphors as text-dominant, image-dominant, or complementary. Finally, the components of the metaphorical images are analyzed through the social semiotic lens of Kress and van Leeuwen's (2021) Grammar of Visual Design. This provides a comprehensive cognitive analysis of the selected dataset, covering 10 images from English-language cancer awareness campaigns. This study concludes that intersemiotic convergence extends beyond the mere co-occurrence of verbal and visual modes; rather, it is a conceptual category that brings together more than one meaning-making semiotic resource to construct metaphorical conceptualizations.

1. INTRODUCTION

Metaphor is a fundamental component across diverse discursive genres, including everyday communication, scientific inquiry, dream analysis, and mythology. As defined by Lakoff and Johnson (1980), the essence of metaphor lies in the conceptualization

and experience of one domain through the lens of another. Therefore, metaphor is increasingly recognized not merely as a linguistic device, but as a cognitive mechanism that fundamentally shapes human perception and the representation of reality.

Technological advancements throughout the late twentieth and early twenty-first centuries have expanded nonverbal forms of communication to a degree that cannot be ignored. Kress (2003, p. 1) characterized this shift as “the broad move from the now centuries-long dominance of writing to the new dominance of the medium of the image.” Given that multimodal communication has become the norm, it seems less and less justifiable for scholars of metaphor to continue focusing on the linguistic aspect of metaphor. Under this premise, the study of multimodal metaphor provides an opportunity for metaphor studies to expand its focus from the linguistic-centred approaches and to formally respond to the rapidly expanding non-verbal forms of communication. Multimodal metaphor thus is defined as “its target domain and source domain are presented exclusively in different modes, or its targets and/or source are cued in more than one mode at the same time” (Forceville & Urios-Aparisi, 2009).

Within the domain of health communication, metaphors play a critical role in framing the understanding of, and clinical approaches to, various pathologies. Accordingly, this study addresses an analytical gap that lies in limited studies of how cancer is represented metaphorically across verbal and visual modes within English-language cancer awareness campaigns in the domain of digital media, including websites and social media platforms. The analysis focuses on ten cancer awareness campaign images selected for their metaphorical content. Each campaign represents different cancer types (melanoma, breast cancer, pancreatic cancer) and prevention strategies (early detection, lifestyle modification, self-examination).

The study addresses five research questions:

1. How do different semiotic modes interact to construct the cognitive mappings of metaphor across the source and target domains within cancer awareness campaigns?
2. What are the most frequent source domains identified from the multimodal metaphors in the selected data?
3. Which mode, text-dominant, image-dominant, or complementary, most frequently serves as the primary vehicle for multimodal metaphors in the selected data?
4. What specific conceptual features are projected from the source domain onto the target domain in the selected data?
5. How are the representational, interactional, and compositional metafunctions utilized to communicate conceptual metaphors in the selected data, and to what extent do these functions enable the extraction of features drawn from the source domains?

2. THEORETICAL FRAMEWORK

2.1 Conceptual Metaphor Theory

Conceptual Metaphor Theory (henceforth CMT) is also known as conceptual mapping theory. Lakoff and Johnson (1980) revolutionized metaphor studies by demonstrating that metaphor is not merely a linguistic ornament or a stylistic veneer but a cognitive device through which humans understand abstract concepts through more concrete, experiential domains. Lakoff and Johnson proposed “mappings” of hierarchical and lateral relationships among different conceptual domains (1980). Coined by Langacker in 1987, the concept of domain refers to a coherent area of conceptualization that is relative to the semantic units that can be described. Kövecses also defines a conceptual domain as “any coherent organization of experience” (2010, p. 4). Metaphoricity in the cognitive realm is influenced by the presence of two main conceptual domains: the target domain and the source domain (TD/SD). The features of one domain are mapped onto the ontological or structural features of another domain. Other elements of the conceptual domain of SD are also “mapped” onto elements of the conceptual domain of TD; this unidirectional mapping is known as the Invariance Hypothesis (Lakoff & Johnson, 1980). Typically, the projected features from one conceptual domain to another are not only related to the properties and objects of SD but also the events, scenarios, and relations that characterize the domain (Grady, 2007, as cited in Tasić and Stamenković, 2015).

2.2 Multimodal Metaphor

Acknowledging metaphor as a means of cognition, Forceville (1996) argued that metaphorical expression extends beyond linguistic boundaries, necessitating an expansion of CMT to include non-linguistic environments. This shift has propelled metaphor studies into non-linguistic domains. He proposed that in multimodal metaphors, “target and source are each represented exclusively or predominantly in different modes” (Forceville, 2009, p. 4).

Forceville (1996) initially proposed four categories of metaphors: MP1 (metaphors with one pictorially present term), MP2 (metaphors with two pictorial present terms), pictorial similes (PSs), and verbal-pictorial metaphors (VPMs). In 2002, he revised this taxonomy, establishing five distinct categories: hybrid metaphor, contextual metaphor, integrated metaphor, pictorial simile, and verbal-pictorial metaphor. This updated classification underscores a primary focus on pictorial rather than multimodal metaphors. Subsequently, Forceville suggested that the verbal-pictorial metaphor, the fourth category in his revised model, is more accurately conceptualized as a subtype of a more comprehensive category he defined as “multimodal metaphor.”

Beyond Forceville’s work, several scholars have contributed significantly to the

classification of multimodal metaphors, specifically regarding their distribution across SD and TD. Notably, Yang (2015, as cited in Chu, 2022) categorized multimodal metaphorical representations into six distinct types based on the interplay between SD and TD modes: “verbal mode (source) → pictorial mode (target),” “verbal mode (source) → verbal & pictorial mode (target),” “verbal & pictorial mode (source) → pictorial mode (target),” “verbal & pictorial mode (source) → verbal & pictorial mode (target),” “verbal & pictorial mode (source) → implicit mode (target),” and “pictorial mode (source) → verbal & pictorial mode (target).” His six-type classification system provides a systematic framework for analyzing the semiotic distribution of metaphorical elements.

Tasić and Stamenković (2015) further refined multimodal metaphor analysis by identifying three relationship types between verbal and visual modes. To develop a comprehensive methodology that moves beyond the mere structural distribution of conceptual domains, the researcher bases the analysis on the relationship between the visual and the textual components. Drawing on the theoretical tenets of CMT and research into multimodality, Tasić and Stamenković (2015) have divided multimodal metaphors into three distinct categories: (1) image-dominant metaphors, (2) text-dominant metaphors, and (3) complementary metaphors.

2.3 Multimodality and Intersemiotics

In multimodal metaphor, the target domain and source domain are presented exclusively in different modes, or its targets and/or source are cued in more than one mode at the same time. However, the multimodal metaphor approach does not rest solely on the presence of two conceptual domains; it also involves what Charles Forceville called intersemiotic convergence. He argues that metaphorical meaning in multimodal texts is driven by essentially converging the different modes, so we can establish the source and target domains needed for a metaphor to land. According to some scholars like Liu & O’Halloran (2009), intersemiotic convergence means that cohesion emerges when verbal and visual components share a similar form. Their *shared form* lies not only in the mode’s structural properties but in mental imagery and conceptualization that both language and visual elements instantiate. This raises a question; that is when cancer is communicated through both words and images, how do these different semiotic resources work together to construct metaphorical meaning?

Before that, what is intersemiotics? All discourse is purely persuasive, aimed at eliciting cognitive, emotional, or aesthetic responses from an intended audience. In contemporary communication, however, purely verbal messages are increasingly supplemented, and occasionally superseded, by alternative signifying systems. The integration of verbal and pictorial elements is now standard across various media, including advertisements, technical documentation, instructional materials, and audiovisual productions. Furthermore, films and television programs frequently rely on non-verbal auditory cues, which are often more memorable than linguistic content alone (Forceville & Urios-Aparisi, 2009, p. 3).

The increasing shift toward multimodality is supported by a growing body of research addressing various dimensions of multimodal analysis (Pinar Sanz, 2015). Multimodality is known as the integrating of diverse semiotic modes to construct meaning within a specific discourse (van Leeuwen, 2015, as cited in Rezaei, 2024). Far from being an exception, multimodality constitutes the norm in contemporary communication. Therefore, language does not function in isolation; rather, it serves as a constituent component of a broader system, operating in conjunction with other modes during social and linguistic interactions. In multimodal texts, multiple semiotic modes such as facial expressions, gestures, and vocal tone in spoken discourse, or visual conventions like typography and punctuation in written texts, are manufactured with linguistic elements to facilitate the meaning-making process. To some extent, even supposedly mono-modal spoken and written language incorporates multiple semiotic resources (Forceville, 2021, as cited in Rezaei, 2024).

Multimodal research roots can be found in the work of the Prague School and Parisian structuralist semiotics, research in this field has expanded in recent decades, primarily through three distinct frameworks: the social semiotic approach (e.g., Kress & van Leeuwen, 2006; Kress, 2012), the interactionist approach (e.g., Norris, 2004, 2020; Wilmes & Siry, 2021), and the cognitive approach to multimodality (e.g., Forceville, 2006; Pinar Sanz, 2015; Cienki, 2017; Hart & Queralto, 2021; Hart & Winter, 2022) (Rezai, 2024).

