

**SUSTAINABILITY DISCOURSES AND MEDIA
REPRESENTATION: A MULTIMODAL
STUDY OF (RE) FRAMING ECOLOGICAL
NARRATIVE IN PAKISTANI TELEVISION
COMMERCIALS**

BY

SUNDAS MASOOD



NATIONAL UNIVERSITY OF MODERN LANGUAGES

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SUNDAS MASOOD

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**FACULTY OF ARTS & HUMANITIES
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THESIS AND DEFENSE APPROVAL FORM

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Thesis Title: Sustainability Discourses and Media Representation: A Multimodal Study of (Re)Framing Ecological Narrative in Pakistani Television Commercials

Submitted by: Sundas Masood

Registration #: 52 MPhil/Eng Ling/F20

Dr. Muhammad Haseeb Nasir

Name of Research Supervisor

Signature of Research Supervisor

Dr. Farheen Ahmed Hashmi

Name of Head (GS)

Signature of Head (GS)

Dr. Muhammad Safeer Awan

Name of Dean (FAH)

Signature of Dean (FAH)

Dr. Muhammad Safeer Awan

Name of Pro-Rector Academics

Signature of Pro-Rector Academics

Date

AUTHOR'S DECLARATION

I Sundas Masood

Daughter of Malik Masood Sikandar

Registration # 52 MPhil/Eng Ling/F20

Discipline English Linguistics

Candidate of Master of Philosophy at the National University of Modern Languages do hereby declare that the thesis **Sustainability Discourses and Media Representation: A Multimodal Study of (Re)Framing Ecological Narrative in Pakistani Television Commercials**, submitted by me in partial fulfillment of MPhil degree, is my original work and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other institution.

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ABSTRACT

Title: Sustainability Discourses and Media Representation: A Multimodal Study of (Re)Framing Ecological Narrative in Pakistani Television Commercial

The current study is interdisciplinary in nature as it falls into the domain of Eco-linguistics, and Semiotics. The research aims to analyze television commercials to find out the framing/reframing of certain ecological narratives with the help of semiotic signs. The main objective was to find out if the commercials represented sustainable or unsustainable discourse. The commercials are persuasive as they entrap the viewers and make them believe the narrative that the advertisers are propagating. For this purpose, the data was collected through purposive sampling from three well-known TV channels i.e., ARY, GEO and HUM. The data was divided into four categories of food and beverages, cosmetics, detergents and cleaners, and technology. Every category included five commercials for a detailed qualitative analysis. The study employed theory of multimodality which helped analyze the data at verbal as well as visual level. The visual elements were analyzed with the help of semiotic analysis by Kress and Leeuwen (2006). The rest of the verbal analysis was done according to the theory given by Stibbe (2015) that included metaphor, framing/reframing, erasure and salience. The thorough analysis helped to conclude that the discourse created through the commercials is destructive and ambivalent as the products are harmful for human health and the surrounding environment. The advertisers deliberately excluded ecological perspective from their context so that the viewers might forget sustainability and buy a harmful product thus unknowingly contributing to the ecological degradation. These commercials are repeatedly shown on the most popular TV channels hence increasing consumption that leads to unsustainability.

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DEDICATION

Dedicated to my son, Aoun Abid. Looking into his beautiful twinkling eyes fueled me to keep on typing. I can never love anyone like I have loved him.

CHAPTER 1

INTRODUCTION

The introductory chapter deals with a detailed background of the research. It also presents the rationale of the study and states the objectives of the research.

1.1 Background and Context of the Study

In the last few years, Ecolinguistics has taken the attention of researchers all over the world. This attention is a desperate cry to put an end to climate change by spreading awareness. Language is central to this attempt of saving the environment and the medium that is most widely used to influence people is Television. Luhmann (2000) says that media helps us to know everything about the world and our society. Moreover, advertisers influence the minds of people in such a way that they buy useless things. Considering this important factor in mind, this research focused on sustainability discourse propagated through Pakistani media. Commercials are taken as a sample to check whether they are promoting sustainability or not. Semiotic analysis was chosen as a framework to analyze the frames created by the advertisers in the commercials. Eco-linguistic narrative was explored in the commercials as other researchers focused more on social and cultural ideologies shaped through the media discourse.

Before explaining the background of Ecolinguistics and sustainability in Pakistan, it is important to define certain terminologies. Vallinga (2012), writes that sustainability is about working with material that does not harm the environment and material that is of a good quality and is long lasting. There are other definitions of sustainability as well. Oxford English Dictionary (Oxford Learner's Dictionaries, n.d.) defines the word “sustainability” as derived from the Latin word, “sustinere”, which refers to ‘keep up’, ‘sustain’ or ‘hold up’. It refers to natural products that do not harm the surroundings. According to Whitehead (2007), sustainability means a sense of support in both physical and emotional terms. He further argues that sustainability is frequently used as an adjective (sustainable) used to clarify and

qualify names to nouns. The term is rarely used in isolation and instead often compounded with words like economic, social, environment or development. Yeh (2020) stated that the definition of sustainable development adopted by the *Basic Environment Act* (2002) is satisfying contemporary needs without sacrificing the ability of future generations to satisfy their needs. Sustainability thus means to sustain or to remain for a longer period of time. Furthermore, sustainability discourses are discourses that refer to three pillars in a society i.e., social, environmental, and economic. Discourses that are promoting the protection of environment or are contributing to destruction come under the term sustainability discourses. Often the discourses are shown as beneficial and sustainable for environment but in actual they are destructive. Regarding this, Stibbe (2015) divides the sustainability discourses into three types i.e., beneficial, destructive, or ambivalent. This led the researcher to this conclusion that discourses are often presented in a way that they impact the minds of the people living in a society. Therefore, to make the society more favourable to environment, these discourses must be analyzed.

This study aims to spread awareness about sustainability which according to Goodland and Daly (1996), is divided into three types i.e., social sustainability (SS), economic sustainability (EcS) and environmental sustainability (ES). The researcher delved deeper into Environmental sustainability which is about protecting the sources of raw materials used for human needs and ensuring that the limits for human waste are not exceeded. Thus, Environmental sustainability increases human welfare. The researcher selected this particular type of sustainability because in Pakistani context, environmental protection is often neglected. Mustafa (2014) mentioned that protecting the environment is overlooked in Pakistan due to lack of awareness and even if manifestos regarding environmental protection are formulated, they are not implemented at all. A major reason for this lack of awareness and ignorance is the discourses that are created and presented in front of the Pakistanis. Discourses that promote any of the above types of sustainability are called sustainability discourses. These carefully manipulated discourses change the thinking of people and they end up following what is being taught indirectly. Teun

and Dijk (2006), mentioned that manipulation is involved in discourse analysis. It often involves cognitive mind control through which process of understanding of the mind is interfered with. This is what Pakistani advertisement makers have been doing to sell products thus increasing consumption.

The researcher found out that Environmental sustainability is among the greatest concerns of the modern world but the problem areas being focused upon are overpopulation, pollution, soil degradation and species extinction. Zimmermann (2016) identified five of these above mentioned environmental issues. He (2016) also mentioned many countries and cities with air pollution and Lahore, Pakistan was one of them among Beijing, Mexico, New Delhi, Riyadh and Cairo. He reported that in 2013, some 5,843 square kilometers of forests were cut down in Brazil and the rest of the forests went up in flames. He said that humans are the cause of the extinct species as according to WWF around 70 species go extinct every day and this is all because of pollution, deforestation and climate change. He further said that in 1970, 3.7 billion people lived on this Earth. Currently, they have grown to approximately 7.5 billion. Zimmermann (2016) stated facts and gave some solutions as well. He said that the root cause of this environmental deterioration is human beings. His report states that there is a need to conserve the environment, if the human race needs to survive. The first step towards conservation of environment is spreading awareness. That awareness is given through different sources and platforms. According to Agrawal, Kumar and Agrawal (2022), media shapes the opinions of people, so it is the most prominent platform to spread awareness or information. Media discourse is studied and analyzed widely.

The research is in Pakistani context and the sample is taken from Pakistani media. The world knows about the chaos caused by global warming and hence governments and people on individual levels are taking radical steps to conserve the environment. Alexander (2020) writes about the Earth Day that is celebrated on April 22. The day was named Earth Day when 10% of the population in the US marched for one cause of environmental sustainability. Since then, many campaigns have been launched all over the world. The target was to spread awareness through

education and social activism through volunteerism. She points to campaigns like Earthrise, The Great Global Cleanup, Earth Challenge 2020, Footprints for the Future and Artists for the Earth. These campaigns find volunteers to work for them. Their basic motive is to protect the environment by spreading awareness.

These campaigns have impacted Asian countries as well and Pakistan was among one of those. PM Imran Khan launched and initiated websites and campaigns all over the schools to increase plantations of trees. Every year a campaign was launched all over Pakistan in different institutions regarding 'Clean and Green Pakistan'. Educationists in Pakistan conducted activities like world environment day. The students would perform different activities like speeches, giving performances, making slogans and planting trees. A website, '*Clean and Green Pakistan*' was dedicated for the noble cause as well. However, the campaign only emphasized planting more trees and keeping the environment clean. Other issues regarding environmental sustainability were overlooked. As a result, the campaign is not educating its participants about media representation of environment which impacts the minds of the viewers to buy environmentally dangerous products. This was the problem area that the researcher identified.

Manzoor and Samad (2013) have mentioned green growth which is a strategy developed and supported by United Nations Economic Social Commission for Asia and Pacific. It defines green growth as a growth in environmental quality and ecological integrity. It also emphasized the fact that all the needs of people must be met along with minimizing ecological damage. This ideology is adopted by the environmental association of Pakistan. This association launched many environmental campaigns all over Pakistan. According to this adopted ideology, ecological integrity and quality of environment is being increased by urging people to plant more trees and throw away less garbage. Acerb and Ambrosi (2019) wrote in a report that 'Clean and Green' program was launched in Pakistan to focus on behavioral change of the society as it's the responsibility of the people to keep the environment clean. It is further written that the government is focusing on urban communities and urban schools to spread awareness about the importance of a clean

and green Pakistan. It indicates that a healthy environment is a green environment. However, no attention has been paid to minimizing sale and purchase of environmentally damaging products by keeping a check and balance on the advertisements of those products.

In the light of the above discussion, it is evident that media is excluded to talk about green campaigns. Media plays a very important role in convincing a viewer to buy a product through advertisements. The Pakistani media has a role to play in environmental sustainability. However, it seems that their goal is selling a product. Sama (2019) writes that a good amount of money is spent on advertising in order to grab the viewer's attention. He further quotes Peterson (2019) that TV allows high quality audio visual content which is quite suitable for product advertisement. Electronic media is the biggest platform for the advertisers to capture the attention of the viewers.

The present study was an attempt to critically evaluate the advertisements to explore the media representation of environmental sustainability. The data being collected was analyzed with the help of the theoretical framework based on Arran Stibbe's concepts regarding Ecolinguistics. There was a need to analyze if the commercials advertising a particular product is eco-friendly or destructive. The impact the commercials have on the viewers is very important as they decide on buying a product after being repeatedly exposed to the colourful television commercials. Those commercials build their ideology towards using a product. They are a form of discourse and discourse changes, molds and builds ideologies of people living together as a society as Teun and Dijk (2007) wrote that ideologies are ideas that are shared by a society. Those fundamental ideas are confirmed, changed, and spread through discourse.

Thus, the study was an attempt to spread awareness about the harmful and destructive discourse created by the advertisers that contributes in ecological degradation.

1.2 Statement of the Problem

Ecology is the main concern of people all over the world. However, Pakistani media seems more focused on selling the products. These products are sold through colourful and alluring commercials. There is a need to analyze these commercials if they are detrimental for environment and human health. This study is an attempt to understand the frames propagated by the advertisers in the commercials in order to find out if they are promoting sustainable practices. It is an attempt to highlight if the information is purposefully erased to lure the audience into buying an environmentally damaging product.

1.3 Research Objectives

1. To highlight the framing of environmental issues in Pakistani Television Commercials.
2. To analyze the multiple verbal and visual elements projected in Pakistani televised content that contribute in promoting sustainable practices.

1.4 Research Questions

1. How do Pakistani Televised content promote/demote sustainable practices?
2. What type of semiotic/verbal modes are employed for (re)framing sustainable narrative in Pakistani Television Commercials?

1.5 Research Methodology

The research is qualitative in nature. It examines the selected TV commercials in the light of the theoretical framework. The researcher has collected the data by watching the TV commercials to analyze the semiotic and verbal signs. The theoretical framework selected for the current study helped to interpret the discourse of commercials.

1.5.1 Method of Data Analysis

The data of the present study is in the form of TV commercials. These commercials are divided into four categories based on their frequent occurrence. The categories are Food and Beverages, Cosmetics, Detergents and Cleaners, and Technology. The time frame selected to observe the TV commercials are from 8pm-9pm selected from three prestigious and renowned Pakistani TV channels ARY, HUM and GEO. The analysis section is further divided into a detailed explanation of verbal and visual elements in the light of the selected framework. The discussion compares and contrasts the commercials that have been analyzed.

1.6 Significance and Rationale of the Study

It is need of the hour to pay heed and attention to the destructive consequences of our actions. They may lead to annihilation of humans and other forms of carbon-based life on planet earth. This anthropocentric attitude needs to be tackled to ensure the stability of our interdependent ecosystem. In 2015, the United Nations, anticipating these dangers of fast-deteriorating ecology and imperiled future of the world, devised 17 SDGs (Sustainable Development Goals) to achieve by 2030 (The 17 Goals, 2015). Unless something is done, the world and all its life cannot escape an ecological collapse.

The need of a sustainable future is established but the existing ideologies need a jolt to shatter and need serious measures. The study focuses on the domain of deceptive advertising. This form of advertising idealizes the harmful and destructive product for the masses. It portrays the products as crucial. The harmful impact of the products is erased in the commercials. The passive audience, unknowingly get beguiled by the destructive and deceptive advertising. They contribute towards their own destruction. Lack of clean air, pollutants in environment, less greenery, extinction of animals, animal cruelty and exploitation, global warming, limited food and water resources etc., are a result of increased consumption of products. It is a result of excessive use of artificial products that endanger our lives and puts the future of mother earth at risk. The study aims to provide awareness and questions

the well-woven conjecture and narratives of the advertisers by reshaping consumers and thereby contributing to save our planet.

Academically, this research has a great significance as it presents a practical application of Stibbe's concepts regarding Eco-linguistics. Students learn to decode TV commercials and advertisements with the help of proposed models of different theorists. If they are given the counter-narrative at a young age, this might change their behavior towards consumption of such destructive products. Thus, the current research has the potential to change the thought patterns of society. It can result in advertising and promoting of positive discourse that is environmental friendly.

1.7 Delimitation of the Study

This research is delimited to TV Commercials for the collection of data. The other mode of advertisements like print media is not selected. Furthermore, three TV channels are chosen and the time for observing the TV commercials is delimited to one month from 8-9 pm which is prime time of viewership. Four categories are Food and Beverages, Cosmetics, Detergents and Cleaners, and Technology are precisely taken into account for detailed analysis.

1.8 Organization of the Study

The research has been divided into five chapters. The first chapter deals with the introduction and background of the study. It is further divided into certain parts in order to introduce the research along with its objectives and significance.

The second chapter consists of a thorough review of related literature and critical analysis of the previous researches on eco-linguistics and economic discourses. Identifying the research gap, it highlights how the existing literature paves way for the present study.

The third chapter contains the methodology and theoretical framework for the research. This chapter further determines the data taken by the researcher for analysis.

The fourth chapter includes a through critical analysis of the selected data. After the analysis comes the discussion in the light of the related literature.

The final chapter includes the conclusion of the whole research thereby providing further grounds for research in the same area.

CHAPTER 2

LITERATURE REVIEW

The current chapter deals with the overview of literature regarding Semiotics and Eco-linguistics. Not only does the chapter highlight the study gap but it also points out the ways in which the existing literature contributes to the study.

2.1 Eco-linguistics and its Connotation

With advancement in linguistics, new branches or sub-disciplines came to the forefront which means new ideas, theories and research work has been generated. One such discipline is Ecolinguistics which is the use of language to construct ideologies regarding environment. There are several point of views about this term like Lechevrel (2009) writes in a paper that he came across the term Ecolinguistics in a book entitled *Endangered Languages* written by Grenoble and Whaley (1998), and it was known as language ecology or the ecology of language before. Moreover, the approaches regarding Ecolinguistics were few and far between till the end of nineties. This branch of linguistics did not gain recognition in France because of two reasons. One is the complex relationship between ecology and language and the second is the relationship between ecology and politics. It means that in a world based on industrial revolution and economics, approaches that are based on ecological sustainability are overlooked. The researcher also agrees to this perspective and this was the prime reason behind the research at hand.

Lechevrel (2009) also mentioned Haugen (1971) in his paper and on further investigation it was found that Eliasson (2015) was the one who gave a complete account on Haugen as he was regarded as the pioneer of language ecology. In his paper written in 1971, he defines language ecology as the interaction of language and environment. Haugen gave certain approaches and methods of analysis and then gradually language ecology came to be known as Ecolinguistics. Furthermore, Stibbe (2015) is one of the well-known Ecolinguist of the modern world who is of the view that language can inspire and influence us to destroy or protect ecosystems

on which life depends on. He also talks about how human beings treat each other and the natural world. Stibbe (2015) writes that human beings are surrounded by stories, and they are exposed to them intentionally or unintentionally. The stories can be educational, political, economic, professional, medical etc. These stories actually create the mind set of the people living in a society. Moreover, these stories can be distorted and that is what the current research has explored. The advertisers have distorted the ecological stories and have shaped them in such a way that increases consumption. Actually, Industrial societies are based on these stories and people believe them to be true. This belief system have led the advertisers to manipulate the viewers. In the light of the above mentioned distortion of the stories, the framework chosen for the study is based on the theory given Stibbe (2015) in which he has recognized framing, reframing, erasure and salience to decode the stories for a deeper understanding.

2.2 Environmental Sustainability and Framing

A very important variable for the present study was Framing and according to the researcher's observation, it is often used in TV commercials. Dewulf, et al (2009), defines framing as mindsets or mental filters and Stibbe (2015), further elaborates it as a story chosen from one area of life to structure another area of life. There are certain trigger words that invoke a certain frame in the reader's mind. That frame constructs the ideology which has an impact on the behaviour of humans towards each other and their environment. Biology and ecology were more closely knitted in the nineties, so framing was associated to ideology, conservation, climate change and development.

Whenever ecology comes into consideration, the first and most researched area that comes to mind is that of animals and their interaction with humans and the environment. There are certain set frames in every society about the treatment of animals. Very illuminating research on framing was done by Hameed (2021) in which he wrote about the treatment of animals in the Quranic discourse. She identified frames through trigger words and then explored those frames with an ecological perspective using Stibbe's concept of Framing. For the present study, the

same concept of framing is taken into consideration, however, the focus is on human health and environment.

Apart from animal protection and erasure which constitutes a major part of ecology, there comes environmental sustainability which is of prime importance. Kumar and Nath (2010) wrote an article about human intervention in polluting the environment. Water in India has more nitrate which is harmful for the health of the people and animals and human beings themselves are responsible for that. Humans have polluted the environment but unknowingly they are drinking the same water. This throws a light on the interdependency of humans and nature. The present study also analyzes the human behaviours that may have a negative impact on the environment. They are unknowingly buying and using products that are harmful for the environment they live in.

Environment sustainability is the next most researched topic in Ecologistics and according to World health organization, people need clean air to breathe, fresh water to drink and clean places to live that are free from hazards. A report by Sphera (2020) concludes that about 24% deaths around the world are caused due to avoidable environmental factors. So environmental sustainability is basically when natural resources are conserved. This report also talks about economic growth and sustainability of the environment. According to it both can grow side by side, however, when consumption increases, GDB increases as well, and energy is consumed more. As a result, the environment is polluted. The present study also takes up the same stance of environmental deterioration which needs to be addressed as soon as possible.

According to Kharrazi, Yu and Jacob (2020), Environmental sustainability is the complex interaction between nature and society and therefore, there is a need to find solutions to problems regarding the wellbeing of human beings and environment. Their research is based on the concept of resilience which is the key to sustaining the environment. Resilience is the resistance which is generated because of the frame which is not accepted anymore. The world is connected through systems of water, food, and energy. If one of the systems stop working then due to

shock and disruption, the world shows less resilience. However, disruption is inevitable and is bound to be caused because of rapidly decreasing resources. Resilience is shown when a certain set frame in the minds of the people is challenged. However, if the story or ideology in the mind of the people is distorted then resilience is not shown. The current study is also based on the factor of distorted ideologies propagated by the commercials which result in no resilience and pure acceptance of the damaging product.

Furthermore, with the growth of population, environmental issues have increased to such a dangerous level that they are now difficult to control in many countries. Kumar and Agrawal (2020) wrote that in Asian countries population is not controlled as in India, the population is approximately 1210 million which is more than the resources being provided to them. As a result, the municipality division is facing a lot of environmental issues regarding depletion of natural resources. Moreover, pollution is increasing day by day and it is almost impossible to sustain the environment now. He further wrote that human health is related to environmental degradation and destruction, therefore, the attempts to recycle the waste have failed as well because front line workers are facing health issues. The current study also focused upon the issue of increasing waste products through selling more environmentally damaging products.

The present study also focused upon the environmental issues of polluted air, global warming, animal exploitation and animal cruelty etc. However, the focus was upon the analysis of TV commercials in Pakistani context with the help of a theoretical framework given by Stibbe (2015). This framework is adopted by Quratul-Ain, Ahmad and Nawaz (2021) and applied on beverages and dairy products only in order to check and analyze the frames constructed by the advertisers. Their framework also includes the Agenda Setting theory. Their focus was upon identity, evaluation, ideology, and framing. This was the only research that was somewhat similar to the present study. However, in its conclusion, the writers talked about salience as well which was not mentioned in the analysis. Moreover, the study was delimited to only one category of beverages and dairy and the sample was taken in

2019. Lastly, the data was collected from the websites of the product companies. The present study was done on large scale and the sample was divided into three categories of TV commercials broadcasted in 2021 on three most viewed Pakistani channels. Videos of the commercials were observed for a month after which the data was collected and analyzed.

2.3 Media Representation of Environmental Sustainability and Consumer

Despite many researches that show great concern for the deteriorating resources and environmental destruction, there are some studies that are oriented towards increasing economy through green advertising. Liu, Yang and Liu (2020), wrote an interesting research article on environmental information disclosure through media. Their findings suggested that the new media environment is beneficial for environmental sustainability as media is involved in disclosure of industries that pollute the environment more. According to them, this will help in promoting ecological civilization and green finance. However, this research by Liu, Yang and Liu (2020), focuses more on the media environment from an economic point of view. It seems like their interest is to boost the economy while educating people about ecology, but the primary goal is still finance. The focus of the present study was not economy but simply the representation of environment through media and pinpointing the type of discourse it created.

Sherry Jr. (2000) wrote that human beings live among products as it's an age of excessive production and consumption. Due to technology, people do not experience the world directly, rather they are exposed to the media. Thus, media holds the power to shape the ideologies of people, and this makes the consumers unaware of the destructive consequences of their behaviours. This was a point to ponder long before the modern advances of technology as Jhally (1989) mentioned that media presents goods and services in a very attractive and alluring way and thus hypnotizes people through advertisements. Their goal is to prevail the spontaneous purchase of products thus favouring consumerism. The current study also focused

on the aspect of increasing consumerism through advertising environmentally unsustainable products in an alluring way.

Furthermore, Noorokariyil (2021), gave a point that is quite relevant to the present study that the TV commercials pressurize a viewer to purchase certain items. The viewers are told again and again that the purchase of a certain item will give them happiness and satisfaction. This research article gives an overview of the viewer being viewed as a consumer who is responsible for ecological crisis, climate change, deforestation, biodiversity, deteriorating human health, and extinction of certain species. The present study focused on the same aspect of the media representation of ecology.

Dash (2010) also wrote that advertisements are like the mouthpiece of capitalism and these days it is backed up by advancement in technology. This particular research focuses on print advertisements with the stance that despite green advertising, the focus is on attainment of happiness through goods. Even if green advertising is used, the focus of advertising agencies is on increased consumption. The research takes up a framework by Jhally given in 1978 about rhetoric, figurative language, and semiotic relation among key elements. The present study is different from the one mentioned above as the advertisements taken are from the electronic media in the form of TV commercials and the framework chosen to analyze those is a recent one. Stibbe's (2015) framework for analysis is by far the most up to date and modern way to analyze the discourse presented in the TV commercials.

As far as different platforms are considered to market a product, social media is also a platform used widely by the modern world. Social media marketing is another widely used platform for marketing. Brtan (2021) researched about the decision-making process of the audience with the help of a quantitative analysis of a questionnaire. The findings resulted in the fact that social media users are exposed to commercials and advertisements for several hours during a day. They make decisions by directly approaching the companies selling a particular product through social media and word of mouth from other buyers. One interesting finding was that users often feel irritated by the number of adds. However, TV commercials have a

hypnotic effect on the viewers, and they are urged to buy a product without even relying on word of mouth. The present study, therefore, focuses upon the TV commercials and their environmental representation.

The above-mentioned hypnotic effect has entrapped the people to the extent that they kept on buying even during the pandemic. The world was hit by a pandemic in 2019, but it did not stop people from purchasing products. Instead, the buying and marketing increased as people got more time to be exposed to the advertisements. The need hierarchy of people also changed. Thus, Borborah and Das (2021) writes about the way media brought the world inside the homes during the pandemic. Exposure to television and social media also increased during the trying times. This confirms that media holds immense power to create ideologies in the minds of people, but the question is if the ideologies and frames being created are ecofriendly or destructive. Thus, the aim of the present study was to explore this role of media by analyzing the discourse of the TV commercials.

Chhachar, Arian and Chandio (2021), researched upon newspapers including Jung, Kawish and Dawn in order to analyze the content regarding environmental sustainability. They explored content regarding five environmental issues like pollution, water crisis, agriculture crisis, climate change and deforestation. With the help of qualitative content analysis, the researchers found out that the print media focuses only on event based reporting of environment and show no concern on environmental sustainability on national level.

