TEXT AND POWER: UNPACKING THE DISCOURSE OF BALOCH LONG MARCH POSTERS THROUGH LINGUISTIC AND TEXTUAL ANALYSIS

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ABSTRACT

This qualitative study examines the linguistic and visual strategies employed in the placards of the Baloch Long March, a movement highlighting the struggles of marginalized Baloch communities. Applying Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA), this research seeks to uncover how language and visuals interact to convey messages of resistance and identity. The study addresses an identified gap in discourse analysis, focusing on how protest language and symbols are strategically used to challenge systemic oppression and amplify collective voices. Our findings reveal that Baloch Long March placards utilize assertive language, metaphorical expressions, and culturally resonant visuals that communicate the anguish of enforced disappearances and emphasize resilience and solidarity. SFL analysis highlights language's ideational and interpersonal functions in portraying oppression's personal and communal impact. At the same time, CDA offers insights into the power dynamics and ideological structures that these messages critique. Nonverbal elements, including colour symbolism and visual metaphors, strengthen the emotional appeal and accessibility of the messages, enhancing their impact on audiences.

This study contributes to discourse and communication research by illustrating how integrated linguistic and visual elements in protest placards foster accessibility and encourage collective mobilisation. In addition, this research underscores the power of language and imagery in shaping social narratives.

Keywords: *Baloch Long March, Systemic Functional Linguistics, Critical Discourse Analysis, protest language, visual communication, collective identity*

Introduction

Language is a multifaceted tool that operates across functions and modes of expression, allowing for abstract communication, interpersonal relationship building, and textual analysis (Fabbro et al., 2022; Halliday, 1978). Language is foundational to social interaction, shaping identities, viewpoints, and the transfer of ideas. Beyond verbal exchange, nonverbal elements—such as visual symbols—further deepen public discourse by enhancing the communicative impact of language and broadening message accessibility (Kress & van Leeuwen, 2006). In their broad functions, language performs roles ranging from expression and exploration to persuasion and entertainment (Gabriella et al., 2023).

The Baloch Long March placards offer a unique opportunity to explore how language and visuals collaborate to represent the voices of marginalised communities. This study analyses the linguistic choices embedded in these placards, adopting Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA) to interpret how words and images interact to convey meanings and

foster collective identity. SFL reveals language's power in constructing social meaning through structures that align closely with social practices (Halliday, 1978; Eggins, 2004). Meanwhile, CDA provides a framework to investigate power dynamics and ideological structures, particularly examining how public language displays both challenges and reflects systemic oppression (Fairclough, 1995). Language, then, acts not merely as a tool for communication but as an instrument of social influence that impacts identities, perceptions, and power dynamics (Troyan et al., 2021).

Nonverbal elements within protest placards—such as images and symbols—serve as essential components of societal discourse. Posters attract attention through visual elements and strategic simplicity, allowing them to convey potent ideas and emotions (Qadir, 2023; Hernin & Sholahudin, 2024; Salahuddin, 2023). Scholars argue that integrating verbal and visual elements improves message comprehension significantly (Hearst, 2023). By combining minimal Text with striking visuals, posters foster accessibility and immediacy, which is particularly effective in contexts like political communication, where cognitive and emotional responses influence decision-making in low-information environments (Dumitrescu, 2016).

Problem Statement

Despite an increasing interest in the role of protest language and visuals in public discourse, there remains a gap in understanding how linguistic and visual elements combine to represent marginalised groups, such as the Baloch people. Research rarely addresses how these groups use placards and posters to resist systemic oppression and voice collective identity.

Research Objectives

This study seeks to:
1. Examine Baloch Long March placards' linguistic and visual strategies.
2. Investigate how these elements collectively construct a message of resistance and identity.
3. Analyse the effectiveness of SFL and CDA in uncovering the underlying power dynamics and ideologies in protest language.

Research Questions

1. How do linguistic and visual elements in Baloch Long March placards communicate resistance and identity?
2. How do these elements enhance the accessibility and impact of the protest messages?
3. What insights do SFL and CDA provide about language's ideological and social functions in the context of marginalised protest?