Concerning the cognitive approach to multimodality, there have been valuable efforts to extend the methodology and conceptual framework of CL to the study of multimodality. As demonstrated by Pinar Sanz (2015) in “Multimodality and Cognitive Linguistics,” the cognitive approach has made substantial contributions to this field. Therefore, CL has undergone a “multimodal turn,” characterized by a focus on cognitive accounts of multimodality that can be categorized into two primary strands. The first examines the role of gestures in relation to language and conceptualization within situated usage events. The second, more textually oriented strand, focuses mainly on Conceptual Metaphor Theory as a fundamental aspect of construal, an area that has received the most extensive academic attention to date (Hart & Mármol Queralto, 2021). In this context, Forceville’s influential model of multimodal metaphor (1998, 2002, 2006, 2008) has been applied to an extensive range of text-types, including advertisements, political cartoons, comics, films and musical scores (Forceville & Urios-Aparisi, 2009).

Approaches to multimodality are unified by the conceptualization of meaning as an emergent property that transcends the sum of its constituent parts. Accordingly, meaning within any communicative act is derived not merely from individual modes, but from the dynamic interplay between them. Therefore, the study of multimodality primarily concerns the intersemiotic relationships between different modes across various genres.

The intersemiotic or intermodal relations emerging from the interaction of semiotic choices are defined as intersemiosis (Jewitt, 2009, as cited in Langmann & Gardner, 2020). A semiotic mode is considered “redundant” when it fails to contribute substantively to the meaning-making processes required to establish intersemiotic coherence within a multimodal discourse.

The concept of intersemioticity historically derives from Roman Jakobson’s definition of intersemiotic translation, which concerns the transference of meaning across disparate sign systems. Jakobson (1959, as cited in Nguyen, 2020) demonstrated that any source text may be rendered into a nonverbal form through semiotic processes.

Unlike traditional translation, this semiotic approach broadens the notion of translation beyond mere languages. Rather than merely converting one language to another or rephrasing existing text, this approach suggests that any sign system may serve as a target for translation (Nguyen, 2020). For instance, Tchaikovsky’s composition of “Romeo and Juliet” represents the translation of Shakespeare’s play from a linguistic code into a musical one, necessitating a complete shift in the medium of expression (Aktulum, 2017). Intersemiotic translation includes a broad spectrum of transformations, such as the adaptation of a pop song into a metal arrangement, the conversion of Latin-alphabet text into Morse code, or the transposition of poetry into visual imagery (Figure 1) (Nguyen, 2020).

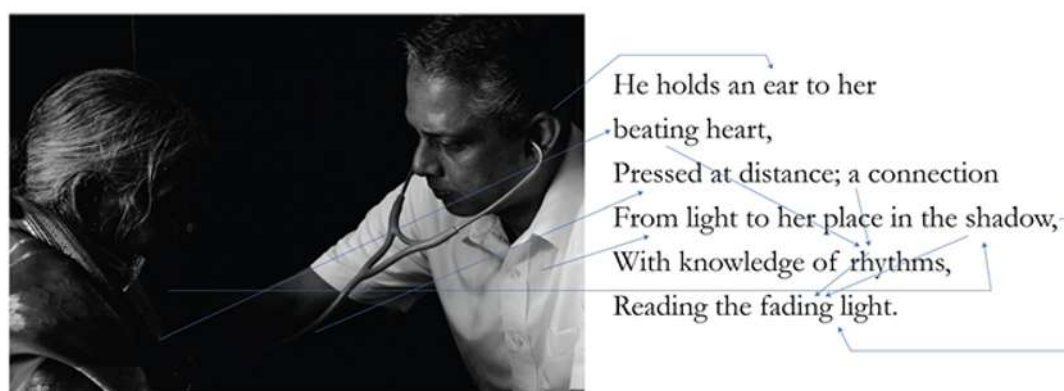


Figure 1 The Music of Shadows

Note. Adopted from Langmann and Gardner (2020).

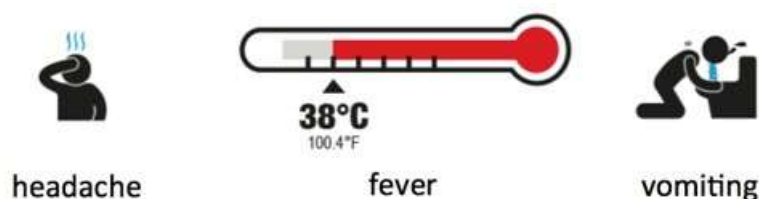


Figure 2 Ebola Symptoms Resemiotised as Images

Note. Adopted from O'Halloran, Tan, and Wignell (2016).

Multimodal studies emphasize the dynamic relationship between different modes of communication, particularly through the concept of intersemiotic convergence (Royce, 2007). Lui and O'Halloran (2009) define intersemiotic convergence as “a cohesive relation that interconnects both language and images when the two semiotic components share a similar form” (p. 372). This accurately reflects what Hart and Queralto (2021) assert about intersemiotic convergence as the process by which meanings conveyed by disparate modes are supplementary, with one mode reinforcing the meaning of the other. From a CL perspective, the *shared form* between text and image is not found in their structural properties alone. Instead, it exists within the mental imagery and conceptualizations that both language and visual elements instantiate.

In his model of multimodal metaphor, Forceville suggests that metaphors in multimodal texts rely on intersemiotic convergence. Various dimensions of imagery contribute simultaneously to the overall meaning, e.g., in image-schematic structuring, perspective, and attentional distribution. Language and image may converge in multiple respects to establish the source and target domains necessary for metaphorical mapping. This interaction indicates that a single conceptual metaphor can be effectively expressed through both linguistic and visual representations (as cited in Rustandi et al., 2025).

Another form of intersemiotic relation is defined as intersemiotic divergence; according to Guilbeault (2017), different modes may simultaneously express competing perspectives. In his multimodal analysis of Obama's “A More Perfect Union” speech, Guilbeault shows how speakers can convey multiple viewpoints across modalities at the same time. As he goes on to argue, Obama verbally expresses his opponents' viewpoint in speech, while his gestures subtly frame those views from his own vantage point. This divergence between verbal and gestural modes leads Guilbeault to state that the deviation of viewpoints across modalities provides key insights into multimodal cognition.

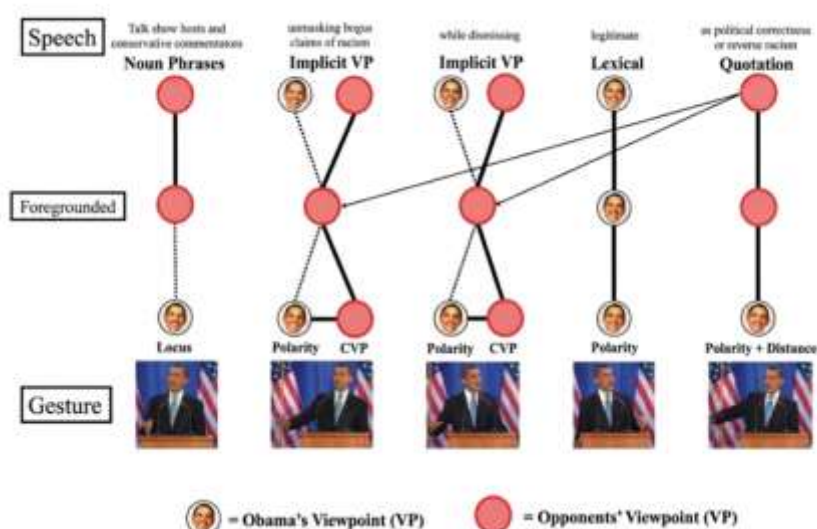


Figure 3 The Complete Multimodal Argument

Note. Adopted from Guilbeault (2017).

Similarly, Royce (2013) introduces the concept of intersemiotic complementarity, which defines the relationship between visual and verbal modes. This framework posits that each mode contributes partial information, thereby enhancing coherence and facilitating meaning generation. As Royce (2013) notes, the interplay between verbal and visual elements is manifested through various semantic relationships, including repetition, synonymy, antonymy, meronymy, hyponymy, and collocation, which together illustrate their dynamic integration.

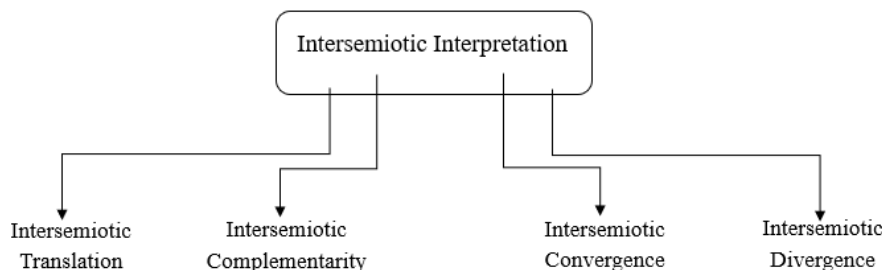


Figure 4 Intersemiotic Relations

Note. The researcher's contribution.

