THE REPRESENTATION OF AFRICA ON PRINT ADVERTISEMENTS VISUAL RHETORIC ANALYSIS OF WESTERN CHARITY PRINT ADVERTISEMENTS

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ABSTRACT: *The Western representation of Africa portrays imbalanced narratives that disavow and belittle the developmental strides of the continent. With the passage of time, these Western framed representations and narratives have become dominant in Western media contents inclusive of advertisements. Western charity advertisements depend on these imbalanced narratives which reflect less of the true realities of the African continent and accommodate negative rhetoric and metaphors to persuade the audience to "grant their requests." To understand the subtle visual elements deployed by these charity organizations in portraying the realities of the continent, this study examines five purposively selected Western charity print advertisements through the lens of visual rhetoric analysis. Su-Hie Ting's framework for analyzing persuasive appeals based on Aristotle's conception of rhetoric is further employed to highlight the portrayals of these Western advertisements. Unstructured interview via social media platforms with participants from the selected ad countries shows the unchanging Western narratives of the African continent.*

KEY WORDS: representation, visual rhetoric, western charity advertisements

INTRODUCTION

The media representations of African realities have never been devoid of retrogression and backwardness for decades after colonization and enslavement by the white folks. These narratives and framed realities coupled with subtle rhetoric of poverty, suffering and helplessness have also remained static in the Western media platforms even in this contemporary time. The representations and narratives are subtly portrayed on the news, articles and most especially on advertisements. Advertisements are utilized by Western corporations in the representation of Africa to unveil their conceived narratives about the continent. These conceived narratives are not done in a vacuum rather they are made with certain ulterior motives. One of such motives – and the core motive -is the disavowal and belittlement of the developmental strides of Africa and its indigenous media platforms in the representation of its narratives or realities whether good or bad. At the tail end of these motives is a well-defined ideology of the acceptance of the Western framed realities as the globally accepted African realities.

It is a ubiquitous knowledge in the literature that advertising not only promotes brands and products but also promotes narratives, realities and ideologies, be it foreign or local. Sometimes, advertisements covertly promote and portray certain narratives and ideologies via pre-determined symbolisms and rhetoric in the course of product promotions. As pointed out by Goldman (2011), advertising is an ideological apparatus in the sense that ideologies are reduced to the role of

adjectives used to "boost the flavor of this or that commodity." Following this assertion, Africa is boosted and portrayed as a commodity with certain narratives, rhetoric and metaphors by the Western global advertisements. These portrayals go along with adjectives like backward, hopeless, helpless and other word constructs that symbolizes Africa as a place stuck behind the rest of world. The metaphors aligned to African realities are that of a world of *medievalism.* To these Western media platforms, there are no transportations, infrastructures, health facilities, social amenities and even clothes in Africa. These are the images they feed their Western global audiences.

Chavis (1998) for example, pointed out that "the press of those early Darwinian years and its successor today, continues a tradition: stereotype and bombast, bias and disdain often are warp and woof of media coverage when Africa is the subject." In line with his submission, Afolabi (2017), posits that "images of skyscrapers, well-built roads and deluxe cars are often absent in the mindset of Western audiences when it comes to Africa. This is because the popular image of Africa in the Western world is that of a backward and impoverished continent. Western media is largely responsible for this image." The Western media remains unshaken in its portrayal of Africa since "African stories are disadvantaged because of the strongly held Western belief in a particular hierarchy of international social relationships that places the cultures of industrialized nations at the top, and the cultures of developing nations at the bottom." (Wa'Njogu, 2009)

With the present status quo of Africa realities, the African advertising industries with great advertisements try to positively portray the African image focusing on social improvement, modernization and technological advancement. All these efforts done by indigenous platforms are bluntly ignored as the Western media turns a blind eye while it dishes out negative representations and poverty ravished narratives of the continent. These Western media narratives also tend to be emulated by some Western charity advertisements. Charity advertising, in its essential nature, aims at raising awareness of important issues while seeking for solutions to solve these issues. Subsequently, Charity advertising campaigns also make sure that they balance this role with positive images of the people they help and show the difference their donors are making. However, this pneumatic status of Charity advertising takes a different turn in the case of the African situation. Charity advertisements [in Africa] attempt to evoke sympathy for their cause. To this end, victims are pictured on charity appeals to elicit the responses that are believed to engender prosocial behavior. (Deborah and Nicole, 2009). On this stance, one would be baffled when asked this question: if Western Charity advertisements are to engender prosocial behavior as it raises awareness of African problems like suffering, hunger and famine then why the imbalanced, negative representations of the continent?

Africa as a continent has tremendously suffered, without reservations one is obliged to affirm, from famine, colonialism; instability of government, corruption and bad governance but on the flipside embodies infrastructures, roads, transport systems, health systems and other social amenities, even though not at par with the Western world. Hence, the continent deserves positive representations and narratives alongside the negativities with the aim of balanced representations in the advertisements. In the context of examining the Western portrayals and images on advertisements in the study, the word media is used interchangeably with advertisement. This is because media covers all areas of advertisements.

Objective

There are numerous research works on Western media and African representation in the literature. However, publications on western advertisements and African representation remains limited. It is on this note the study seeks to accomplish the following,

1. Examine the Western media portrayals and images on print advertisements the true and accurate representations of the contemporary Africa.

2. Identify the reasons behind the purposefully crafted Western charity advert portrayals of the supposed 'poverty-stricken' continent. These objectives will be the academic guide for this work.

Hence this study moves to examine the Western representation of Africa through the analysis of various Western charity adverts on print media platforms (Newspaper and Magazine). These platforms constitute the so-called versions of African realities.

Significance

African continent's position on developmental pace in the world cannot be portrayed wholly positive. It strives on the path of positivity and these paths are only made blur with the frequent portrayal of negativities by the Western media. With the influx of deconstructive African publications on these negative media portrayals, the Western media representation has experienced a drastic reduction of stereotypical reports of the continent however other media areas like advertising- mostly charity ads- still hold strong positions of these stereotypical realities of the African continent and its inhabitants. This work initiates a deconstructive path on the constructed negative African realities that will be of benefit to scholars and media entrepreneurs in the area of advertising. The result moves to reframe the constructed Western narratives and create a paradigm shift of stereotypical perception held by global audiences.