Nasution, Saffira, and Farid (2023) conducted a study on media representation environment. Their interview with the respondents resulted in interesting findings. The results clearly depicted that limited coverage is given to environmental issues like pollution and deforestation. Some factors were analyzed that influence media to show content that is not related to sustainability. They factors were the interest of the consumers and personal gains of the advertisers. The consumers are only interested in buying products without thinking about the ecological deterioration and this fact is used and manipulated by the advertisers.

They erase environmental factors from the advertisements and bring the product to the forefront for consumers.

Manzoor & Ali (2021) researched upon climate change represented in media and came to this conclusion that only event based reporting has been done so far. The journalists and other media personnel are not interested in climate change and protecting the natural resources. It is because it is not a priority of media. A very important finding after the interviews of the journalists was that due to economic resources that change a lot, environmental sustainability is neglected in Pakistan even after the establishment of Pakistan Environmental Protection Act passed in 1997. So the focus is more on consumerism and economy rather than on environment and its protection.

Tarar & Qusien (2018) identified Pakistan as an underdeveloped country so consumers are not aware of environmental protection. In this regard, media also ignores this aspect and the focus is increasing consumerism. The research focuses upon content analysis of advertisements regarding automobiles and housing schemes. The green appeal that the advertisers use is shallow and do not cater to the problem of climate change due to these two flourishing industries. This green appeal is used to lure the consumers into buying houses and automobiles. It has nothing to do with ecology.

Ali (2020) conducted a research on representation of content related to climate change in two Pakistani English and two Urdu newspapers. The result showed erasure of environmental content from the pages. The editors were ignorant of the language that could have taken the reader's attention to climate change. In the 14% articles, climate change was mentioned in terms of an economic frame.

Naureen and Janjua (2024), used Stibbe's and Goffman's framing techniques to analyze the language used in Dawn News Editorials. The research resulted in propagation of ecological urgency by raising awareness about environmental degradation. The use of language creates such frames that highlight the problem of climate change and bring the problem to the forefront. However, the focus still remains on selling the product as the product remains in the center of the

advertisement. The main goal is to increase consumers of the product alongside promoting environmental sustainability.

Nasir, et al. (2024) have researched upon electronic media, specifically television commercials that are spreading ecological awareness and consciousness to protect the environment. According to them, certain commercials have such colours and visuals that promote green growth and engage the audience thus indirectly persuading them to protect the ecosystem. However, this promotion is indirect and the advertising of the product is the direct focus of the advertisers as they are targeting consumers.

Mustafa (2019) also worked on advertisements from webpages in which the approach of advertisers in persuading the consumers through multiple modes is found out. She concluded that the advertisers are interested in increasing consumption of the product because of which they use semiotic resources to make alluring commercials.

The above mentioned researches in the Pakistani context have focused upon newspaper advertisements and framing. Only one research has focused upon electronic media thus analyzing the beneficial discourse of the commercials. The studies are lacking in mentioning such commercials that are promoting environmentally hazardous products. Moreover, the focus has been on increasing consumerism instead of propagating ecological awareness. Therefore, the present research has analyzed each commercial linguistically and visually to explore the frames constructed by the advertisers. Those frames are used to erase environmental consciousness thus leaving the attention only on the product.

2.4 Semiotics and Sustainability Discourses

Semiotics or semiology are two different approaches based on a single theory of signification which means the signs, codes and their working is studied and interpreted through it (Smith, Moriarty, Barbatsis, & Kenney, 2005). Griffin (2012), wrote that Barthes was the one who made linguistics systematic, and he was

interested in the non-verbal signs of semiotics. For him, semiotics was a blend of verbal and non-verbal signs, but he was more inclined towards the visual signs. He further identified Umberto Eco (1979) who wrote in his book that semiotics is everything that can be used to tell a lie. He was interested in signs that might have some connotative meaning and tell something about the society. He was deeply interested in generation and interpretation of signs. He identified that the message undergoes a medium when it has to reach the target audience. Barthes, however, first called the signs as an explanation of 'myth' but later, he called it connotations. Barthes and Saussure both gave somewhat similar concepts of a sign, signifier and signified in semiotics.

Smith et al., (2005) wrote that Ferdinand De Saussure (1966) known as the father of semiology, gave his 'Dyadic' model which stated that semiotics involves a sign and a signifier. The signifier can be a sound, picture, smell or gesture. A signifier is the entity and signified is the name or word used to denote the entity and the relationship of both is formed in the mind often in the form of an image. Saussure was one of the pioneers of social semiotics and Lagopoulos, Alexandros and Boklund-Lagopoulou (2020), stated in their book that De Saussure considered construction of texts to achieve some goal. According to him, the producer of the message intends to communicate something, therefore, the process of signification is used. For Saussure (1959), the study of signs in practical life was important. According to him, most of the signs had cultural meaning and there were only a few signs that had a similar connotation all over the world. Furthermore, Jung (2015) wrote that Halliday proposed language as semiotic system that used semiotic resources to create meaning. Similarly, Kress and Van Leeuwen (2006) believed that visual designs called semiotic modes are often used to create meaning and influence the viewer. Jung (2015) analyzed certain print advertisements with the help of the resource systems given by Kress and Leeuwen. He described certain images in terms of gaze, social distance, modality (colour), power and angle along with the textual dimension as well. He concluded that the advertisers use the semiotic resources for their own benefits to make the viewer buy the product and be charmed by it. Likewise, Najafian (2011) also used the same model by Kress and Van Leeuwen to

analyze advertisements. She also analyzed syntax along with the semiotic resources. Although there are so many other models of analysis, but Kress and Van Leeuwen have basically introduced the existence of a visual code or grammar of visual design. The viewers are active when they watch a commercial, but they are not aware of what they are doing or how the advertisement is affecting them. Images basically contain the modality of signs which make further interpretation of each sign possible according to a specific culture and ideological norms. The sustainability discourses chosen for this particular study are the Tv commercials as they are promoting economic sustainability under the façade of environmental and social sustainability. Sustainable discourses are better analyzed with the help of semiotic signs especially when they are commercials having different dimensions to analyze. The main aim of semiotic analysis is to understand how the viewers make sense of the advertising messages and how the advertisers urge them to buy certain products. This same approach is taken by the researcher as well. Through analyzing the semiotic signs used in the commercials, the researcher has decoded their real intentions. Firth (1997), gave her theory known as ‘Tripartite Theory’ while she was working on advertisements. She identified the three features of surface meaning, intended meaning and relationship of both with socio-cultural values.

Nasir, Habib, & Yousaf (2022) have studied climate change through semiotics. They have used colour, posture, words and shaped explained by Kress and Van Leeuwen (2006) to analyze the advertisements published in Dawn and The News. According to their analysis, the newspapers are propagating ecological awareness among its readers by bringing their attention to climate change.

Visual Communication has been studied in the cartoons printed in Dawn editorials by Sarwar, Bhatti, & Gulzar (2020). They have concluded through a detailed semiotic analysis that the cartoons actually highlight the greed of administration. They neglect their responsibilities due to which heavy rains damaged Karachi and there were no open drains for the excess water. The signifier and signified identified by the researchers have confirmed this irresponsibility of the

officials. They were unable to sustain the environment and therefore, climate change drowned half of the city.

Sardar (2018), has studied logos of cellular companies including Mobilink, Telenor, Ufone, Warid and Zong. The logos have been studied under the framework suggested by Penn denotative and connotative meanings. The ideologies embedded in the logos have been decoded and it was found out that the logos show utopian ideas of a sustainable world. These logos were then compared to the manifestos of these companies.

The semiotic resources are when combined with the textual, syntactic, linguistic, or verbal modes; they enhance the effect on the minds of the viewers. The message thus gets stronger, louder, and much clearer. There are many researches on semiotic analysis of advertisements or Tv commercials but none of those have combined it with the domain of Ecolinguistics. The current study aimed to fill that gap in order to thoroughly analyze the meaning put forward by the advertisers. For this purpose, the researcher has used verbal analysis according to Stibbe's (2015) model of Ecolinguistics and non-verbal analysis in the light of Kress and Van Leeuwen (2006).

2.5 Visuals in Semiotics

Arguing the death of post-modernism, Alan Kirby suggests that the world has now entered a visual Digi modernism which marks the beginning of (Computer Generated Imagery) CGI and this visual aspect has increased inwardness and fluidity of the communication. Gillian Rose (2012), also supplements his stance saying that visual methodologies are now needed for their analysis of contemporary content.

Claire (2003), researched upon visual social semiotics to find out the meaning that they communicate. That meaning helps to understand the social and cultural values of a person or a community. She found out that visuals are a source of communication between the producer and the viewer. Moriarty (2016), also studied visual signs to perceive the meaning produced by them. However, she used

Peircean semiotics instead of Saussurian semiotics. According to her, the semiotic messages rely on visual cues for correct interpretation.

Semetsky (2010), stated that visual signs are a powerful tool of communication. A culture's content becomes much more attractive if visual signs are involved. These visual signs are used for association and hence they help enhance learning.

Furthermore, there is a term of visual literacy written in the book by Smith et al (2005). This term means understanding the visual signs and being able to create them in order to communicate. This is in parallel to print literacy which involves reading and writing. In visual literacy, the awareness is heightened and a person is more conscious. Media is playing a significant role in using visual literacy to put forward their message. The researcher also takes this notion of visual literacy to put forward the idea of media discourse affecting ecology.

A very interesting study is conducted by Danish & Batool (2019). They selected a song by Sajjad Ali and extracted six images of the song. Through visual semiotic analysis they explained the theme of the song. Thus they concluded that the images communicate with the viewers and can deliver the message to them aptly. Similarly, Ali (2015) researched upon truck art and billboards in Pakistan. According to her these graphic designs could be used for social advocacy in order to increase awareness among people. This can lead to a clean and green country.

Shahzadi & Maqbool (2024), selected Barthes' model of analysis to find the encoded message in the advertisements of famous clothing brands in Pakistan. The denotative and Connotative analysis helped the researches to conclude that the advertisements have a direct influence on consumers. They manipulate people by linking the clothes to culture and tradition in order to increase consumerism.

The present study joins two theories of ecological discourse and semiotics to examine the ecological implications of the visual content under discussion i.e., TV commercials. It is a fact that the current visual advertisement is more captivating for the audience than its conventional form and marks the image

deeper in perception and ideological conception than its technological predecessors. The more the senses are involved, the more the given message penetrates.

2.6 Semiotic Multimodal Discourse Analysis

Jewitt, Bezemer and O'Halloran (2016), mentioned that the term Multimodality was first invented in 1990's. It refers to the fact that people communicate with each other and make meanings in different and unique ways. For this purpose, people use a variety of modes. The same term was used differently in different parts of the world. It was called ethnomethodology and conversation analysis in the US at the same time when Kress and Van Leeuwen working with it as social semiotics. By 1996, Kress and Leeuwen started calling it multisemiotic while working on a text of mathematics. So 'mode' is the means through which meaning is made and 'multimodality' is when people start using many modes to create meaning in order to communicate. Now Multimodality focuses on the aspect that modes cannot be studied separately as meaning making is a whole process. All modes work together to create meaning. It is important to establish that meaning in multimodality is made through different semiotic resource systems. In order to generate meaning, all semiotic resources are to be used and analyzed as a whole.

According to Kress (2011), text is an entity. It is further divided into two, three or four semiotic dimensions. He explained it as the maker of a text uses semiotic resources to combine modes in order to make a meaningful text. Therefore, multimodality is a broader field of work and semiotics is the theory with the help of which this vast field can be interpreted and approached.

In this regard, Salmaoui, Salam, & Hassan (2024) analyzed Raja Zia ul Haq's youtube videos. Through a detailed semiotic multimodal analysis of the attire, gear, symbols and speech, they concluded that he was trying to rebrand Islam. He is the one who is trying to break all myths and is modernizing the old concepts related to this religion.

A study related to sustainable health was done by Shahid, Abdulaziz, & Qayyum (2024). The research was about eco-advertisements related to products that

have dietary sugar. A semiotic analysis of the advertisements helped the researchers to conclude that the advertisements propagated positive discourse. The use of natural sugar that is good for health was shown in the commercials.

This establishment of minute differences between multimodality and semiotic resources has further clarified the approach for the current project as it is a multi-modal analysis using semiotic resources combines with Ecolinguistic features to analyze meaning.

2.7 Pakistani Television Commercials

Media has a very influential role to play in a society. Pakistani Media is also using the platform to capture the viewer's attention. It has an impact on people's lives through the discourse it creates. In this regard, Chandler (1994), gave an account of Fairclough (2013) and his critical discourse analysis. According to him, the media has an impact on people through different channels. Visual channel is used in print media and sound is used in radio. Television, however, combines visuals, sound, image, and broadcast thus making the actors give the message while visually being present on screen. Chandler (1994) writes that the status of media and historical and cultural aspect of the society is important in shaping a message that is then conveyed to the viewers.

Furthermore, Hodge & Kress (1988), and Chandler (1994) identify the fact that in commercials the given information along with its way of projection is often repeated to such an extent that it becomes a norm. Sometimes, information is edited and erased, and an idea is presented in such a way that it does not even gets detected and becomes invisible. When it comes to media and discourse, Tag (1988) wrote that the signifier is treated in such a way that it becomes attached to a signified and the reader or the viewer is taken only as a consumer. Thus, a new identity is made, and the signifier becomes transparent which means that only the concept gets settled in the minds of the viewers. This is pure manipulations of the signs to get personal gains and benefits.

In terms of Semiotics, Pakistani Television commercials have been analyzed by Nasir (2017), who has worked on propagation of certain gender ideologies by media through linguistic and visual signs. According to him, the commercials are persuasive and present layers of meanings through semiotic modes by which certain ideas are reframed in the mind of the viewers. The current study also focused upon the same persuasive ideological content generated by the media through semiotic resources thus reframing certain ecological ideas in the minds of the viewers.

Shahid and Ashfaq (2021), researched upon the tag lines of Coca-Cola and Pepsi to find out the ideological change over the years. The result was overwhelming as the ideology changed from family and fun to sexuality and pleasure. Therefore, in terms of globalization, the marketing strategies were changed. Bhatti, Nijabat and Khan (2020) analyzed Pakistani Commercials with the help of Fairclough's model to find the persuasive strategies of the advertisers. The advertisers appeal to emotions and logic to persuade the viewers so that their 'wants' can be changed into 'needs'. Batool, Iftikhar and Mashal (2020), found out that advertisers use visual metaphors to lure the consumers into buying a product. Metaphors create such perspective and image in the mind of the viewers that they get compelled to buy a product.

Products advertised are not healthy for humans as Sohaib et al. (2021) wrote that tea whiteners have nitric and hypochloric acid along with heavy metals like copper (Cu), Cadmium (Cd) and Zinc (Zn) and fatty acids are used in the Pakistani tea whiteners through the process of gas chromatography. Butler (2018), wrote that chocolate causes obesity, acne and escalate chances for cardiovascular diseases. In addition to this, Al-Hussain, Nahidh and Mohammed (2021), state that carbonated drinks also lead to tooth decay and dentists strongly advise against their use. Nakamura et al (2020), writes that water decreases blood pressure and regulates body temperature in the human body along with other health benefits. FDA (2019), gave a list of the products having mercury in them and Golden pearl was second in the list containing 12g per kg of mercury. Mercury damages the skin and produces long term side effects thus making the skin unrepairable. Agrawal and Sharma

(2017) found out that heavy metal like mercury can block the melanin in skin still hence stopping the process of skin getting darker, hence, they are added into beauty products. Mercury can cause many complications like membranous nephropathy, tubular necrosis, and CNS damage. FDA (2016) also wrote that there is some evidence that suggests that the antibacterial soaps pose greater health risk. This soap along with other antibacterial soap washes away body's natural oils along with bacteria as well making the skin dry and flaky. The studies show that frying can pose hazards due to polymerization, oxidation, hydrolysis, and other forms of oil deterioration along with harmful components formation such as trans fatty acids, and acrylamide disrupting the lipid profile of human body (Voria, Giannou, & Tzia, 2004). It is also noted that air-conditions result in lethargy, frequency of headache, cold, fever, chest pain and other physiological discomforts (Amusa & Eleyowo, 2019). Despite this fact, the television commercials advertise these products which shows that they might have some hidden agenda that needs to be decoded.

2.8 Conclusion

The researcher finds a gap in the existing knowledge regarding Ecolinguistics and commercials. There is a scarcity of theorization on examining the ecological discourse presented by television commercials as they contain visual and verbal aspects. There is even more problem of insufficient study on the topic of harmful aspects of the advertised products on the environment, especially in Pakistani context. The existing researches have not criticized or analyzed the erasure of sustainable environment in the commercials. The intention of advertisers have not been examined. So, this research devises a conceptual framework by incorporating Kress and Van Leeuwen (2006) and Arran Stibbe (2015) from different domains of Semiotics and Ecology to examine commercials and formulate a new model of analysis for the selected content. This research analyzes the propagation of sustainable discourse in commercials. In this regard, the next section of this research focuses on the methodological conception of this study in terms of data collection, sampling and a detailed framework.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter elaborates the research design of the study. It further describes the methods used for its data collection and analysis. It also includes a detailed discussion on the chosen theoretical framework for this research.

3.1 Research Design

The research is qualitative as it explores the semiotic and linguistic features of the commercials to find the true meaning and concept behind an advertising discourse. Chandler (1994), wrote that semiotics is rarely quantitative, and often involves a rejection of such approaches. Just because an item occurs frequently in a text does not make it significant. The structuralist semiotician is more concerned with the relation of elements to each other. A social semiotician would also emphasize the importance of the significance which readers attach to the signs within a text. Whereas content analysis focuses on explicit content and tends to suggest that this represents a single, fixed meaning, semiotic studies focus on the system of rules governing the 'discourse' involved in media texts, stressing the role of semiotic context in shaping meaning. Textual analysis is used to analyze the verbal and non-verbal features of the data. According to Frey, Botan and Gary (2000), visual messages are interpreted based on their content, structure and function in textual analysis. The visual message given by the commercials is analyzed based on the selected framework in this research.

3.2 Method of Data Collection

The data chosen for the present study is in the form of TV commercials because their viewership is more than any other forms of advertisements. Those TV commercials fall under many categories so, to avoid confusion, those commercials are divided into four categories based on their frequent occurrence. The categories are as follows:

- Food and Beverages
- Cosmetics
- Detergents and Cleaners
- Technology

The time frame selected to observe the TV commercials was from 8pm-9pm as that is considered the primetime for viewership by Medialogic (2018). Medialogic is one of the companies selected by PEMRA for television ratings. According to its last report in 2018, the three channels selected on the basis of their ratings are:

- ARY - 2.752
- HUM - 2.087
- GEO - 2.003

Medialogic was hired by PEMRA to give annual ratings. However, Medialogic wasn't updated after 2018. Therefore, the above mentioned ratings were also confirmed through Pemra's Annual Report 2019-2020 in which it was written that the most popular Pakistani channels are ARY Digital, GEO Entertainment and HUM express entertainment (Tahir, Soomro, & Haider, 2021). The commercials from these popular channels are chosen for analysis because of the viewership. The ratings show that a lot of people watch these channels and hence get affected by the frequently shown commercials. Within the time frame of 8pm-9pm, the commercials were observed for one month, from 16 December 2022 till 16 January 2023. Total twenty commercials were selected on the basis of their frequent occurrence and depiction of the environment.

3.3 Population and Sample

The TV commercials were chosen as population for the present study as they were played throughout the day on every TV channel and had a direct impact on the consumer behavior.

With the help of purposive sampling, five Pakistani TV commercials were chosen from each category which means that twenty commercials in total were analyzed by the researcher.

3.4 Conceptual Framework

Media discourses in the form of TV commercials often convince the viewers to buy unnecessary things. In order to analyze whether media discourse is contributing positively towards environmental sustainability or not, there is a need to critically examine the TV commercials linguistically. Many resource systems are at play in making, shooting and airing a TV commercial. They are often used by the advertising agencies for their own benefit in order to conceal the true nature of a product to sell it with a positive frame. The frame is constructed with the help of certain resource systems that are verbal and nonverbal. The verbal system includes language in terms of words, phrases and sentences while the visual resource systems consist of image, colour, actors, camera angle etc. Both types combine to give meaning to a certain frame constructed by the advertiser. This calls for a multimodal analysis of the TV commercials.

For this purpose, the researcher has combined a model from Kress and Van Leeuwen's (2006) theory of multimodality and Stibbe's (2015) theory of Ecolinguistics. The commercials have layers of meanings that are projected through language and visual modes. Therefore, those signs have been analyzed by joining two models. The visual signs like colour, posture, camera angle, etc have been analyzed through Kress and Van Leeuwen's (2006). The implications of these modes into framing, metaphor, salience and erasure have been studied through Stibbe (2015).

In order to analyze the visual resource systems, the model given by Kress and Van Leeuwen (2006) was chosen. It was related to the representative and interactive dimension of an advertisement. According to the model, the viewer's role is that of an invisible onlooker (Kress & Van Leeuwen, 2006, p. 119). It includes the following features:

- ‘Given’ and ‘New’ in advertising
- Gaze
- Social Distance
- Power and Angle
- Visual Modality (Ideal and real, colours)

3.4.1 Given and New

‘Given’ is related to the information or element that is already presented to establish familiarity with the audience. On the other hand, the element or information that is about to be given or shown is ‘New’, not yet known. According to Kress and Van Leeuwen (2006)

For something to be Given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message. For something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention. (p.181)

In commercials, the advertisers use both Given and New to change the perspective of the viewer thus persuading them to buy the product. This given information relates to the facticity patterns as established facts and new facts are often merged together by the advertisers.

3.4.2 Gaze

Gaze is related to vectors and participants. It is an important factor of analysis in the advertisements. When represented participants look at the viewer, vectors, formed by participants’ eyelines, connect the participants with the viewer. (Kress & Van Leeuwen, 2006, p. 117) Such gaze is ‘demanding’ as the gaze demands the viewer to act in a particular way as Kress and Van Leeuwen (Kress & Van Leeuwen, 2006, p. 117) write that it is a form of ‘direct address’. Facial expressions and gestures are used to strengthen the demand that the participant is making. Often a

smile, stare or finger pointing at the viewer is used by the advertiser to persuade them. “They may smile, in which case the viewer is asked to enter into a relation of social affinity with them”. (Kress & Van Leeuwen, 2006, p. 118) Often facticity patterns are combined with a gaze or gestures like smile or finger pointing towards the viewer to enhance the effect.

3.4.3 Social Distance

There is a second dimension to the interactive meanings of images, “related to the ‘size of frame’, to the choice between close-up, medium shot and long shot, and so on”. (Kress & Van Leeuwen, 2006, p. 124). Social distance suggests different relations between the participants and viewers. Sometimes, it can be used to describe objects and landscapes in order to engage the viewers. “Thus, the close shot (or ‘close-up’) shows head and shoulders of the subject and The medium close shot cuts off the subject approximately at the waist”. (Kress & Van Leeuwen, 2006, p. 124). Moreover, The ‘close personal distance’ is the one in which the actors are close enough to hold each other while Far Personal distance is the one in which two people are far apart and only their fingers can touch. (Kress & Van Leeuwen, 2006). Other than this, the distance of the object is also very important. From the front, the object is shown to be in the middle with less space around it. Sometimes, the object or product is shown at a far distance. At other times, a steep camera angle shows the object.

3.4.4 Power and Angle

Related to social distance, the next important resource system is of power and angle. The angles are;

- Frontal
- Oblique
- High
- Low

- Eye level

The frontal angle fills the screen with a zoomed image of the product or person. The oblique angle is taken from the side. The difference between the oblique and the frontal angle is the difference between detachment and involvement.

The horizontal angle encodes whether the image-producer (and hence, willy-nilly, the viewer) is ‘involved’ with the represented participants or not (Kress & Van Leeuwen, 2006, p. 136).

It is a message to the audience that if the angle is frontal then the product and participants are a part of our world. And if the angle is oblique, then the actors and product are termed as others. According to Kress and Van Leeuwen (2006), the difference between a high and a low angle is that the high angle flattens a product or a person and a low angle makes it look superior. It is important to mention that power is attached to these angles and Kress and Van Leeuwen (Kress & Van Leeuwen, 2006) have explained it in the following way;

If the represented participant is seen from a low angle, then the relation between the interactive and represented participants is depicted as one in which the represented participant has power over the interactive participant. If, finally, the picture is at eye level, then the point of view is one of equality and there is no power difference involved. (p. 140)

3.4.5 Visual Modality

Visual modality is another resource system used frequently in commercials. In visual modality, “visuals can represent people, places and things as though they are real, as though they actually exist in this way” (Kress & Van Leeuwen, 2006, p. 156) and modality are social judgments that are often considered real in a society. In the commercials, the advertisers often show the ‘ideal and real’ which means that a famous actor or model is shown as ideal to attract the audience and then the real product is shown which is the actual intention of the advertiser. These contexts

require a sense of connection between the viewers and the authority figures, celebrities and role models they depict. (Kress & Van Leeuwen, 2006, p. 120) Visual modality also includes colours as they noticed first. According to Kress and Van Leeuwen (2006), colours denote people, places and things as well as classes of people, place and things. Colours are actually meaningful. These angles of the ideal and real along with the colours show salience of the influential person along with the product. This in turn creates metaphors of certain kind and invoke specific frames to the minds of the viewers. If the colours are sharp and saturated then “the product is given higher modality, higher reality value, than the promise of bliss attached to it.” (Kress & Van Leeuwen, 2006, p. 159)

3.4.6 Framing

These non-verbal resource systems basically support the verbal ones in order to complete the meaning and create a frame. A frame strengthens in the mind of the viewer if language is backed up by semiotic resource systems. A frame is not just developed by the semiotic signs, Stibbe (2015) explains Framing as the use of a story from an area of life in order to structure another area of life. The frame helps the viewers to think about an area of life through the trigger words. So for the analysis of the discourse, trigger words will be highlighted first and the frame constructed by those trigger words will be analyzed. Those frames will then be categorized on the basis of the following factors;

- Situation
- Memories
- Emotions
- Values
- Factual and procedural knowledge

Media discourses often construct frames in the minds of the viewers. Those frames shape the ideologies of the viewers. Sometimes the goals of the advertisers

is to reframe an already existing frame in the minds of the people to increase consumption so they reframe an already framed standard structure. For this, they use such words that activate their desired frame. This particular research is basically based on this idea of framing and reframing. Changing the frames basically changes the entire idea related to a product in the minds of the viewers. Those frames are further divided into two following types;

- Problem frame
- Predicament frame

In the problem frame, the advertisers often target a problem and then provide the solution in the form of buying and using a particular product. The predicament frame always has a predicament and a response. Predicament is a sort of a mess that has no solution but the advertisers turn it into a problem frame as well thus providing a solution. The advertisers create such frames that are attractive and make the product look safe and healthy to use.