Literature Review

Political discourse analysis (PDA) is a fundamental part of critical discourse analysis (CDA), emphasising understanding the discourse from a political lens. While research in CDA predominantly centres

on speeches and interviews, a noticeable gap exists in exploring Baloch slogans and their interpretation. In their research, Baig et al. (2020) delve into the banners of Aurat March and lines from articles using critical discourse analysis, emphasising the role of language and power in constructing ideologies, mainly through media channels. Their findings underscore the media's influence in shaping explicit ideologies and beliefs. This article is significant because it explores an under-researched area from a discourse perspective. While previous studies by Hassan et al. (2023) touch upon the feminist perspective of Aurat March, they do not directly address the focal point of this research.

Fairclough (1995) postulates that analysing transitivity processes can unveil cultural, political, or ideological significance. Xin Bin (2005) and Naz et al. (2012) have conducted a transitivity analysis of various texts, revealing how language choices convey beliefs and convictions.

Mushtaq et al. (2020) analysed Prime Minister Imran Khan's speech using Halliday's systemic functional linguistics (SFL) as a theoretical framework, demonstrating the role of political discourse in representing leaders' ideologies. Their quantitative analysis sheds light on themes like Islamophobia and Kashmir. This paper has also played a significant role in showing that political discourse can help to represent the idealogy of a leader (Mushtaq et al.,2020).

Obayes and Khalaf's (2021) research on the multimodal poster analysis of the American election 2020 explores linguistic and non-linguistic strategies candidates- Vice President Joe Biden and Donald Trump- employ to persuade the audience. The research analysed four posters, two for each candidate, randomly selected for analysis using Kress and Leeuwen's (2006) model. Through a political discourse lens, the study attempts to decipher the main strategies to sway American voters towards a particular choice. This entails scrutinising how social actors are depicted in the discourse—whether as individuals or groups, active agents or passive participants—utilising techniques such as nomination, functionalisation, and identification. The hypothesis posits that while both candidates employ similar visual devices, notable distinctions reflect their respective parties' ideologies. Elements such as background, colour schemes, typography, body language, and facial expressions are leveraged to influence the audience's voting preferences.

Additionally, the study conjectures that the written content of the election posters employs ellipsis, repetition, positive language, and concise phrases to maximise impact. Wording and phrases are carefully considered to increase the effectiveness of communicating the intended message.

Moreover, Ali et al. (2020) worked on Aurat March and deeply analysed the anti-Islamic ideas and slogans by examining the linguistic choices used in posters from 2019-2020. Her work

supported the idealogy of Islam and moderation and short consideration of the place of women from the Islamic perspective, highlighting the serious adverse effects of the globalised, vulgar linguistic trend. On the same side, preceding studies, such as those by Tuba Iqbal and Syeda et al., concentrated on the Aurat March and political campaigns (Iqbal, 2019; Syeda et al., 2020). At the same time, the present study addresses a different form of protest—the Baloch Long March—which possesses distinctive cultural and linguistic traits. Baloch posters depict a profound, historical struggle for survival, identity, and justice, in contrast to the Aurat March, which highlights gender rights (Baid et al., 2021) or strategically designed political posters intended to own votes (Khalaf, 2020). Baloch protest posters reflect a deep, historical struggle for survival, identity, and justice. The distinctive use of sentimentally fuelled language and cultural depiction sets these placards aside, offering new understanding into how protest language develops in marginalised communities" (Fairclough, 1995; Kress & Leeuwen, 2006).

Gabriella and Sitorus (2023) analyzed the language analysis to explain and understand the linguistic elements in posters, focusing on time tense, aspect, voice, and sentence structure. The research tried to collect data from different kinds of posters within the Kathmandu Valley, including academic events and social posters. As a result, the researchers gathered 100 posters and 239 sentences for analysis. Research indicates that placards and advertising language employ emotional and persuasive techniques to maintain viewer attention. Protest placards often use creative, mixed-media methods and culturally significant imagery to evoke emotional responses like anger, amusement, and empathy (Catanzaro & Collin, 2021).