LITERATURE REVIEW

The ubiquitous perception in the west of the understanding of Africa is "dark continent metaphorism". Buttressing this position, Michira (2002) cited in Chibuike (2015) notes that "Africa has been known as the needy "dark continent" characterized by primeval irrationality, tribal anarchy, civil war, political instability, flagrant corruption, incompetent leadership and managerial ineptitude, hunger, famine and starvation as well as rampant diseases." These metaphoric ideologies and narratives are systemically portrayed in the books, news media and entertainment industry. Based on these portrayals, certain mental images and frames are molded in the minds of the Western audience even though they have never stepped their feet on the soil of Africa. (Hawk, 1992). To support this assertion, Ebo (1992) posits that the neglect and/or negative portrayal of Africa by Western media is both deliberate and systematic. The selection process employed by Western media when choosing what stories to cover can be understood by examining three types of criteria: the commercial, the political, and the sociocultural.

These stories mentioned by Ebo (1992) are evidently covered in Western intellectual works with endless stereotypical representation of Africa. African representation is the symbolic placement of images, rhetoric and narratives that depict the African society. The classical works on such African representation include "The Histories" by Herodotus which argues that Africans are savages and

non-human creatures and the "Theory of Evolution" by Charles Darwin which argues that Africans were not yet fully evolved and did not therefore fall within the 'inferior races' and could therefore not enjoy the same status as Europeans. Representations like these have never changed and they largely seek to depict Africans as the medieval beings while Europeans are shown to be modern/civilized counterparts. These narratives are placed on majority of Western contents with Africans shown to be mentally and intellectually deprived. That is, Africans are still the "laggards of civilization".

With headline reports like "New light on the Dark Continent" and "The Hopeless Continent" from the Guardian and The Economist respectively, Western news platform depicts the ideologically stance of westerns towards the African continent and its inhabitants. These narratives obviously exclude some parts of the continent because the Africa in their world is black and nothing less than dark. A clear twist of African narratives. In the eyes of the Western media, Africa has evolved from bring "the emergent Africa" in the 1950s and 60s, "the dependent Africa" in the1970s and "the crisis and pitiable Africa" in the 1980s and 90s. (Biney, 1997). These narratives form and mold the perceived African realities of the Western audience. The rationale behind these negatives narratives lies on past Western archives of the African societies. Wa'Njogu (2009) states that the writings of these nineteenth authors prepared the ground for twentieth century Western journalists and academics to continue their negative portrayal of Africa during the colonial and post-colonial era. However, some African writers like the late Chinua Achebe, a Nigerian writer who gave African a voice in his works, debunks these negative stereotypes and symbolisms when he bluntly dismisses the claims of Joseph Conrad, the famous Polish novelist, in his famous novel – Heart of Darkness (1899). Conrad wrote in his novel: Africa has become a place of darkness . . . And as I looked at the map of it in a shopwindow it fascinated me as a snake would a bird – a silly little bird," (p 107). Chinua Achebe states that Conrad's Heart of Darkness portrayed the image of Africa as "the other world," the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality (Achebe, 1977). Even with this intervention and deconstruction of African scholars in the past, these Western negative narratives and representations have never changed till date. The representations remain the same with tilted narratives which places the African Continent at the wrong lane on the media world. The reasons for these narrative stances "are attributed on commercialization of media contents, corporate factor and the monopoly of ideas and opinion." (Michira, 2002).

Media corporations are profit driven. Their interest in making profit sharpens the portrayal of their contents. With this systemic perception, the Western media select and frame contents to suit existing world view that presents Africa in a biased, inaccurate and sensationalized manner. At the same time, these Western framed contents are presented on Western global media platforms with huge coverage. These global media platforms are owned by corporate giants with financial and technological ability to globally dictate the media content agenda. And Africa is not exempted in these contents and narratives representation by these big corporations. These Western conglomerates control the production and distribution of media contents both in electronic and print industry. Regarding the commercial criterion on media contents, Phil Harris cited in Ebo (1992) notes: 'The production and distribution of news stories in the present international arena is in fact the production and distribution of commodity information – within an international system whose

base lies in a free trade concept of a market society economy.' In the course of the production and distribution of the media contents, the popular stereotypes of Africa in Western media have essentially turned the continent into a one-story issue. (Chibuike, 2015).

Nigerian writer Chimamanda Ngozi Adichie, in her TED talk at Oxford in 2009, spoke about the dangers of a single story. Adichie stated that a single story creates stereotypes, which are not just untrue, but also incomplete. "They make one story become the only story," (Adichie, 2009). The single story or narrative about Africa is never positive. It only points at war, poverty, backwardness and sufferings. The views of Corbey and Theodoor (1991) might be considered most apposite in this regard. Both take the view that "in regular contact or frequent perception, simple stereotypical representations of that reality are useful for conduct and serve the distinction between self and other(s)." Their argument which is based on structural and contextual discussion on image representations was further buttressed by the assertion that "there is a high risk of anachronistic interpretation if the structural anthropological analysis pays insufficient attention to specific narrative organization of images".

In the litany of anthropological analyses and narratives about Africa, it is quite sad to point out that these imbalanced organizations of images and representations in the literatures are based on superficial attention on realities that sees the continent as an "unprogressive land". These narratives become reductive false equivalences when placed side by side with countries like South Africa, Rwanda, Kenya, Ghana, Nigeria and other progressing countries in the continent. These countries' economic development is beyond the mainstream media representation of the continent as the laggards of civilization. The economic growth experienced by some African countries debunks the narratives of a pitiable Africa. However, such great strides hold no water in the eyes of the Western media. The continent's positivities are merely ignored while the negativities make the coverage of both hard and soft contents in the media.

Examples of negative media content include tilted news reporting, manipulated reports from NGOs, advertisements and other soft media contents. In the article "Hiding the Real Africa -why NGOs prefer bad news", Rothmeyer (2011) was apt in her views on the relegation of the continents positive stride. According to her,

…the main reason for the continued dominance of such negative stereotypes, I have come to believe, may well be the influence of Western-based non-governmental organizations (NGOs) and international aid groups like United Nations agencies. These organizations understandably tend to focus not on what has been accomplished but on convincing people how much remains to be done. As a practical matter, they also need to attract funding. Together, these pressures create incentives to present as gloomy a picture of Africa as possible in order to keep attention and money flowing, and to enlist journalists in disseminating that picture.