To analyze these frames, the researcher must identify the source frame and the target domain. The target domain is the area being talked about and the source frame is the different area of life that is being brought to mind through trigger words.

3.4.7 Metaphors

Metaphors are another from a concrete and distinct area of life, a linguistic feature that brings to mind a completely different concept generally from the everyday life with which people can relate to. The type of metaphor chosen for this study is **vivid and active** which brings the source frame instantly in the mind of the consumers. The target domain is the area being talked about which in this case is the product being advertised. The source domain is the area that has been chosen for its vocabulary and structure. That vocabulary is used in the target domain to advertise the product.

3.4.8 Convictions

Convictions means whether a particular story about the world is true, false or uncertain. Facticity patterns are linguistic devices that represent descriptions as certain, uncertain, true or false. The facticity patterns are determined by the following linguistic expressions;

- Modals
- Quantifiers
- Call to expert authority and consensus

Modals refer to the modal verbs like might, must, should etc., which describe how probable a situation is. Quantifiers are words that quantify like ‘some’ or many. Call to expert authority and consensus refers to words that provide scientific facts that help the advertisers convince the viewers. Hybrid facticity is another type of facticity in which there are two different patterns of building up facticity. One if the reliability of a scientist and the other is the reliability of a friend.

3.4.9 Erasure and Salience

Then comes erasure in which people consider an area of life as unimportant and unworthy of consideration. Through linguistic expressions a systematic backgrounding, distortion or absence of an area of life is achieved. That unimportant area of life or a fact is erased or replaced by something else. Sometimes in an advertising discourse, the links between ecology and social relations is erased.

- Nominalizations
- Passives
- Hyponyms
- Metonymy

Nominalizations are powerful devices of erasure. It's when a verb is converted into a noun or a process into an entity. Sometimes passives and hyponyms

also show erasure. Often metonymy is used which refers to words that are used to refer to species by the function they are serving within the ecosystem. It takes away the intrinsic value within the natural world and so the feelings of protecting the environment are not invoked. For this study three important types of erasures will be considered i.e.,

- The void
- The mask
- The trace

The void refers to something that is excluded completely. The mask is where after erasure, another entity is used to replace the erased one while in trace something is partially erased.

In opposition of erasure is salience in which a story that is important and worthy of consideration is highlighted and brought to the forefront with the help of certain salience patterns which are concrete, vivid and specific descriptions. Salience is divided into two parts i.e.,

- Low Salience
- High Salience

Low salience happens when many animals, birds, people etc., are shown in one frame. The focus is shifted then and the individuality of the species is lost. High salience is when species are represented in their natural habitat and one individual is shown and highlighted.

When decisions of short-term gain are made then salience of environmental factors and ecosophy are ignored. Linguistically such words create salience that bring vivid and concrete images to the mind of the people. The advertisers use salience to bring certain ideas into light in order to gain the attention of the consumers thereby gaining their trust after which they urge them to buy the product. Now the linguistic representation of salience includes **Activization** which is when animals or entities are represented as actors who are actively doing something and **Sense Images** which

means the entity impacting the senses. Having an impact on the senses **means descriptions that are subjective and appeal to senses**. The viewers thus imagine themselves in the scene having the same feelings. The pronoun ‘you’ is used for these sense images as in ‘you can hear, you can see etc.’ **Simile** is another way to create salience. Environment is often used to create similes. One image is from the human world and the other is from the environment.

The detailed framework explained in the above paragraphs was taken for the analysis of TV commercials. The semiotic resource systems of gaze, distance, colour and angle strengthened the frame constructed by the advertisers. Its practical application is given in the next chap

3.5 Method of Data Analysis

In the light of conceptual framework chosen for this study, the data collected from the TV commercials was analyzed. Each commercial was analyzed separately, one by one, to critically evaluate and explore the frame constructed by the advertisers to sell the product. The commercials were analyzed according to the verbal and non-verbal semiotic resources that they were presenting. The basic focus was on frames that were promoting different ideologies. The frames were created linguistically, therefore, the model by Stibbe (2015) was used to analyze the factors that were responsible for creating problem and predicament frame. These frames were further analyzed by metaphors, convictions, erasure and salience. There were some other semiotic resources that were also responsible for creating meaning. Those visual resource systems basically strengthened the linguistic expressions. The frames and metaphors appeared more attractive if ‘ideal’ is shown with the ‘real’ product to familiarize the viewers. Similarly, ‘Given’ and ‘new’ visuals also helped to create authenticity of the frame. Convictions were strengthened by ‘ideal’ as an actor who was famous and reliable promoted facticity. For erasure and salience, the resource systems of camera angle, colours and social distance were used to reinforce the foregrounding and backgrounding effect of certain ideas and entities.

Both models combined together helped in determining the discourse that the commercials were promoting. Thus, the discourse created was destructive (not

supporting sustainability) and ambivalent (supporting sustainability on the surface level). The ideology that these discourses promoted was not environmental and social sustainability. Actually, their motive was economic gains and the commercials plainly erased environment thus promoting the product for economic benefits.

CHAPTER 4

DATA ANALYSIS

Based on the theoretical framework explained in the previous chapter, this chapter of the dissertation deals with the detailed analysis of the selected advertisements broadcasted on different Pakistani TV channels. This chapter is divided into four major parts based on the categories of food and beverages, cosmetics, cleaners and detergents, and technology. Those categories are further divided into parts, having five products in each category. The detailed analysis is given in the light of the theoretical framework thereby answering the research questions for drawing a proper conclusion.

4.1 FOOD AND BEVERAGES

The following section deals with five selected commercials of food and beverages. The commercials are: Nestle Everyday Tea Whitener, Nestle Nangrow 3, Dairy Milk Chocolate, Rio and Mirinda. The analysis highlights the destructive discourse and its longlasting ecological effects on both human beings and nature in general.

4.1.1 Nestle Everyday Tea Whitener

The commercial for the tea whitener is about a couple who live in a cozy home. It's raining and the husband makes plans to go out with his friends. The wife doesn't want him to go so she instantly has an idea and makes tea with everyday tea whitener. The whole process of making tea is shown. Then she puts the cup in front of the actor who is posing to be her husband. He looks at the tea and cancels his plan thus deciding to enjoy the rainy weather at home with tea and his wife. So tea made with the product being advertised made the ideal situation.

The analysis of the commercial is divided into the following parts for a detailed description. The following images have been taken from the commercial for a detailed analysis.

Everyday tea whitener (Fig. 4.1)



Everyday tea whitener (Fig. 4.2)

4.1.1.1 Given and New

The 'Given' is the context of rain along with the famous actors as models. The setting in figure 4.1 may seem natural and in proximity with the ecology, but it is used to sell a destructive product. The scenario is of making tea which is familiar to the viewers. However, the traditional way of making tea is replaced by a powdered tea whitener as shown in figure 4.2. In most of the shots, this product is focused by the camera. The 'New' is the product of 'Everyday' tea whitener shown in figure 4.1 which is being introduced as the perfect ingredient for making tea. Though the product is a packaged alternative of natural milk, this unsustainable environmental hazard is amalgamated with natural setting to produce a convincing narrative.

4.1.1.2 Gaze

The actors are not gazing or looking at the viewers which indicates that they are indirectly urging the people to buy the product. Their gaze is fixed towards the tea and then it shifts to their partner as shown in figure 4.2. This also highlights that it is a story based commercial having a situation. Moreover, the actors are smiling in the captured image thus putting forward the idea of a happy and peaceful life, regardless of questioning the destructive nature of the product and its open claim of a harmful tea whitener rather than milk. It seems like they have no ecological concern as even the rain is just another excuse to sit together and have tea.

4.1.1.3 Social Distance

The idea of perfect urban life is propagated in the commercial under discussion, and the product is presented as a staple of this happy, affluent, and contented life without highlighting the industrial efforts in making of a packaged and unnatural product. The institution of family covers up the destructive side of the product and its adverse effects on ecology. As seen in figure 4.2, the actors are in close proximity to each other as they are shown as husband and wife. In order to engage the viewers, the scenario of rain has been depicted (figure 4.1) which is playing a part in the relationship of the couple. The rain boosts up their need for the tea. The camera shows the female actor being close to the tea whitener and holding the blue cup with 'Everyday's' logo printed on it and making it salient. The rain is shown only once and that too for setting up the theme in which 'Everyday' can be presented.

4.1.1.4 Power and Angle

The camera angle exclusively focuses on the product and effaces any reference to its ingredients and unsustainable packaging process, which may start an ecological debate. Rain is only shown once and after that, every shot has 'Everyday' in it. In the very beginning, affirming to gender roles, shows the female actor in the kitchen. Establishing the weather condition in first shot as shown in figure 4.1, gives the commercial a romantic colour. The sound of the rain can be heard as well. The

advertisers are putting forward the idea that a rainy weather demands tea, thus linking the unnatural with the natural. The everyday tea whitener is placed near the stove, and it can be seen in the first clip. The camera angle then shifts from the actor to the teacup (figure 4.2) with 'Everyday' logo on it. It again shifts to the packet of 'everyday'. The camera focuses on the packet and on tea. During the entire conversation of the actors, the camera focused on the teacups and tea. After that, the actors are erased from the scene and the process of combining the ingredients in a tea is focused which can be seen above in figure 4.2. This is an indirect and deliberate way to advertise the product so that the people can feel the need to buy it. The camera angle has a very important role to play in this commercial as it focuses on the packet of the product thus making it salient so that a frame can be established through it.

4.1.1.5 Visual Modality

In Visual Modality, 'Ideal vs real' is represented. In the commercial under discussion, the actors, their relationship along with the whole context of rain and a peaceful home is ideal (figure 4.1). The advertisers have tried to attract the viewers through an ideal situation with the real but unnatural product of tea whitener. The institution of family is strengthened without highlighting the harmful products they are consuming apparently with happy facades.

In figure 4.2, it is evident that colours play a major role in the commercial of 'Everyday'. The female actor is wearing blue and she is holding a blue cup. The colour of the packet of 'Everyday' tea whitener is also blue in figure 4.1. This indicates that the advertisers are indirectly showing the same colour to take the audience's attention towards the product being advertised.

4.1.1.6 Framing

The above semiotic analysis brings the discussion to framing. The most prominent frame has been created through the 'situation'. The situation of the rain, the emotions between the couple and the value of family life has been used to create a positive, peaceful frame of family. The trigger words of 'weather' along with the shot and sound of the rain (figure 4.1) invokes a familiar source domain of rainy

weather. The word 'tea' invokes another familiar frame of a beverage. It is an item that is well known by everyone and is used in almost every home. By creating these familiar frames, the advertisers have advertised the product of the tea whitener. In the given situation, the female actor faces a problem that her husband is leaving the house to spend some time with his friend. This is also a familiar frame and is faced by many women. She finds a solution to it in the form of the product being advertised. The advertiser has presented a problem frame and the product is its solution. Figure 4.1 aptly establishes this frame as the problem has been solved with the help of tea made by 'Nestle Everyday'. Even the name of the product 'Nestle Everyday' invokes a frame of something essential that needs to be consumed every other day. This name of the product is a trigger word taken from a source frame. The only frame which has not been invoked is the environmental and eco-friendly perspective about the product making it a destructive and deceptive frame.

There is a hint of reframing in the commercial as well. The familiar situation in which tea was made through fresh milk or packaged milk is replaced by a situation in which powdered milk is used. Figure 4.2 is strengthening this reframing as a cup is shown in which powdered tea whitener is being added. This implies replacing a natural product with an unnatural one thus creating a destructive discourse in the guise of a beneficial discourse.

4.1.1.7 Metaphor

The tea whitener has been used as a metaphor for happiness and peace and figure 4.1 is a vivid example of creating this metaphor. The tea made through this tea whitener brings the family closer and solves the problem of the female actor. She has found her perfect solution for the problem. Therefore, it can be termed as a vivid metaphor. The camera is also focused on the tea and then on the happy couple, making it a staple of happy life. This metaphor has no link with beneficial discourse. It also does not support ecology. A product that is harmful for human health and being presented as a replacement for a natural product cannot be ecologically friendly.

4.1.1.8 Convictions

As it is indirect advertising, so it does not use conviction or facticity patterns. They have shown a situation but quantifiers, modals or call to experts cannot be seen. There is no hint of hybrid facticity. The situation however, which refers to semiotic resources shows conviction as tea is taken in every home and rain is being related to tea and spending quality time together. This has been done on the stake of environmental damage which is a result of tea cultivation and transportation. However, this conviction is not created through words.

4.1.1.9 Erasure and Salience

There is just a faint hint of the weather in figure 4.1. After that, rain is not shown at all. It is evident that nature is present just as a trace in the commercial. Full focus is on tea whitener. Rain is also passivized as the weather is mentioned but the noun 'rain' is not spoken. Instead, the noun 'Tea' is used thrice to create salience. The camera angle showing teacup full of tea and the blue colour of the 'Everyday' also enhances the effect of salience. As far as thematic erasure is concerned, a slight hint of nature seems to be an attempt to make it closer to nature and remove any industrial connotations related to it.

4.1.1.10 Discussion

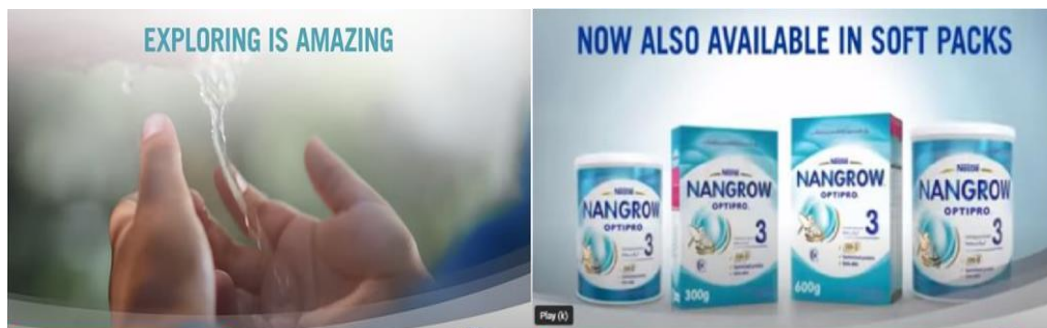
The detailed analysis shows that the commercial is designed in such a way that it portrays perfect family life, a perfect day and perfect tea. One thing which is evident is 'tea'. The advertisers are trying to put this idea into the mind of the viewers that, "to make a day perfect and bring people closer, tea is the only reliable way". The colour scheme of the clothes, tea mugs and every day strengthens the salience effect of the product. The above-mentioned salient points have brought the discussion to one conclusion. The elements discussed above are successfully contributing to creating a discourse. The type of discourse being created is destructive because the advertisers are basically influencing the viewers to buy an ecologically destructive product for their well-being. So basically, purchasing the product is a short cut to their happiness. The product is ecologically destructive

because human beings are also a part of nature and protecting and preserving their health is also included in environmental sustainability. The advertisers are more focused on selling the product rather than on the health and well-being of the people. Thus, the product is under a false destructive frame as the main ingredients of the tea whitener are erased from the commercial thus creating a void. The commercial doesn't show this aspect of the product and only depicts a happy and peaceful environment with tea as its main object. Even tea as a beverage has caffeine in it which is harmful as it takes the calcium deposits from the bones out through urine and decreases calcium absorption in the body. However, tea is cultivated widely and a lot is spent on its cultivation and transportation which is not something that can be termed as environmentally friendly. These details are not mentioned in the commercial and people drink tea oblivious of these factors.

4.1.2 Nestle Nangrow 3

The commercial is about formula milk for infants. The commercial starts with a scene of water falling into the hands of some actor. The focus is on the water and hands. After that, the scene changes and the product is shown on the screen in an enlarged form. The commercial is hinting at the product being closer to nature as an alternative for breastmilk.

The analysis of this commercial contains the following parts for a detailed description in the light of the given snapshots taken from the commercial.



Nestle nangrow (Fig 4.3)

4.1.2.1 Given and New

The commercial is basically about the information that the product is now available in soft packs as well which are not as expensive as the tin boxes. The 'Given' is the product already in use. The commercial is to the point with no actors. The 'New' is the introduction of the soft packs that are of 300 mg and 600 mg with less price. The given and new are shown together in one image which is given above as figure 4.3. This erases any ecological connotations with the advertisement and drives the audience in an economic dilemma to long for an unnatural and commercially prepared product.

4.1.2.2 Gaze

The actors are not present in the current advertisement. However, this need is substituted by a female voice in the background convincing the audience to buy an unnatural and alternative substitute for breastmilk for the young ones in a deceptive and harmful but economically reasonable narrative.

4.1.2.3 Social Distance

There are no human actors shown in the commercial. However, the product being advertised can be described here. In figure 4.3, the product fills the whole screen. It enhances the effect of the commercial as there are no indirect themes or actors. The commercial is to the point and product is enlarged for the viewers to be seen properly. The female voice is in the background but in a way, it connects to the targeted audience as the desired consumers of the product are women, precisely, mothers. It also increases familiarity and a sense of belongingness and acceptance of an unnatural product but moved by a sense of schema of the brand name. The advertisers have carefully excluded all environmental factors as they would not support a commercially made replacement of breast milk.

4.1.2.4 Power and Angle

The camera angle shows two scenes or images in the commercials. The first one shows the enlarged name of the product with the background description by a

female voice. Then the scene changed, and the camera angle shows the product (figure 4.3). The soft packs and tin cans of powdered milk is shown along with its prices. The commercial and camera angle thus play along with the concept of relevancy. The commercial is short and only relevant details are captured by the camera. Any ecological aspect is completely absent because the commercial advertises a factory-made product which is unhealthy for infants.

4.1.2.5 Visual Modality

There is no ‘ideal vs real’ situation in the commercial. The real product is shown to create an impact on the audience. As already mentioned above, this gives relevancy to the short commercial. The absence of ecological narrative shows a semiotic hint that the product is related to nature and children, but it also implicitly states that this is an alternative to breast milk.

Colours have played an important role as uniformity is created. The box of the milk contains blue, white, and brown colour, the slides also show the same colours (figure 4.3). This creates a harmonious and uniform effect and the audience’s attention is at once diverted to the commercial.

4.1.2.6 Framing/ Reframing

The above semiotic analysis brings the discussion once again to framing. There are no complicated semiotic resources used to create a frame. No situation, values, emotions, or memories are used to psychologically trap the viewers. Factual and procedural knowledge is used to create a frame of relevance. The word “Nestle” itself is a frame that triggers the frame of a well-established and famous company whose products are sold worldwide as mentioned in an article (2022), Nestle’s annual revenue for 2021 was \$95.701B, which was actually a 5.96% increase from 2020. And in June 2022, it again increased by a million dollars (\$M).

After getting such a reputation, the advertiser has not called for other frames in the commercial. By the end of the commercial, an economic frame is triggered which can be seen in figure 4.3. The prices are mentioned on the products of the soft packs. The prices mentioned are 640 Rs and 1250 Rs. This is created to lure the

viewers into buying the product with the new less prices. Indirectly, the frame can be categorized as a problem frame, but the problem is not mentioned in the commercial. By looking at the prices, it seems like the people might have an issue with the prices and Nestle has solved the issue by introducing soft packs in less prices.

As far as reframing is concerned, the whole value of the product, absence of nature and frame of Nestle actually reframes the idea of giving breastmilk to babies. The advertisers have just mentioned 'Breastmilk is best' in figure 4.3 along with a pictorial representation of water. However, the sentence almost gets ignored by the viewers as the prominent frame is of the powdered milk for babies. The advertisers are in a way reframing the idea of breastmilk with formula milk. They have deliberately not created a natural ecological frame as it would raise the question of breastmilk for infants.

4.1.2.7 Metaphor

The phrase, 'Exploring is Amazing.' in figure 4.3 has the word Amazing which is used as a metaphor for Nestle Nangrow which is a powdered milk product. It refers to amazing things which will happen to the child if the product is given and does not show its side effects or unnatural process of making the product. The metaphor is vivid and clear as the soft packs are shown clearly.

4.1.2.8 Convictions

Modals, quantifiers or call to experts are not present. There is no hybrid facticity as well. However, as the facticity patterns refer to truthful or false statements, there is one sentence written in figure 4.3 of the commercial. The sentence is, "Breastmilk is best." This statement shows the truth, sincerity and validity of the product being advertised. It also shows that the advertisers are not trying to manipulate the viewers. It in turn can increase the trust of the brand as well. However, it should be noticed that the camera angle doesn't focus on the statement. It focuses on the product more, which implies that the advertisers have tried to erase

the ecological aspect from the commercial. They have tried to create that link by ensuring that mother feed is better by advertising their own product. Other than this, there is no ecological perspective of the commercial.

4.1.2.9 Erasure and Salience

The actors or models are not used in the commercial, so the human element is completely erased. Nature is nowhere to be seen so there is no hint of environmental sustainability. However, the one sentence at the end, “breastmilk is best.” shows that in a minor way, the commercial supports the original form of milk for the children, thus we can say, that it is contributing to sustainability. However, one thing can be clearly seen that in comparison to the product size shown in the commercial, the size of the sentence under discussion is smaller. The sentence is written at the end of the screen and cannot be seen at first. One must pay close attention to the commercial to see the sentence. There is no void or mask, but a trace can be seen regarding the sentence. The void is present in a sense that the ingredients of the product or its side effects are not shown at all. Moreover, the actors are absent as well. The sentence is there but it is not in salience. Instead, the product is in salience with all its glory including the new prices written on the soft packs. The background voice also shows the salience of the product as it is about Nestle Nangrow and its new prices. It can be seen that some of the ingredients are in salience like, “optimized protein, DHA-ARA and HM-0”. However, these cannot be the only ingredients used to make the product so careful selection has been used over here.

4.1.2.10 Discussion

The above-mentioned details point towards the intelligently used economic frame used by the advertisers to invoke the economic frame. However, the environmental factor is suppressed and is not mentioned. If the statement ‘Breastmilk is best’ is true, then it means that the product is not a replacement and should not be used. Having a product that is used in place of breast milk and the statement about breast milk in the same sentence hints towards the ambivalent

discourse that it is creating. The discourse is under the disguise of a positive discourse, but it comes under the category of ambivalent discourse. It is because powdered milk is not recommended by some specialists because milk powders have gluten as a main ingredient in it which acts as a binding agent in the processed foods. Segerstad, Af. H., et al. (2018) write in the abstract of their article that giving gluten to infants on a regular basis can cause celiac disease. In this disease, because of gluten, the inner lining of the small intestine gets damaged and then the stomach is unable to absorb certain nutrients. Consequently, diarrhea, fatigue, weight loss, bloating and anemia can be caused because of this. This information is not mentioned in the commercial for Nestle as it was not according to their best interest.

In another study by Mishra et al., (2016), states that breast feeding contains the necessary nutrients to maintain baby's immunity. The milk powder available in the markets contains oxidized cholesterol in dissolved form which can lead to cardiac issues in a baby's body. Oxidized cholesterol also known as oxysterols are produced either by free radicals or enzymes. Certain free radicals-derived oxysterols can cause atherosclerotic plaques which means that means that the arteries are blocked by the cholesterol and are narrowed down. Mishra et al., (2016) further writes that World Health organization (WHO) recommends breast feeding to the baby for at least 6 months as it gives an infant, a steady supply of WBCs, antibodies, lymphocytes and vitamins, etc. which in turn build immunity to the body of the infants.

This detailed description is evidence enough to categorize the discourse as destructive as the life on infants are in danger by the use of these products. It is not at all an environmentally sustainable product and the commercial discourse does not promote sustainability. It goes against the very definition of sustainability. It is harmful and a health hazard. Even advertising the product is also not beneficial.

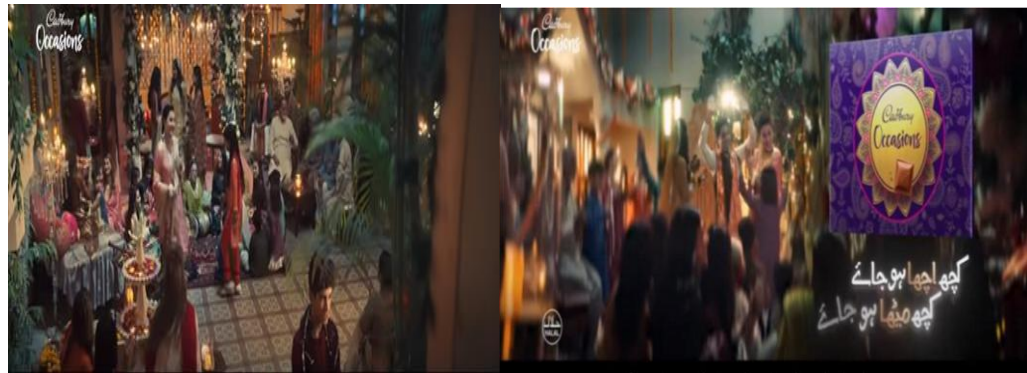
4.1.3 Dairy Milk Chocolate

The commercial is about the scenario of a 'Mehndi' event in Pakistani context. The function is ongoing when the actor enters carrying a box of chocolates i.e., Dairy Milk. The bride wearing yellow attire seems tensed upon seeing the box

of chocolates as she knows that her mother won't like chocolates to be given on the event. The female character (mother of the bride) comes forward and greets her nephew somewhat rudely. But then she tastes the chocolate and forgets the fact that she wanted a traditional sweet to be given at a traditional event. Dairy Milk makes her happy and then the three of them start smiling happily.

A detailed analysis of the commercial is given below along with the images. The images clarify the content of the commercial.