Similarly, advertising language leverages emotional appeals to influence consumers, with linguistic markers playing a crucial role in regulating desired emotional effects (Bhatia, 2019). Studies show that language associated with processing ease and emotion significantly impacts engagement, with anxious, exciting, and hopeful language holding attention more effectively than sad language (Berger et al., 2023). In social movements, placards are essential tools for expressing dissent and questioning authority, often employing creative means to voice opinions (Saxena, 2023). These findings highlight the importance of emotional and persuasive language in maintaining viewer attention across various contexts, from protests to advertising.

In addition, Abdullah (2023) has also researched the language analysis of the posters, specifically on the placards of COVID-19 circulated by the US Department of Health and Human Services on Facebook in 2021 and 2022. The research aims to explore the visual and verbal areas and analyse the semiotic element sourced from a multimodal perspective by applying a descriptive qualitative method. The study used the Social Semiotic

Approach, Multimodal Critical Discourse, and Reversal Theory. The study evaluates visual and literal elements in raising awareness about COVID-19. The research analysed how the visual modes on posters effectively helped the citizens follow the obstructive measures.

Recent research explores various aspects of poster writing and language use. Studies have investigated the rhetorical challenges faced by EFL students in creating persuasive posters and essays, finding that students prefer poster design but struggle with establishing evidence and arousing emotions (Salih, 2021). D'Angelo's work on visual metadiscourse in academic posters has been extended to analyse infographics, revealing the importance of interactive and interactional features in engaging audiences (Li et al., 2023). The focus was to understand the surface structure and linguistic features of academic posters, the difference between interactive and interactional resources within the Text, and develop a strategy to examine the visual area of posters. To improve the understanding of multimodal communication in academic discourse through posters, the study aims to clarify how integrating textual and visual aspects in academic posters promotes effective communication and comprehension.

This study fills significant research in the field by concentrating on the linguistic and textual analysis of Balochistan protest posters, especially those that address missing persons. Despite researchers working on linguistic analysis of events through posters and political speeches across many fields, Baloch poster presentations remain notably understudied. Baloch campaign posters' distinctive features and rhetorical devices present a wealth of opportunities for investigation and comprehension, making them an important yet understudied field of study in academic writing and research (Rizki et al., 2019). By applying the theories of formalism and Fairclough's 3D model, this study aims to bridge that gap, shedding light on the linguistic nuances and textual features of Baloch Long March posters. The unique setting of the Baloch campaign has received little scholarly attention despite researchers' exploration of political, intellectual, and gender dimensions of discourse. This highlights the necessity for further examination in this area.

Research Methodology

The study adopted an exploratory method for data collection and followed the qualitative method for data analysis and examination. The researchers focused on Long March posters by following the probability sampling method, precisely the random sampling method used to select the sample, with ten posters serving as a data source. The posters were taken from social media and BBC's authentic website.

The study followed Halliday's Systematic Functional Linguistic (SFL) theory for analysing posters, which is mainly used in the area of Critical Discourse Analysis (CDA). Moreover,

researchers used Systematic Functional Linguistics because of its approval by (Hassan and Riaz, 2023), contextualising language analysis and demonstrating its effectiveness in supporting research. The study's primary purpose is to investigate the connection between language and idealogy. Moreover, the study aims to understand the surface-level analysis of the language used in posters. All the posters used in them are randomly selected and analysed (Beig et al., 2020).

SFL examines how language is utilised to accomplish particular social goals and sees it as a social construct. This approach is perfect for CDA since it makes examining how linguistic context and meaning interact easier. The researchers favoured the SFL analysis due to its impartial and unbiased analysis. The study focused on understanding the latent demands of women used on Baloch Long March's placards by following the (CDA) and (SFL).

Sampling of Data

Mahrang Long March (2023). Posters were selected from two primary sources: social media platforms and BBC-authenticated websites. Social media was chosen as it is a critical platform for grassroots activism and protest organisations, providing access to real-time protest materials (Obayes & Khalaf, 2021). BBC's authentication ensured the credibility of posters shared within media circles. This selection strategy was implemented to provide a representative sample of the diverse communicative strategies employed by Baloch activists, reflecting both grassroots and internationally recognised movements" (Kress & Leeuwen, 2006).