These negative stereotypes never take a *U-turn* even after all the funding; assistance and aids are provided and received by Western NGOs. These repetitive paths of negative narratives continue to dominate the media space to show that the intended growth of the continent is still far-fetched. One

of many reasons for this position is explicitly accounted in Rothmeyer's assertions. According to her:

…This explosive NGO growth means increasing competition for funds. And according to the head of a large US-based NGO in Nairobi, "When you're fundraising you have to prove there is a need. Children starving, mothers dying. If you're not negative enough, you won't get funding." So fierce is the competition that many NGOs don't want to hear good news. An official of an organization that provides data on Somalia's food situation says that after reporting a bumper harvest last year, "I was told by several NGOs and UN agencies that the report was too positive."

Looking at her synopsis on this discourse, it shows that all what these Western apparatus needs is nothing but negative contents. To avoid a digressive tendency on this work, this research work will keep path on the negative contents displayed on advertisements by Western corporations and NGOs.

Acknowledging the perspective of advertising as an element of constructing socio cultural realities places a great responsibility of which advertisements should constitute great amounts of realities that reflect a society rather than stale, cooked up, and misrepresented narratives. Following this paradigm, Afolabi (2017), in her work entitled "The Untold Story of Africa: What Advertising from Africa Reveals to the Rest of the World About the continent", examines television and print advertising produced in different African countries for the rarely seen aspect of the continent they reveal. Her work further examines this critical topic using the "Reflective Hypothesis" which led to the conclusion that the Western media representation of Africa does not consider the presence of a consumer market in the continent. This consumer market is the target of businesses both foreign and local, who traffic a more appealing image of the continent. Although her work was apt in its deconstructive tone on Western media representation, ample visuals which mirrors the Western narratives of Africa were not examined to unveil the negative portrayals. It is important to recognize that Western narratives are coded text and these "advertising text depends on visual imagery, color, movements, music and other non-verbal elements to convey meanings" (Alozie, 2015). Hence the application of visual research is imperative on the discourse of African representation.

Visual Rhetoric
Visual rhetoric is the term used to describe the study of visual imagery within the discipline of rhetoric. As a branch of the knowledge, the rhetoric dates back to classical Greece and is concerned with the study of the use of symbols to communicate, in the most basic sense; rhetoric is an ancient term for what now typically is called communication (Foss, 2005). Rhetoric is an interpretative theory that frames a message as an interested party's attempt to influence an audience (Scott, 1994). According to Tennison (2017), the sender's intention is understood to manifest in the argument, the evidence, the order of argumentation, and the style of delivery. The key elements are selected according to the sender's expectations about how the audience will approach the genre, the speaker and the topic. (Burke, 1969, Corbett, 1965; Scott, 1994).

Aristotle's 'rhetorical triangle' defines the basic features of rhetoric. It comprises three modes of persuasion: **Ethos, pathos** and **logos**. Ethos focuses on the character of the speaker, speaker credibility and demonstration of "goodwill" towards the audience. (Tennison, 2017). Ethos can be

discerned by a speaker's reputation. Pathos is the deployment and utilization of emotional appeals on the audience. Pathos persuades by using security, love, guilt, greed, pity and humor (Gabrieken& Christiansen, 2010), anger, insult, empathy, fear and confusion. (Mshvenieradze,2013). Logos concerns the form and usage of logic, often in the form of syllogistic arguments and statistics (Tennison,2017)
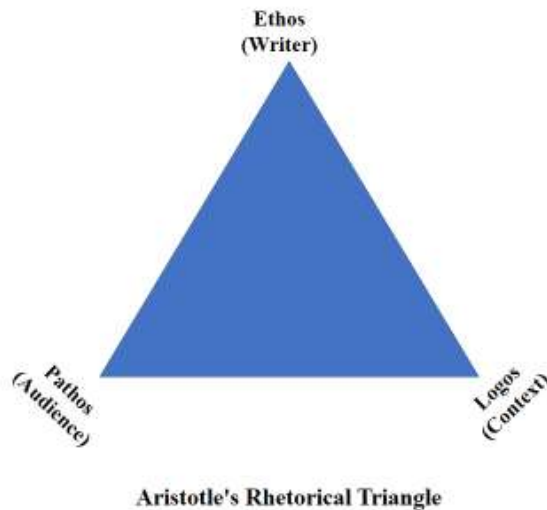

Figure.1- Aristotle's Rhetorical Triangle (367-322 BCE)

In his rhetorical triangle, Aristotle summarizes:
Of the modes of persuasion furnished by the spoken words there are three kinds. The first kind depends on the personal character of the speaker (ethos), the second on putting the audience into a certain frame of mind(pathos); the third of the proof, or apparent proof, provided by the words of the speech itself(logos). Persuasion is achieved by the speaker's personal character when the speech is so spoken as to make us think him credible (Aristotle 135 6a 2,3).

Persuasion is used in advertisements to introduce some behavioral changes in the mind of the audience. Persuasiveness is needed to increase the chances of having the requests granted. (Sue-Hue, 2018). The element of persuasion is subtly coded in images and images are powerful text that represents certain realities. These realities can also be recognized when critically deciphered (symptomatic reading) to derive the underlying meanings. In advertisements, contents are designed and arranged with some intentions. Nothing is left to chance. The inclusion of peripheral cues like humor, emotion and fear- which are elements of pathos- has a positive effect on audience's attitude. Subsequently, Western advertisements on Africa are predominated with rhetorical cues and appeals which intend to save the continent from its level of backwardness, depth of helplessness, height of insecurities and absolute hopelessness.