Dairy milk chocolate (Fig. 4.4)



Dairy milk chocolate (Fig 4.5)

4.1.3.1 Given and New

The commercial is about the 'Given' scenario of a marriage, precisely a 'Mehndi' function. In image 4.4, it can be seen that the actors are famous ideal actors from the media industry who are used to advertise the product. The 'New' is the product being advertised which in this case is 'Dairy Milk Chocolate'. The 'New'

can also be the scenario in which the new dairy milk chocolate pack can be taken to marriage functions as a gift instead of other traditional sweets. The dialogues also revolve around the same scenario. This emphasizes the need for a change from traditional and sustainable to artificial and packaged.

4.1.3.2 Gaze

The actors present in the commercial are gazing at each other. They are not looking directly at the camera, so they are not communicating with the viewers directly as in figure 4.4. This means that it is not a directly advertised product where the actors persuade or encourage the viewers to buy the product. There is a situation of a marriage function in which an actor joins. By the end of the commercial, smiles are captured by the camera angle which hints at the fact that the product is being liked by everyone and it is a necessary item in functions and celebrations that guarantees happiness. This idealizes the packaged and high sugar content product as a perfect confectionary sweet. Their gaze is not even towards the trees all around which implies that those are used for the purpose of decoration only.

4.1.3.3 Social Distance

The commercial shows the social relation of the actors among themselves. They all are participating in a social event of 'Mehndi'. They are shown to be related to each other as a family in order to create familiarity. Close personal distance is there between the actors that shows the family bonding. However, there is no interaction shown with the viewers. The actors are engaged in an artificially created scenario and the viewers are made to feel like a third party looking at the scenario through a camera lens. The product is enhanced and is given prime importance through 'close up' shots as in figure 4.4. A viewer identifies with the on-screen actors and becomes a part of consuming the unnatural packaged product, which trivializes the harm and ingredients of the product and the unsustainable ways of its production.

4.1.3.4 Power and Angle

The commercial starts from a high angle as shown in figure 4.5, and then instantly the camera moves downwards and shifts to a frontal angle. The camera angle focuses upon the actors first in order to show the whole scenario of the function to the viewers. A frontal angle is shown in the commercial to make the viewers more comfortable with the situation created for the advertisement. The camera angle then shifts to the box of chocolates in figure 4.4 that the actor is carrying. After receiving the box of ‘Cadbury Occasions’, the actors start smiling. They eat chocolate and celebrate wholeheartedly. The happy facades and a similar situation make the audience long for the product without asking for its harms and benefits. There is nature present in order to depict the real-life scenario however, the camera angle does not focus on it as the product is the main priority of the advertisers.

4.1.3.5 Visual Modality

An ‘ideal vs real’ situation is shown in the commercial. Figure 4.4 shows that ideal famous actors are promoting the brand of chocolate. While the new box of ‘Cadbury Occasions’ is the real product being advertised as shown in figure 4.4. The situation is also ideal yet familiar. The only real thing is the box of chocolates being advertised. Image 4.4 and 4.5 depicts involvement of the actors in the ideal situation.

The overall aura of the commercial is dim as a night function has been shown. However, brightly coloured clothes and decorative lights make it a wedding event. Like other commercials, not everyone is wearing the same colour as of the product. Only the product is purple in colour so it stands out among other colours which can be clearly seen in figure 4.4.

4.1.3.6 Framing

The above semiotic analysis brings the discussion once again to framing. Situation, values, and emotions in figure 4.5 are used to make the viewers comfortable with the frame created by the advertisers. The situation is of a marriage function to which a close relative is also invited. Through this factor of situation, the societal values of having a colourful mehndi function have been established. Societal

values in turn produce emotions and the viewers enjoy and like the commercial because they can connect to it on so many levels. They become comfortable with everything as the frame of a familiar marriage function has been created. The word ‘wedding’ spoken by the main actor instantly triggers a familiar frame and thus the viewers’ interest increases. The viewers are also familiar with the concept of traditional sweets taken to weddings. The word ‘Cadbury Occasions’ also triggers the frame of a well-established and famous company whose products are sold worldwide. It is mentioned in a report written by Myers (2021), that Cadbury and Oreo raised the annual growth revenue of Mondelez’s by 7.9% in the first quarter of 2021. It is also written that the gross profit increased 515 million dollars.

Indirectly, the frame can be categorized as a problem frame, but the problem is not mentioned in the commercial. It has been shown that the actor is not wearing traditional clothes and hence is not carrying a traditional sweet to the marriage function. However, the solution of this frame is Cadbury Dairy Milk and it brings smiles to the faces of the actors. This is in turn putting forth an idea that Dairy Milk chocolate should be taken on wedding functions as a gift to make others happy instead of taking traditional non-commercial sweets.

Now this idea is reframing of an old concept of bringing traditional sweets to wedding functions, beguiling them to go for an unsustainable and commercial product. It is a part of culture in almost all parts of the world that guests never go empty handed when they are invited into marriage ceremonies and hence that idea has been reframed by changing the product. The commercial reframes the concept by portraying that chocolate can be taken as a sweet gift too. The word ‘traditional’ used in the commercial triggers this concept of ‘reframing’.

The above-mentioned frames are all created in favour of a product that is artificially made with some ingredients obtained from nature. However, those ingredients are not mentioned, and nature is sidelined in the commercial. Ecological perspective is not brought to light as selling the product seems the first and foremost purpose of the advertisers.

4.1.3.7 Metaphor

The viewers can relate to the phrase ‘traditional sweet’ which is sort of a vivid and active metaphor. It is not directly shown in the commercial. Rather, a non-traditional sweet in the form of chocolate is shown. However, the words bring to mind a very old concept widely understood and acted upon of bringing something sweet to happy occasions. This metaphor is used to sell the product by establishing the need in cultural environment but substituting it with an unnatural and packaged alternative.

4.1.3.8 Convictions

The commercial starts with an event that is true about the world we live in i.e., a wedding event in which everyone is wearing traditional clothes. Then the words ‘traditional sweet’ also brings a frame to mind which is true. This shows that the story created about the society we live in is truthful. It is not false or uncertain. However, the similes on the faces of the actors convince the public to change the mob mentality of carrying traditional sweets and stand out with a unique but unnatural and packaged product shown in figure

4.4. Modals, Quantifiers and Call to Experts

Modals, quantifiers, and call to experts are not used by any actor. There is no hybrid facticity as well. The commercial shows a call to consensus but no words are used for that. The actors just smile to confirm that they like the new tradition of bringing chocolate to functions. There is a stamp of ‘Halal’ in figure 4.5 which shows convictions and facticity of the product. As far as nature is concerned, ecological concern is not mentioned through any dialogue. It is completely erased and ignored.

4.1.3.9 Erasure and Salience

Nature is shown in the background in the form of flowers for decoration, but it is blurred in figure 4.4 and 4.5. So is the effect of the product on nature and the decomposition of its packaging and industrial byproducts. Thus, there is no hint of

environmental sustainability in the commercial. Nature's trace has been shown, it is not in salience. It is only used to beautify the set. Otherwise, it would have been totally erased. The product is in salience as the large box of chocolates is shown. The dialogues are there but none of them show salience of ecology as it is just shown as a trace.

4.1.3.10 Discussion

The above-mentioned details point towards reframing the tradition of bringing something sweet on happy occasions. The advertisers have tried their best to present the product in a promising way to ensure happiness. They have connected happiness with a sweet product and in doing so, they have erased all negative points related to it. Moreover, the frames constructed by the advertisers are all about the product. Ecology has been deliberately neglected and is not mentioned anywhere.

Ali (2011), stated that 0.12 kg chocolate is consumed per person every year. In China. In Ireland, the consumption increases to 1.85kg. Moreover, almost 1.2 million tons of cocoa is cultivated every year for chocolate. Katz, Doughty, and Ali (2011), further mentioned that cocoa has many health benefits as it causes insulin resistance in bodies and protects people from UV radiation. It also improves cognitive function. Now cocoa is actively used in chocolate, but it is not mentioned anywhere in the commercial. This beneficial ecological aspect of chocolate is missing. Not a single frame supports this idea. The commercial depicts a family function and replaces traditional sweet with giving chocolate. The narrative or discourse could have included ecology. However, even the trees shown in the commercial are just in the background for set up. They have no other use or meaning in the commercial.

4.1.4 Rio Biscuits

The commercial is about the biscuit Rio which is introduced in the market in strawberry flavour. The actors are animated characters in an imaginary animated park. The female character is in the park for a picnic. She has a picnic basket in which Rio biscuit is placed. While she is enjoying and appreciating the beauty

around her, the male character steals the biscuit and runs away. The female character loudly utters the word 'Rio' and is flabbergasted at what happened to her. Meanwhile, the male character enjoys the biscuit.

Rio (Fig. 4.6)



Rio (Fig 4.7)



4.1.4.1 Given and New

The 'Given' in this advertisement is the product seen in a picnic basket, broadening the market for the biscuit packet by presenting it as a natural product having affiliation of nature and an excursion. The 'New' is the animated land (figure 4.6) with its vivid colors that are bewitching for the children which are actually the target audience for this commercial. The hint of nature is solely presented with an unreal pink color to make it cater to the flavor of the biscuit and present it as a natural product (figure 4.6, figure 4.7).

4.1.4.2 Gaze

The actors are not looking at each other or the viewers. Rather their vision is solely focused on the product, and they can't wait to consume it. Such a focus on only the product makes one believe that happiness can only be gained by being near to the biscuit. Figure 4.7 shows the happiness of the animated character. The cartoons seem to battle for the biscuits that they are unaware of their surroundings and what the biscuits really contain. Such an attitude towards ecology and sustainability is also demanded from the young audience.

4.1.4.3 Social Distance

The two actors are animated characters in this particular advertisement. They are not interacting with each other directly. Both are focused on the product for their happiness. They are shown to come in 'close proximity' but only to snatch the product. This is a way of tempting the audience to give the view that the product is so amazing, and it is worthy of snatching, forgetting all ethics regarding moral and ecological values as the act of tarnishing the valley with pink color indicates the ecological disaster.

4.1.4.4 Power and Angle

The camera angle is frontal and high. In figure 4.6 it can be seen that the word 'RIO' is written on an airplane followed by the male animated actor off to some adventure. Then it directs the focus to the female animated actor out for a picnic looking like the happiest person on the planet who can't wait to consume the delicious product (4.6).

As she settles down and is about to eat, the male actor swoops in from the sky by the help of a rope, steals the biscuit and runs off leaving the female actor devastated and flabbergasted. All this reinforces that having biscuits are a source of happiness and peace. She then utters the only word 'RIO' used in the entire commercial which is the name of the biscuit. It is uttered in a musical way so that it remains in the mind of the viewer for a longer time stuck like a jingle. The power is established in a way that the product is longed for in the advertisement, which does

not even question the ecological consequences of the product. Now the camera angle focuses only on the packet of the biscuit and enhances its size (figure 4.7). This enhancement is done deliberately so that the attention of the viewers can be captured thus strategically putting the ecological set up in the background.

4.1.4.5 Visual Modality

In visual modality something ideal is shown to attract the audience towards the real target. Image 4.6 show an ideal, colorful and attractive animated world which would attract any child long enough to direct their attention to the real purpose of the advertisement i.e. selling of the product.

The use of colors in this commercial is worth mentioning. The commercial is dominated by pink colour (figure 4.6) and white associated to the strawberry and vanilla flavor of the biscuit along with green colour in the park which is a huge point of attraction for the children. The blue animated characters and the bright and vivid colors are also used because they stay in the mind of for a long time which is necessary where kids are concerned since they have a short attention span which has been proven scientifically. The green shows nature and natural animated setting like a park which is made ideal with the use of Rio. The nature is also to some extent colored in pink to make the product natural and eco-friendly (figure 4.6 & 4.7) but this attempt seems futile when the product is just presented in its packing and the contents of the pack are not shown at all, which would also disrupt the color scheme and the eco-friendly narrative (figure 4.7).

4.1.4.6 Framing

The only trigger word used in the commercial is 'Rio' by the animated characters. This creates a source frame as the word 'Rio' is the name of a biscuit which is used in the target domain of an animated park and actors having a picnic in a natural and eco-friendly environment as shown in figure 4.6. However, there are no further dialogues. The problem frame thus created is the animated character wanting the biscuit and the solution he finds is to steal it away from the basket of the animated female character. However, there are no further dialogues except the shout

of the word ‘Rio’ by the female animated character or no reference to what the biscuits actually contains. So, the situation of the frame includes a pink park and two characters wanting the same biscuit. Values are not considered as stealing the biscuit is depicted in the commercial. So, the semiotic resources enforce the frame of ‘Rio’ as a problem frame in which the problem is not having the biscuit and the solution is stealing it. This frame does not regard ecology and natural background setting.

It is all about a commercially made product shown in a natural setting.

4.1.4.7 Metaphor

The biscuit and the animated charming land is used as a vivid and active metaphor for an ideal happy world (figure 4.6 & 4.7). Eating the biscuit or even only attaining the biscuit seems a reason good enough for the pleasure and satisfaction of the target audience. This indicates that the product is focused on short-term goals rather than its long-term effects on health or environment.

4.1.4.8 Convictions

No convictions are used in this commercial. No modals and quantifiers are used and absolutely no facticity can be seen. Rather no word is spoken in this commercial at all except for the name of the biscuit “Rio”. Such is the power of the specific frame, visual modality and non-verbal resource system used in this advertisement that no verbal communication is required at all. The animated character only utters some sounds to express happiness and devastation.

4.1.4.9 Erasure and Salience

Erasure and salience are prominently used in this commercial. Erasure is of three types: mask, void, and trace. A void is created in the commercial by erasing human beings completely. This erasure may also help in erasing the consequences of consumption of the product by humans as well, erasing its ecological connotations. Only two animated actors can be seen. The real world is masked, and a fake animated world can be seen. There are no linguistic expressions that create erasure or salience. In opposition to this, the product “Rio” is in salience highlighting its importance and making it to be worthy of consideration thus creating high

salience. Nature is in low salience, erased by the pink saturation and hue of the product and its color scheme.

4.1.4.10 Discussion

The comprehensive analysis shows that the commercial is designed for a target audience i.e., children. All such frames and non-verbal techniques are used that attract the children into buying the product. An animated perfect world associated with happiness is shown with the prospects of more happiness by eating the strawberry and vanilla flavored Rio biscuits. Animated nature has been created to increase the impact of the colourful product. This animated nature also attracts children as it gives the vibes of a park where one can enjoy a picnic just like the animated character. Humans are absent in this commercial and the product is in salience everywhere highlighted even more by the radiant and vivid colors. All the elements discussed in detail above create a discourse but there are two major points which the creators are trying to mask that are destructive.

The creators show that whoever has Rio is joyful and thus one actor steals the Rio biscuit from the other actor. Even though this creates want and need in the viewer, it promotes stealing, which is a negative social norm that affects society badly.

Strawberry flavored Rio is shown in a basket full of strawberries reinforcing its strawberry flavor and nutrients where in all honesty the biscuits are full of preservatives and artificial flavoring which are not good for the health of children. Genchi (2020), wrote that these chemicals wrapped in plastic wrappings are destructive for the environment. The manufacturing process of these biscuits in factories requires heavy machinery that adds to more carbon emissions in the environment. Some biscuits have also been shown to have high heavy metal contents such as cadmium and lead, which happens when the crops used as raw materials are irrigated with heavy water. These heavy metals are toxic. All in all, the biscuit doesn't contain strawberries, it contains artificial flavours which makes the discourse destructive.

The creators of the products are selling the product thinking of only their profits neglecting the harmful consequences of these products on children and in turn, the environment. Thus, the product is under a destructive frame as being a key to happiness in an ideal world. In the real world, it can lead to several health issues and a not so beautiful environment.

4.1.5 Mirinda

The commercial shows a female actor who is thirsty and she looks at a vending machine containing Mirinda. She heads over to the machine; drinks Mirinda and her mood lifts up all of a sudden. There are comments of people appreciating Mirinda on the left of the screen and the female character is standing in the middle. Then she heads over to the machine again and brings more bottles for the people around her. By the end, everyone feels happier and the atmosphere changes from being dull to energetic and lively.

The analysis of the above mentioned product is divided into the following subsections for a detailed analysis in the categories elaborated by theoretical framework. The images taken from the commercial are given below.

Mirinda (Fig 4.8)



Mirinda (Fig 4.9)



4.1.5.1 Given and New

As it refers to information already known by the audience and information newly introduced so the ‘given’ in this commercial is the product being advertised. Nothing new has been added or changed in the quality of the product. It has just been advertised in a new and colorful way to advertise a familiar product to the audience. This also makes the advertisers evade the question of eco-friendly and sustainable nature of the product as it is already in use.

4.1.5.2 Gaze

The actors in the advertisement are not looking at the camera directly. No vectors are being formed between the viewer and the participant. The female actor is completely immersed in the product. She isn’t smiling in the beginning but as soon as she looks at the product, her gaze changes. Thirst and attraction towards the product can be seen in her eyes (figure 4.8) and in the next shot, she starts smiling jubilantly after having the drink. This smile indirectly urges the viewers to buy the product. This indirect urging is being promoted by the cheerful energy of the actors, beguiling them to buy a carbonated drink, harmful for their health in the long run. Her gaze shows that she is in trance or is bewitched by the product to the length that she is unaware of her surroundings or the harmful effect of the product on her health and environment.

4.1.5.3 Social Distance

The actors in the commercial appear to be acquaintances. The commercial shows few actors sitting on benches in a cafeteria where one female actor gets attracted to Mirinda.

She goes to the vending machine and gets a bottle for herself. Holding it in her hands and drinking it transports her mentally into a happy place. The expressions and the gesture of the female actor strengthens the purpose of the advertisement which is to lure the viewers into buying the beverage to quench their thirst. Close personal distance can be seen in the commercial using close-up shots focusing on the head and shoulders of the female actor as seen in image 4.8. It suggests a salience pattern which will be discussed later. This lures the audience into the destructive narrative by making them feel as of them.

4.1.5.4 Power and Angle

The power and angles in this commercial are worth mentioning. The camera angle is 'frontal' eye level and high level showing us the actor from these respective positions as shown in figure 4.8. In a few shots, the camera focuses closely on the bottle of Mirinda (figure 4.8) giving us a good look of the bottle tempting us to buy the product. The camera angle and techniques show detachment of the actor from the world and her immersion in the product which also detaches the audience from the very question of the waste produced by the product and its effect on the real world (figure 4.8). The target audience of this commercial is teenagers and young adults. The advertisement exudes a certain charm enhanced using specific camera angles and other resource systems that only in 15 seconds captures the attention of the target audience.

4.1.5.5 Visual Modality

The entire commercial is a show of bright radiant colors (figure 4.8 & 4.9). Orange colour is in abundance to reinforce the color of the beverage indirectly in the mind of the viewer. The main female actor is in western attire. She is wearing light tones to enhance the product's orange color. The commercial also shows emojis and

positive comments about the product in a social media frame (figure 4.9). Overall, the visuals are so powerful in the 15 second commercial that they cover up the absence of dialogues. The overall modern-day outlook of the commercial indirectly hints that this drink is what all the modern people have these days. It totally negates its effects on health and environment. Nature is not visible anywhere. Only a few plants are placed in the background. Nature's green is excluded, and orange of the Mirinda is enhanced.

4.1.5.6 Framing

The frame of this commercial shows university students sitting on benches near a vending machine. Then one female student sees MIRIRNDA in the vending machine when she needs a drink. She goes and has a drink and then introduces the people around her to it as well. It is a familiar problem frame experienced by thousands of students every day. No dialogue exchange takes place in the commercial, so no trigger words are spoken directly but the background music saying the words. Figure 4.1.5 d shows the slogan 'MIRINDA MAKE THE WORLD GO AAH...'. It triggers the audience indirectly. As far as the verbal analysis of this statement goes, *the world* is a target domain in which there is a thirsty girl. *Ah* is an exclamation which shows the fulfilment of desire of the girl on quenching her thirst. The frame triggers the emotions of the viewers. But there is more to the commercial. It is taking an old concept and shaping it into a new one i.e., when the girl needs a drink, she has a beverage instead of plain old water or some juice, which is a more sustainable way. The advertisers are thus reframing the concept of extinguishing thirst. This specific reframing signifies that this drink is healthy and safe to use. So, the problem frame thus constructed is the girl being thirsty and the solution has been reframed to a beverage named 'Mirinda' instead of water, which is a natural way of quenching the thirst. So sustainability faces a serious threat over here as the frame constructed through the semiotic resources is extremely destructive.

4.1.5.7 Metaphor

Clearly, the statement ‘Mirinda makes the world go aaah’ along with the semiotic resources show that the beverage and word ‘Mirinda’ is a vivid metaphor for extinguishing thirst and giving fulfilment to the actor. It is an active metaphor as it transforms the world into a colorful one and fulfils people’s acute desire for thirst. This, however, goes against the natural way of quenching one’s thirst by water, rather than drinking a packaged product. So this new distorted solution for thirst goes against nature’s most powerful and precious gift of water.

4.1.5.8 Convictions

The commercial has no dialogue. There is only the contemporary background jingle. No modals or quantifiers are used. The advertising of the product is done by the action of the actor and the powerful contemporary visuals creating the conviction of the product being safe to use indirectly. It feels like the advertisers have already decided that Mirinda is refreshing and is liked by people, so they did not feel the need to give facts or call to any expert to convince the audience. However, hybrid facticity has been built by the comments of people shown on the left side of the screen in figure 4.9. Comments like ‘perfectooo’, ‘I’m so excited.’, ‘My favourite’, ‘wonderful’ and ‘refreshing’ are showing reliability of friends on the product. It refers to the idea that if more people like the product, then it will be sold more. These comments are like feedback on the beverage. This carefully created familiarity does not let the audience question the effects of the product on nature as general and humans in particular.

4.1.5.9 Erasure and Salience

The link between ecology and social relations is completely erased in this advertisement. The actor is not interacting with the environment in any way at all. Traces of plants are present in the background as a trace and are not focused by the camera.

Ecology is only present as a trace in the background. In the jingle statement MIRINDA MAKE THE WORLD GO AAHHH, Mirinda is emphasized upon thus it is in high salience. The word *world* is written after Mirinda. It is in low salience

because the focus is on the product. The semiotic analysis also shows Mirinda in high salience as the word is repeatedly shown and spoken. The use of other words or dialogues is minimal so that people can focus on the product rather than its use, harmful effects, and disposal of its waste. Moreover, the actual solution for satiating the thirst is water which is completely erased from the context thus increasing ecological concerns.

4.1.5.10 Discussion

The advertisement shows a powerful framing and reframing concept where a young girl decides to treat herself with a MIRINDA when thirsty instead of having water. It gives viewers the idea that Mirinda is a safe and healthy drink that can be used as substitute for water. But factually this is not true. Mirinda is a carbonated drink. Research has shown an increased body weight and more chances of bone fracture related to increased consumption of carbonated drinks. Going further, the commercial gives the impression that this drink is what all the modern and up to date people like. In other words, it indirectly puts in the viewers mind that if they don't have this drink they will not be included among the "cool" people of this era. Forceful commercials like these put teenagers at risk of being influenced by harmful products just to be accepted by society and this leads to the start of other mental health issues.

The manufacturing of carbonated drinks involves heavy machinery. Amienyo et al. (2013), discussed that the fuel of the machinery increases carbon emission in the environment. Also, the refrigeration of these drinks at the retailers increase the risk of global warming by 33%.

The information given above is proof enough that this product is being advertised under a destructive frame just for economic benefits. The side effects of this product have been completely removed from the advertising. Rather the creators of the commercial have tried to make it something to be desired by using different semiotic and reframing discourse strategies. Moreover, ecology is challenged over here by negating water as the sole solution for thirst.

4.2 COSMETICS

The following sub-categories deals with the analysis of five commercials of different cosmetic products. The commercials analyzed below are: Golden Pearl Whitening Facial, Olivia Moisturizing Cleansing Milk Lotion, Glow and Lovely, Head and Shoulders Shampoo & Lifebuoy Soap. The analysis is drawn in the light of the conceptual framework to highlight the stance of the advertisers on sustainability and ecological discourse.

4.2.1 Golden Pearl Whitening Facial

The detailed analysis of the product is divided into following categories as laid out by the detailed theoretical framework.

Golden Pearl (Fig 4.10)



Golden Pearl (Fig. 4.11)



Golden Pearl (Fig 4.12)



4.2.1.1 Given and New

Since many years 'Golden Pearl' is a product that has received mixed reviews, however, recently, its commercial has been launched in which the whitening facial has been advertised. According to the theoretical framework, the commercial has countless semiotic aspects in which **'Given and New'** is also present. The 'Given' aspect is the product company itself while the 'New' is the fact that the company has launched its whitening facial. The hints of its effects on human skin or nature in general are not evident from both the given or new aspects of the product.

4.2.1.2 Gaze

Gaze is another aspect of semiotic analysis. During the commercial, the model looks at the camera directly thus forming vectors with the audience while applying the facial product on her face thus urging the audience to buy the product (figure 4.10). Her expressions and her demanding eyes strengthen her intentions. This shows that she is confident about the product and wants the audience to believe her computer-generated transformation to be eco-friendly and naturally achieved through sustainable process.

4.2.2.3 Social Distance

There is a 'close personal distance' between her and the male model. In figure 4.10, they take a picture together so a 'close up' shot is present, in which she shows that her face is glowing. By the end of the commercial, a 'close proximity' between both models is shown. The male model is looking at her lovingly as she looks pretty.

She is holding the product and is showing it directly to the audience to urge them to buy the product. The social distance between two ideally beautiful and happy actors incites the audience to buy the product regardless of its unsustainable method of production, consumption, and waste.

4.2.1.4 Power and Angle

The angle of the camera is frontal which shows the involvement of the actors with the audience as in figure 4.10. They are involved with each other thus presenting the image of happiness gained by the product. The camera angle shows their involvement with each other and with the audience. The importance is given to the ingredients of the product and its instant effect through 'close up' shots of the actors and the product itself (figure 4.11). However, the detailed description of the product's harmful ingredients' list is not focused through camera.