2.4 Visual Grammar

In their seminal work, “Reading Images: The Grammar of Visual Design” (1996, 2006, 2021), Kress and van Leeuwen argue that images do not merely replicate reality; rather, they “produce images of reality which are bound up with the interests of the social institutions in which the pictures are produced” (1996, p. 45). Regarding the theoretical framework, Halliday saw language as a semiotic system operating through three metafunctions: ideational, interpersonal, and textual. Expanding upon this foundational theory, Kress and van Leeuwen (2021) adapted these concepts into a refined nomenclature in the visual domain, designating them as “representational,” “interactional,” and “compositional” meanings, respectively (Hu & Luo, 2016). This study seeks to examine how multimodal metaphors manifest through these specific lenses, revealing the convergence of visual elements that fuse to construct cognitive metaphors.

2.4.1 Metafunctions Structure

1. Representational Meaning

Representational meaning denotes the accurate depiction of the objective world, including individuals, human activities, environments, and internal subjective states (Ping, 2018). As defined by Kress and van Leeuwen (2021), this concept involves the internal relationships among represented participants, entities, their associated actions, and situational context. Furthermore, these participants are classified into two distinct categories: represented participants, which comprise the objects, individuals, and locations depicted within an image, and interactive participants, which include the individuals, such as creators and viewers, who engage in communication through visual media (Chen & Gao, 2014).

2. Interactional Meaning

The concept of “interactive meaning” describes the dynamic relationship between image markers, visual representations, and the reader. This framework governs the conventions of visual communication, defining what can be conveyed through images, how it is structured, and how it is interpreted. By establishing these regulatory principles, the interaction between the producer and the viewer becomes both instantaneous and direct (Kress & van Leeuwen, 2021).

3. Compositional Meaning

Compositional meaning refers to the distribution of information and the relative emphasis placed upon elements within an image. This principle applies to both standalone figures and composite visuals, such as those integrating graphic elements and text across print, television, or digital interfaces. Within visual grammar, compositional meaning serves to integrate representational and interactive meanings through three interrelated systems: information value, framing, and salience (Kress & van Leeuwen, 2021).

2.5 Cancer Awareness Campaigns

The term cancer is derived from the Latin word “crab,” evoking its invasive features. Following World War II, the American Cancer Society initiated a campaign to promote the early detection of breast cancer. This shift culminated in the 1971 enactment of the National Cancer Act by President Richard Nixon, which mobilized the medical community and formally prioritized the eradication of the disease (McLean, 2014).

Cancer infiltrates our lives in two ways: biologically and socially. It brings up opposing emotions like hope and despair, as well as ruin and revival. Resulting in a number of disorders that can affect any region of the body; cancer cells multiply pathologically and uncontrollably, metastasizing and shifting humans from the kingdom of the healthy into that of the sick, separating them into those who fight and those who succumb (McMullin, 2016).

One of the most beneficial strategies to promote healthy lifestyles is through campaigns. Cancer awareness campaigns focus on increasing the public’s awareness of certain cancer symptoms, urging people to recognize these signs, thereby encouraging prevention and empowering patients and their loved ones when faced with the disease awareness leads to earlier help-seeking, with self-examination actively encouraged and supported (MacCarthy, McAlister, & O’Sullivan, 2017).

Unfortunately, cancer awareness has long been plagued by a focus on differences that both reflect and perpetuate inequality, burdening it with class and racial discrimination. During the 1910s to the 1950s, cancer messages were almost exclusively aimed at white people in the United States. This type of discrimination led to a long-lasting racial divide. Cancer was regarded as a disease of civilization, and whites were considered to be more susceptible to the illness, while minorities were racially assumed to be naturally immune because they were considered less developed on the false evolutionary social ladder. Therefore, awareness campaigns were never created for Latinos, Blacks, immigrants, or Asians; statistics were misleadingly presented to claim that these groups do not die of the disease. Cancer awareness was crafted for a white body, a white audience, and white concerns. Later, the concept of “biolegitimacy” emerged, linked to Didier Fassin’s theory of Biolegitimacy, which explores the meanings and values of life, and it aims to study inequality in relation to the preferences of some for intervention and neglect for others, or how we “make live and let die.” Examining biolegitimate lives in the context of cancer reveals shifts in the valuation of life-saving technologies, and the provision of early detection, treatment, and palliative care. The core idea of this theory reveals a profound dimension of inequality that persists to this day (McMullin, 2016).

3. METHODOLOGY

3.1 Data Collection Procedures

The corpus for this study was collected from digital media, including websites and social media. In order to streamline the search for collecting potential metaphorical high-reach images on social media platforms, the researcher utilized thirteen targeted hashtags that are metaphor-specific terms, as follows: #FightCancer, #CancerWarrior, #BeatCancer, #CancerJourney, #StrongThanCancer, #CancerSurvivor, #DefeatCancer, #CancerBattle, #HopeOverCancer, #TogetherAgainstCancer, #CancerIsNotABattle, #CancerMetaphors, and #RethinkCancer.

3.2 Data Selection

To meet the study’s objectives, a total of ten English-language awareness campaigns images on cancer were selected. These were then justified using a set of criteria. They include the following:

1. A primary criterion for data selection was the explicit occurrence of metaphorical language, provided completely in English.
2. The combination of visual and verbal elements.
3. Professional design quality.
4. Social media is a central part of our modern digital age. Platforms such as Facebook, Instagram, Reddit, Pinterest, X (formerly Twitter), LinkedIn, TikTok, and YouTube serve as Primary channels for information dissemination. The analysis focuses specifically on Facebook and Instagram because reports show that Facebook is one of the most popular social media platforms. According to Statista (2025), in February 2025, Instagram had 3.000 billion monthly active users, while Facebook had the most active users at 3.070 billion.

5. The study dataset was selected between 2016 and 2024. This timeline was chosen to ensure the relevance and currency of the information. This timeframe also captures the shift in cancer awareness initiatives, which have increasingly integrated metaphor-based communication. This marks a departure from earlier campaigns, which relied almost exclusively on literal representation.

3.3 Data Description

This study utilizes a dataset comprised of both verbal and pictorial elements, professionally designed to represent awareness of various cancer types, including melanoma, breast, lung, and pancreatic cancer. Furthermore, the data include preventative messaging regarding cancer risk factors and statements such as self-examination, early detection, and lifestyle modification.

3.4 Data Analysis Procedures

Each image was analyzed through the following systematic procedure:

First, the conceptual metaphor was identified and verbalized using the standard format TARGET IS SOURCE. Second, the semiotic distribution of metaphorical domains was determined according to Yan's six-type system. Third, the modal dominance of the source and target domains was determined, and whether each metaphor was represented verbally, pictorially, or both. Fourth, the conceptual features mapping from SD to TD were identified. Finally, the principles and marks of the visual representation of conceptual metaphors were identified. With the qualitative analysis, the researcher added an annotation to establish a schematic code for each image. To annotate the text-image pairs for the presence of metaphors, the researcher considers the following attributes:

- **Type of metaphor:** structural, ontological, or orientational.
- **Target domain:**
- **Source domain:**
- **Target modality:** text, image, or text + image.
- **Source modality:** text, image, or text + image.
- **Metaphor category:** text-dominant, image-dominant, or complementary.
- **Yang's categories:** 1-6.
- **Metafunctions category:** representational, interactional, or compositional meaning.
- **Data source:** Facebook/ Instagram/ Website.

4. DATA ANALYSIS AND DISCUSSION



- ❖ **Type of metaphor:** Ontological.
- ❖ **Target domain:** Melanoma (skin cancer).
- ❖ **Source domain:** Monster.
- ❖ **Target modality:** Text + image.
- ❖ **Source modality:** Image.
- ❖ **Metaphor category:** Complementary.
- ❖ **Yang's categories:** Type 6: Pictorial (source) → verbal & pictorial (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (Mollie's Fund, 2016).

Figure 5 CANCER IS A MONSTER

Figure 5 shows the central part of the poster depicting a beast breathing fire to destroy everything it comes across. Hence, the multimodal metaphor can be verbalized as **CANCER IS A MONSTER**, which is an *ontological metaphor*. This implies that melanoma is as fierce as the monster; the image not only represents cancer as a mole but rather explicates its aggressive nature. This image qualifies as a multimodal metaphor that fits the verbal-pictorial category. The SD is pictorially represented: there is no text describing a monster, while the TD is realized through the convergence shown verbally by the text “mole,” and pictorially by the excrescence on the natural skin. In addition to the linguistic message, “*a mole is not always just a mole. Sometimes it’s a deadly melanoma,*” projected on the lower-left side of the image, shifts the scene from a mere fantasy narrative to a medical context, which allows us (the viewers) to detect the visual interpretation of the image. Thus, a complementary relationship between verbal and visual modes was confirmed. The features mapped from the MONSTER to CANCER are “fierce, dangerous, and destructive,” as shown in the conceptual mapping diagram below.