The study's sampling method is probability sampling. For data, the random sampling method has been used for transitivity analysis. The transitivity analysis includes material, relational, mental, verbal, etc. This sampling technique helps represent the whole Long March purpose and the overall findings of this political discourse (Mushtaq et al., 2021).
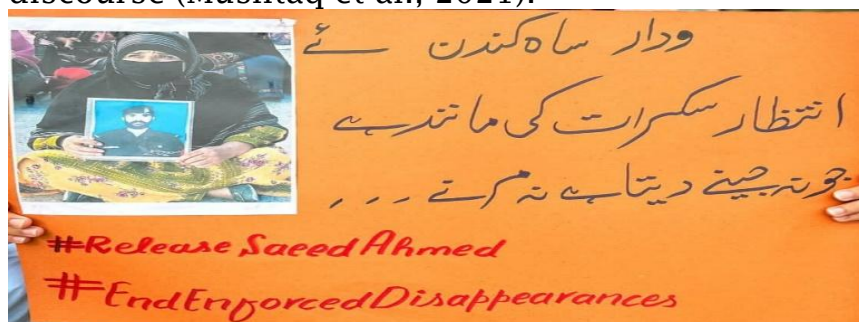

Figure 01

"انتضار سکرات کی ماند ہے جو نا جینے دیتا ہے نہ مرنے"

Translation: *"Waiting is like the throes of death which neither lets you live nor die."*

This poster uses the metaphor of "سکرات" (agony before death) to depict the emotional toll of waiting, particularly for families affected by enforced disappearances. In linguistic terms, this is a

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relational process linking waiting with suffering. The stark imagery portrays waiting as an excruciating state of limbo, where individuals are denied closure, suspended between life and death. Systemic Functional Linguistics (SFL), through its ideational function, reveals how the poster represents waiting as a slow, torturous death (Halliday, 1978). This metaphor resonates deeply within South Asian cultures, where death and waiting carry significant emotional weight.

From an interpersonal perspective, the poster fosters solidarity among the suffering. It does not simply call for attention but places the audience in the emotional shoes of those waiting, making the suffering relatable to anyone familiar with loss or uncertainty. Visually, the black Text on an orange background amplifies the message's urgency. The use of hashtags like #ReleaseSaeedAhmed adds to the poster's relevance. It links it to a broader social movement, showing how individual stories of grief are part of a larger collective struggle.

Through Critical Discourse Analysis (CDA), this poster critiques the systemic injustice of enforced disappearances. It exposes how the state's inaction compounds the suffering of families, with waiting portrayed as another form of oppression. As Fairclough (1995) suggested, such discourse challenges existing power structures, using emotional appeals to mobilise resistance. The poster demands empathy and justice, situating the issue in a framework highlighting psychological oppression's invisibility.

Figure 02

"میں بھی ماہ رنگ ہوں، تم کتنے ماہ رنگ گرفتار کرو گے"

Translation: *"I am also Mahrang; how many Mahrangs will you arrest?"*

In this poster, the rhetorical question challenges state authority, portraying the futility of arrests in silencing a movement. The figure of Mahrang symbolises the Baloch people's collective identity, making this a powerful statement of defiance. SFL's ideational function highlights the metaphorical comparison between Mahrang and every Baloch person. The use of material process verbs like "arrest" emphasises the ongoing repression, but the poster argues that individual arrests will not quell the movement (Halliday & Matthiessen, 2014).

The poster builds solidarity among the Baloch people through the

interpersonal function by emphasising the shared struggle. By asking, "How many Mahrangs will you arrest?" the speaker implies that every community member is part of the resistance, suggesting that targeting individuals cannot destroy the movement. This use of rhetorical devices ensures that the message resonates with both the oppressed and those in power.

From a CDA perspective, the poster critiques the state's attempts to suppress resistance by focusing on individuals rather than addressing the broader systemic issues. It frames the struggle as intergenerational, including a child holding the poster, symbolising how the Baloch identity and fight for justice are passed on. This aligns with Wodak's (2020) analysis of discourse as a tool for both protest and identity formation. Visually, the use of red and black Text against a white background underscores the urgency and defiance within the message, reinforcing its stance against state oppression.