Western charity agencies incorporate these mentioned cues in the form of ethos, pathos and logos features of persuasion into their contents and campaigns to increase the success chances of the advertising campaigns. While trying to appeal to emotions, reason and gain credibility, these charity agencies utilize visual contents and rhetoric that portray negative stereotypes of the African continent. This disturbing position bothers one to ask if the years of charity works from the 60s till date have never yielded any reframed narratives, from negative to positive, other than the repeated circle of negative narratives and representations. "By giving the undue attention to the calamities in Africa, Western media has largely failed to educate the world about the diversity, uniqueness, and potential of the African continent." (Chibuike, 2015)

METHODOLOGY

This study employs the visual research as a qualitative research method to examine the representation of Africa on both newspapers and magazines with a focus on Western charity advertisements. The study further employs purposive sampling which is a type of non-probability sampling to elicit data for the proper analysis. Purposive sampling is a technique widely used in qualitative research for the identification and selection of information-rich cases for the most effective use of limited resources (Patton, 2002). This involves identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with a phenomenon of interest (Cresswell & Plano Clark, 2011). Based on this qualitative sampling technique, specific images which represents Western charity print advertisements (both Newspapers and Magazines) are selected. These specific images are assumed to illustrate reality as they enable readers to get in-depth knowledge of the full range of perspectives of the topic. These relevant information were sourced from both primary and secondary sources.

The study presents a cross section of ten images from Western charity print advertisements on both newspapers and magazine. Out of the ten ads on Africa, a total of five charity ads were selected based on their shared set of 'portrayal' characteristics in the representation of the African continent. The selected ads are analysed through the lens of visual rhetoric analysis and the Su-Hie Ting's framework for analyzing persuasive appeals based on Aristotle conception of rhetoric was employed to unveil the persuasive appeals and subtle negative portrayals embedded in the Western charity print advertisements. This framework is accompanied with a social media interview with audience who are citizens from the countries of selected ads. They are four professionals in in total presented as interviewee A to D for an unstructured question and answer session.

Visual Rhetoric Analysis
Visual rhetoric as a theoretical perspective - or what might be called a rhetorical perspective on visual imagery to distinguish it from the other serve of visual rhetoric - is a critical analytical tool or a way of approaching and analyzing visual date that highlights the communicative dimensions of images. It is a particular way of viewing images - a set of conceptual lenses through which visual images become knowable as communicative or rhetorical phenomena. (Foss, 2005)
Foss (2005) further explains:

Key to a rhetorical perspective on images and what makes the perspective a rhetorical one is its focus on a rhetorical response to an image rather than an aesthetic one…Colors, lines, textures and rhythms in an image provide a basis for the viewer to infer the existence of images, emotions and ideas. The visual rhetoric perspective's focus is on understanding rhetorical responses to images. Through a rhetorical criticism, scholars and practitioners aim to gain greater understanding into the symbols used to inform and persuade an audience as well as investigate how the audience may respond to the use of these symbols (Foss, 2004). The goal of a rhetorical criticism is to give not only a descriptive account of an artifact and explain how it enables people to understand reality, but also insight into how people can communicate more effectively (Flaxbeard, 2017). To arrive at a deeper understanding of an artifact or set of artifacts, "...rhetorical criticism combines close reading with contextual analysis in order to arrive at normative judgments" (Iversen, 2004).

Another goal of visual rhetorical criticism of the advertisements in this study is to enable audience to understand the inclusion of persuasive tactics through rhetoric and metaphors to advance negative representations. The clear intention of these representations is to induce audiences (Western audience/targets) to adopt certain behaviors (financial motives) and codes from framed narratives of the African society. These framed narratives are patterned to years of repeated stereotypical portrayals. On this ground, Michira (2002) asserts that "the portrayal of Africa as "dependent," "in a crisis," "facing a grim future," "needing help" or even as "needing re-colonization" not only informs public opinion in the West, but also informs Western governments' foreign policies." The portrayals communicate the Africans' so-called problems waiting to be solved by the West. These visual representations pose subtle meanings and images that places the African continent in a never-changing stereotypical path as compared to other continents.

ANALYSIS OF WESTERN CHARITY ADS

IMAGE 1- VUSLAT DERNEĞİ ADVERTISEMENT
A Turkish charity organization called Vuslat Derneği published an advert in 2019, which received a backlash, with the aim of helping and providing humanitarian services and food items to Africans during the Ramazan Islamic feast. The Turkish charity ad deployed the image of an African child wearing an oversized, dull white T-shirt with a despondent expression, having a firm grip on a stainless mug. The image of the kid is placed on a photoshop-designed dark green background. With the African child's image, the ad communicates an existing problem- a problem of poverty, backwardness, helplessness, hopelessness. The deployment of this stereotype is to persuade donors (audience) to grant their financial request which aims at solving the existing problem.

An inclusion of the pathos feature of persuasion in the ad is inevitable as the audience is to be emotionally involved. For example, the child holding and drinking from the mug is a rhetorical symbolism. The provision of drinking water is a symbol of goodness done by the organization. This goodness is further supported with the inclusion of the linguistic claim (logic) that the organization intends to provide food especially meat for Africans that have never eaten meat. This claim is made in the sentence "Daha önce hiç et yememiş Afrikalı müslümanlar." In English translation, it means "African Muslims who have never eaten meat before." It was further supported with the caption "Donate 600 Turkish lira for the feast". The claims made were subtly aimed at

appealing to the reasoning of the audience to lure financial donation to the organization. In this ad, it is assumed by the Western audience that Africa struggles to feed itself as it is ravished by poverty and hunger as such cannot afford meat of any kind. Prior to the usage of the word "Muslims" in the sentence, the deployment of word "Africa" places a justification of the intention of the ad-to feed a hungry continent. The only visual and linguistic claims at their disposal were negative stereotypical narratives to "unveil" the continent's pace in terms of civilization. The portrayed rhetoric on the ad is that the laggards of civilization still struggle to avail their inhabitants with the basic human needs.

Image 1: Vuslat Derneği Ad (2019)

IMAGE 2- CARE ADVERTISEMENT

A Care advert published by the CARE International UK in 2013 deploys an image of a child in a ragged T-shirt with a despondent look, carrying a small jug of water. This ad is not innocent of itself. The little girl is portrayed as though she is suffering and in a state of helplessness and hopelessness. These metaphors were portrayed on her clothes and body language. A poverty-stricken state is communicated on the ad. The ad deploys the pathos feature of persuasion to appeal to the feeling the audience.