4.2.1.5 Visual Modality

There is an element of ideal vs. real. The ideal actors are chosen to create salience of the real product that is being advertised. In figure 4.10, Neelum Munir is the ideal actor as she is fair skinned, and the product being advertised is also a whitening facial that gives instant glow. As far as the colours are concerned, there is a clear transition being shown from being dull and dark to glowing fair skin. Other than this, pink and purple shades are used to highlight the golden colour of the tubes (figure 4.10 & 4.11). A visual reference to natural ingredients can be seen in figure 4.11 that makes the audience think that they are consuming a natural and sustainable product which is not true and will be discussed later.

4.2.1.6 Framing

All the above-mentioned semiotic resources help to create and enhance the effect of the discourse created by the advertisers. These resources have created a 'Frame' that falls under the category of 'Problem Frame' as the advertisers have posed a problem of being dark skinned. The solution of the dark and dull skin is presented through a product of the Golden Pearl whitening urgent facial that can be seen in figure 4.11 & 4.12. 'Glow wherever you go' is a phrase in which the word

‘glow’ is a word taken from the source domain and is used in the target domain of the commercial being advertised to lure the viewers. However, glow here means being white, and this is reframing of the meaning of the word. This reframing is understood by dark skin turning into light after using the product. The word ‘URGENT’ written on the product in figure 4.11 also brings a frame of instant, immediate, and prompt to mind. It appeals to the senses as most of the people want to get fair instantly. Lastly, the natural frame is used to sell a destructive product as ecofriendly and harmless as figure 4.11 and 4.12 points out the words ‘Aloe Vera, Vitamin B3 and Alpha Arbutin’. This leads the audience to believe that the product is made from natural ingredients. However, it remains a packaged product that is obtained after rigorous industrial process which leaves behind a large amount of carbon that can destroy ecology.

The frames being created are false, destructive, and superficial.

4.2.1.7 Metaphor

There are no dialogues or statements that show metaphors in the commercial. However, the word ‘glow’ is a metaphor for fair skin. The word glow means, to shine or being radiant. Over here, the word means It does not matter to advertisers if it comes at a cost of environmental damage and skin diseases.

4.2.1.8 Convictions

There is no hybrid facticity, not a call to an expert. No quantifiers and modals are used. It is just the demanding gaze of the actor and the frame created by one statement that is being used to convince the audience to buy a destructive product under the disguise of natural ingredients and subjective idea of beauty and glowing skin. The advertisers have used consensus to create credibility and reliability of the product. Figure 4.11 shows products with the words ‘ALOE VERA’, ‘VITAMIN B3’ and ‘ALPHA ARBUTIN’ written on it. These ingredients are scientifically proven to have healing properties and are used extensively in skin care. Alpha Arbutin is a natural product obtained from a plant which is used to reduce dark patches on the skin. It also helps in reducing acne. (Bhattacharya, n.d.)

In a way, the advertisers are claiming that the product consists only of natural products but at the same time, they claim that it gives instant fairness. So ecology is used to create a false narrative for their own benefit and personal gains.

4.2.1.9 Erasure and Saliency

There is a **void** in the commercial that represents deliberate **erasure**. The harmful ingredients of the product, both to humans and the environment, are completely erased. Its side effects are also not mentioned. To keep this erasure hidden, the advertisers have created **high saliency** by showing the model as the most important and beautiful individual. Others are overshadowed by her presence. She and the product are brought to the forefront. Nature is used to label the product as eco-friendly. It is in saliency in figure 4.11 where the advertisers claim that the product has 'AELO VERA', 'FRUIT EXTRACTS, VITAMIN B 3' and 'ALPHA ARBUTIN'. These words show saliency of nature and hints that the product is eco-friendly. However, a sharp contrast is created in the same image as 'URGENT FACIAL' is written on the product along with the words 'Fruity Whitening'. These words clearly show that the product is being advertised with a natural frame to beguile the viewers while it has chemicals in its formula as urgent whitening is only obtained through them.

4.2.1.10 Discussion

Pakistani society is obsessed with fairness products. In this regard, Ismail, Loya and Hussain (2015), found out that the skin colour is the measurement of beauty for Pakistanis as fair toned girls are more liked than tanned or dark toned ones. Because of this obsession, fairness products have a huge thriving market here. Shankar, Giri and Palaian (2006) wrote that in Asian countries, fairness products are heavily promoted through expensive campaigns, but their use leads to skin diseases as the skin becomes damaged and sometimes it is beyond repair.

The analysis of the product under discussion is a proof that the product is not advertised truthfully. It focuses on fairness in the guise of 'glow'. Moreover, many researches confirm that whitening products are harmful for the skin as they have

traces of mercury or hydroquinone in them.. There is numerous research on mercury causing these damages and still this commercial shows the same product having a lot of mercury confidently. This fact of having mercury in the product is not even mentioned in the commercials so it is basically sold under a false frame thus creating a destructive discourse. The regulating authorities have not checked the commercial either and have allowed it to be played on the television thus playing their part in advertising and selling such a hazardous product.

Coming towards the ecological narrative of the commercial, it is evident through erasure salience and framing that nature and natural products are used in the commercial to create a false beguiling discourse. Boo (2021), wrote that Alpha Arbutin hinders melanin production in the skin which is responsible for skin darkening and hair growth. It has DGlucose in it and one molecule of D-Glucose is bound to hydroquinone which causes melanin to stop. However, the advertisers are using it under the frame of ‘plant extract’ and are putting forward the idea of the product being natural. Another ingredient that is mentioned is ‘Aloe Vera’ which is again a plant-based component. Hekmatpou, Mherabi, Rahzani & Aminiyan (2019) mentioned that Aloe vera gel is used to produce collagen which repairs the body and tissues. It increases skin flexibility and heals wounds. It also heals the sun damaged skin. The advertisers have claimed that the product has these two ingredients and have deliberately hidden the rest of the ingredients that are added to the cream to give an instant effect. They have thus fabricated a false frame which has contributed to the creation of ecologically destructive discourse as no plant-based product can give instant fairness.

4.2.2 Olivia Moisturizing Cleansing Milk Lotion

The commercial starts with a jeep going through a hilly mountainous track after which a beautiful lake is shown. The jeep is driven by the female actress who stops by the lake and begins to enjoy the beauty of nature around her. After that she starts talking to the audience that people often ask her about her smooth moisturized skin. She reveals that she travels a lot, and the weather is mostly dry in the northern areas. While speaking, she carries and shows a dried leaf to hint at the

dry weather. Afterwards, she is shown washing her face. The shot changes and a white flower is shown on the screen that turns into the Olivia Cleansing Milk Lotion. The actress applies the lotion on her hands, arms and face while talking about the ingredients of the product. Aloe vera and skin cells are shown as she talks about the ingredients and increase in collagen production. Then she is again shown in the natural setting wearing a traditional dress and enjoying and dancing with the locals. At the end, she thanks Olivia and rejoins the celebrations.

The detailed analysis is divided into the following categories under the light of the theoretical framework. Furthermore, the images given below help to comprehend the commercial.

Olivia moisturizing milk lotion (Fig 4.13)



Olivia moisturizing milk lotion (Fig 4.14)



Olivia moisturizing milk lotion (Fig. 4.15)



Olivia moisturizing milk lotion (Fig 4.16)



4.2.2.1 Given and New

The given in the commercial is the familiar background showing the natural beauty of Pakistan. The commercial shows a girl on a trip visiting the mountains and the lakes of the northern areas of Pakistan. The new concept is the renewed product named Olivia lotion that is rebranded as a cleanser as well as a moisturizing lotion. Both the concepts are linked in a way that incites the feeling of patriotism and nature to sell a product hazardous for both environment and human beings.

4.2.2.2 Gaze

In most of the shots the female actor is looking directly into the camera thus vector is formed between the audience and the actor. It is a demanding gaze that urges the viewer to buy the product. The direct gaze is supported by the facial expressions and the smile of the actor that can be seen in figure 4.15 & 4.16. Without any hint to environmental damage or side effects, the smile beguiles the audience to think that the product is beneficial to them and is indispensable for glowing skin. Moreover, in figure 4.13, she looks lovingly at nature all around her that hints at salience of nature and ecological sustainability.

4.2.2.3 Social Distance

In the commercial the actor is interacting directly with the audience through the camera. She is also seen interacting with nature and the people of the area that she is visiting (figure 4.13 & 4.15). She talks directly to the audience which shows that although she is seen involved in appreciating the natural beauty around her, she is still conscious of the product that she intends to sell. There is 'close personal distance' between the participant and the viewer. 'Close personal shots' of the actor are used by the advertisers to develop a sense of bonding and familiarity between the actor and the viewers which makes them a part of the diegetic world. Being immersed in the screen world, the audience becomes passive to think about the environmental hazards of the product and sustainability of the procedures which produced the packaged product. It's because she is beguiling the audience by interacting with and enjoying the natural beauty. These close-up shots support the

concept of salience, highlighting the beneficial effects of the product on human skin. The commercial starts with shots of nature and therefore, the idea of ecological sustainability and protecting the beautiful nature is put forward. However, this idea is then merged with the product that can be helpful to sustain the human skin.

4.2.2.4 Power and Angle

The camera angles capture frontal, eye level and high shots. The frontal shots focusing on the face and hands of the actor highlight her clear skin (figure 4.13, 4.15 & 4.16). This in turn backups her claim of the effective action of the Olivia cleansing moisturizing lotion. The actor exudes power and involvement in the product. The music playing in the background gives a soothing vibe. The actor can be seen washing her face with water (figure 4.13). There are also shots of flower petals and aloe vera gel which is a reference to nature to make the audience convinced that the product is harmless, oblivious of its effects on human beings and nature along with other un-proclaimed ingredients of the product. All these shots are shown in 'close up' angles. The advertisers very subtly introduce the cooling soothing and natural effect of the lotion through these shots in the mind of the viewer, without any reference to its ecological harm or industrial process. Even the commercial starts with 'high shots' of nature that includes mountains and a beautiful lake thus promoting sustainability.

4.2.2.5 Visual Modality

As mentioned above the overall visuals of this commercial give a soothing and calming effect. Earthly and natural colors rule the commercial. Shades of green are subtly incorporated in the commercial and can be seen in figures 4.13, 4.14 & 4.15. The actor's first dress shirt and even the color of her jeep is in shades of green. Overall, the actor wears clothes of basic colors that are not bright or bothersome to the eyes. The noteworthy part is that her dialogues are accompanied by appropriate visuals. When she mentions dryness of the skin, she has a dry leaf in her hand (figure 4.15). Similarly, when she mentions aloe vera extract in the product, the commercial shows close shot of aloe vera (figure 4.14). Towards the end, she is seen interacting with the native people of the northern lands that she is visiting. A small girl touches

her cheek to enhance the effect of smoothness (figure 4.15). This indirectly tells that the girl likes the actor's smooth soft skin and idealizes it. The concept of ideal and real is also worthy of mentioning here. A famous ideal actor is used in the advertisement to advertise and attract the audience to the real part which is the product. Nature is deliberately and destructively used to sell an unnatural product but the visuals do not make the audience question anything and keep them in mere oblivion about this aspect.

4.2.2.6 Framing

A certain frame is constructed by using specific trigger words in the commercial. The words 'moisturizing' and 'cleansing' are used with emphasis. 'Dry weather' is used as a trigger word that leads us into thinking about dry skin. 'Healthy, moisturized and beautiful' are words used for the actor's skin. These words create longing in the viewer to have such skin too. This is basically a problem frame. The trigger words are 'dry weather' used as a source frame in the target domain of having a dry face due to the weather of northern areas. The words, 'moisturizing and cleansing' are also words from another source domain of a smoother skin which is achieved by the target domain of selling and advertising of the lotion. These trigger words are then supported by necessary visuals to make the purpose of the advertisement impactful. Thus, non-verbal resource system go hand in hand with the verbal resource system. These trigger words bring to mind certain emotions and factual knowledge. Emotions regarding travelling and enjoying the beauty of nature are triggered while factual knowledge of dry weather affecting the skin is also conveyed. This makes the entire theme very impactful and shapes the ideology of the viewer. However, nature is used both ways, as a problem and as a remedy. The only thing which is not discussed is nature and humans as the victims of the advertised product.

4.2.2.8 Metaphor

An active and vivid metaphor is the word 'dry weather' which is associated with having dry skin. This metaphor is vividly shown through a dry leaf in figure

4.15. Another metaphor is ‘Aloe vera’ which is also shown in figure 4.14 thus creating visual modality. This word is a metaphor as it is supposed to be present in the product. Hence the product will give the skin a smooth texture that the natural plant extract gives. These vivid metaphors keep the audience captivated and leave them in denial of the product is being unnatural and harmful.

4.2.2.8 Convictions

Modals and quantifiers are not used in this commercial, but facticity patterns are present. A famous actor is used to advertise the product. She is trying to sell the product by establishing her reliability as a beauty expert and is also using words like ‘collagen production’ to establish scientific facts, leaving out factual knowledge of its actual chemical composition and harmful effects. She utters words like ‘moisturize’ and ‘cleanse’ too. Two different actions achieved by the same product is very tempting for most of the women. All this is in the hope of convincing the viewers to buy the product. These convictions make the audience believe that the product is eco-friendly and will rejuvenate the skin in the dry weather of northern areas.

4.2.2.9 Erasure and Salience

Nature is in high salience in the advertisement. The actor is seen interacting with nature in the beginning. The actor is also in high salience as she dominates all the camera shots. The word ‘Aloe vera’ is in high salience and is shown visually in the commercial to give it a natural and sustainable touch (figure 4.14). It is one of those commercials in which nature is shown in high salience to highlight the product and its effect on the skin. So, although there is a lot of greenery in the commercial, words like ‘Moisturizing, cleansing and collagen’ put the lotion and the beautiful actress in high salience. The only different thing in the commercial is the fact that nature is not present in trace. It is fully used to attract and deceive the audience. The commercial seems like contributing in environmental sustainability while the advertisers have another agenda of selling the product thus making it look like eco-friendly.

4.2.2.10 Discussion

The detailed analysis of the advertisement is done above. Amongst the lakes and mountains of northern areas, an actor is leisurely enjoying herself where she tells her viewers to use Olivia cleansing and moisturizing lotion to keep her skin moisturized and beautiful. She supports her claims by adding factual information like production of collagen which can be boosted by the lotion. The camera angles in the commercial are powerful as they focus on environment, actor, and the product equally. The direct gaze of the actor forms a vector with the audience thus entrapping them in her narrative. The girl in the mountains is the target domain and Olivia is the source frame presented as a solution to the problem. The confident smile and the meaningful gestures of the actor support her claim.

However, these creams and lotions are not that good for the skin. Sometimes, they have bleaching agents in them and harmful chemicals that give temporary results but destroy the skin as soon as the use of the product is discontinued. Also, most of the products claiming to have original extracts often have artificial extracts. Purnamawati, Indrastuti, Danarti, Saefudin and Tatan (2017), wrote that these products sometimes increase the sensitivity of the skin because of presence of preservatives in them. Most of the lotions come in plastic bottles and plastic is extremely harmful for the environment as it takes thousands of years to break down and decompose. According to Euromonitor International, in 2018 almost 7.9 billion units of rigid plastic were created for beauty and personal care products in America. Also, it is advised by scientists not to recycle lotion bottles much. But in the advertisement, all these factors are neglected. Rather semiotic discourse is used to tempt the viewer into buying the product. This is thus a destructive discourse presented in the form of a beneficial eco-linguistic discourse. Other ingredients of the product are not mentioned in the commercial because they might be artificial or harmful. Nature is juxtaposed with the product making them both salient.

4.2.3 Glow and Lovely

The commercial is about a famous actress who is a lawyer in real life as well. She is applying the product on her face. She is actually getting ready for her court trial and her mother praises the glow on her face. Then she tells her that her aunt will be visiting their house. Hearing this, the girl confidently smiles and leaves the house. When she comes back, she greets her aunt who is happy to see her niece glowing and looking beautiful. Her aunt praises her looks and the fact that she is a lawyer. The commercial ends when the actress confidently walks towards the camera and tells the audience that her face and career, both are a success.

The analysis of the product is divided into the following sections based on the images given below.

Glow and Lovely (Fig. 4.17)



Glow and Lovely (Fig. 4.18)



Glow and Lovely (Fig. 4.19)



4.2.3.1 Given and New

Family institution is emphasized in this advertisement as a mother and her daughter in the comfort of their home are shown. Two generations show a sense of reliability of the brand, which makes the audience satisfied and draws their attention away from the ecologically destructive side or any other sustainability criticism. Given is the product that is being rebranded with a new name. The advertisers have tried to establish familiarity and love by showing a warm household and famous actors.

4.2.3.2 Gaze

The actors are looking at each other and communicating at a close distance as they are mother and daughter in figure 4.17. The actors are smiling throughout the advertisement radiating confidence, warmth, and positive energy. In the end, the actress looks at the camera forming a vector with the viewers and talks about her glow and success. By the end of the commercial, this confidence, energy and female success is attributed to the use of the product (figure 4.18). The target female audience, in lust of success and attributed confidence are deceived to overlook the harms of the product and its damaging chemical composition. Not even once, her gaze shifts to the plants placed in the background. She is so involved in her family and social circle, that she only cares about her glowing skin.

4.3.2.3 Social Distance

The advertisement opens with the female actor in front of the mirror using ‘Glow and Lovely’. A close shot of the product is shown that can be seen in figure 4.17. Then her mother calls her name, and she goes out into the hall to talk to her (figure 4.17). The close distance between the actors shows a cordial relation between them. The mother daughter duo discusses the glow on the daughter’s face as they are getting ready to greet their guest who is the young girl’s aunt. This distance shows high salience of a warm loving mother daughter relationship. The advertisers have intelligently placed the signs of a wealthy household in the background. The advertisement is linked with the emancipation of women, regardless of human health and the future of our planet which is at the stake if these products continue to be produced and used on a large scale. However, the idea of women empowerment overshadows all the other possible outcomes.

4.2.3.4 Power and Angle

The value of the product is established in the beginning as the whole screen shows the product (figure 4.17). Close personal shots can be seen in the commercial. When the commercial opens, the camera focuses on the girl looking into the mirror and applying cream on her face. The camera emphasizes her face and shoulders to depict the effect of the cream on her face. It shows a strong confident lawyer using the product and indirectly gives a message to the viewers that this is what strong career-oriented women use. Then the girl’s mother calls her, and she comes out to tell her that she is ready. Again, a close up shot of mother and daughter are presented (figure 4.17). The mother is also shown in frontal shots at eye level. Both these characters radiate confidence along with love for each other. With the help of over the shoulder shots, viewers are immersed into the screen as they are experiencing the whole scenario. This immersion and lust for success and authority keeps them in the dark about the possible harmful effects of the product.

4.2.3.5 Visual Modality

The visuals show a wealthy household in the background. The advertisers have chosen such an actor who is a real-life lawyer as well, so it adds to the authenticity of the commercial. The concept of ideal and real can be applied here. An *ideal* famous actor/lawyer “Mawra Hocane” is hired to advertise the *real* product. The colors of the commercial are also worthy of mentioning. The camera shots of the entire commercial are edited in warm color tones which supports the persona of a warm loving household created by the advertisers. These warm color tones also enhance the glow on the actors’ face and draw the attention of the viewer to the product. The young female actor is in her lawyer attire. The girl’s mother is wearing a light shade of pink that reinforces the cream *Glow and Lovely*’s color, making the product seem harmless and adaptable by the environment the consumers alike. The visual modality also focuses on fairness of the actress (figure4.18). She and her mother are fair toned and thus they are glowing.

CGI (computer generated images) have been used to convince the audience to buy the product and show its efficiency and working (figure 4.19). The images are related to how her colour changes to fair and the skin repairs due to the product. This is not at all an accurate description of the results, but audiences do not question it as they are in an awe of big renowned actors and take all the information for granted, without questioning its credibility and its passivity about ecological discourse.

4.3.2.5 Framing

A particular frame of women empowerment is constructed to create a familiar story in the mind of the viewers so that the viewers might relate to it and buy the product. The family of mother and daughter have guests coming over and the mother is against her daughter’s outfit initially. This is because she is wearing the professional attire of a lawyer. The daughter then convinces her otherwise saying her face has a glow by using ‘Glow and Lovely’ so, the clothes will become secondary. She then meets the guests in the same clothes boldly and confidently. A

particular frame is created by the words ‘Glow’ and ‘Lovely’. They convey the purpose of the product which is to get glowing and lovely skin.

These words are taken from the source domain and are used in the target domain of the commercial. The frame is supported by the frontal camera levels and the visual modality factors as well. ‘Lovely’ hints at the desire of all women to be beautiful with a glowing skin. So, this basically created a familiar frame for the target audience. The word ‘multivitamins’ (figure 4.18 & 4.19) without further elaboration on their names and side effects or their sources is also used as a frame. This word is taken from the source domain of medical science and is applied in the target domain of the commercial.

Reframing is also done over here as the previous name of the product ‘Fair and Lovely’ has been changed to ‘Glow and Lovely’ after it faced severe backlash for promoting fair skin. The word ‘fair’ in the product has been switched by ‘glow’ as fair skin also glows but the essence of the product remains the same. Even now no dark colored model is used to advertise the product in this commercial. This reframing has just been done to change the narrative of the beauty industry, but to vain.

The hustle of female empowerment and their approval in the society as both successful and fair skinned is so intensified in the advertisement that it drives all the attention away from ecological repercussions of the product.

4.2.3.7 Metaphor

‘Glow and lovely’ is a metaphor for beauty, fairness, radiance, confidence, and most of all women empowerment. It is a vivid and active metaphor as both adjectives describe a beautiful fair girl. It is a deep-rooted ideological contention for the women to be fair and successful, this overshadows the carbon footprint of the overall cosmetic industry.

4.2.3.8 Convictions

Conviction is present in this commercial. The reliability of the actor is used to sell the product. The actor under discussion, ‘Mawra Hocaine’, is a lawyer in the

commercial but the plus point is that she is also a lawyer in real life which just adds to the authenticity of her words. This is an example of facticity. Other than that, no modal verbs or quantifiers are used in the advertisement. There is one phrase written on the product in figure 4.19. The phrase is “The Original Formula” written on the product. This is a conviction created by the advertisers to satisfy the viewers, in turn giving the message that the product still promises fairness. The grandeur of the character again can be seen as a source of blindfolded adherence and not questioning the credibility of the narrative and its side effects on nature, environment, and health.

4.2.3.9 Erasure and Saliency

Erasure has been created by the absence of the use of word ‘fair’ as the advertisers have tried to reframe the brand by making it ‘Glow and Lovely’ from ‘Fair n Lovely’. However, the fair skin of the girl shows the trace. One can say that the word ‘fair’ has been masked by the word ‘glow’. ‘Glow’ is in saliency. Also, the product is in saliency and is much highlighted in the commercial. Other than this, no eco-friendly scenario has been shown as nature is not shown or discussed. This is just because a slight hint to nature might trigger an ecological discourse about the ingredients of the product and its sustainability. It is mainly due to the fact that beautiful actresses are considered enough to advertise the beauty products.

4.2.3.10 Discussion

‘Glow and Lovely’ previously known as ‘Fair n Lovely’ has been advertised with a stroke of perfection targeting every women’s weakness which is to look beautiful, breathtaking and pretty. This desire of women is also validated by Kim and Lee (2018) that absence of beauty in women often leads to biasness in the social set up. Because of their appearances, a woman may face anxiety, and prejudice. The advertisers have constructed a frame of a bold independent lawyer who uses this product to look beautiful and wears her lawyer’s attire to look successful. Verbal and non-verbal resource systems have been intelligently used to create a perfect blend of discourse which will tempt the viewers into buying the product. But as the advertisers have advertised the positive points so loudly, they have intentionally not

mentioned the negative points of the product. More than often, these beauty creams contain products that give instant results if they are used and damage the skin as soon as the use is discontinued. Pollock et al. (2021) found out that in South Asia people use Fair and Lovely as a skin lightening product. The commercials related to these products dominate the landscape. Dr. Rashmi Sarkar (2021) revealed that more than 50 patients suffer from skin diseases due to the use of SL products and amongst them, almost 10 patients face severe complications. Miles (2020) reported that this product has high contents of mercury and hydroquinone in it. Mercury can accumulate in the body and damage the kidneys and nervous system in the long run. This is the reason why Norway has banned this product. Fairness creams also contain arsenic and lead whereas these metals are prohibited in cosmetics by the European Union. Sahu, Saxena and Johnson (2014) researched that by law, the cosmetic products in India were regulated during the year 1940 and 1945. The Bureau of Indian Standards (BIS) gave rule 134 according to which the cosmetic products cannot contain arsenic or lead. If arsenic is to be used, then the amount will be less than 2ppm (parts per million) and the amount of lead will be 20ppm. However, according to rules 145 and 135, the use of these metals is not allowed in cosmetics. The use of mercury in fairness creams was prohibited in Drugs and Cosmetics Act.

Many studies on mercury content of skin lightening creams have been reported from different parts of the world. Mercury tested in 549 such products from 32 countries confirmed mercury presence in dangerous levels (Hamann, et al., 2014). The harmful effects of these metals are so much so that the use of such a product should be immediately stopped with their production discontinued. But here we have advertisers reframing the brand to lure the audience into buying the product. This product of 'Glow n Lovely' has been reframed to maintain its sale. However, this reframing is a deception as by the end of the commercial, the product with the new name is shown. On the product, the words 'Original Formula' can be clearly seen. It means that the amount of mercury and other skin lightning and damaging substances is not removed, only the packaging and name has been changed. Therefore, the product is sold under a false frame. Lastly, the product contains mercury and harms the skin thus making it more vulnerable and sensitive to sun exposure. The

packaging of the product and its manufacturing further harms the environment but these details are deliberately erased from the commercial and the focus is only shifted to the fair and glowing skin.

4.2.4 Head and Shoulders Shampoo

The commercial starts with a famous actor in the role of an office worker. He is in the office of his boss and is afraid that the boss might see dandruff on his shoulders. He is frustrated at the dandruff. Then the narrator of the commercial pitches in and suggests the shampoo after which the camera shows sleek and shiny hair. The last shot shows a confidently smiling actor with silky hair that is dandruff free.

The analysis of the product is undertaken in the light of the framework with the help of the images given below.