Figure 03

Note "ظلم پر خاموشی بھی ظلم ہے"
Translation (Silence in the face of oppression is also oppression)

The poster featuring the message "ظلم پر خاموشی بھی ظلم ہے" (translated as "Silence in the face of oppression is also oppression") is a powerful statement that combines both linguistic and visual elements to convey its meaning. The Text of the poster, written in Urdu, equates silence with oppression, presenting silence not as passive inaction but as an active form of complicity. Using a relational process in the verb "is" links silence directly to oppression, highlighting that remaining silent during injustice is as harmful as the oppressive act itself. Through the Systemic Functional Linguistics (SFL) framework, this phrase fulfils the ideational function by presenting oppression and silence as interconnected realities. It employs a material process to assign agency to silence, transforming it from an absence of action to a deliberate act of injustice.

From an interpersonal perspective, the poster addresses a general audience, particularly bystanders, urging them to reject inaction. A declarative sentence asserts a moral stance and compels the reader to take a position against oppression, creating a relationship of solidarity between the speaker and the audience. The parallel structure of the phrase ("oppression is oppression")

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and the repetition of the word "ظلم" reinforce the severity of the issue and ensure that the message is memorable, fitting the textual function of language by organising the information for maximum impact.

Through the lens of Critical Discourse Analysis (CDA), the poster challenges dominant power structures by rejecting the notion that staying silent is neutral or safe. It portrays silence as an active form of oppression, making the audience realise that inaction perpetuates injustice. The presence of a woman holding the poster adds a layer of meaning, defying the traditional stereotype of women as passive actors in political resistance. By involving women in the discourse, the poster promotes gender equality and highlights the inclusive nature of the movement. This social actor representation further intensifies the message's challenge to established power dynamics, making it a critique of oppression and gender roles in protest contexts.

The cultural context of the message resonates strongly within the Pakistani socio-political environment, where speaking out against injustice often entails personal risk. The word "ظلم" (oppression) carries significant emotional weight, particularly in a society familiar with colonial history, military regimes, and political suppression. Furthermore, the statement draws on Islamic teachings, where silence in the face of wrongdoing is seen as morally unacceptable. This connection to religious values strengthens the message, making it relatable to a broad audience within the region.

The linguistic strategy employed in the poster is highly persuasive. Using a short, declarative sentence leaves no room for doubt or ambiguity, creating a moral dichotomy: you either speak out or are complicit in the oppression. This rhetorical strategy effectively mobilises the audience by presenting silence as unethical. Additionally, the visual elements complement the message. The yellow background conveys urgency and draws attention, while the black Text emphasises the seriousness of the issue. The simplicity of the design ensures that the message is clear and easily understood, aligning with the poster's purpose as a tool for protest.

In conclusion, the poster uses both linguistic and visual strategies to convey a powerful message about the dangers of inaction during times of oppression. By equating silence with oppression, the poster disrupts the passive-active binary, urging the audience to reject complicity. The combination of SFL and CDA reveals how the poster communicates social, political, and moral issues while its cultural and religious context enhances its emotional and ideological resonance. The poster effectively mobilises viewers to recognise their role in resisting oppression through its content and form.

Figure 04
"A Helpless Mother" and "#ReleaseBalochMissingPersons"
Held by an elderly woman, this poster features the phrase "A Helpless Mother," conveying a profound sense of sorrow and urgency.

From an SFL perspective, the relational process ("is helpless") defines the mother's emotional state, directly linking the concept of helplessness to her maternal role. The choice of words like "helpless" evokes an emotional connection between the audience and the mother, highlighting the deep grief experienced by the families of the disappeared. The interpersonal function invites empathy, creating solidarity between the viewers and the affected community.

Visually, the black Text on white paper amplifies the simplicity and rawness of the message, emphasising the emotional weight without distraction. The use of hashtags (#ReleaseBalochMissingPersons) integrates this personal pain into the broader digital activism landscape, aligning personal grief with collective protest.

In terms of CDA, the poster challenges the power dynamics between the state and the victims' families. By portraying a mother as helpless, the poster critiques the state's failure to address enforced disappearances and the resultant generational trauma. The older woman's presence adds depth, symbolising the long, agonising wait for answers, reflecting the enduring nature of state neglect (Wodak, 2020). The cultural context intensifies the message, as in South Asian societies, mothers hold a revered status, and their suffering is symbolically potent. Thus, the poster not only represents a personal plea but also critiques the systemic failures that perpetuate such suffering.