Functioning as a **representational meaning**, the image involves different processes regarding narrative structure. An action-transactional process can be identified through the release of flames from the monster as an Actor, directed towards the healthy tissue as a Goal, which exhibits the dangerous and destructive features of cancer. This process involves an offensive vector that leads the eyes to the evoked image of inflammation and the destruction of cells. The vector here connects the mole with the inner layers and suggests that skin cancer poses a threat occurring in real-time, even if the surface is placid. The second process is a unidirectional reactional process in which the vector is created by the direction of the monster’s eyeline, connecting the monster as a Reactor with the cross-section of the human body as a Phenomenon. Besides the narrative process, a conceptual analytical process is also represented. The biological cube format functions as the Carrier; the layers (epidermis, corium, hypodermic fat) and hair follicles function as attributes to form a typical form of skin. The image producer also uses a symbolic attribute structure, where the mole is the Carrier, and the fiery monster shape is a Symbolic Attribute that gives the mole its frightening meaning. This encourages viewers to perform routine skin checks and underscores that neglecting a mole’s unusual shape or colour may lead to severe consequences.

Regarding the **interactional meaning**, the image is classified exclusively as an offer; it represents a creature with eyes. But the monster’s gaze is directed downward, not directly towards the viewer, inviting the observer to consider the damaged cross-section, which refers to the fact that melanoma does not just affect the skin; it can spread via the blood and lymphatic system to distant organs, such as the lungs, liver, and brain. The second dimension of an image’s interactive meaning is its social distance; a middle distance is generated, displaying the malignant tumor as an independent object, fully represented as being of personal interest to the viewer. A third interactive viewpoint is that the image encodes an objective attitude, that of the cross-section, also known as the X-ray view. Its objectivity stems from the fact that it does not stop at appearances, but probes behind the surface to deeper, more hidden levels. The viewer here looks down to discover the sub-skin reality, presenting the mole as a scientific model that allows the viewer to consider the risks without being overly sentimental. The visual as a whole remains non-naturalistic: no real monsters are living under the skin, but with the symbolic attribute, the monster transforms the abstract medical concept, deadly cancer, into a tangible, visible form. Finally, the most luminous way of directing the viewer’s eye and shaping the sensation tone of the image is through validity markers. Begins with the amplification of colours; the inner side is pretentious, showing high saturation, while the skin shows pale, natural hues. This contrast serves not only an aesthetic purpose but also a cognitive one within sensory orientation, directing the eye to the threat before noticing the context, the skin. Additionally, the colour differentiation separates the natural tissue from the morbid growth: the image employs a diverse palette (red, orange, brown, black, beige, and grey). Including contextualization, the image is clearly realized by decontextualization to isolate the exemplar from distractions, which is achieved through an irregular pattern of light and shade; the background merely shows neutral shades of gray. The absence of a setting presents the highest validity in the scientific context. Moving to the foreground, the image quality scores the maximum representation of detail. It shows the skin pores, the individual strands of hair, the beast’s scales, and the burned flesh. Such details convey a “more than real” impression to elicit a sensory stimulus and trigger attention. Additionally, the image is endowed with depth; a three-dimensional view is created, with vertical lines and shadows producing a powerful illusion of internal space. It aligns with what is known as the central perspective.

Further to this, the **compositional meaning** of the image includes two types of information value. First, the centre-margin system. The pictorial representation of the cross-section is placed at the centre, making it the focal point of the message, while the verbal elements are arranged around it, serving as a supporting margin. Another perspective is that salience is realized visually according to multiple principles, including the cross-section’s placement in the centre, its largest size, and its sharp

focus. The contrast in colour value also contributes to its appearance, making the cross-section outstandingly significant against a gray background.



- ❖ **Type of metaphor:** Structural.
- ❖ **Target domain:** Breast cancer.
- ❖ **Source domain:** Football field.
- ❖ **Target modality:** Text + image.
- ❖ **Source modality:** Text + Image.
- ❖ **Metaphor category:** Complementary.
- ❖ **Yang's categories:** Type 4: Verbal & pictorial (source) → verbal & pictorial (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (Breast Cancer Now, 2023).

Figure 6 CANCER IS COMPETITION

In Figure 6, it can be noted that this image is divided into two equal halves. The left section marks the shape of damaged, abnormal grass. The right section marks the perfect shape and colour. This image conveys the intense convergence between semiotic modes to form a cognitive metaphor. The multimodal metaphor can be verbalized as **CANCER IS COMPETITION**, which is classified as a *structural metaphor* framing the disease in a challenge dimension. The SD is realized verbally by the text “Beat Spain,” which defines the meaning of the competition domain, convergent with the green turf, which signifies the pictorial modality. The same applies to the TD, which is depicted verbally by the text inscribed at the bottom right of the image, “Breast Cancer,” and pictorially by the circular shape that mimics the anatomical roundness of a breast. This type of coincidence verifies a complementary relationship wherein the image alone is insufficient. The features mapped from the **COMPETITION** to the **CANCER** are “rivalry, defense, winnable, and firmness.”

The image bonds with **representational meaning** in a narrative transactional process. It is revealed by the cancer cells themselves, but in a symbolic way: the changing area, offering a transgressive vector where the abnormal cells, the Actor, are spreading towards the Goal, the other normal cells, causing expansion to attack the whole breast.

Interactively, apropos of the gaze, the first element in the interactive metafunction. No gaze is directed at the audience; for this reason, it is avowed that the image is an offer image. As a consequence, the image offers information as mentioned in the text: “If everyone regularly checks for a change in the colour, texture, or feel of their breasts, and gets to know their normal, we could help to beat breast cancer too,” which has been formed metaphorically by a circular shape in the middle of the field. In addition to the spur text, one can infer that the expression “we can beat more than just Spain today” shifts the illness’s hardship from the individual to a team effort. As regards social distance, at middle distance, the object is shown in full, represented as being of personal interest to the viewer. A top-down angle is used, which is the angle of objective observation. To give the viewer a contemplative point of view on how to detect abnormalities in the breast, just as a strategic plan for a match reveals weaknesses. Added, the colours used in the image are green, beige, white, and pink. The image makes use of full colour saturation in relation to sensory orientation. Concerning colour differentiation, a minimally diversified range of colours is utilized; green and its shades are the lion’s share of the visual space, with very fixed use of white and pink. This minimization in colour suggests focus and unity. Through lowering colour diffusion, the image producer drives the viewer’s eye to cognize the deviations from this semi-monochromatic pattern. In this context, the colours are beige for the spot inside the circle and pink for the text. Covering colour modulation, the green has a grainy texture and gradation between dark and light green to approximate the features of natural grass, whereas the pink text and white lines are flat. This binary use of range imparts the sense that illness is concrete, while the discourse is abstract.

With respect to the **compositional meaning**, specifically information value, the image utilizes the New-Given structure. Depending on the context of the image, the left side stands for something bad, received by the deformed part of the circle that represents the actual event or the domain to which the text belongs. The right side is the side of the good. It is the side of the

message of the image. Even though it is not the main attraction, it cues the text with the half-damaged circle, the issue at hand. These multimodal visual compositions lead the viewer to what is to be learned. Also, framing acquires dramatic significance in the dividing line between the left and right parts. Even if there is a green colour continuum from left to right, the dramatic part in the analysis here is the slight expansion of the damaged spot from left to right. As is known, the right symbolises the present/future, while the left denotes the not now. Malignant cells widen to the right, which means that they are trying to collapse the future. The tumor is trying to make itself a new and up-and-coming reality. When cancer cells cross the defense line, the theme of beating is shown to stop this sidle. The competition here is not just to revive health, but to sustain the future. Lastly, the salience factor, particularly the contrast in colour value, is displayed in two different parts: the beige space inside the circle creates a visual deviation; it breaks up the continuous green pattern and dents the circle. Besides, the text is written in a bold pink, sharply outlined against the green background. This gives the verbal message visual weight, making it certain to be read instantaneously.



- ❖ **Type of metaphors:** Ontological.
- ❖ **Target domain:** Breast cancer.
- ❖ **Source domain:** Fruit protrusions.
- ❖ **Target modality:** Implicit.
- ❖ **Source modality:** Text + image.
- ❖ **Metaphor category:** Complementary.
- ❖ **Yang's categories:** Type 5: Verbal & pictorial (source) → implicit (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (Ketal Supermarket, 2023).