The intention of appeal is subtly supported with emotive words and adjectives to gain the emotional state of their target audience. The word "safe" is subtly deployed to justify the child's image hence

her home lacks safe and suitable water for consumption. The sentence "five-year-old Elsa has a drink problem. E3 (pounds) could give a child like her safe water today" was intentionally attached to appeal to the logic behind the image of a ragged subject with a dirty jag of water. CARE puts forward that Africa faces a drink problem in the coded text on the image. No water in the continent and even if there is water it is unsafe for human consumption. This situation could only be solved with financial contribution from the Western audience. The ad is also aimed at exploring the limitation of the continent in terms of development. On this case, it is clean and portable water. Africa lacks water as one of the basic human amenities. Hence this "unfortunate situation" deserves warmth from Western audience to get involved in the development of the continent.

Image 2 : CARE Ad (2013)

IMAGE 3 -SWISS AID ADVERTISEMENT

Swiss aid, a Swiss charity organization, published by a charity donation campaign titled "Donate Courage" in 2011 in the fight against hunger in Africa. The advertisement deploys an image of a man dressed in ragged, tattered clothes without shoes, holding a big stainless spoon with a white enamel plate while placed on a famine designed background with slight grin. Below the image is a sentence written in German "Spenden Sie Mut imKampfgegen den Hunger."

From the background of the image, certain narratives were coded and communicated to the audience. Narratives of suffering, hunger, poverty are embedded in the image. These are persuasive narratives to get the attention of the ad's audience. At the same time, the narratives lay the foundation for the stereotypical representations of the African continent.

The ad depicts the man is holding an empty plate meaning he has no food. He staves because the famine has ravaged his livelihood however, he smiles as he waits for courage through the donation of the organization. A subtle way to say the African continent gives courage "the backseat" in any form whether financial or economic level. Hence the sentence "Donate courage in the fight against hunger" is deployed in the ad. This is a linguistic claim to appeal to reason behind the image. If the intention of the organization is to inspire "courage", why not "discourage" the man from wearing tattered clothes by providing him with nice clothes and shoes for the photo-shoot while he awaits the "courage" intended by the organization? Rather the limitations that exist in the image are exploited by the organization to get people involved in any kind of donation. The background of

the image portrays Africa to be a place of extreme hunger and starvation as such needs help from the Western audience. In a nutshell, a state of helplessness and hopelessness is subtly portrayed on the ad.

Image 3: Swiss aid Ad (2011)

IMAGE 4 -IMAGINE NO MALARIA ADVERTISEMENT
Imagine No Malaria charity ad campaign was published by the United Methodist Church in 2010 with the aim to stop and prevent deaths caused by malaria in Africa. The organization deploys in their ad the image of the African continent's map designed in a famine-made description with kids dressed in ragged clothes. In the Image were cows in search of food in dung filled-droughty soil. Underneath this image is a white colored hand giving out a 20 dollar note. This image is placed perfectly adjacent to the sentence "Image no Malaria" with a child's smiling face in between the lines.

The representation of African map with a famine-made background symbolizes hardship, under development, and suffering. The images of the ragged clothes-wearing kids are made to support the symbolism of suffering intended by the organization. These images aim to emotionally gain the audience (pathos). A nature of incivility is also portrayed on the image and rhetoric as cow dungs are used "to ward off the mosquitoes" in this contemporary times. The sentence "the villagers burn cow dung to ward off the mosquitoes. And you cannot stomach a $20" is aimed at appealing to reason (logic), questioning and wondering why the target audience is unable to emotionally connect and sympathize with the portrayed image of Africa.

The image further depicts that the only way to eliminate this suffering, hopelessness and hardship is by giving financial donations which aims at bringing happiness and smile, hence solving the problems. The financial donation is portrayed in a white colored hand, giving out a 20 dollar note. This subtly means that the Western audience sees Africa, from the Western framed narratives, as a continent of poverty, backwardness, and suffering thus needs to salvage the continent from these problems. And when these problems are solved, Africa will be a better place filled with happiness and smile just like the image of the little girl smiling in between the words "Imagine No Malaria".

Image 4: Imagine No Malaria charity ad (2010)

IMAGE 5- CHRISTIAN HERALD MAGAZINE

The Christian Herald Magazine in its 1891 Cover Art published an illustration of B & W displaying the Native Woman of Angola, Western African, grinding corn as she carries her baby on her back tied with a wrapper. The background of the image shows an empty field with few trees. The woman is presented in a pitiable state, kneeling to grind the corn. She is also depicted as though she is suffering and battling starvation while she waits for what life presents next. No building or infrastructure is presented on the background of the image. This is a depiction of homelessness. It shows a clear narrative and representation of poverty. An emotional anchor is deployed within a Western framed narrative to arrest the feeling of the audience.

Image 5: Christian Herald Magazine Cover Art (1891)

Su-Hie Ting's Framework for Analyzing Persuasive Appeals Based on Aristotle's Conception of Rhetoric

The five visually interpreted ads were retrieved from a broad range stereotypical images with unbalanced representations. To further display the glaring stereotypical representation on these Western charity ads, Su-Hie Ting's framework for analyzing persuasive appeals based on Aristotle's conception of rhetoric is employed in this work. In her work entitled "Ethos, Logos, and Pathos in University Students' Informal Requests", Su-Hie Ting (2018) designed a framework to analyze the persuasive appeals embedded in University Students Informal requests. Hence, the study employs her framework with a purpose to streamline and unveil the persuasive appeals and subtle negative portrayals embedded in the Western charity print advertisements. This framework moves to unmask the ads' appeals and their subtle indicators and intentions.

This framework is also followed up with a social media interview with audience who are citizens from the countries of selected print ads. They are four persons in total presented as interviewee A to D for an unstructured question and answer session. They were duly informed about the importance of the interview to this work. (Interview session is placed in the appendix section).