Head and Shoulders Shampoo (Fig. 4.20)



Head and Shoulders Shampoo (Fig. 4.21)



4.2.4.1 Given and New

The given in this commercial is the product 'Head & Shoulders' being advertised by a famous actor to create familiarity with the audience and add authenticity to the narrative. No new information is given in this commercial as the product has already been advertised with the same story line of dandruff before. This established brand value and less newness makes the commercial even less critically analyzed by general public, in the backdrop of ecological and sustainability discourse.

4.2.4.2 Gaze

In some shots, convincing vectors showing changes brought by product (figure 4.20) are formed between the actor and the audience whereas in the other shots the lead actor is communicating with his boss. The actor's gaze is demanding in the shots where vectors are formed. Initially, he seems sad and low in confidence but as soon as he uses the product, he gains his confidence and looks at the viewer with a smile. His facial expressions and gestures change and strengthen his demand from the viewers to buy the product. The solution seems a key to confidence, but the product creates problems in the long run for health and nature in general.

4.2.4.3 Social Distance

Social distance hints at different relations between the participants and the audience. In the beginning of the commercial the background of an office can be seen as those shots are at a long distance (figure 4.21). But halfway through the commercial the shots shift from long distance to close personal ones (Figure 4.20). The head and shoulders of the actor are in focus to highlight his hair and the absence of dandruff on using the shampoo. The camera shot is on dandruff and the product. The embarrassment can be easily understood by the audience who have experienced the same at some point in their life. The problem is a natural phenomenon, if altered or tried to stop with harmful chemicals, it can result in serious harmful health conditions.

4.2.4.4 Power and Angle

‘Power and angle’ is an important resource system in the commercial. Different sets of angles are used in the commercial to show the involvement and power of the actor and the product respectively. The commercial has a mix of long distance and frontal, eyelevel shots, to make the audience a part of the conversation and feel the embarrassment of having dandruff. The angles of the shots are such that the hair of the actor and dandruff are emphasized to show the vulnerability of the actor as the commercial is of a shampoo (figure 4.20). After establishing the vulnerability and embarrassment of the lead actor, the advertisement then shows the drastic change without the other possible changes caused by the chemical product as hair damage and water contamination and waste.

4.2.4.5 Visual Modality

A famous actor is used in the commercial as an *ideal* to attract the audience and then the *real* product (shampoo) is shown so that the viewers may relate the product to the actor and buy it to become as attractive and successful as the actor. The colors of the commercial are in shades of blue. They enhance the product colors as the bottle of ‘Head

& Shoulders’ is also white and blue. The rest of the colors of the commercial are in subtle tones because the background is that of a traditional office (figure 4.21). These angles of ideal and real along with the colors show salience of the actor along with the product. The only thing that has not been visually highlighted or verbally mentioned is the compositional elements of the product. If revealed, they might make the audience question the existence of a harmful product and deceptive marketing. The dandruff and the effects of the product are again an outcome of CGI (Computer Generated Imagery), making the product unrealistic and magical.

4.2.4.6 Framing

The advertisers have created a familiar problem frame where ‘Head & Shoulders’ comes in light as the solution to dandruff that was causing trouble for the

actor. The situation of a boss talking to the subordinate about office responsibilities is shown. The subordinate, which in this case is a famous actor, is shown to be confused as he has dandruff issue. Then **‘Up to 100% dandruff free’** pops up on the screen written in bold white thus evoking the frame that using this shampoo would solve the problem of dandruff completely (figure 4.21). The word **‘100%’** is used as factual knowledge in the target domain to lead the audience to develop trust. The audience will buy the product thinking that there must be some truth to such an openly made claim. In small font at the bottom of a particular shot, it is written that the shampoo is for ‘visible flakes from 2 feet distance, only with regular use’. It then sets the precedent that whoever starts using this product must use it for some time regularly before expecting the results. The head and shoulder band tag accompanied by the 100% dandruff removal claim and the actors confident smile shapes the frame of trust and brings authenticity. The problem frame then gets a solution, but the advertisement does not address the ecological problem at all.

4.2.4.7 Metaphor

‘Head & Shoulders’ has been used as a metaphor as something that is a source of getting rid of one’s burden from shoulders be it dandruff or some other burdens. The metaphor used vivid as the product with its name has been turned into a metaphor. The word ‘Free’ again strengthens this metaphor showing freedom from some burden with the use of the product. Here, the target domain is a person who wants to get rid of dandruff. Having established this metaphor over the years of advertisement, the ingredients are deliberately erased as it may trigger a demand for greener and more organic alternative.

4.2.4.8 Convictions

No modal verbs or quantifiers are used in the commercial. A sort of Hybrid Facticity is established by using a famous actor to advertise the product. In this way people buy the product by trusting the words of the famous actor. This is a method of indirect advertising. The word ‘100%’ shows a facticity pattern as by using this consensus, the advertisers have created a frame of general trust. While convincing the audience to buy the product, the advertisers skillfully do not make any reference

or claim that it has chemical substances or organic substances or their essence. The passive audience does not care for its ecological outcomes for superficial and short-term gain.

4.2.4.9 Erasure and Salience

Through the systematic backgrounding, nature and ecology has been completely erased from the commercial. Only one plant in the background of the office has been shown so it can be said that nature is present as a trace only. Thus, nature is somewhat erased and is in extremely low salience. There is no mention of any natural ingredients in the shampoo, just the promise of zero dandruff which is also doubtful as the commercial clearly states that the product's results will be visible after several washes. The background shows the insides of a conventional city office. The actor and the product are in high salience. The last shot of the commercial emphasizes the actor's face and hair. In the same shot on the right side, the bottle of the shampoo can be seen. Words like '100%' are in salience as it is written in bold white letters which shows that authenticity of the product is shown.

4.2.4.10 Discussion

The advertising aspects of the shampoo have been discussed in detail above. In the commercial frontal and eye level camera angles are used that show that the actor regained his confidence as soon as he used the product. The color tones in the commercial used are subtle and shades of blue can be seen. Where nature is in erasure in the commercial, the product is in high salience. The advertisers have emphasized the fact that using the product will end your dandruff completely. But as always, the advertisers have failed to mention the negative aspects of the product. In the making of the product and its bottle, heavy machinery is used that adds to the fuel emissions in the environment. Head & shoulders contain Pyrithione zinc, a chemical with side effects that may give irritation and allergy to the user. Also 'Head & Shoulders' is not an FDA approved product. FDA is a U.S. based organization for safe administration of food items and drugs. Head and shoulders is an American product owned by the company Procter and Gamble. The active ingredient of this

shampoo is selenium sulfide (FDA.report, 2019) which is a carcinogenic and must be used with extreme care and should never be inhaled. These harmful chemicals not only can cause damage to the humans using it but can also cause damage when these chemicals go into our drainage systems mixed with water. Selenium sulfide in our waterways can cause damage to the environment in the long run. It should also be mentioned that Pakistan is a developing country with limited resources, and it does not have proper disposal system for harmful chemicals used in the manufacture of these products. Thus, this chemical waste is often disposed improperly, and it can at any point come in contact with our drinking water supply or can harm aquatic life. These negative aspects weigh more than the positive ones thus overall, it can be said that 'Head & Shoulders' has a destructive aspect on the environment, but it is advertised exceptionally using the necessary resource systems to attract and lure the audience to buy it.

Moving towards the claim of 100% protection from dandruff, they have tried to establish facticity pattern by creating the frame of 100% freedom from this condition. However, on the website of 'Head and Shoulders', they have answered a query by writing that dandruff is a recurring condition and there is no permanent solution to it as it will come back (n.d.), therefore, the frame created is false and the discourse generated through it might be destructive. The advertisers have hidden this information to sell the product so it cannot be a problem frame, it is a predicament frame with no solution. The solution, therefore, is temporary and one must keep on buying the product to keep themselves dandruff free.

4.2.5 Lifebuoy Soap

The commercial unfolds beautiful natural scenery in the beginning. There is greenery, mountains, and a lake. The child actor is taking pictures with her camera. Her mother comes and she shows the picture to her. The mother seems very proud of her daughter. Then the girl falls down and her hands and face get dirty. The scene changes and the mother show the soap to the viewers. In the background, a camp can be seen. The camera then focuses on the soap and then a doctor is shown who is recommending the soap. The child actor then cleans herself up. The child

actor then shows her picture published in the newspaper to her mother and they both get excited and happy.

Lifebuoy Soap (Fig 4.22)



Lifebuoy Soap (Fig 4.23)



4.2.5.1 Given and New

Thus, the *given* in this commercial is the soap Lifebuoy being used by a child actor. The child actor is surrounded by nature to create a familiar peaceful background for the viewers (figure 4.22). The 'New' is the natural setting in which the child actor is indirectly advertising the soap thus presenting the product as natural and organic but no such claim has been made which elaborates that the nature is only constructing a destructive frame with its superficial affiliation.

4.2.5.2 Gaze

The child actor is not looking at the camera directly, so no vector is formed between her and the audience. She is looking at and interacting with nature by her

camera. But in the second part of the commercial her mother looks at the camera and interacts with the audience for a few seconds followed by a doctor who corroborates lifebuoy's germ protection while looking directly at the camera (figure 4.23). Thus, vectors are formed with the audience in which his gaze is meaningful and demanding. Even the doctor does not say a word about the chemicals and harmful fragrances of the soap and helps building the anthropocentric narrative for safeguarding human health only and jeopardizing the environment with the exposure of the waste produced by soap-water.

4.2.5.3 Social Distance

The commercial begins with the child actor Rabia roaming through some natural areas photographing them for a competition (figure 4.22). The beginning shots are long distance shots that are meant to capture the natural view. This subtly hints at the mind that the product being advertised is also close to nature and has environment friendly ingredients, but no such claim is made evidently. The rest of the shots of the child, her mother and the doctor establishing facticity are close shots showing their head and shoulders so that they can be clearly seen by the audience. With the mention of patriotism and goal orientation in children, the ecological awareness has been put aside and passivized by the advertisement. However, by the end, nature's picture being published in a newspaper shows that a hint of ecology is given in the advertisement.

4.2.5.4 Power and Angle

The resource system of power and angle is of paramount importance. After few establishing shots of natural proximity, frontal, high level, and eye level shots are used. The high-level shots of nature show the beauty of the surrounding nature. The eye level shots of the doctor and the actors show confidence and power (figure 4.23). The camera also shows the product from a closer angle. It focuses on the soap towards the end making it a product in high salience attributing success and family health to the product. Although, nature can be seen, but any initiative to save the nature is not shown and it is used for marketing purposes rather than ecological awareness. Moreover, nature's beauty is shown and the goal seems to be saving

humans from nature not nature from humans as the child actor falls down and her hands get dirty. Those dirty hands are shown to have germs which in turn reveals the negative side of ecology.

4.2.5.5 Visual Modality

An ideal image of a beautiful, neat and clean child and her mother is shown in the commercial to advertise the real product which is lifebuoy soap that 'kills germs 100%' (figure 4.22). The child is wearing a red color shirt to enhance the packaging of the product. Red colour is also introduced subtly into the background in figure 4.23. This introduction of certain colours is very meaningful. The commercial also shows beautiful shots of nature to give a positive and peaceful image to the viewers (figure 4.22). The colors along with the shots of nature and product show salience of the nature and the soap. This then creates certain frames in the mind of the viewers. A creative imagery shot has shown the child actor bathing and the germs being killed by the soap, adding imaginary results of the product. The visuals show what nature can do for the advertisers and the actors but does not show what their endeavor is doing to the nature.

4.2.5.6 Framing

Certain words are seen in the commercial that invoke specific frame in the mind of the audience. For example, 'world's no. 1 selling germ protection soap brand' is seen on the screen where 'No.1' is written in large font. 'World's No. 1' creates a frame that lifebuoy is a world-famous soap, top on the list of anti-germ soaps. This in turn influences people to buy it since everyone wants to use such products that are high in ranking and are assumed to be the best, regardless of its ecological repercussions due to commercial production, uses and waste products.

'100% germ protection' creates a frame or surety and certainty in the audience's mind. They think that there is no chance of error in the use of this product since the doctors and advertisers are guaranteeing 100% protection (figure 4.23). The concept of 'big protection for big dreams' is hinted where dreams are juxtaposed

with protection. These frames then shape the ideologies of the viewers and gives them a product that assumably is safe and healthy to use. Using trigger words very wisely, the source domain and the target domain have been constructed to achieve the goal of selling the product. The stamp of the brand 'Unilever' is also seen in the commercial. Unilever directs the mind to the fact that it is a renowned brand with hundreds of products in the market that have stood the test of time. It brings authenticity to the product.

4.2.5.7 Metaphor

Lifebuoy soap is a metaphor for protection against germs and a way to achieve 'big dreams by getting big protection'. It is a vivid and active metaphor. The advertisers have introduced this soap as a way of achieving dreams since it will keep one free of germs and not hinder one's pursuance of dreams. These vivid metaphors create a selfish and passive attitude towards nature.

4.2.5.8 Convictions

Modals and quantifiers are not used in this commercial. But conviction is displayed by 'call to expert authority'. A doctor is seen in the commercial who supports the claim of lifebuoy being such a soap that kills '100%' germs. This is called facticity that the reliability of a scientist or a doctor is used to sell the product. At the end of the commercial, a stamp of 'world's no. 1 selling germ protection' soap brand is seen on the screen where 'no.1' is written in large font. This also adds to the conviction. Such authenticity is not present in terms of organic composition of harmlessness to environment or human body.

4.2.5.9 Erasure and Salience

Nature is in high salience in the commercial. In the opening shots of the commercial, the child actor is seen photographing nature for a competition (figure 4.22). The background shows a beautiful lake and mountains. Thus, nature and the child's camera are both highlighted. The product is also in salience. The child's mother as well as the doctor are both promoting the use of the soap for killing all germs and getting a clean body. Sense images are used to create salience as nature

is not erased but is used in a very vivid form to put forth the idea of giving protection for humans, unfortunately not for nature itself. The advertisers are deliberately using nature to sell a destructive product having adverse effects on nature.

4.2.5.10 Discussion

The above analysis shows that the advertisers have beautifully used the actors with the help of a doctor stating facts to advertise their product. Nature is in high salience in the commercial. Moreover, the concept of ideal vs real is used in the commercial. The advertisers have used conviction patterns in the commercial as well. By using specific resource elements, the advertisers have made an exceptional commercial and built a specific frame in the mind of the viewers. But they have once again failed to mention the harms and side effects of this soap. They have failed to mention that Lifebuoy was banned in United Kingdom because it was a harsh soap and it was used to wash only some animals. (Business Insider India, 2016) Then Unilever brand, went to great lengths to relaunch Lifebuoy in Britain in 2020. But Mint (2022) mentioned that this is the same Unilever that recalled 'Dove' and 'Tresseme' dry shampoo from the market for having excess benzene that can cause cancer. Thus, the brand does not have a good reputation. And to trust such a brand with our children's safety would not be very wise. It was also once said by Janet Woodcock, M.D., director of the FDA's Center for Drug Evaluation and Research (CDER) in 2016, that they have no evidence that antibacterial soaps are better at preventing germ spread than regular soap and water. Thus, keeping in mind all these negative aspects, one would argue that this soap does more harm than good and hence is damaging to humans and the environment.

4.3 CLEANERS AND DETERGENT

The following category deals with five advertisements of cleaners and whiteners used for human body, belongings and environment, and traces their effects on nature and ecology. The commercials include: Colgate Herbal Toothpaste, Ariel, Bonus, Harpic and Naya Brite.

4.3.1 Colgate Herbal Toothpaste

The commercial starts with friends having a picnic in a forest. They are shown to be standing near a lake. One of the boy has a fishing gear and he catches a fish, they get excited. The scene changes then and the fish is cooked and served in plate but the male actor is unable to eat it because of toothache. He screams and then another scream is heard and a squirrel soars in the air and lands on a stone in front of the viewers. They all become happy to se him. The squirrel solves the problem by presenting colgate herbal toothpaste as the solution to the problem. The boy uses the toothpaste and his toothache goes away.

Colgate Herbal (Fig 4.25)



Colgate Herbal (Fig 4.26)



Colgate Herbal (Fig 4.27)



4.3.1.1 Given and New

The ‘Given’ in this advertisement is the idea that natural remedies are better for health-related issues as they almost have no side effects. The ‘New’ idea which this endeavor propagates is that Colgate has brought all the natural ingredients to the doorstep of their consumers, so they do not have to collect them by themselves. This goes an extra mile suggesting that the product may provide instant relief to the ones afflicted with gum related problems. The question whether the product is purely natural is not answered in this deceptive and destructive marketing. The natural set up shows affinity with the nature. As the product is claimed to be made from natural ingredient, so nature is shown in the background. The advertisement thus seems eco-friendly.

4.3.1.2 Gaze

The advertisement clarifies in the beginning that a group of youngsters is on an excursion. The viewers do not interact with the actors but within group the actors interact through gaze, and they are made to believe that they are a part of their gathering with the help of camera techniques. The anthropomorphized squirrel then addresses the actors, and the audience indirectly, about the advantages of the product making them believe that it is natural (figure 4.25).

4.3.1.3 Social Distance

The first couple of shots make it clear that the actors constitute a group of young friends, spending their time in the company of nature (figure 4.25). The

advertisement makes audience long for such tour by watching a bunch of youngsters enjoying. Their happiness increases when they encounter the animal character. Then, with the help of camera angles, the audience is made to become one of those who experience the speech of the elevated animated animal character educating them about the advantages of the product and its ingredients (figure 4.25). The male character experiences toothache, and when cured, breathes towards the female character on his left. The affectionate way with which the female character smiles at this act shows that the two have a spark of love between them (figure 4.26). This also tries to convince the audience that women are more attracted to men who smell good. This makes the audience even more detached from the real problem at hand regarding the ecological standpoint of the product.

4.3.1.4 Power and Angle

The animal character is shown powerful and elevated. The director has intricately chosen the squirrel that is known for his strong teeth and chewing wood and nuts for the advertisement of a toothpaste. The multitude of over-the-shoulder camera shots helps the audience identify with the actors, assuming themselves to be in the same situation. Whenever the animal character is introduced, the camera gives a high-level point-of-view shot to establish the dominance of nature over actors which aligns it with the theme. This idea is also strengthened by the low-level shot which shows the animal orator standing on a higher pedestal than other actors. The product, when falls into the hand of the male actor who is experiencing tooth ache, is shown through a point-of-view shot giving the audience an experience of holding the product in their own hand (figure 4.25).

The product itself flies into the air and encompasses the whole screen, making the mountains in the background look smaller. The ingredients fly into the packing, erasing all industrial procedure of its making, and then, after establishing its importance by the change in scale, it again comes back to a life size tube of toothpaste (figure 4.26 & 4.27). This convinces the audience that all the ingredients are natural and do not possess any harm to environment.

4.3.1.5 Visual Modality

In the commercial under discussion, the actors are shown in a picnic which presents an ideal situation of a leisure activity. The only thing which hampers their enjoyment seems to be tooth ache which is then alleviated by a real remedy extracted out of natural ingredients (figure 4.27). The social class of the actors seems affluent and urban which again attracts the audience towards them, and they want to be among them.

Most importantly, the color scheme, with excessive shades of green represent nature which supplements the claim of the advertisers of presenting a natural herbal remedy to the consumers. The advertiser has beautified the anthropomorphized animal and used vibrant colors, especially his sparkling teeth, to attract the audience toward him and make his speech even more credible (figure 4.25). This amalgamation of real and an unreal world does not initiate any ecological debate as the character itself seems a mouthpiece of nature. The commercial supports ecology on the surface level only by presenting a natural setting. However, catching fish in the beginning of the commercial and then cooking and eating it does not go hand in hand with ecology. This pertains to ecological degradation and getting happier on catching a fish is utter cruelty.

4.3.1.6 Framing

The commercial weaves a problem frame for the audience. It creates a happy environment for its viewers which is then changed into chaos when one of them suffers pain. The product is then shown as a savior and brings the smile and happiness back on the faces of the characters.

The advertisement starts with a situational frame of a peaceful and tranquil outdoor excursion, hunting, cooking, and eating in the company of nature. Another situational frame is also strengthened by this idea is of experiencing the same pain, which most of the viewers have experienced and they are aware of the fact that the ache can ruin the perfect enjoyment of the first situational frame.

Another frame is brought into the minds of the audience is triggered through the entry of the anthropomorphized squirrel. He shouts and swings around the branches of the trees and lands on a rock. This revives the animated characters of Mowgli and Tarzan from children's literature. Both these characters were the emblem of the man living in nature and using natural resources for their sustenance. The words nature and naturally are recurrently chanted by the animal character to emphasize the importance of natural and herbal composition of the product. This will be later discussed that how the claim of natural product seems superficial and contradicts the reality. The words 'Colgate Herbal' and

'Natural' uttered by the character brings a frame to mind that the product is harmless. Herbal and natural words are taken from a source domain and are used in the target domain in order to establish comfortability and trust for the product.

However, catching the fish and saying 'oh yes', shows that they are happy at their success thus creating a frame where viewers might think that it was good and fun act to kill and cook the fish. This does not go hand in hand with the concept of sustainability.

4.3.1.7 Metaphor

The advertisement provides the vivid Romantic idea of nature as Mother and Nurse, which has perfect solution for every problem. The recurrent reference to nature hails the product metaphorically as pure and healthy for oral hygiene. The animal character embodies nature but becomes the mouth piece of advertisers, convincing the audience to buy the product keeping them in dark about the other harmful ingredients of the product and its industrial processes and waste. 'Herbal' and 'Natural' are words used for the toothpaste that gives a soothing effect.

4.3.1.8 Convictions

This shows a real-life and true situation. However, the animated character seems unrealistic. The anthropomorphized animal gives a first-hand account of the product containing natural elements. The animal first appeared in Colgate Miswak advertisement and has a fame which he has again used to convince the audience. The

instant relief of the involved actor adds to the facticity patterns along with the testimony of the animated squirrel. The situation refers to semiotic resources showing conviction as connecting the nature to packaged and industrial product, posing a threat to ecology. However, this conviction is not achieved through the recurrent use of words, but not through modals or quantifiers. The words 'herbal and natural' spoken by the character shows validity and reliability of the product thus establishing facticity patterns.

4.3.1.9 Erasure and Salience

The element of nature is excessively used to convince the audience to buy a so-called natural product. However, the product under discussion is a product of industrialization and that part is totally effaced. The ingredients just fly into the tube, which is masking the industrialization involved in the process of making the toothpaste. There is no verbal reference of Colgate being referred to as a toothpaste. As compared to the size of the tube of Colgate Herbal, the words "Anticavity Toothpaste" is written way smaller on the packaging (figure 4.27). The nature is explicitly shown through sensory images to strengthen the idea of selling a natural product. The anthropomorphized animal brings activation to the commercial and erases the natural appearance of animal. The only real living being in the commercial other than humans, is the fish which is satiating the hunger of humans and being exploited by them. Nature is therefore in salience, but it is deliberately used to create a natural frame to sell the product. Killing and eating the fish shows the destructive side of the commercial and hints at the fact that it is not eco-friendly at all.

4.1.1.10 Discussion

The analysis reflects that the advertisement under discussion deliberately beguiles the audience to buy a packaged product in the veil of nature. They have tried their best to efface all the industrial efforts, involved in its production, to give a natural color to it. In

Baudrillard's words, the reality is reduced into mere images or simulacra (Baudrillard, 1994). Just a couple of vivid green images connote nature but the nature

itself cannot be encompassed in a tube. It is just the image, which is being consumed, not the product itself.

Although the ingredients that can be seen flying into the tube are not the only composition. The toothpaste contains various inorganic and harmful elements such as ammonia, sodium benzoate, fluoride, formaldehyde, ethanol, mineral oil, saccharin, plastic, artificial colors, scents, etc. most of the ingredients are classified carcinogens, banned in many European countries for their harmful effects on human body (Baillie-Hamilton, 2005). For example, fluoride is a known hormone disrupter and can cause oral cancer. In children, if fluoride is consumed in large amount, it can cause issues like low IQ, crippling bone disease, oral cancer and much more (Brazier, 2018). The hazards are not stated in the advertisement of a so called “natural” toothpaste. The words natural and toothpaste do not juxtapose. The product is not at all environmental or human friendly but disguised as unrealistically instant and natural remedy.

The advertisement also goes against a scientific fact that there is no cure for receding gums. The damage can be stopped but cannot be reversed (Lillis & Wright, 2023). This fact is deliberately kept hidden in the agenda of selling a product for the cure which is not even scientifically possible.

Moreover, another element is related to the situation of the commercial which is the group of youngsters is not enjoying the nature but exploiting its resources such as killing its creatures and burning natural wood as fuel. The happiness of their faces conceals the other side of the story.

Nature can be seen as a pleasant thing, but the harsh side of nature is not portrayed in the picture. Unlike the Romantics, Tennyson stated that nature is red in tooth and claw, Ralph Waldo Emerson and his disciple Henry David Thoreau also pointed out that nature has the harsh side along with its beasts and natural calamities. This aspect is also neglected in the commercial as the fish is caught and cooked in an instance, without the tiring amount of time and effort needed to do perform these tasks especially in wild.

4.3.2 Ariel Detergent

The commercial starts with a typical situation of the daughter-in-law washing clothes. The family members bring a lot of clothes for her to wash. She is perturbed and frustrated and says that a lot of detergent sachets will be used but then the door opens and Waseem Akram walks in wearing a green coat in all glory and brings an enlarged 20Rs, sachet of Ariel. The woman used the sachet and washes a lot of clothes. After that the whole family dances with Waseem Akram happily.

Ariel (Fig. 4.28)



Ariel (Fig. 4.29)



4.3.2.1 Given and New

The 'Given' concept which this advertisement supplements, is the idea of a joint family and washing clothes as a daily practice. The brand Ariel is also known

to the audience. The 'New' idea is that it has introduced a new packaging of 20 Rs which gives more quantity equivalent to three packets of the competitor brands, for the fraction of the price and does not hint any negative effect of the product on nature as the brand value is already long established. The economic gain is highlighted to efface the ecological drawbacks.