Figure 7 CANCEROUS LUMPS ARE FRUIT BUMPS

In Figure 7, metaphor as a cognitive tool is utilized for redirecting sensory perception, benefiting from the recipient's sense of touch to operate it physically in the context of breast cancer awareness, by transforming a daily act, namely checking the texture of fruit, into medical scrutiny. And most importantly, to deliver visual euphemism. The multimodal metaphor here can be verbalized as CANCEROUS LUMPS ARE FRUIT BUMPS, which encompasses an *ontological metaphor*. It is identified as a manifestation of the fruit domain. The SD is represented verbally and pictorially by utilizing a piece of the avocado skin parallel to the text "avocado and bumps." The TD, on the other hand, is implicit; hence, this structure creates a loop of contradiction because of the text "breast" stated in the image, but it was taken into consideration that none of the six categories in Yang's classification system rely on verbal modes to independently qualify as TD. Here in the image, the target, the actual breast's cancerous lumps, is completely absent from the visual representation, leaving it implicit in order to stir up curiosity and attract attention, as well as to explain the symptoms metaphorically without outrage of modesty. Still, the word "breast" is considered the cornerstone in this image, which is used to facilitate the idea of the message. Additionally, due to the extreme imposition of the avocado skin, the viewer could be confused; ergo, it has been used "verbally anchored" (Barthes, 1986, p. 28). The reason is to control the brain's path and direct behavior to ensure that the viewer has revealed the visible mystery correctly and has not conceived the image as being about the quality of fruit. The TD here is implicit to make the viewer participate in the production of meaning; the viewer takes the features of the source and mentally projects them onto the target. Concordantly, the aforementioned justification affirms complementary relations between SD and TD. Thus, the conceptual features mapped from FRUIT to BREAST CANCER are "tactual familiarity, deadly protrusions, and naturalistic tissue."

The image employs a limited set of visual mechanisms to frame the multimodal metaphor, intended to serve a cognitive strategy rather than merely an unsophisticated design. The **representative meaning** involves the conceptual analytical structure. The

use of such a zoom makes the complete shape of the avocado fade, isolating the fruit from its original context. The meaning is represented as deriving from the avocado's qualities as a Carrier, and the bumps on its skin as a Possessive Attribute to be read metaphorically as a suitable interpretation of deadly protrusions in the TD. This creates a shared identity between the fruit and the human body.

At the **interactive meaning**, firstly, the image is an offer because of the absence of any human gaze. The image seeks to introduce information about the texture of breast protrusions. This is completed by the utilization of social distance in the representation of objects, which indicates a close distance. This excessive proximity raises awareness about the clinical criteria for early symptoms of breast cancer among women. Once the woman recognizes them, it would be an early step in diagnosis. As for the horizontal angle, the image is at a frontal plane, which involves the viewer in the image's world. Vertically, avocado is captured at eye level, a compositional choice that intentionally fosters a sense of parity between the viewer and the represented participant. Concerning validity, specifically the marker of colour, full colour saturation is adopted in relation to a sensory orientation. Also, a greater degree of representational detail to show the representative participant in detail: the individual bumps, the fruit's texture as a natural shape. Moreover, the illumination has a dramatic impact on the image; that is, side illumination highlights the protrusions, making them appear tangible.

Compositionally, the salience comes through the sharp focus of the avocado's skin. As well the contrast in colour value of the verbal mode, as the first sentence is white opaque, that give it volume to attract the viewer's eye first, and the light green text which is almost blended with the avocado's colour to make it less noticeable, it is founded directly below the white sentence to help in conveying cognitive resemble of the breast word with the visual mode.

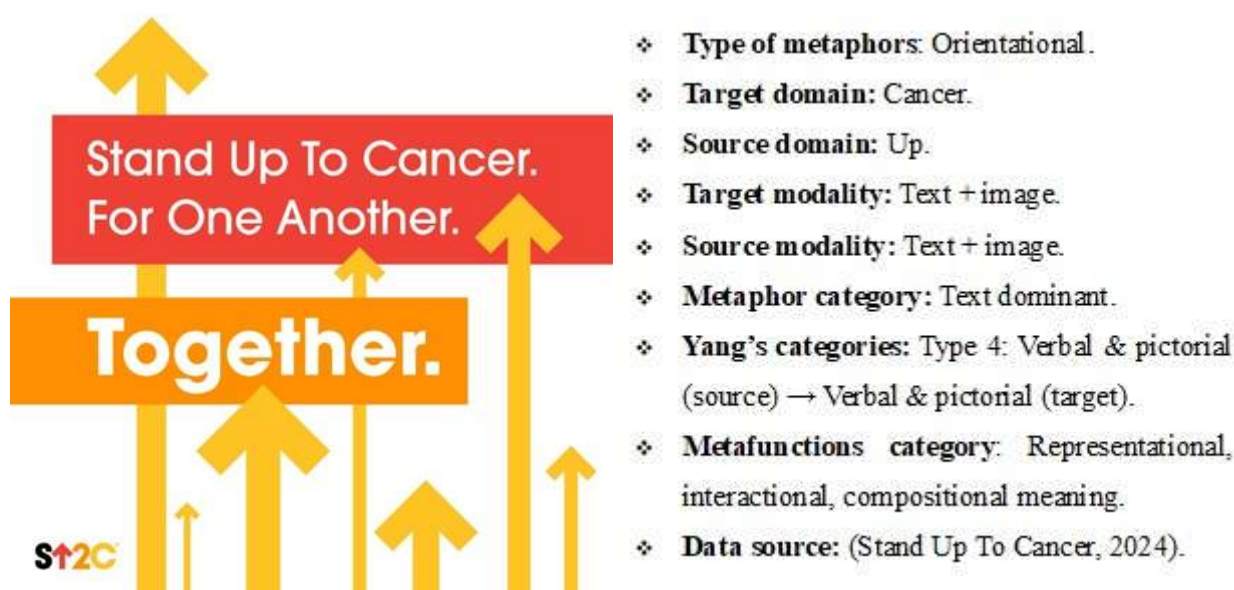


Figure 8 FACING CANCER IS A MASS UPWARD MOMENTUM

Figure 8 is made up of a famous campaign belonging to a charitable organization launched in 2008. These communities' resources are engaged in supporting cancer research, raising awareness about cancer prevention, and keeping track of progress being made in the fight against the disease. Such campaigns take advantage of the utility of metaphors to advance our understanding and develop life-saving resources to improve the quality of life. The image is generated with a multimodal metaphor that can be verbalized as FACING CANCER IS A MASS UPWARD MOMENTUM. The SD is cued by two modalities: the verbal mode is separated from the whole phrase to extract the dynamic meaning, "stand up," which derives its properties from the *orientational conceptual metaphor*, leading to the determination that HEALTH IS UP and SICKNESS IS DOWN, and the text "together" is pictorially rendered by arrows pointing upward. The TD is also realized by two modes marked by convergence: the text is mentioned as a complete phrase in "Stand Up to Cancer," which involves verbal manifestations of the battle domain, and pictorially is transmitted via the logo labeled below (S↑2C). Although the form convergence between modes has been activated in both domains, the metaphor content is based on the text, with a mapping

between its target and source domains; therefore, this invites text dominant. Whereas the visual elements serve as a visual expansion of the metaphor not an essential part of it. The projected conceptual features mapping from SD to TD are likely “resistance, confronting, reinforcement, and we-spirit.”

Transition to the image metafunction’s structure, focusing on **representational meaning**. The narrative process is the only pattern that comes up; the actions are both transactional and non-transactional processes. Definitely, there is a vector shown by arrows directed vertically upwards. There is no explicit Actor unless it is cognitively recognized by the organization itself. Noticeably, there are multiple arrows associated with multiple Goals. There are four distinct arrows: the one that directs to the Goal “together,” the audience themselves, to charge the we-spirit. The two that refer to the Goal, the imperative phrase, involve a direct speech act authorized by the organization to call for confronting cancer and to mobilize the audience. In the last one, the Goal is excluded since its direction is nowhere to comprehend that the aim of the awareness is enduring and infinite.

As for **interactive meaning**, the image is an offer. Regarding validity, full colour saturation is identified, which enriches the image with a sensory domain. In terms of colour modulation, warm, plain colours are adopted at the validity level. In recognition of colour differentiations. The image producer makes the chosen colours settle hierarchically to unravel levels of importance, beginning with red, a colour associated with motivation, danger, and movement, which has a crucial role in emotional processing; thus, it blends with the central phrase “Stand Up to Cancer.” This upholds the confrontation context. Followed by a gradient towards orange and gold, which are associated with upward movement, such as the energy of sunrise, and hope. All these aspects are achieved by virtue of the recourse to decontextualization, abstracting vectors and text blocks within an unmodulated white void. Moreover, despite the utilization of flat, two-dimensional geometric visual shapes. The depth appearance has arisen using overlapping between the diverse arrows and the text boxes.

In terms of **compositional meaning**, and by contrast in colour value. Against the white background, red has a heavy, prominent salience. Additionally, Black has salience too; it is used for the campaign logo to break the monotony of the colour spectrum.



- ❖ **Type of metaphor 1:** Ontological.
- ❖ **Target domain:** Skin cancer.
- ❖ **Source domain:** Monster.
- ❖ **Target modality:** Implicit.
- ❖ **Source modality:** Text + image.
- ❖ **Metaphor category:** Complementary.
- ❖ **Yang's categories:** Type 5: Verbal & pictorial (source) → implicit (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (National Skin Cancer Awareness, 2024).