TABLE 1: Su-Hie Ting's Framework for Analyzing Persuasive Appeals Based on Aristotle's Conception of Rhetoric

Appeal	Definition	Indicators	Examples
Pathos	Appeal to Emotions	Mentioning of feelings, needs, values and desires of the target audience. Confessing, regretting and making pleas. Using emotive words and adjectives to manipulate feelings. Deployment and utilization of images and pictures.	1. **Vuslat Derneği ad:** A child wearing an oversized shirt with a despondent expression, having a firm grip on a stainless mug. The child is placed on a dark green background. 2. **CARE ad:** A child in a ragged T-shirt with a look of helplessness, hopelessness and despondence. The use of the word "Safe Water". 3. **Swiss aid ad:** A man dressed in a ragged, tattered clothes with a slight grin while holding a big stainless spoon and an enamel plate. He is placed on famine background. 4. **Imagine No Malaria ad:** A map of the African continent with a famine-made description harboring kids on ragged clothes, a hardworking tattered looking young boy with shoes and cows in search of food in a dung-filled droughty soil. Underneath this map is a white colored hand holding a 20 dollar note. This image is perfectly adjacent the words "Imagine No Malaria" with a child's smiling face in between the words. 5. **Christian Herald Magazine:** A Native woman of Angola, Western African, grinding corn with her baby on her back.
Logos	Appeal to Reason	Using argumentation, logic, warrants/justification, claims, data and evidence/examples. Questioning and wondering. Using factual language when mentioning behaviors and actions in order to	1. The child stares at the Turkish words "Daha önce hic et Yemenis Afrikalı müslümanlar."Translation: African Muslims who have never eaten meat. Donate 600 Turkish lira (currency) for the Muslim feast. 2. Five-year-old has a drink problem E3 could give a child like her safe water today.Text PURE to 70099 to give E3.

		reason. May use linguistic links such as initially, later and finally for logical reasoning.	3. The sentence " Spenden Sie Mut im Kampt gegen den Hunger." Translation: Donate Courage in the fight against hunger. 4. The villagers burn cow dung to ward of the mosquitoes. And you can't stomach a $20?...Imagine No Malaria Imagine saving millions of lives.
Ethos	Appeal to the credibility and trust worthiness of the speaker or the audience	Positive senseAppealing to their similarities and their audience. Showing deference or respect for the rights and feelings of the target. Using ingratiation, expertise and self-criticism. Negative sense Using reverse accusation denying and negation of the credibility and trustworthiness of the target.Using descriptions that highlight positive or negative attribute of target.	

FINDINGS AND SUMMARY

From the Su-Hie Ting's framework for analyzing persuasive appeals based on Aristotle conception of rhetoric, one could decipher and recognize the unchanging narratives embedded in the adopted pathos and logos appeals in the ads. Both aspects of persuasion are the habitually used by charity organization to portray negative representation of Africa. Nair and Ndubisi (2015) concluded that providing more information about the brand attributes (charity organizations) may not have a positive effect on the consumers' attitude(audience) because of their inability to logically analyze the information, and therefore commercials need to use peripheral cues like humor, emotion and fear (pathos) to work. While the use of logos appeal to reason which makes the "clarity and integrity of the argument" very important (Higgins &Walker, 2012).

The frequent use of Aristotle's conception of rhetoric, either to appeal to emotion or reasons, by Western media organizations creates repetitive path of negative narratives called *unchanging narratives*. Unchanging narratives are narratives that continuously reflect the same representations and realities of a subject, concept, and idea. These narratives are repeated representations that are constructively patterned to accomplish certain objectives. In this study, the unchanging narratives are portrayals that display the backwardness, hopelessness and helplessness of the African continent. The metaphors and visual rhetoric aligned to Africa in visually analyzed ads (from IMAGE 1 to IMAGE 4) represent a world of medievalism.

Examples of the unchanging (stereotypical) narratives in the ads are;
a)   Kids wearing ragged and tattered clothes with despondent looks, portrayal of subjects having a firm grip on plates, spoons and mugs, the representation of Africa with a famine designed background (Emotional appeals) i.e *CARE ad, Swiss Aid ad.*
b)   Appeals with linguistic claims and argumentation such as *Vuslat Derneği's ad* with a claim of "Africa Muslims who have never eaten meat before", *CARE ad* "Five-year-old has a drink problem E3 could give a child like her safe water today", *Swiss ad* "Donate courage in the fight against hunger", *Imagine No Malaria ad* "The villagers burn cow dung to ward of the mosquitoes. And you can't stomach a $20? ...Imagine No Malaria Imagine saving millions of lives".
c)
Western charity organizations' quest for funds makes them adopt different visual/linguistic claims and justifications to suit their negative narratives and representations of the continent. Positive or balanced narratives are no good for these charity organizations because their ultimate goal is aimed at financial gains at the expense of the continent's image. On this submission, Poncian (2015) points out the use of carefully selected words and statements by NGOs to woe donors. One of such NGOS is the Save the Children. This agency employs statements like

 "Sub-Saharan Africa, [sic] is the poorest region in the world. Half of all the deaths of children under the age of five occur in the region. *West and Central Africa has the world's highest numbers of babies dying within the first 28 days of their life.*" And then this one, "*Poverty colours every aspect of children's lives in Tanzania.* But it doesn't have to be that way. *Because of our work*, babies who once would have died in their first weeks are surviving. Children stunted by

malnutrition are growing up healthier. Children subject to violence or abuse now have recourse to justice."

Based on this foregoing, the continent has been articulately depicted as a poor, aid-dependent, disease-ridden, unstable, resource-cursed, war-torn 'dark continent' (Chukwubuike, 2015) in various Western charity media contents. This position is buttressed on the interview session where the Western audience see the framed narratives embedded with pathos and logos appeals as the African realities. This view is attributed to the responses of the participants. Participant on *Vuslat Derneği ad* confirms this viewpoint in the statement "**Vuslat is a conservative charity but actually this reflects the reality and I think it (the writing) tends to shock people…some may think about the image that this is used for emotional exploitation…It is not true to say it that way.**" The participant on *CARE ad* concurs with the initial respondent on the statement "**If people can see that the charity is a registered one and checkable then it would be appropriate… yes it reflects African 3rd world countries…**" The third particpant on *Imagine No Malaria ad* also shares an unreserved view with the statement "**My heart hurts for the children and people who live in the areas where this occurs. And I often wish I could do more than send money...**"
On the Swiss Ad, the participant replies with the sentence "**An empty plate, a silver fork = without food?**…**Unfortunately the common sad picture - endless dryness. Unfortunately, we are used to it. One is inclined to overlook it**".