4.3.2.2 Gaze

The advertisement brings a situation of a typical laundry day in a Pakistani joint family. The lady responsible for the task raises the question, that it would take three packets of an un-named detergent to wash these clothes, facing the audience. Wasim Akram then appears on the screen and replies to the posed question by facing the audience. He reveals the fact Ariel has launched an economical packaging. Then all the actors dance facing the audience while chanting that now only one packet of detergent would suffice (figure 4.29). Wasim Akram even goes an extra mile to point at the audience and clearly indicates that he is addressing them which enhances the effect of the direct address. This product hails as an economic breakthrough and exalted as a savior of money, rather than a saviour of environment. Moreover, Waseem Akram interacts with the audience with his demanding gaze (figure 4.28).

4.3.2.3 Social Distance

The actors depict a joint middle-class Pakistani family having members from all the age groups. This gives the audience ample ways to identify with the characters (figure 4.28). Moreover, the characters are from both genders which again serves the same purpose. In most of the households, women are stereotypically assigned to perform the domestic chores. This idea is not confronted in the advertisement but strengthened through its characterization. The woman needs the approval and guidance of a male member as she becomes damsel in distress when faces a menial problem regarding the quantity of the detergent. She is also more concerned about the petty financial issues of the household. The situation is much like the real world and the targeted audience, women, are more do not oppose but confirm to this gender and social roles. As it is a family so everyone is closer to each other. Close proximity is again shown when Waseem Akram comes in and an enlarged size detergent packet

is placed right next to him. The product uses an economic schema in constant inflation, where sustainability lies a way lower than economical gains for both the consumers and advertisers.

4.3.1.4 Power and Angle

The advertisement starts with a dolly shot when the family moves in the set. This inclusively brings audience to the same situation which the actors are facing (figure 4.28). The camera angles are mostly frontal and have the same level as audience giving them the same experience as their audience. The dominance of the famous cricketer is intensified as the quick focus on his person and the establishing broad shot of other actors in awe of his presence present his grandeur, which beguiles audience to buy a cheap product. Then the over exaggeration of the size of the new packaging, bigger than Wasim Akram himself (figure 4.29) is again focusing on the fact that the product is more important, not the actor. The final shot zooms out and builds an establishing shot with the actors making the gesture 1 with their hands making the audience think that everyone is happy and content with this new economical packaging (figure 4.29). All the shots have nature's green as its background to show a perfectly normal real household. Other than this, ecological concern, sustaining it or degrading it is not focused by the camera.

4.3.1.5 Visual Modality

To efface the ingredients and chemical composition of relatively cheaper product, the commercial shows the actors in an easily identifiable Pakistani household and present the hustle of women and their domestic chores. The family seems to be middleclass as they do not have any servants attending to their tasks such as washing clothes; they are also concerned about the amount of detergent and more usage of it. The commercial uses brightness to achieve different effects such as the power of the detergent to clean the white clothes. There is a huge difference between the brightness of the attire of the actors, before and after the product is introduced, they have the same clothes, but the hue is not bright earlier. The washed white shirt unrealistically glares when the woman gets it out of the washing machine.

However, the washed clothes hanging on the wires in the background are mostly of bright colour to contrast the light colour dresses of the actors. Brightness plays its role introducing the mouthpiece of the advertisers especially Wasim Akram. He enters through a heavenly door bright enough to make the audience and actors blind by the glare of his person and product itself (figure 4.28 & 4.29). Green seems to play an important role in the advertisement as most things related to the Wasim Akram are green, especially the door and his coat. This resembles with the theme of the packaging and moreover, reflects his representation in the Pakistani cricket team. The hint of nature is also there in the setting in shape of plants and trees, and of-course green colour of the dress, but the effect of the product on nature is missing in visual signs.

4.3.2.6 Framing

The frame this commercial presents is an immersive situational frame for the audience with the help of a middle-class joint family having a discussion over the petty issues related to household, regardless of their ecological impact on their health and other natural life. The economic situation is a familiar frame which is presented and identifiable by most of the audience as they belong to the same class of people.

The commercial presents a predicament frame for the audience where they are worried about the economic washing of their clothes. The product is then shown as a solution to the apparent chaos and concern of the whole family. The dance and the gestures show the happiness of the actors strengthening the idea of a happy family. The ecological perspective is not presented as a problem, nor it has been presented as solution.

The need of using washing machines and detergent to wash clothes is an already established frame in the minds of the viewers. So is the concept that women are responsible for such activities, and they need approval and appreciation from male members of the society. The economic frame is strengthened by the words '10Rs. & 20Rs.'. It shows that the advertisers have decided to lure the viewers by the economical price of the washing powder. When an economical frame is used, then it is always understood that the ecological frame is ignored, sidelined, and

erased completely. Although green colour hints at nature and ecology, there is no mention of nature or sustainability anywhere at all. It implies that women are more concerned with household chores than with ecology.

4.3.2.7 Metaphor

The vivid and active area is a middle-class Pakistani family with their daily life problems and the target domain is women of the household who are more concerned about maintaining the cleanliness and hygiene of the household in an economical budget. The more vivid imagery is of color green is evident to implicitly show the product to be a natural and sustainable product in the backdrop of patriotism of the green flag. The message also comes from a patriot who has represented the country on international level, adds credibility to the narrative. Patriotism and economic gain shapes the ideology of the people to be passive towards ecology and sustainability for short term gains, and the commercials support the afore-mentioned attitude. ‘20 Rs’ and ‘one’ is like a metaphor for the packet of detergent. It means one packet of 20 Rs of Ariel can wash a bulk of clothes. Numbers are therefore used from the source frame into the target domain to create a perfect economical narrative thus deleting and ignoring nature completely.

4.3.2.8 Convictions

There is a plethora of facticity patterns in the current commercial. A real-life and true situation is depicted in the advertisement, where the institution of a joint family is highlighted. The words “only one will suffice” serve as quantifiers as they are recurrently sung in chorus to emphasize that the product is new aspect of the product which is economic small packaging. This idea is more strengthened with the help of dance and continuous gestures of the digit 1. The last establishing shot of all actors with happy faces brings the peer credibility to the narrative. The group also have both genders and all age group, which makes it appealing for a broader audience, even though it is directly aimed at women.

Wasim Akram is presented as an expert on the issue and his background as a national hero adds credibility (figure 4.28) to the destructive argument of quantity assurance for the fraction of the price, at the cost of ecological disaster.

4.3.2.9 Erasure and Salience

The need of detergent is already established and in the society. The salience of finding economical option is what is being sought after in this commercial. The verdict of a national hero and the grandeur with which he enters the scene makes the product appear to be a pocket friendly alternative than its competitors.

It is not completely identified that the 10 Rs. packets belonged to a specific competitor brand; however, the color clearly indicates the name of their targeted brand. The name is of great importance here. Ariel Green connotes two things. Firstly, it may hint towards the environment friendly detergent, or it may be an outcome of a national affiliation as the national hero is advocating for it. However, the product under discussion is a product of industrialization and that part is totally effaced. The harmful waste and the amount of energy consumed in the form of electricity is not addressed.

Lastly, nature is present in trace as it can be seen in the background. It can only be seen and there are no words used for nature at all so the ecological frame is erased and the economic frame is in salience.

4.3.2.10 Discussion

This is deceptive marketing as its best. Due to inflation and high production rates. Ariel could not continue their 10 Rs packaging of detergent. So, they have come up with a new competitive marketing strategy. They compared their newly introduced packaging with three packets of their competitors, without losing their long-borne title of economical and pocket friendly detergent.

The name Ariel Green does not provide adequate information. It may suggest that it is an environmentally friendly option, but more focus is on economical rather than sustainable. The detergent deteriorates the fabric of clothes and blurs their color,

but this side is not addressed by the advertisers. Another criminality is that the harmful ingredients especially used in the contaminate the water and even the human bodies when we wear these clothes. Cancer, hormone disruption, and other chronic health problems can emerge (The Impacts of Conventional Laundry Detergent on Human Health and the Environment, 2022). The waste cannot be used to irrigate lands of recycled. This exposure to harmful ingredients of detergents like Sodium Lauryl Sulfate and Sodium Lauretha Sulfate (SLS/SLES), Phosphates and Chlorine Bleach have proven to affect blood cells and vital internal organs especially kidneys in animal and humans. Yahaya, Okpuzor & Oleadele (2011) showed a spike in blood related issues when animals were exposed to detergents in a confined environment. That is why the brand has restricted to the word green only in its name and remained completely silent about it adverse effects. If it really had been a nature friendly and sustainable option, it could have presented a natural and harmless alternative to long established concept of detergents and washing machines.

The passive audience, especially women, does not question the role of Wasim Akram in a commercial of having clothes and washing machines. He cannot be seen touching clothes or washing them but lecturing and pointing at the color and results of the washed clothes as an authority. If he is not an expert and women are supposed to do these tasks, then why cannot it be women who can testify about the efficiency of such a product.

From ecological perspective, in today's world all that is needed is the testimony of ecologists describing the green effects of product in advertisements along with their possible hazards to environments.

4.3.3 Bonus Tristar

The analysis section has been divided into the following parts for a detailed description:

Bonus Tristar (Fig. 4.30)



Bonus Tristar (Fig. 4.31)



Bonus Tristar (Fig. 4.32)



4.3.3.1 Given and New

The given in this context is the idea of a traditional eastern matchmaking process in which elder arrange a meeting of the young couple, usually at the house

of the bride. The new in this context is that this scenario is indirectly used for advertising a detergent and the detergent itself having an element of extra and abundant quantity in a low price. The economic frame looms large over the advertisement, overshadowing the sustainability and ecological discourse.

4.3.3.1 Gaze

The matchmaking process involves the audience with them as they become a member of their family and have a say in this match making process. Is evident from the beginning that the two families are mingling with one another to get to know more about the bride and groom. The couple looks at each other which involves the audiences as voyeurs to the situation. The characters do not look directly towards the audience except in the end where the bride-to-be accredits Bonus Tristar for her matchmaking (figure 4.32).

The domestic scenario does not portray the product as an alien but as member of the household which does not trigger the question of its existence and sustainability.

4.3.3.3 Social Distance

The actors belong to traditional and stereotypical Pakistani families, in a quest of finding perfect spouse for their grownup children. The groom to be comes with his mother and seem to be close with her as he cries for his mother when the hot tea is spilled at him. The girl who serves the tea and confectionaries first, has no fault at all, but finds herself guilty for this which shows her subservience to the male members of the society. She, confirming her role, takes the initiative to set the things right. She instantly washes the clothes dries it at and then gives it back to her future husband. The audience enjoys this hilarious and comical encounter as a member of the family and find themselves virtually present at the occasion. They achieve voyeuristic pleasure. The families however appear to be from middle-class families as both the elder women are well acquainted with washing clothes and are taking special interest in household chores themselves (figure 4.31). However, the groom brags about her status and wealth as it is a tradition mostly in such cases. The girl, after setting the things right, sits beside her future in laws. This shows that the

distance between them has now vanished and now they are going to be a part of a new family.

There is absolutely no reference that how these cultural practices damage environment and the whole scenario is discussed in a comical and a lighter mode. This technique gravity and effects the real-life question of ecological balance and sustainability.

4.3.3.4 Power and Angle

The commercial starts with a few establishing shots which make it clear that the occasion is a meetup of two families for matchmaking. Two close shots of bride and groom to be send a message to the audience that both have developed a liking to each other. The camera remains on the same level of the family members sitting next to each other. This camera technique involves the audience in this occasion as member of the family. The level of the camera slightly changes to low level shot for just two occasions, firstly when the girl introduces the product, it is shown from over the shoulder of the groom to be but with the camera tilted upwards (figure 4.30). The same is the case with her holding the washes white shirt in her hand for display (figure 4.30). This placement of camera makes actors inferior shows the superiority, power, and awe of the product. The awe of the product and its placement in a comical situation does not let audience question the products place and destructive role about ecology.

4.3.3.5 Visual Modality

The visual modality shows the yard of a traditional Pakistani family who has invited over a boy for matchmaking of their daughter. The tea, especially focused by camera in a shot has been given importance because it would become a turning point the storyline and is essential to highlight in the very beginning. The actors are wearing colorful clothes except the groom-to-be who has his deliberate white attire that turns out to be the turning point and show the conflict and the result of the product on white clothes (figure 4.30). Minal Khan is dressed in vibrant red and yellow which is in perfect harmony of the color scheme of the product itself. This

also presents the ideal vs real. All fair skinned and renowned actors of the drama industry gather in a single courtyard to promote a real-life product and convince the audience to buy to this destructive product with their testimony of the effectiveness of the product evident in its visuals through artificial brightness of the white clothes.

4.3.3.6 Framing

The commercial presents a comical and yet interesting situation where the groom embarrasses himself in front of his future wife and in laws. The wife, affirming to the assigned existing frame of gender roles, saves him from this embarrassment and restores his dignity by washing his stained shirt with Bonus Tristar. This situational frame is then emotionally and comically used for the product thus showing value for money and quality at a low price. It does not even hint out its outcome in terms of ecological damage and health hazards.

The commercial presents a problem frame where a course of events is going on and is suddenly hindered by a mishap. As this becomes the question of the future of two young people, the product miraculously jumps in to save the relationship and erase the embarrassment of the couple. The choice of the detergent by Minal Khan also establishes her reputation as a perfect housewife who has great command over domestic chores and can tackle possible problems. The frame of happy family is again strengthened in the end of the commercial where the actress exalts Bonus Tristar for saving her life.

Most importantly, linguistic framing is done only by using the words ‘EXTRA’ and ‘10’ written on the packet in figure 4.32. although semiotic resources show a situational problem frame. However, the economic frame is the one that the language depicts and whenever an economic frame is created, nature is completely erased. Therefore, the detergent might be a savior for humans and their reputation, but it is destroying the environment by leaving excessive amount of wasted water.

4.3.3.7 Metaphor

The word “extra” is frequently used in the commercial and vividly indicates that the product under discussion has abundance in many ways. Firstly, it offers great

quantity of detergent for a nominal price. Secondly, the results seem to be beyond expectations. Thirdly, both bride and groom to have achieved more than what they had thought. This metaphor looms large over whole advertisement. This “extra” factor triggers an ecological frame and overshadows the repercussions of the product and its chemical and extremely packaged components. Moreover, ‘Bonus’ itself is turned into a metaphor of a happy family.

4.3.3.8 Convictions

There are no modal or quantifiers used in this commercial. But the conviction is displayed in the form of no-verbal facticity of consensus of easily relatable characters in a traditional and common situation. The stardom of the actress Minal Khan gives credibility to the testimony regarding the results and quantity of the product. The stardom does not leave any room for doubt that the product is a need of the modern household. The audience as a result unknowingly stands convinced to buy a destructive product. Moreover, the word ‘Extra’ is used in many contexts to emphasize the thematic content of the advertisement.

This ‘Extra’ and ‘10’ thus create conviction patterns thereby increasing the reliability of the product.

4.3.3.9 Erasure and Salience

Like other detergent commercials, the actors and advertisers emphasize the need of detergents without highlighting its adverse effects on human body or environment. To establish the salience of detergent, it is presented as an economical option than other brands in the market. Renowned actors from TV serials present an accustomed environment to the viewers and add an aspect of familiarity. This familiarity is then made to make the product more salient. The last shot where Minal Khan addresses the audience directly, the whole family is blurred, and the product is brought to forefront in a human size symmetry.

The erasure however extends to nature as well, the house has plants and fountains in the beginning but when the product is introduced, the green courtyard

abruptly turns into a laundry and the nature is masked by the washing machine, strings, and bright colored hanging clothes. So is the effect of the product on nature.

4.3.3.10 Discussion

Detergents, instrumental in maintaining hygiene and cleanliness, can have adverse effects in many ways. Impacting both lifespan and the appearance, prolonged exposure to harsh detergents can lead to fabric wear and tear, fading colors, and reduced longevity of clothing items. Chemicals found in detergents can find their way into waterways, disrupting aquatic ecosystems and contributing to water pollution. Moreover, the industrial production of these chemicals can lead to environmental degradation and carbon emissions. It can result in damage to soil properties, eutrophication, plant germination, and the breeding of disease-carrying mosquitoes (Mousavi & Khodadoost, 2019). The inorganic substances in detergents are known to cause skin irritation and allergies, affecting the health of individuals.

It's imperative to strike a balance between cleanliness and the potential adverse effects of detergents by opting for eco-friendly ways of washing clothes. Hypoallergenic alternatives are in vogue to minimize the carbon footprint on individuals and the world around us. These alternatives exclude sulphates, phosphates, chlorine, brighteners, fragrances, dyes, and other synthetic chemicals, which in return are safe to use for sensitive skin and are more environment friendly as far as their production, consumption and waste is concerned (Cosenza, 2022). However, the discussed commercial does not propagate the product as environment friendly, neither does it bring its harm to front. The only thing it emphasizes is getting extra in the fraction of the price, regardless of its hazards to carbonbased life and environment.

The advertisement ideologically emphasizes the gender roles as women are seen as objects of servitude. They are present at the disposal of men to alleviate their problems. This is portrayed as a quality of women as Minal Khan knows so much about her household chores and her expertise portrays her as an ideal bride. Moreover, the only ones interested in the washing clothes than the male actors. This is mostly the case in Pakistani household.

4.3.4 Harpic Bathroom Cleaner

The commercial is about Ayeza Khan who is representing the product. she knocks at a door and a woman appears. She is happy to see Ayeza with her computer-generated twin. One is wearing blue and one is wearing a red dupatta. Both enter the house and ask questions from the house owner. Then they explain the use of red Harpic cleaner after which the homeowner smiles and a clean washroom is shown on the television.

Harpic (Fig. 4.33)



Harpic (Fig. 4.34)



4.3.4.1 Given and New

The Given refers to information already known by the audience. In this case, the given is the need of cleanliness along with the brand name and its usage for toilet cleaning. The New in this commercial is the launch of their new product for

washroom, tiles, floor, and basin. Building on the previous knowledge and experience of consumer, the brand has tried to extend their product catalogue. The whole commercial product is to promote a clean and healthy household. However, the credibility of the claim of bringing health for humans or other harmless organisms has not been countered or even fully expressed in the advertisement.

4.3.4.2 Gaze

The actors in the commercial seem oblivious of the camera presence. They do not make any eye-contact with the audience, except in the last shot where all three of them urge the customers to buy their product by elaborating the uses of their newly introduced product. The female host is completely stunned by the visit; however, she is embarrassed to show her washroom to the guests as they are not up to the mark in terms of cleanliness. This is clearly evident through her expressions. But when the product is introduced and its effects are shown to the audience, she can be seen smiling jubilantly. Supplemented with a direct gaze, this smile is also indirectly urging the viewers to buy an effective but chemical product (figure 4.34).

4.3.4.3 Social Distance

The commercial shows three women, two of them are dressed as salesgirls knocking on a random door. Another woman comes out and recognizes the famous actress Aizah Khan and her twin. The binary of inside and outside of the house is created. The over the shoulder shots keep audience with the outsiders and make them curious to see the inside of the house. These over the shoulder shots involve the audience as part of this encounter in 'close proximity' with the actresses. The host is also reluctant to show them the interior of her house because of embarrassment as the guests and the audience want to invade her privacy. The advertisement starts from the outside of the house and ends in the most private area: toilet. This gradual transition makes audience feel themselves as judge of before and after results of the cleanliness. The direct address in the end with the sparkling background makes the address more powerful and the audience is now detached as a separate entity than the screen world and acts as judge of the before and after

results. This judgement hinders them to look for ecological harms, health hazards and deadly acidic chemicals sold in the name of cleanliness.

4.3.4.4 Power and Angle

The power and angles in this commercial are worth mentioning. The animation in the beginning and the end supplements the thematic content. It makes it clear that the advertisement is about Harpic products and the contrast with a new product makes it even more carved in the memory of the audience. The over-the-shoulder shots of the actor are used to immerse the audience in screen world (figure 4.33). The target audience of this commercial is women. To make a perfect comparison between the results of washroom cleaning, a side-by-side comparison of the product with the detergent is used. The camera angle of the last scene is worth mentioning as it gives a slanted high shot. The audience seem powerful and authoritative and, in a position, to decide whether they need to buy the product or not. Hence, the power of choice always remains with the audience. As far as there will be no reference to its harms and hazards or the carbon emissions in its making, audience would get moved to buy the salient product by looking at the results.

4.3.4.5 Visual Modality

The commercial plays with a color scheme of bright blue and red. The actresses promoting the Harpic are also wearing the same color scheme. The concept of twin is also present which implicitly states that the new product is a part and parcel or in fact the twin of the other. The color white is in abundance to reinforce the effect of flawless cleanliness in the mind of the viewer. The color of the dresses and washroom is deliberately chosen to white for the above-mentioned reason. Excessive use of CGI (computer generated imagery) is evident in the commercial (figure 4.33). The concept of twins, the animated slides of logo, products with all their listed details, and most of all, the sparkling stars on tiles in washroom are a result of this visual modality. This technique enhances the results driving the attention away from the consequences of these immaculate results.

4.3.4.6 Framing

This commercial shows two guests showing at the front door of a housewife. The frame is real, and the audience is well acquainted with this scenario. The other frame is the affiliation of bathroom cleaning with Harpic, but the advertisers use the existing frame to reframe it into a new piece of information that it has launched a separate entity for other purposes as well. Along with situational frame, the predicament frame is also available which brings a chaos to front that detergent leaves an army of germs on the bathroom tiles and basin. Then the new product hails as a solution. The procedural and factual knowledge is also invoked as it is known fact that bathrooms do have germs in them and demand a thorough cleaning. Last but not least, the value of hospitality is also there. Although host does not want to show them her toilet, but she does because the guests insisted her to show them her cleaning strategies. The words on the screen ‘10X MAX CLEAN’ and ‘KILLS 99% GERMS AND VIRUSES’ in bold and capitalized font create a frame of absolute cleanliness and freedom from germs. This medical frame of germs and viruses makes the viewer rely on the product more than before. These words strengthen the problem frame and thus increase the reliability of the product.

Maintaining the cultural values and practices is the need of the environment but in the fast-decaying ecological balance, it is necessary to critically analyze these practices and effects thereof on our health and nature. This aspect is not present in the advertisement.

4.3.4.7 Metaphor

The brand Harpic has established itself as a bathroom cleaner and it now stands for sparkling and germ-free toilet. Using this metaphor, the brand has launched a product in this domain but for a slightly different purpose. Another metaphor is white color; it is now recognized as an emblem of clean and germ-free environment. The excessive use of white in setting of the advertisement promotes its brand reputation. The brand reputation in return does not trigger any debate about ecology among passive consumers.

4.3.4.8 Convictions

This commercial shows direct advertising where two female actors show up at the door and try convincing the house owner and the audience that their newly introduced product does a better job than mere detergent. The term “kills 99.9 % germs” remains on the screen for quite a long time and adds credibility to their claim and serves as a modal. The commercial has ample dialogues and visual comparisons which show its importance as compared to the detergents.

The renowned actress Aizah Khan uses her stardom to convince the audience to buy this product. Thus, a facticity pattern is established through her. Her computergenerated twin also doubles her convincing power. The ideal vs real can be seen as the actresses directly bring a solution of a genuine daily life problem. Another interesting fact is that as compared to Ariel, now the testimony is coming from a female actor who is more credible in domestic matters than a male actor. This unreal and magical ideal of cleanliness shapes the ideologies to go to any extent in using consumption without consulting its drawbacks and effects humans and nature.

4.3.4.9 Erasure and Salience

The commercial does show plenty of plants and traces of nature outside the house but the link with ecology is completely masked. Plants are present but are not focused by the camera. The actors are not interacting with the environment but are more concerned with the use of a synthetic cleaner for toilet and killing germs.

This marketing is a direct attack on the sales of detergents as they were being used in washroom cleaning. The commercial makes it clear that the product is way more effective in bathroom cleaning as unlike detergents, it is designed for this purpose. The word 10x glorifies its strength to kill germs even if it is diluted with water. The uses of the twin products are then enumerated by the actors and can also be seen on the screen in the last slide, it carves the image deeper in the memory of the audience that the two have different purposes. However, both are damaging to the environment and health, but this side is kept hidden from the consumers.

To keep the product in high salience. More screen time is given to the outsider guests rather than the homeowner, because the guests are the proponents of the usage of Harpic Red as a replacement for detergent. Moreover, words like ‘Virus and germs’ again puts the product in salience and ecology is completely erased. Thus, environment, nature and sustainability is erased thereby creating a void which is filled by the product.

Although there is no presence of male in the commercial, it however, strengthens the idea of female being responsible for the cleaning of a bathroom, even though everyone uses it.

4.3.4.10 Discussion

It is scientifically proven that bathrooms are contaminated with germs and pathogens which can cause severe problems for human health. Salmonella bacteria can colonize the underside of the rim of toilets and persist up to several days. The advertisement suggests that there is a need of cleaning the whole washroom instead of just cleaning the toilet seat. Contamination of walls and floor has been found in the researches. For example, the salmonella bacteria travels in air through the droplets of flush and have been found even in the toothbrushes placed in the washroom. That is why, mere detergents or surface cleaners are not sufficient to prevent humans from these harmful microorganisms (Abney, Bright, McKinney, & Ijaz, 2021). Disinfectants become indispensable as far as the thorough cleaning is concerned. Apart from scientific reasons, a thorough cleaning seems to a religious and social obligation as well.

As the need of a clean air and surface of the toilet is well established, the hazards of using the disinfectant materials have not been well propagated for the safety of its consumers. Using these chemical substances firstly affect the people who perform the cleaning. They need proper safety gear to use these products. However, in the advertisements, women can be seen using these disinfectants with their bare hands which in reality can become lethal. Inhaling the acidic fumes of these products can cause serious and irreversible damage to lungs and respiratory tracts. Exposure of these acidic material can cause skin burns and severe irritations

(Gerster, D, Wild, & Hopf, 2014). The poisoning of these products has no cure at all. It is a matter of great concern that these harmful products are being advertised without any warning or safety precautions.

Increased focus concerning this has emerged after scientific evidence linking developmental and endocrine disruptions in wildlife to the cleaning agents. is phosphate, a water-softening mineral that was once widely used in laundry detergents and other cleaners. When phosphate enters the water body, they act as a fertilizer for algae and causes its overgrowth resulting in algal bloom. This algal bloom depletes the water's oxygen supply, killing off aquatic life.