- ❖ **Type of metaphor 2:** Ontological.
- ❖ **Target domain:** The sun.
- ❖ **Source domain:** Enemy.
- ❖ **Target modality:** Text.
- ❖ **Source modality:** Text + image.
- ❖ **Metaphor category:** Complementary.
- ❖ **Yang's categories:** Type 2: Verbal (source) → Verbal & pictorial (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (National Skin Cancer Awareness, 2024).

Figure 9 CANCER IS A MONSTER, and SUN IS AN ENEMY

In Figure 9, it can be noted that the occurrence of the monster domain occurs again, in addition to the battle manifestation. Therefore, the image contains two conceptual metaphors, one of which relates to the other. The first one can be verbalized as **CANCER IS A MONSTER**, which underscores an *ontological metaphor*, suggesting intimidation by transforming the familiar recreational context into a hazard to raise awareness of the dangers of the sun's rays. The SD is presented verbally by the text inscribed below "the monster melanoma," cued pictorially by the terrifying face of the monster that is hidden in the pool water. The TD is implicit; the cancer is not shown as an explicit tumor; its identification is "anchored" by the verbal text "skin cancer" that has been referred to similarly as "melanoma". Complementarity has been raised between the verbal and the pictorial modes to offer a logical reflection in order to acquire the right visual perceptions, preventing free interpretation or false impressions of the image. Without text, it could be merely interpreted as a swimming warning. The projected conceptual features would be "hidden danger, devastation, and life-threatening."

The second metaphor has ramified as **SUN IS AN ENEMY** and falls to the *ontological metaphor* too, treating the sun as a hostile entity to create awareness that the dangers of skin cancer come from above (the rays), not below (the water). The SD is depicted verbally as "Defend yourself, the sun's rays are the real danger," which appeals to the sensation that individuals have to defend their skin from the sun as an enemy. These expressions entrench an underlying image of the adversary. The TD is presented by two semiotic modes as the verbal text "The sun" converges with the pictorial mode manifested in the brilliance of light and its sharp reflections on the water's surface. Complementarity is also identified to emphasize the connection between the swimming pool and the reason for the monster's existence underwater. The features mapped from **AN ENEMY** to **SUN** are "infliction of harm, fearful state, persistent defense, and constant negative tension." As a result, the two metaphors converge to convey that the warm sun gives rise to a deadly monster.

Turning to the recognition of the three metafunctions, beginning with **representational meaning**. The image carries two narrative processes. The first process is a unidirectional transactional reaction in which the monster's eyeline vector is directed toward the woman as a phenomenon; the viewer is left to consider the connection between the monster and the woman, and, as a result, this drives the first move of the conceptual process. The second process conveyed by the woman is a non-transactional reaction. The woman looks away from the monster, and her gaze does not lead to a phenomenon. Intentionally, that puts the viewer in the role of the observer to see the danger that the woman is unaware of. Afterwards, the conceptual process is also involved in terms of symbolic structure. The woman is a Carrier, and the presence of the beast is a Symbolic Attribute that bears responsibility for the first metaphor, identifying melanoma as a fatal disease.

About the **interactive meaning**, the image is an offer that is extended between the represented participants and the viewers. The woman turns her back, and the monster looks towards her; this serves the context of presenting information, highlighting the unhealthy experience of sun exposure. In terms of social distance, a medium close shot enhances the viewer's ability to accurately map their own visceral experience onto the woman's situation. Functioning as a marker of attitude, the horizontal frontal angle suggests direct involvement with the issues of ultraviolet radiation. Vertically, a high angle explicitly bestows the viewer with a comprehensive divine perspective to shape their knowledge of unseen reality. Likewise, the image is close to sensory coding orientation, marked by combining two types of validity: full-colour saturation to produce recognizable representations. What also enhances the validity is the bright sunlight, which represents a source of natural illumination. Eventually, everything masterfully evokes a perfect and realistic summer day.

With regard to **compositional meaning**. Firstly, the information value systems are set out in more than one type. On the horizontal axis, in the Given-New structure, the placement of "the monster" on the left side is the Given, which establishes the bad thing, which is the monster, to recognize the danger. On the right side is the New, which becomes the side of the thing that needs to be crucial regarding the issue at hand, which is represented by a warning text message. As far as framing is concerned, a curved line divides the image into two separate sections: the zone of 'water' and the zone of 'earth'. The water zone is made larger to give space to the fact that prolonged stay in the water by numerous people for tanning and recreation could turn into a lethal disease. This confirms that danger is an integral part of the recreational environment itself, stressing the need to protect the skin, which is the largest organ in the human body. In terms of salience, the placement of the monster on the left makes him appear heavier as a visual element.



- ❖ **Type of metaphor:** Structural.
- ❖ **Target domain:** Cancer.
- ❖ **Source domain:** Time.
- ❖ **Target modality:** Image.
- ❖ **Source modality:** Text + image.
- ❖ **Metaphor category:** Complementary.
- ❖ **Yang's categories:** Type 3: Verbal & pictorial (source) → pictorial (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (MPR Agency, 2024).

Figure 10 CANCER IS A RACE AGAINST TIME

In Figure 10, the image producer focuses specifically on the cancerous growth on the skin that takes an hourglass shape, which metaphorically conveys the inevitable struggle the individual could go through with cancer if delaying early detection. Here, the multimodal metaphor can be verbalized as CANCER IS A RACE AGAINST TIME, determined as *a structural metaphor*. The reason behind linking cancer with time is that a timely check-up could save a life. Also, skin cancer is known for being deceptive in diagnosis in early stages; it may appear as a normal mole or a painless spot from the outside; meanwhile, it is consuming the inside of the body. This is confirmed through the SD shown pictorially by the hourglass made from a mole, and verbally by the text “When you’re racing against time...” While the TD “cancer” appears as a mole in pictorial mode. Constructing the metaphor requires a complementary relationship between the two domains in order to reduce the imprecision of the image alone. The reason is that, when using the human body, meaning is conveyed only by reference to time, whereas with text, the context is identified, putting the viewer in front of awareness. The projected features mapping from the SD to the TD are probably “irrevocable, temporary time limit, and urgent.”

The **representational meaning** is plain and does not have too many elements, only the conceptual process. On the level of the analytical process, the image depicts human skin as the Carrier and the abnormal mole as a Possessive Attribute, as part of the disease and as part of the entire human body. Crucially, through a symbolic attribute process, the metaphor is achieved. The human body is viewed as the Carrier, and the melanoma, shaped like an hourglass, serves as a Symbolic Attribute that signifies the concepts of time and countdown.

Then, the **interactive meaning**, ostensibly, is an offer due to the absence of human eye contact. To ensure that the viewer’s eye perceives only the dispassionate knowledge that works in the objective genre. A social distance comes with a big close-up; this distance is determined by configurations of sensory potentialities, which allow us (the viewers) to recognize the skin texture figuratively. In terms of attitude, the horizontal angle is frontal, in which the viewer is engaged with the subject of the image to accomplish melanoma awareness. The vertical angle is eye level, which establishes the concept of equality; viz., the danger reality is a parallel fact rather than a remote concern. Pointing to the validity made up of full-colour saturation of the flesh tone to be experienced sensually. Besides, a maximum representation of detail is shown through the texture of the pores in the skin. This is complemented by the theatrical illumination highlighting the hazardous pathos of the abnormal condition.

Compositionally, the information value proceeds in the centre-margin system wherein the mole-shaped hourglass is presented as a centre, which is the core of the message, and the other elements are found in the margin boundaries. As for salience, the mole-shaped hourglass is drafted to convey the sensation of prominence. The perception of salience is acquired through contrast in colour value, sharp focus, and direct illumination.



- ❖ **Type of metaphor:** Structural.
- ❖ **Target domain:** Cancer.
- ❖ **Source domain:** Chapter.
- ❖ **Target modality:** Text + image.
- ❖ **Source modality:** Text.
- ❖ **Metaphor category:** Text dominant.
- ❖ **Yang's categories:** Type 2: Verbal (source) → Verbal & pictorial (target).
- ❖ **Metafunctions category:** Interactional, compositional meaning.
- ❖ **Data source:** (Breast Cancer Foundation, 2020).

Figure 11 CANCER IS A CHAPTER

Understanding Figure 11 involves decoding metaphorical messages. The disease is conceptualised as a “chapter” based on the PART-WHOLE image schema used within the conceptual metaphor LIFE IS A STORY. Therefore, the multimodal metaphor stems from the narrative pattern to verbalize as CANCER IS A CHAPTER, which induces a *structural metaphor* wherein the feature of the SD frames cancer as a temporary, curtailment part of a large storyline, affording comfort. Thus, cancer is not considered a part of the patient’s true identity. The SD comes from the verbal mode in the text “chapter.” The TD is triggered between two convergent semiotic entities, both the verbal text “cancer” and the visual representation of the pink ribbon. This metaphor is officially categorized as text-dominant, without any contribution of the SD in proving the pictorial mode as a part of metaphorical meaning. The projected features that cross-mapped from CHAPTER to CANCER are “finitude and transitionally.”