With the responses derived from the participants, it is quite evident that the Western charity advertising campaigns deploy images with narratives that are negatively inclined. The retrieved responses fall under narratives that culturally reflects the values and beliefs held by participants. (Frith, 1997). These narratives have been the same over decades as the last participant affirms that the Western audience are used to the African representations. This means the attributed symbolisms and rhetoric of pity, hunger, poverty and helplessness of Africa are not new to them (Western audience) because they have been culturally wired into the Western media system. "Putting this submission in a clearer perspective, a survey of Africa coverage in the top 10 U.S. newspapers and magazines between May and September of 2010 found 245 articles mentioning poverty but only five mentioning GDP growth." (Rothmyer 2011). In the same survey, it revealed that 128 stories mentioned famine, malnutrition or hunger.

The rhetoric behind these representations dates back the Western narratives of the "emergent Africa", the "dependent Africa" and the "crisis and pitiable Africa". (Biney, 1997) These narratives and representations have never changed especially when the commercialization of media contents has remained in the hands of the Western media. These narratives are never at chance rather they are systemically wired to the society and their audience. The 1891 Art cover work by the *Christian Herald Magazine* of a native woman is a clear example of the unchanged representations by the Western media when compared to the other ads in 21st century. Buttressing this submission, a 2013 study about the coverage of Ethiopia on BBC and CNN news websites reports that little has changed in the way the media reports about Ethiopia because there is still a focus on the negative side and the use of negative framing (Tesfaye, 2014). The study shows that the websites give a reasonable coverage in quantity. 54 stories in BBC and 42 stories in CNN mainly covered Ethiopian issues in 2011. The study findings showed that although the two news websites gave reasonable

coverage on issues of Ethiopia, stories that focus on positive developments were relatively limited. (Tesfaye, 2014). These unchanged representations can only usher in demonstrable misinformation and imbalanced narratives of the continent.

Note: Please see appendices for Interview session.

IMPLICATIONS OF THE STUDY

Given the fact that the discourse on media representation of Africa is a topic of relevance to Western and African media discourses, the study is a veritable submission to the literature because of its theoretical contribution to the arena of advertisement. In its theoretical position, the study serves as a test of concept capable of initiating a critical advancement on the African representation vis a vis advertising. The findings also provide for a review and redefinition of Western charity advertisements for a balanced narratives and representation in line with humanitarian dictates. Producers and organizers of Western ad campaign on Africa will find the study useful as it provides visual enlightenment and cues in the design of charity ad campaigns in Africa. Acknowledging the visual anomalies analyzed in the study will guide media platforms on the production of charity ads to avoid public uproar in the course of service.

CONCLUSION

The argument in this study does not solely debunk the setbacks of the African continent because no continent is devoid of developmental setbacks and loopholes. For the purpose of setting the records straight in the literature, the study moves to advocate for the balanced representation of all continents with the African continent not excluded. The systemic replication of Western media contents by Western charity organization for financial gains and inducements does more harm than good to the image of the continent. The continent's development strides are disavowed by Western contents that portrays the continent as the *laggards of civilization*.

Despite recent political and economic developments in the continent the portrayal of Africa as the *laggards of civilization* is still a static stereotype. These long-aged portrayals and narratives are still the same and their unchanging nature are deliberately and subtly fixed on the analyzed charity ads to be the African realities. Poverty stricken, savagery, pestilence, war, famine, primitivism and ubiquitous images of suffering children are all deployed metaphors and rhetoric to ensure aids are granted at the expense of the image of Africa. It is high time Western charity advertisements started utilizing visual elements with a responsible approach to achieve balanced narratives of the African continent since these negative rhetoric, portrayals and images are not the true stories of the continent. A balanced portrayal of the continent displays both the developmental strives and setbacks with a holistic view of proffering solutions to the setbacks. This notion will not only support governments' efforts in Africa but also influence governments' policies in alleviating and ameliorating the living conditions of Africans.

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Appendix

IMAGES

CARE AD.
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IMAGINE NO MALARIA AD.
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VUSLAT AD.
Retrieved from https://twitter.com/hasansoylemez/status/1159550213410951170?lang=en 2019

INTERVIEW WITH PARTICIPANTS (INTERVIEWEES) ON SOCIAL MEDIA PLATFORMS
INTERVIEW 1(WHATSAPP)-VUSLAT DERNEĞİ ADVERTISEMENT
[14:06, 7/17/2020] **Researcher (Interviewer):** What comes into your mind when you see this charity ad and what will be your reaction as a Turk?
[14:09, 7/17/2020] **Participant (Interviewee):** Vuslat is a conservative charity but actually this reflects the reality and I think it (the writing) tends to shock people.
[14:09, 7/17/2020] **Researcher (Interviewer):** okay.
[14:13, 7/17/2020] **Participant (Interviewee):** : But at the same time, for Turks, as Vuslat Charity has no relation to any official Turkish organization but a private entrepreneur; some may think about the image that this is used for emotional exploitation…It is not true to say it that way.
INTERVIEW 2 (FACEBOOK) - CARE ADVERTISEMENT
Researcher (Interviewer): What comes into your mind when you see this charity ad and what will be your reaction as a Brit?
Participant (Interviewee): If people can see that the charity is a registered one and checkable then it would be appropriate… yes it reflects African 3rd world countries…
INTERVIEW 3 (TWITTER) - IMAGINE NO MALARIA ADVERTISEMENT
Researcher (Interviewer): What comes into your mind when you see this charity ad and what will be your reaction as an American? 3:53
Participant (Interviewee): My heart hurts for the children and people who live in the areas where this occurs. And I often wish I could do more than send money. I would say that based off an seeing a random AD, I'm not as inclined to donate.
However, if I know someone personally involved organizing the funding, or it's through my church, OR they can give me evidence and structure of where these funds are going, so that I see where the money is spent, that is what draws me in.
There are so many organizations out there "claiming" to be sending funds to people and places in need, that are scams. They typically withhold a portion of raised funds or spend on frivolous expenses, and those in need don't get the money. 3:59

INTERVIEW 4(TWITTER)-SWISS AID ADVERTISEMENT

Researcher (Interviewer): This is a charity ad. I would love to know what comes into your mind when you see this charity ad and what will be your reaction? 10:23 AM