Figure 05
"Article 9 of the Constitution of Pakistan"
This poster refers to Article 9 of the Pakistani Constitution, which protects the right to life and liberty, underscoring the state's legal responsibility to uphold these rights.

Linguistically, the poster leverages a material process by invoking the constitutional provision that states, "No person shall be deprived of life or liberty except by law." This material process positions the state as both the active agent and violator, emphasising the dissonance between the law and its implementation (Halliday, 1978).

From a CDA perspective, the poster uses the language of the law to expose the state's contradictions, as the constitutional guarantee of liberty is not being upheld in the context of enforced disappearances. The reference to the Constitution also frames the protesters' demands as legitimate, demanding justice within the legal framework rather than positioning them as lawbreakers or rebels (Fairclough, 1995).

Visually, the simple black Text on a white background symbolises the clarity and directness of the legal argument. The language of the law adds credibility to the protest, positioning the demands not only as moral but also as legally justified. This strategy places pressure on the state to respond, as ignoring these demands means undermining its own foundational legal documents.

Figure 06

"ہمارا چاند آج بھی قید ہے، ہماری عید اس سال بھی نہیں آئی"

Translation: *"Our moon is still imprisoned; our Eid did not come this year either."*

This poster uses a relational metaphor, comparing a missing loved one to the "moon" (a symbol of hope and light in many cultures). Linguistically, the relational process ("is still imprisoned") reflects the absence of closure or resolution for the families of the disappeared. Traditionally, the moon symbolises peace and celebration during Eid, but now it represents loss, absence, and grief.

From an interpersonal function in SFL, this metaphor evokes deep cultural resonance, particularly during Eid, a time for togetherness and joy in Islamic culture. The comparison creates a shared emotional experience, invoking solidarity among those who have lost loved ones. The textual function effectively juxtaposes the joy of Eid with the grief of loss, highlighting the emotional

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disconnect caused by enforced disappearances.

CDA reveals how the poster critiques the state's role in preventing families from celebrating joyous occasions by forcibly disappearing loved ones. The statement draws attention to the collective grief being suppressed by the state's actions, linking personal sorrow to a broader systemic injustice. The cultural context, where the moon is tied to religious celebrations, intensifies the emotional appeal, transforming the absence of loved ones into a symbol of stolen joy. Visually, the poster's black and white imagery reflects the absence of colour and festivity, symbolising the ongoing sorrow and absence of closure.

Figure07

"تشدد بربریت سے پھول نہیں، نفرت کے نوکیلے کانٹے نکلیں گے"

Translation: "From violence and barbarism, flowers do not bloom; only sharp thorns of hatred will emerge."

This metaphorical statement uses nature imagery to critique the destructive nature of violence and oppression. In terms of SFL, the ideational function reflects how material processes (violence and barbarism) lead to negative consequences (hatred and thorns), portraying violence as counterproductive. The metaphor of "flowers" typically symbolises peace and harmony, but in this context, the absence of flowers signifies the failure of violence to create positive outcomes.

From an interpersonal function, the poster is directed at both the oppressors and the general public, warning that continued oppression will only breed more hatred and conflict, not peace. The textual function contrasts positive imagery (flowers) with negative consequences (thorns), creating a stark, memorable message.

In CDA terms, the poster condemns the state's use of violence against the Baloch people, arguing that brutality will only deepen divisions and create more resentment. The metaphorical language critiques not only the physical violence but also the psychological scars that result from continued oppression. Culturally, this imagery resonates with audiences familiar with the symbolism of flowers as peace and thorns as pain, making the message universally relatable. Visually, the red and black colour scheme reflects the anger and bloodshed that accompanies the violence, amplifying the poster's emotive power.

Figure 08

"Baloch Lives Matter"

The Baloch Lives Matter slogan draws clear parallels with the global Black Lives Matter movement, linking the Baloch struggle for survival to broader conversations about marginalisation and human rights.