In the image, there is no **representational meaning** to be targeted. Moving to the **interactive meaning**, the image acts as a kind of offer. The image offers a supportive text that shifts the viewer into a detached observer, someone who perceives what the image seeks to communicate. Concerning the attitude of the image, a frontal horizontal angle, which indicates involvement with the viewer. As well as a vertical eye-level angle to refer to equality; thus, there is no power position testing here. In terms of validity, decontextualization is achieved through a void background. This minimization of the validity markers indicates the abstract coding orientation by reducing the details of the image.

Functioning as a **compositional meaning**, the salience principle is achieved through more than one factor; the most salient one is the foregrounded verbal text, which is expected to be read first due to the bold black typography, which creates a contrast in tonal colour against the white background. The subservient pink watermark ribbon also functions as a salient element based on the contrast in colour value to delineate the type of cancer as breast cancer.



- ❖ **Type of metaphor:** Ontological.
- ❖ **Target domain:** Cancer.
- ❖ **Source domain:** Democratic.
- ❖ **Target modality:** Text + image.
- ❖ **Source modality:** Text + image.
- ❖ **Metaphor category:** Complementary.
- ❖ **Yang's categories:** Type 4: Verbal & pictorial (source) → Verbal & pictorial (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (HIS Breast Cancer Awareness, 2023).

Figure 12 BREAST CANCER IS DEMOCRATIC

Figure 12 supplies a cogent penetration regarding the societal tendency toward breast cancer, a disease that is known for its obsession with women. The metaphorical projection seeks to disjunct the predominant stereotypical disparity that links breast cancer to an exclusively feminine affliction. *HIS Breast Cancer Awareness* brings out the shared nature of breast cancer that affects both genders, due to the possibility of inherited gene mutations in men. Thus, the multimodal metaphor can be verbalized as BREAST CANCER IS DEMOCRATIC, which falls under an *ontological metaphor* with which it reaches the point of absolute equality between men and women to raise awareness targeting men. The “democratic” SD is inferred via the pictorial symmetry of the bodies that figuratively evidence equality, parallel to the allied verbal text “Pink & Blue.” Likewise, the TD is converged by two modalities: breast cancer is rendered pictorially as affected human bodies, and the verbal text in the lower part of the image, “Hereditary Cancer,” confirms the linkage. This linkage extends through the complementarity between modalities, wherein the text alone could be interpreted as another type of cancer, and the image alone lacks context. Both pose a conceptual frame of breast cancer. The features mapped from DEMOCRATIC to BREAST CANCER are “equivalence, pluralism, and indiscrimination.”

At the **representational level**, the image shows two represented participants whose faces do not appear. At the narrative level, a transactional, unidirectional process is depicted, with the hands as the vector directed to cover the breast as the Goal. The image depicts a conceptual process in which participants are grouped within a network classification structure, explicitly naming a covert taxonomy. These participants are symmetrically distributed across the visual space and oriented along the vertical and horizontal axes in the same way, conjuring the equality theme of the SD. Furthermore, the participants lend the image an analytical process as part of the conceptual structure, in which each is a Carrier in relation to the visible biological bodies as Possessive Attributes, which create visual concepts of their gender identity. Turning to the relation between these participants, despite differences in gender and health status, a symbolic attributive process is structured in which the male is a Carrier, and his surgical mastectomy scar is a Symbolic Attribute of the disease. The female is also a Carrier, and her healthy breast is a Symbolic Attribute of the disease, because women are codified as the archetypes of breast cancer.

Interactively, the image is an offer, treating the faceless bodies as diagrams to formalize the image as a pedagogical norm. The expected response from the viewer is to accept the fact as it is. The more dispassionate the knowledge the image offers, the more it is predicted to be accepted. In terms of social distance, a medium close-up that crops out the bodies at the waist creates a sense of personal familiarity, helping viewers become acquainted with the breast issues. This perspective is completed by adopting a frontal and eye-level angle. The choice of this angle makes the viewers involved with the participants on equal standing, rather than one of superiority nor subservient. This attitude perfectly lifts the democratic context. At the mention of validity, the colour saturation and differentiation of the almost monochrome image have the lowest validity in terms of naturalistic coding to fetch an abstract representation of reality. On the contrary, the text gets high saturation, as well as high validity as a sensory orientation. In terms of detail representation, the image involves high-grade detail, capturing the skin texture, body hair, and the winding course of the arteries. The following is the illumination that gives the participants a chiaroscuro effect; the man has the privilege of being illuminated with full lit with the aim of making him the most prominent figure, while the woman is contoured with denser shading to give her less prominence.

Regarding **compositional meaning**: the information value is sequential, having a left-right structure, wherein the woman appears on the left alignment with the word “Pink”, which is the Given, presenting a familiar and culturally agreed-upon point of departure for the message. The man on the right alignment with the word “Blue,” is the New, introducing a new concept of HIS breast cancer to expand awareness, which the viewer must pay attention. To finalize the compositional meaning with salience, the verbal text again, “Pink & Blue,” is the most salient element through contrast in colour value.



- ❖ **Type of metaphor:** Structural.
- ❖ **Target domain:** Self-examination.
- ❖ **Source domain:** Forgotten origin.
- ❖ **Target modality:** Text + image.
- ❖ **Source modality:** Text + image.
- ❖ **Metaphor category:** Complementary.
- ❖ **Yang's categories:** Type 4: Verbal & pictorial (source)
→ Verbal & pictorial (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (League Against Cancer, 2022).

Figure 13 HIS BREAST SELF-EXAMINATION IS A FORGOTTEN ORIGIN

In Figure 13, the image producer borrows from Baroque religious art a portrait of Saint Andrew by the Spanish painter Jusepe de Ribera. The character's gesture upon his chest corresponds to male breast cancer self-examination. The historical context turns into a persuasive logical argument, revealing that self-examination is not only a female behaviour. By exploiting the visual coincidence "flat hand on chest," Which is the unifying iconicity of many works in the seventeenth century, it becomes a visual trope to shift the audience's perception of the importance of this behaviour. The multimodal metaphor can be construed as HIS BREAST SELF-EXAMINATION IS A FORGOTTEN ORIGIN, which is received as a *structural metaphor* to narrate a supposed coordination between the past and the present to normalize an expected phenomenon. The SD is represented by a fabricated textual assertion of diachronic origination placed on the left side of the pink sticker: "El Greco 1669, pioneer of the breast cancer self-examination in men." This deliberate contrast in time with the interrogative statement, "If we did it before, why not in the 21st century," which is intertwined with the recalled classical character, suggests a vision of a typical example of an old origin versus contemporary societal default. The metaphorical modes are conceived in the TD by the pictorial context of the man's gesture, which refers to his chest region as well as its verbal identification "self-examination," in order to establish conceptual specificity. The old adage allegory fused with the man's breast sticker on it to work as complementary visual cues, transmitting the gesture from religious symbolism into clinical instruction. The features mapping from SD to TD are presumably "legacy, timeline extension, and legitimation."

Employing a **representative meaning**, a narrative process is detected as a unidirectional transactional action, with a clear vector from the man's hand as the Actor to his chest as the Goal. This gesture proves the breast self-examination position. Additionally, a non-transactional reaction process is identified. The upward divine look emanates from the man as a Reactor, but his eyes' vector does not direct to a Phenomenon; instead as if it exists outside the portrait. Through the analytical process, the man is indicated as a Carrier and the dark clothes as a Possessive Attribute, suggesting a religious or scholarly person. Yet the character is fabricated to claim the medical context.

In terms of **interactional meaning**, the image functions as an offer to introduce the participant to be observed, rather than encouraging direct engagement, which aligns with the campaign's aim to raise the audience's awareness. Following this, social distance is established through a medium close-up shot, creating a personal space with the viewer and a sense of familiarity. The attitude captures the participant through a horizontal frontal angle, positioning them as part of our (the viewers') world, an actual presence in the community. The vertical angle is at eye level, signaling equality in power; that is, an equal likelihood of breast examination. Further, the image's validity begins with full color saturation, as it is considered a sensory image. Regarding contextualization, the image is decontextualized, resulting in a void of darkness. At the illumination marker, the man's face and hands, and the fish as well, stand out with an ethereal brightness due to a dramatic art technique called Tenebrism, featuring extreme, violent contrasts between light and dark. This technique was popularized during the Baroque era

by Caravaggio; it uses a harsh, spotlight-like illumination to highlight specific subjects while leaving the rest in deep shadow, enhancing emotional intensity.

To end with **compositional meaning**, highlighting the information value more precisely, the centre-margin structure. The man is centred in the image as being the most significant element, while the breast-shaped sticker is placed on the margin to explain the campaign's message. Indeed, salience is identified based on the Tenebrism technique, which affects the image's colour, resulting in colour contrast between the man's face, hand, and the fish against the dark atmosphere.



- ❖ **Type of metaphor:** Ontological.
- ❖ **Target domain:** Smoking.
- ❖ **Source domain:** Open sepulchre.
- ❖ **Target modality:** Image.
- ❖ **Source modality:** Text + image.
- ❖ **Metaphor category:** Image dominant.
- ❖ **Yang's categories:** Type 6: Pictorial (source)
→ Verbal & pictorial (target).
- ❖ **Metafunctions category:** Representational, interactional, compositional meaning.
- ❖ **Data source:** (Jones, 2018).