Participant (Interviewee): An empty plate, a silver fork = without food? The utensils remind me of sword, shield - donate courage for what? Military fight? No clear message! Failed ad campaign.10:32 AM

Participant (Interviewee): Unfortunately, the common sad picture - endless dryness. Unfortunately, we are used to it. One is inclined to overlook it.10:42 AM

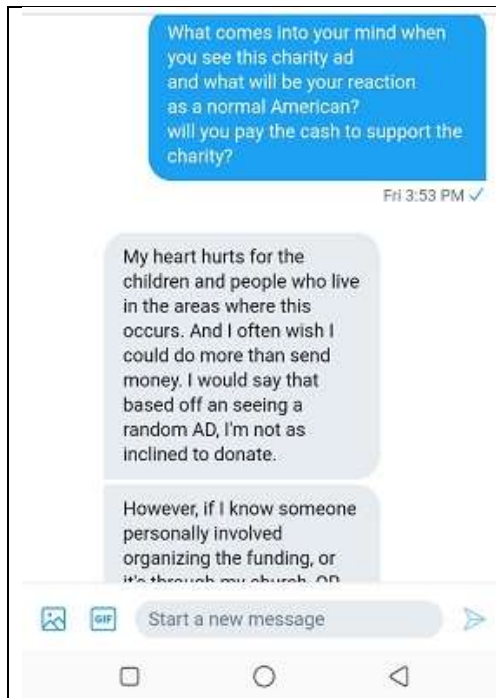**IMAGE TABLE OF INTERVIEW WITH PARTICIPANTS**
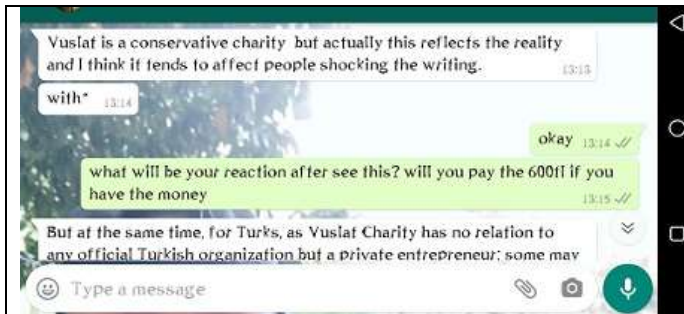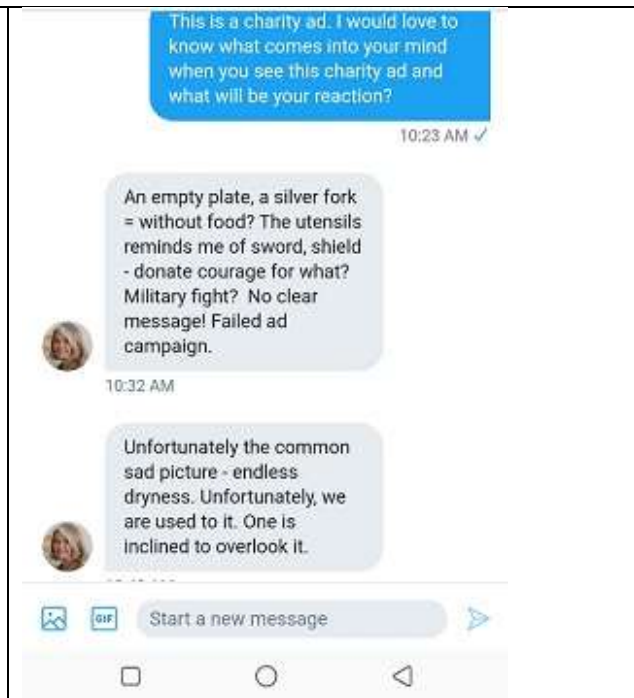

INTERVIEW 1
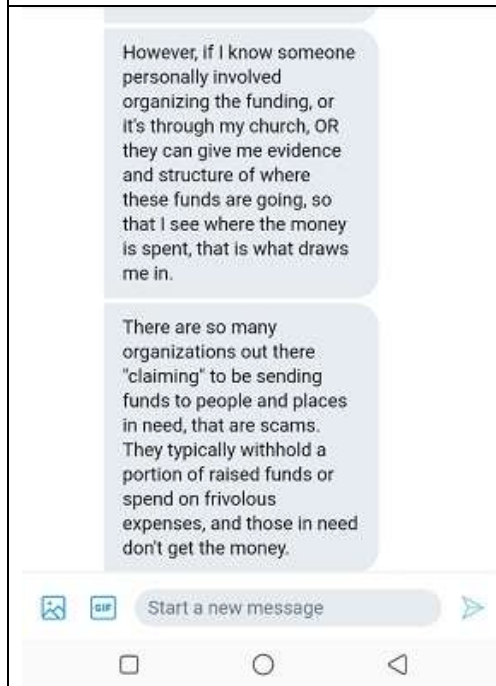

INTERVIEW 2
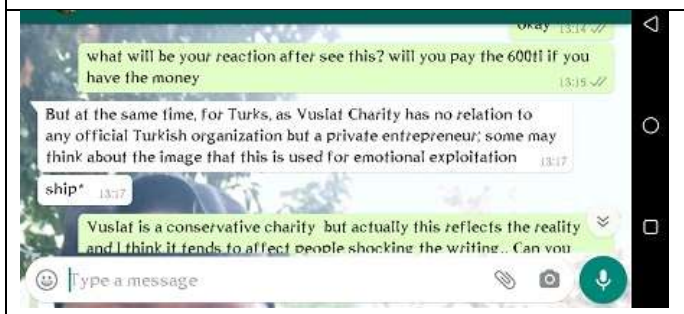
INTERVIEW 1

INTERVIEW 2

INTERVIEW 3

INTERVIEW 4

INTERVIEW 3

IDENTITY OF INTERVIEWEES(PARTICIPANTS)

Participant 1 is a Turkish Student at Istanbul University Istanbul Turkey.

Participant 2 is a Director in a Technology Company in UK.

Participant 3 is a Financial Coordinator in USA.

Participant 4 is a Journalist, Intercultural Trainer, Translator in Germany.

Note: They have never been to Africa.