Linguistically, this simple declarative sentence asserts the value of Baloch's lives, framing the Baloch people as deserving of the same rights, dignity, and recognition as other marginalised groups. The ideational function reflects this as a material process where lives matter, highlighting the struggle for fundamental human rights and recognition.

In CDA, the slogan critiques the systemic marginalisation of the Baloch people, positioning them as victims of state neglect and violence. By borrowing the rhetoric of international human rights movements, the poster situates the Baloch cause within a global framework, emphasising the universal nature of their struggle (Wodak, 2020). The visual simplicity of the poster—using only black Text—underlines the seriousness of the message and highlights the urgency for recognition and justice.
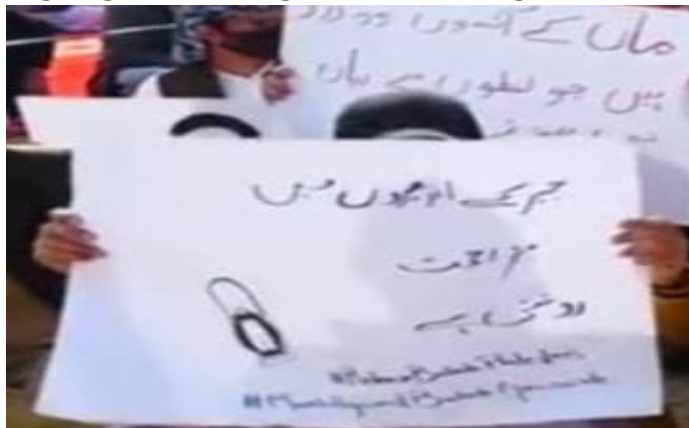

Figure 09

جبر کے اندھیروں میں مزاحمت "Note "جبر کے اندھیروں میں مزاحمت روشنی ہے روشنی ہے"

Translation: "In the darkness of oppression, resistance is light."

This poster uses dark and light imagery to contrast oppression and resistance. The relational process ("resistance is light") metaphorically positions resistance as the force that dispels the darkness of oppression. In SFL, the ideational function conveys

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hope, with resistance framed as an act of defiance that illuminates the path forward.

From an interpersonal function, the message connects with the audience by offering a vision of hope and resilience amidst hardship. The textual function juxtaposes darkness (oppression) with light (resistance), reinforcing the poster's overall message of resilience and defiance.

In CDA, the poster critiques the state's repressive tactics while empowering the oppressed by framing resistance as an active, illuminating force. The cultural context of light as a symbol of hope and guidance is deeply rooted in South Asian traditions, making the message particularly impactful. The candle image further amplifies this idea, visually emphasising that even in dark times, resistance provides the necessary light to move forward.

Figure 10
"لانگ مارچ برائے زندگی و آزادی"
Translation: *"Long March for Life and Freedom."*

This poster uses the nominal group "Long March for Life and Freedom" to frame the Baloch struggle as one centred on fundamental human rights—the right to life and liberty. The material process ("Long March") evokes a sense of action and movement, while the goals—life and freedom—frame the demands in universally recognised terms.

In CDA terms, the poster critiques the state's oppression by emphasising the universality of its demands, positioning the Baloch struggle as one for fundamental human rights that transcend national boundaries. The formation of the Baloch Yakjehti Committee signals collective action against systematic repression, aligning the movement with long historical marches in other global contexts (Wodak, 2020). Visually, the bold black-and-white Text underscores the seriousness of the message, while the inclusion of the Yakjehti Committee signals solidarity and unity within the Baloch movement.

Discussion and Conclusion

The Data analysis concludes that the language used on posters can express the emotions of those suffering from oppression. This study analysed the posters from the Baloch Long March, held in Islamabad and led by the Baloch Yakjaheti committee, to

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understand their voices through the written words on the posters. Systematic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA)were employed to examine the posters and gain insight into the suffering of the Baloch people.

First, the researchers identified the ideology behind the Long March through the messages on the placards. Then, they provided an in-depth analysis of the posters using critical discourse analysis and systematic functional linguistics.

In conclusion, the researcher analysed the posters presented during the Long March, which conveyed a rebellious and resistant message. To summarise, despite decades of suffering, the posters reflected a spirit of resistance and a desire for justice.

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