Figure 14 SMOKING IS AN OPEN SEPULCHRE

Figure 14 visually illustrates a cigarette pack as a container for an open sepulchre, as one of the leading causes of cancer, which is based on the original conceptual metaphor SMOKING IS DEATH. The image producer creates a truthful, ominous atmosphere. Consequently, the multimodal metaphor can be conceptualised as SMOKING IS AN OPEN SEPULCHRE, which is identified as an *ontological metaphor* to shift smoking addiction into a matter of certain death by disease, and therefore engage in conceptual fixation of cigarettes as an illness maker. The SD is presented pictorially, with which it is designed to transform the upper part of the cigarette pack into a grave image. The TD is presented verbally by the text inscribed between quotation marks at the bottom left corner of the image: "Smoking is by far the most important preventable cause of cancer in the world." This is united with the visual mode represented by the cigarette pack. The image is classified as an image-dominant metaphor since the pictorial modality can stand by itself, free of a textual adjunct, as an abstract figuration of a cigarette pack to communicate the awareness message. The projected features mapped from AN OPEN SEPULCHRE upon the SMOKING are "rituals of death preparation, intimidation, and premature fate."

Regarding **representational meaning**, the image producer has utilized two conceptual processes. The former is an analytical structure wherein the cigarette pack is identified as a Carrier and the coloured cigarettes as a Possessive Attribute, turning the cigarette into a statistical manifestation of its own physiological consequences. The latter is a symbolic structure wherein the cigarette pack is a Carrier, and the open sepulchre is a Symbolic Attribute. The latter defines cigarettes as a destructive and deadly daily habit.

Concerning the **interactive meaning**, the image presents serious information as an offer since no contact is made. For social distance, the image is at middle distance, which is an appropriate distance for showing the object in full without being too far or too close, as if personally interested. As is known, the image is associated with the theme of death, which is an included part of human life, so it should be pictured at the right distance. According to the Attitude, the image is horizontally angled from an oblique plane. Assuming the viewer has not aligned himself or herself with the smoking world yet. There is no direct involvement, only objective observation of the consequences of smoking from a sideline gaze. Vertically, a high angle explicitly confers a sense of power to the viewer looking down at the cigarette pack to diminish it morally by reducing it. As concerns

validity, the colour saturation of the image is identified as not quite full-colour saturation, lowering the degree of image validity in relation to abstract coding orientation. As for colour differentiation, the dimension of colours is reduced to contain only three hues: red, white, and gray. These colours, according to the colour modulation, appear in a complete plain to match what is expected in the abstract orientation image. Considering contextualization, the image is decontextualized through a field of unmodulated gray background. Regarding the representation of details, the image abstracts essential elements by replacing individual cigarettes with simplified, coloured circles arranged in a three-dimensional rectangular formation to represent a cigarette pack. This is complemented by the inclusion of a three-dimensional sepulchre. One Additional detail that could be recognized, the cigarette pack is rendered on paper, which displays visible fold marks.

Dealing with **compositional meaning**, the image employs the systems of information value, particularly centre-margin. The cigarette pack is positioned in the centre of the image to be the core of the message, while the other elements are marginalized to present a clarification of the red/white circles' meaning, the red/gray human figure, the visual sepulchre, and the text at the bottom-left corner. Lastly, the salience is determined by a contrast in colour value of the red circles, representing a statistical classification of the active smokers who develop cancer. The small group of white circles represents healthy non-smokers who remain cancer-free.

5. RESULTS AND DISCUSSION

5.1 Conceptual Metaphor Types

Structural metaphors (4 cases) and ontological metaphors (6 cases) dominate, while orientational metaphors appear less frequently (1 case). These findings indicate that the experience of disease is dominantly conceptualized through concrete imagery or systematic structural correspondence rather than spatial orientations.

5.2 Metaphor Type Distribution

The analysis reveals notable patterns concerning the operation of multimodal metaphors within the selected cancer awareness campaigns. Among the ten campaigns analyzed, complementary relationships between verbal and pictorial modes are prime with (6 cases, 60%), as it has influence on the way of apprehending the verbal and visual elements. Visual components leverage emotional and aesthetic appeal to elicit immediate visceral responses, such as depictions of threatening monsters, ominous graves, or stylized characters, thereby complementing textual information. Concurrently, the verbal elements serve to anchor the interpretation, ensuring clarity and preventing ambiguity. In the absence of such verbal anchoring, numerous campaigns, particularly those with implicit targets, risk being misinterpreted as advertisements for unrelated products or general safety warnings. Thus, complementary relationships enable campaigns to integrate emotional impact (visual) with clinical specificity (verbal). The second type is characterized by text dominance (3 cases, 30%), while the image-dominant type occurs least frequently (1 case, 10%). This distribution suggests that cancer awareness campaigns generally require the alignment of both semiotic modes to effectively convey intended messages, rather than relying on unimodal communication.

Based on Yang's classification, the results indicate that Type 4 (verbal-pictorial source, verbal-pictorial target) is the most frequent (4 cases); this distribution suggests that both metaphorical domains draw on two modes. Type 5 (verbal-pictorial source, implicit target) and Type 6 (pictorial source, verbal-pictorial target) each appear twice, while Type 2 (verbal source, verbal-pictorial target) and Type 3 (verbal-pictorial source, pictorial target) each appear once. This indicates that the pattern adopted by the creators in all 10 analyzed images reflects an intentional strategy to deliver a clear cancer awareness message that is readily accessible to the audience.

6. CONCLUSIONS

Following the discussion and analysis of the data, this study comes up with the following concluding points:

1. The main conclusion to draw from the analysis is that intersemiotic convergence at large certainly provides an appropriate framework for bridging verbal and visual narratives in the construction of cognitive metaphors. The study has shown that the process of this convergence, or how the image producer converges the narrative of verbal and visual contents, cannot be interpreted using a single approach. Rather, by bringing together semiotic, cognitive, and visual dimensions as an interdisciplinary approach to provide a more comprehensive model for evidence of intersemiotic convergence. To

conclude, the analysis demonstrates that intersemiotic convergence extends beyond the mere co-occurrence of verbal and visual modes; rather, it functions as a conceptual category through which conceptual metaphors are constructed.

2. Primary source domains include antagonistic entities (MONSTER, ENEMY), temporal frameworks (TIME, CHAPTER), competitive scenarios (RACE), artistic themes (RENAISSANCE, FORGOTTEN ORIGIN), food-based analogies (FRUIT BUMPS), and socio-political concepts (DEMOCRATIC, MASS UPWARD MOMENTUM). This thematic diversity assumes specific connotations; certain campaigns emphasize the illness's threatening nature to incentivize preventive behaviors and normalize self-examination, while others frame cancer as a manageable challenge or highlight its broader social dimensions. Accordingly, the purview of the data analyzed on multimodal metaphors in this medical context sustains multiple communicative functions: these might include empathy, behavioral persuasion, exhortation, and awareness-raising. Notably, conventional metaphors, such as "CANCER IS A WAR," "CANCER IS A THIEF," or overtly militaristic battle imagery, are largely absent, despite the persistence of competitive and confrontational elements. This transition indicates an advance in communication strategies, prioritizing patient empowerment yielding not to pure negativity frames that many individuals find burdensome.
3. In the images studied, the significance of complementary metaphors does not lie in their frequency, which gives only a descriptive metric. Instead, their importance lies in the insights they provide regarding the underlying metaphorical structure. The structural distribution of semiotic functions between the visual and verbal contents helps to achieve intersemiotic convergence, effectively bridging the limitations of metaphors restricted to either text or image alone. Hence, complementarity arises as structural evidence of intersemiotic convergence and contributes to answering how disparate modalities integrate into a unified conceptual meaning, perceived by the audience as a coherent metaphor.
4. The identification of features projected from the source to the target domain also serves as more than a descriptive practice; it is an analytical procedure, enabling the researcher to establish the cognitive perception of the metaphor's structure. These semantic lexicons represent familiar concepts that resonate with the recipient's daily experience. Most importantly, these features constitute a linguistic guide that reflects the mental space upon which awareness campaigns are based, embodying the psychiatric ideas that the image producer seeks to imbed in the recipient.
5. This study enlisted visual grammar to unveil the semiotic resources that explain the visual structure of conceptual metaphors. Each of the three metafunctions enhances the methodological validity of identifying conceptual metaphors by providing a systematic framework for extracting source domain features, thereby lessening interpretive subjectivity. To illustrate, the identification of vectors within representational narrative processes effectively distinguishes motion features associated with the source domain of MASS UPWARD MOMENTUM. Furthermore, tactile perception, specifically regarding FRUIT BUMPS, is underscored through purposeful structural choices within the interactional structure, such as extreme close-up angles and high colour saturation. Likewise, the compositional structure supports the perusing of these features via visual cues derived from salience and information value structures.

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