The plastic bottles used in package cleaning agents pose another environmental problem by contributing to the heaps of waste. Most cleaners are sold in HDPE (highdensity polyethylene) or PETE (polyethylene terephthalate) which are known for their negative effect on male reproductive tract and cause problems like lowered sperm count, undescended testis, and testicular tumors. Some cleaning agents are packed in PVC polyvinyl chloride. During its production it also forms a harmful carcinogen named dioxin as a by-product (Sabharwal, 2015).

To offer an environment friendly and green alternative for non-toxic hygiene maintenance of toilets, architectural designing can be helpful, the houses can be designed in a way that a better air flow and natural sun light would naturally disinfect the toilet and prevent accumulation of germs. Moreover, natural, and biodegradable cleaners and disinfectants can also be used. Sabharwal (2015) goes to an extent where she enumerates the toxic cleaners in the households and points out their effective DIY alternatives for each category.

4.3.5 Naya Brite

The commercial shows a couple sitting together and watching TV. The wife is immersed in the movie and the husband scares her. She screams and in doing so, she puts ketchup all over his shirt. Then she confidently tells him not to worry as they have Brite at home. The husband seems satisfied by the answer. After that she scares him thus teasing him and they both start watching the movie again.

Brite (Fig. 4.35)



Brite (Fig. 4.36)



4.3.5.1 Given and New

The Given is the institution of marriage and the scenario of enjoying a movie with snacks. The renowned and familiar actors are present. The catchphrase of the advertisement is also the same as the previous ones. The New is that the use-value of the product for such situation and establishing the fact that the trust on the performance of the brand does not let its customers worry about anything and they continue enjoying the moment. This blindfolded trust then disseminates the ideology of passivity towards the effect of the product on the health and environment.

4.3.5.2 Gaze

This is clearly a story based commercial having a particular real-life situation. A husband and wife are comfortably and closely sitting on the couch watching a horror movie (figure 4.35). The actors mostly look at each and neither look directly at the audience nor talk to them. Their gaze is towards the television screen and to their partner. They are indirectly urging their viewers to buy the product and want them not to worry about anything including ecological impact of the product.

4.3.5.3 Social Distance

The actors, probably husband and wife, are watching a horror movie sitting on the couch. The advertisement shows their *Carpe Diem* attitude towards life and the same is expected from the audience but buying the product seems a condition to enjoy such attitude. The social class of the couple seems high as they do not indulge in washing clothes themselves. Like other detergents the woman again give an authoritative verdict on the results of the detergent as it is assigned to her as a duty to take care of such things in the household. They do not even hint about their duty as a responsible citizen and using ecofriendly ways for the same practice.

4.3.5.4 Power and Angle

The first dolly shot zooms in and makes it clear that the couple is watching a horror scene on a television screen (figure 4.35). The camera angle and technique convince the audience that they are watching a television, although no television is shown on the screen. The dolly shot also makes the audience feel that they are peeking into the personal life of the couple as they are enjoying their leisure time in the comfort of their home. Then the camera shows some over the shoulder shots by establishing that the audience has now entered the house and experience the situation as a third person. The last shot shows the couple in blurred background with half of the screen filled with an enormous packet of the detergent and the written catchphrase, showing the dominance of the product, and instating the climax of the advertisement (figure 4.36). The dominance created through camera makes the

audience hooked in the grandeur of the product leaving them in a position of affirming to what has been said and not criticizing the told information through ecological lens.

4.3.5.5 Visual Modality

Visual modality represents the notion ‘Ideal vs real’. The actors enjoying their relationship to its fullest and watching a movie in the comfort of their well-furnished home seems to be a well sought after life by the audience. The relationship along with the context of a peaceful life is ideal. Moreover, their attitude towards the stain and the reliability of the product is shown as ideal *Carpe Diem* life. This life encourages the consumers to look for short-term gains and overlook its long-term damages.

Color scheme is also noteworthy here. Despite the fact that other detergents mostly use white colors, the commercial under discussion uses dark color to align it with the theme of horror movie. To amplify the stains on a colored shirt red ketchup is deliberately chosen (figure 4.36). The logo of the brand remains on the screen throughout the advertisement. In the last scene the proportion of the packaging of the product brings the audience in an awe to buy the destructive product without questioning. The gesture of a tick is also noteworthy which is again perfectly aligned with the catchphrase (4.35).

4.3.4.6 Framing

As far as the framing is concerned, the peaceful situation of the couple being at home and enjoying a happy family life has been used to create a positive frame of family. The catchphrase “Brite will set things right”, also set out through gestures (figure 4.35), is also a familiar frame for the TV audience as it has been advertised for a very long time, almost in every advertisement of their brand. The word “right” creates a symphonic effect with “Brite” which also attracts the audience. The problem frame has been used as a peaceful situation has been altered by a single stain. However, the actors do not seem to be offended by this problem as they have trust in the product and viewers, especially women, are also being forced to have

such trust to live a happy life oblivious of their unsustainable practices and ecological harm they create by consuming such products. The propagated urban life is also coming at the stake of ecological imbalance and acquisition of natural habitats.

4.3.5.8 Metaphor

The product is being introduced as a metaphor of happy and carefree attitude towards life. The camera focuses on the facial expression of the female actress as she does not seem affected by the faced problem because they have the product. The husband also does not even move or scold his wife for staining his shirt. The product hails as a lynch pin of the happy couple. There is not a slightest hint of the ingredients and chemical composition of the product which can disrupt the happy life for them and other creatures as well. 'Brite' is used as a vivid metaphor for making everything right and solving all issues thus turning life into happy and carefree.

4.3.5.8 Convictions

As the characters barely speak to each other and indirectly advertise the product. There is a scarcity of conviction or facticity patterns. It shows a situation but quantifiers, modals or call to experts cannot be seen. However, the actors are renowned and familiar to the audience so they can be taken as a voice of authority for the audience. Another interesting fact is that the actress frequently appears in the brand advertisements for quite a long time which gives her the authority and experience to present a reliable narrative. The situation, however, shows conviction as presenting Brite as a source of spending quality time together. Apart from the catchphrase, that bright would set all the things right, conviction is supplemented through the gesture of the women making a right tick with her hand and her smiling face. There are many ways in which it can damage the clothes and make them fade, but that is altogether eliminated and effaced.

4.3.5.9 Erasure and Salience

Nature is not present even as a trace in the commercial. The advertisement gives a view of an urban household with modern technology. The whole setting, if

analyzed has come at the stake of exploiting nature and building cities. The house is shown in dim light to enhance the effect of horror scene being shown in the television. However, the television is supposed to be present but not shown in the entire commercial. To amplify the salience of the catchphrase, the actors do not utter any other words. At the end, the couple gets blurred in the background and the product with its catchphrase and salient features such as stain magnets etc., appear on the screen in an enlarged proportion. The dull color then suddenly gets changed by the vivid colors of the product, enhancing the salience with the help of building a contrast making audience more unlikely to look for its ecological impact.

4.3.5.10 Discussion

The analysis shows that in the commercial, image of urban life has been idealized and given importance in the advertisement under discussion. There is no reference of more sustainable and eco-friendly rustic life. According to a report, 62.27 % of Pakistan's population resides in rural areas (Pakistan - Rural Population, 2022). This huge number is also being forced by ideal image of city life to move to urban societies. While the urbanization is posing serious threats to environment especially the animal habitat and exploitation of natural resources (Urban Threats, 2023) .

Moreover, the food which the couple is consuming is also not healthy. Fried items and junk food is present at the table which promotes such foods as ideal snacks during a leisure activity.

The washing process of clothes is not shown in the advertisement which may pose a question about the waste water management, but this phase is completely erased from the advertisement. Ingredients of the detergents like Sodium Laureth Sulphate (SLS), bleach, formaldehyde, phosphates, benzene, nonylphenol ethoxylate and synthetic fragrances etc. pollute the water and that cannot be used further. However, some researches have shown that that the toxicity of the such water can be reduced to some extent and it can be recycled for many purposes (Rodrigues, Rael de Moraes, & Martins de Paula, 2022). These detergent advertisements do not care to address this side of ecological discourse that it may

not affect their sales and economical gains. Thus, a passivity of ecological and green initiative is evident.

The detergent waste affects the life on the planet in many ways. For example, they use phosphates to make detergents more effective in hard water, and to help prevent dirt from settling back on clothes, which, particularly in streams and waterways, have long been associated with environmental damage as they can cause algae to bloom and resultantly damage ecosystem. Many detergents use ETDA (ethylene diamine tetra-acetic acid) instead, which is not biodegrade as well and has been found to be toxic in numerous animal studies. (Gianni, 2023).

4.4 Technology

This last sub-category of the analysis deals with the detailed critical analysis of the advertisements of technology such as electrical appliances and internet and discusses how ecological discourse is side-lined in their marketing. The commercials include: Dawlance Inverter AC, PTCL Charji Unlimited Internet, Sprite and Jazz Promo, Samsung Galaxy Z Fold 4, JS Bank.

4.4.1 Dawlance inverter AC

The commercial shows a family. The couple is sitting in the lounge and the wife asks her husband to turn the AC on as the weather was hot. She was concerned about her daughter who was about to come home. The husband listens to her but does not turn the AC on. The daughter walks into the home then and the man turns the AC on. As soon as she steps into the lounge, she feels the cooling effect of the AC and says that the weather was hot, but the lounge was pleasant. The father smiles then and talks directly to the viewers telling them about the specs of the AC.

Dawlance Inverter AC (Fig. 4.37)



Dawlance Inverter AC (Fig. 4.38)



4.4.1.1 Given and New

Dawlance has its reputation and electronics and home appliance brand, which in this case is the Given. Moreover, the scenario of a heat wave and air conditioning is also familiar. The New is the upgraded model and technology used in the manufacturing and the working of the air conditioner which has the ability to spread the cooling instantly and evenly to all the parts of the room. The device is for artificial temperature control, but the advertisement stays completely silent about it.

4.4.1.2 Gaze

The family seems worried about the heat outside and is discussing the matter by looking at each other. Out of three characters, the only male head of the family elaborates the interesting features of the air conditioner by directly looking at the audience (figure 4.39). While his voice continues in the background, the slides

change and the inner technological features and working are made clearer by animations and computergenerated visuals. Although the gaze is then disengaged but the voice of the direct address in the background carries the gaze till the end of the commercial. The expression of father and a happy daughter shows their trust in the performance of the product. The product seems a refuge from the disastrous nature and its use, with all its ecological repercussions, is justified through the advertisement.

4.4.1.3 Social Distance

The couple is seen as husband and wife, but the advertisement shows that only male has the authority, and both are not that close. She could have switched on the air conditioner, but she asks her husband to do the duty. Their social standing seems upper middle class as they can afford an air conditioner but cannot afford to switch it on the whole time. They switch the air conditioner only for his daughter which shows that he also cares for his daughter. The audience seem to encounter the whole situation as an outsider. There is a closer personal distance between the mother and her daughter as she seems more concerned about her visit outside on a hot sunny day. She instantly embraces her while the father starts bragging about the technological aspects of the air conditioner and fuelefficiency (Figure 4.38 & 4.39). Even if the product is fuel efficient, this does not make it an eco-friendly alternative as it still contributes towards global warming which they are running away from in this advertisement.

4.4.1.4 Power and Angle

The position of the camera mostly remains on the same level as the actors. The camera angle remains frontal which shows the involvement of the actors with the audience. The camera dollies in to make the audience enter the urban screen world. A 'close up' shot of the expression of the daughter seems essential as it shows the severity of weather outside and her satisfaction with the performance of the air conditioner (figure 4.37). The air conditioner is then shown in a few establishing shots and a significant screen time is given to it to establish its newness. A worth

mentioning shot which cannot be missed is when the camera gives the point of view of the air conditioner from a higher angle (figure 4.38). Once again, the idea of a happy family life covers the unfriendly practices of society as a whole and the consumers of the product in particular for financial short-term gains.

4.4.1.5 Visual Modality

There is an element of ideal vs. real. The actors, however, are not famous but presented as easily identifiable real-life characters. As far as the colors are concerned, light colors are used in interior of the house and in the attire of the actors which is in perfect harmony of the weather. On the contrary, the electrical components of the appliance are shown in dark contrast, establishing the salience of the advertised product. Air can be seen in this commercial with the help of computer imagery, which impacts the minds of the audience elaborating the performance of the product and creating an ideal controlled setting (figure 4.38). An urban setting justifies the need of an air conditioner regardless of its heavy energy consumption and gas emissions as there are no other alternatives available in cities.

4.1.4.6 Framing

These above-mentioned semiotic resources help to create and enhance the effect of the discourse created by the advertisers. These resources have created a 'Predicament Frame' as the advertisers have created chaos out of the weather condition and time constraint. The solution is then presented as blast technology of the appliance. The emotions are also invoked in the advertisement as the parents seem to be caring for their daughter. They are sitting in the heat, but they switch on the air-conditioner for their daughter. Living in Pakistan, the severity of the weather and the heat waves is understood by the audience which makes the easily assess the need of the product and ignore its ecological damages. The female character's words, 'Mama I'm home.' Triggers a frame of comfort which is associated with one's home. The advertisers have cleverly associated it with the AC that provides comfort at home. The words 'European Technology' again triggers a frame that European products are more reliable.

4.4.1.7 Metaphor

There is no vivid or active metaphor as it is a direct advertisement. The concept of having a loving and caring family is, however, linked to the product as having air conditioner shows your concerns for the betterment of your family in harsh climate, ultimately making it even harsher with this destructive practice.

4.4.1.8 Convictions

No call to an expert can be seen but the technological features are shown in intricate details with the help of computer-generated images. It is just and the frame created by one statement that is being used. The words “30% stronger air flow” acts as a quantifier for the conviction. The first-hand experience of the actor, along with the demanding gaze and enumeration of technological features, shows a reliable user review of the appliance and the written description of the warranty and high temperature resilience also adds to the conviction in the form of both semiotic and verbal conviction. The comparison with other brands at the end in its being a fuel efficient and environment-friendly brand is also added to convince the viewers into buying it. A plethora of technical details does not leave out any need for the already passive audience to think and question its harm to the environment.

4.4.1.9 Erasure and Salience

By portraying the image of a happy family, the advertisement plays with the emotions of the parents showing them a couple which cares for their only daughter and has bought an air conditioner for her. The cooling and technological features are mentioned in detail, but the side effects of the air conditioner and its harmful gas emissions are not discussed. The advertisers have created high salience by enumerating the features of the product. ‘30% stronger air flow’ and ‘12-year warranty’ again shows salience and reliability of the AC. A considerable amount of time is then given to the description of the product which stand distinguished in its dark grey color in a light-colored environment. Nature is presented as a monster as the weather is the main element which emphasizes the need of an air conditioner for survival in hot temperature.

4.4.1.10 Discussion

The commercial under discussion promotes an ideology that living in urban setting and having air conditioners is necessary to beat the summer heat. This comes at the cost of environmental damage and poses serious threats to future of the mother earth. This side of the story has not been discussed or even hinted out in the commercial.

The environmental hazards of air conditions are excellently described in the headline of an article from The Guardian” The air conditioning trap: how cold air is heating the world”. It concludes that warmer temperatures require more air conditioning; more air conditioning leads to warmer temperatures (Buranyi, 2019). The use of cooling appliances and its advertisement try to keep its consumers in an endless ironic loop which, for a short time gains of manufacturers and consumers, is demolishing the environment.

Air conditioners have become a common element and necessity of our homes, offices, markets, and vehicles. Reports have shown that about 3.6 billion cooling appliances are being used in the world and that figure would reach to an estimated but staggering 9.5 billion by 2050 (Bolakhe, 2022). In 1987, 198 countries signed a pact, known as Montreal Protocol, agreeing that they would not use chlorofluorocarbons (CFCs) used in cooling appliances because of its ozone-depleting effects on the environment. Now the refrigeration and cooling industry uses hydrofluorocarbons (HFCs) as an alternative. This substance does not affect the ozone layer as its predecessor but has thousands of times potential of longtime environmental damage and warming. The greenhouse gas emissions by the air conditioners globally constitute 4% of the total which is higher than the whole global aviation industry.

A consequence of the air conditioning is that the buildings are built more airtight and insulated to minimize energy consumption. As a result, fresh air is reduced. Low ventilation rates and the various synthetic chemicals used in building construction and decoration result in high concentration of volatile organic compounds, humidity, biological pollutants, and indoor particle pollutants (Yu, et

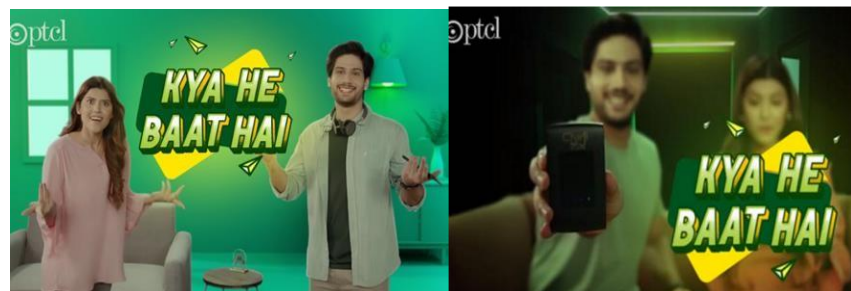
al., 2009). To minimize this, other alternative and environment friendly, energy efficient and low-carbon alternatives can be considered such as solidrefrigerants instead of gases, evaporative cooling, two stage evaporative cooling, radiant cooling displacement and ventilation etc. (Jadhava, Shaha, & Deshpandea, 2017). A simple or cheaper alternative is painting the buildings in lighter colors; for example, dark colors absorb 70 to 90 percent of sunlight while white color absorbs 35% less, making the indoors cooler (Mohamed Amine & Sriti, 2019).

4.4.2 PTCL Charji Unlimited Internet

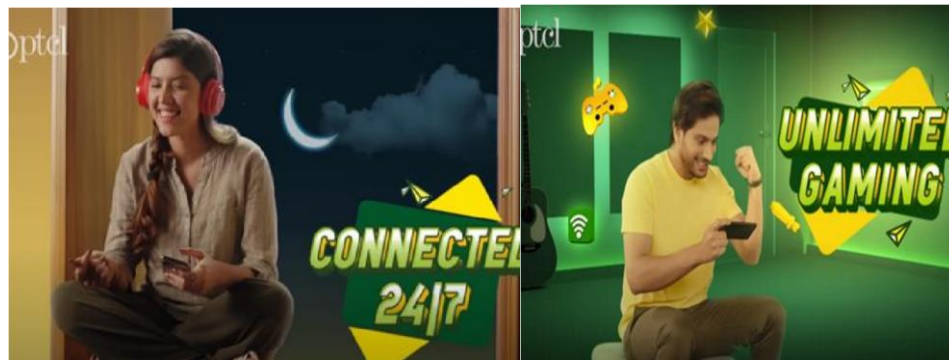
The commercial starts with an actor who picks up the device and his world gets transformed. He is in the world of the internet, listening to songs and enjoying his life. A girl enters and he hands the device to her as well. She also starts enjoying it. Both actors then forget the real world and watch movies. By the end, they eat popcorns and the boy shows the device to the audience urging them to buy it.

Based on the theoretical framework, the analysis section has been divided into the following parts for a detailed description.

PTCL Charji (Fig. 4.40)



PTCL Charji (Fig. 4.41)



4.4.2.1 Given and New

The given in the commercial is the brand reputation of PTCL and its Charji portable Wi-Fi device. The new in the context is the new affordable price of 1599 Rupees for the unlimited package. The financial gain once again lures the audience to buy the product and neglect its side effects for life on earth.

4.4.2.2 Gaze

Most of the characters seem to be indulged in using their mobile phones, tablets, laptops, and other communication devices. They mostly do not make eye contact with the audience, except at two spots. Firstly, when the new prices are revealed, two characters look at the audience with amazement and gestures of their hands showing great excitement (figure 4.40). Secondly, when the product and its features are finally revealed, one of them shows the audience the device holding in his hands (figure 4.40). The direct gaze occurs only twice but is supported by the facial expressions and the smile of the actors. All other shots are of individuals immersed in using the internet and feeling happy. These facial expressions play an important role here by creating an ideal situation and encouraging the audience to be happy as well. Happiness comes at a cost in terms of ecological instability which has not been addressed in the advertisement.

4.4.2.3 Social Distance

In the commercial, the actors are not interacting directly with the viewers through the camera. They are pretty much interacting with their devices and are not affected by any other thing. All the characters are young that indicates that the target audience is mostly youngsters. The camera invades their personal space and forms a close personal relation as it sometimes shows viewers the content they are watching online. Two actors who look towards the audience seem to be less indulged in their social media life as they interact with the audience twice. Feeling like one of the actors on screen, the audience also gets immersed in the internet world and does not feel the need to question its hazards.

4.4.2.4 Power and Angle

The camera angles are mostly frontal, eye level close shots. To develop a sense of bonding and familiarity between the actor and the viewers, close personal shots of the actor are used by the advertisers (figure 4.40 & 4.41). The close shots focus on the upper half body of the actors as they are engaged in their activity of using the internet. It shows their happy facial expressions. Some establishing shots are also there to show that the actors are immersed in their devices oblivious of their environment. Power is associated with the device as possessing it in hand makes the actors more powerful and connected with the same world they are unknowingly destroying through the product.

4.4.2.5 Visual Modality

The commercial does not incorporate the natural environment but transitions into an artificial world (figure 4.40 & 4.41). Some of its shots are in green color environment and some others in beige. Both colors stand as the main element of the dresses of the actors. The color scheme of the whole room is the same in both cases. Another aspect is that even the environment outside of the window is artificial, especially the sun and the moon in the background. This transition of real to artificial world happens when a young lad gets the internet device in his hand, giving the idea that the device unlocks lets you experience a whole new world. The actors are sitting

solo and enjoying their online experience while bearing a smile. The concept of ideal and real is not important here as the product tends to detach the actors and audience from the real world. The transition of natural to unnatural also plays a role in making the ecological damage trivial in the conscious of the audience.

4.4.2.6 Framing

The advertisement reconstructs a frame using the word “unlimited” from an existing frame of the internet and its usage. The advertisers have deliberately placed happy faces to appeal to the emotional senses of the viewers and make them long for this happiness. The verbal resource system remains perfectly aligned with the displayed content. The frame is neither problem nor predicament frame. The source domain of the internet as a need of the hour is established and target domain remains of youngsters as they are more acquainted with technology and internet usage. Factual and procedural knowledge is presented through the possession of the device, and it is made clear that it is a mandatory gateway to unlimited access of a new colorful world. This displacement of the actors in a new world leaves out any sort of previous affiliations from the real-world including nature and ecology. ‘Unlimited internet’ is repeatedly shown on the screen in bold figures which creates a frame of something that is never ending. This frame is associated with the next frame of ‘Rs. 1599’ written in bold again. The economic frame thus presents that the internet is inexpensive and won’t end.

4.4.2.7 Metaphor

The metaphor in the advertisement is basically the internet itself which connotes freedom of access. PTCL word itself is a metaphor for internet. It has now become a staple of the modern world and the connectivity to the abundant online resources for gaming, streaming, browsing, contacts, and research. Technology does not connote any natural thing, so it remains something remote from nature. This makes it even more untraceable to the general audience.

4.4.2.8 Convictions

A multitude of modals and quantifiers are not used in this commercial, such as unlimited, seamless, endless. The call of an expert or any famous actor is not present, but the anonymous background voice is there as a substitute. Facticity patterns are not present either as the actors do not address the audience. On just two occasions, the actors make eye contact with the viewers showing their amazement regarding the extremely less prices of the package. The colorful background and happy faces of the actors demand the attention of the audience and make them convinced that fast and unlimited internet is directly proportional to happiness. They do not think that this happiness is for them and is for a short period of time because their environment will face its consequences.

4.4.2.9 Erasure and Salience

The artificial and colorful life of the internet takes over the natural environment when the young male actor holds the device in his hand. The sun and the moon are then shown as animated and artificial entities. Nature is masked in the advertisement. The establishing shots and the close-up shots showing the oblivion of the environment and immersion in a new world show that the device creates colorful avenues for the users and presents them an un-interrupted experience.

This excessive use of internet and its hazards are not shown. Actions like gaming and streaming are shown but the issues of cyber security and social media's negative effects are not addressed here. The most important aspect of the internet is information access and connectivity which is blurred by the more useless gaming and streaming which can lead to addiction. No reference is made to the hazardous rays of the Wi-Fi and the internet devices which are destructive to nature and the human body.

4.4.2.10 Discussion

The commercial shows a façade of happy life for a fraction of the price. The actors seem to be immersed in technological advancements with happy gestures beguiling the audience to think that having unlimited internet access is the key to

happiness. This overshadows the harmful effect of internet access and its technological modalities on human and animal life and environment in general.

Apart from the effects of harmful Electromagnetic Field Radiation (EMF) on life on planet earth, the infrastructure of mobile broadband is highly energy consuming as it needs a continuous supply of electricity to keep its services available to its consumers 24 hours a day. Greenhouse gas emissions of mobile sites are usually through carbon dioxide, nitrogen oxides, sulfur oxides and other by product from the process of providing uninterrupted internet as most of the electricity is provided by fossil fuel. Switching to renewable sources like solar energy or hydro power reduces emissions and has a positive impact on the environment (Oughton & Comini, 2022).

Highlighting the adverse effects of 4G and 5G wireless internet, Christianto, Boyd and Smarandache indicate that radio frequencies are known to kill micro-organisms, essential for the maintenance of a healthy and flourishing eco-system. They go the extent of indicating that, if not stopped, these wireless radio frequencies can be used by miscreants to give a selected group of people, certain type of maladies, which can erupt in chaos (2019).

In Pakistan, most of the cellular network companies use separate terminals and signal towers to provide coverage. The cost of energy consumption can be reduced manifold if they all agree to use the same resources to provide their different services to their separate customers.

BBC published an article revealing that our internet habits are not clean or environment friendly as we believe them to be. The energy needed for a single online activity like scrolling, browsing, gaming or email, but if we consider 4.1 billion netizens or 53.6% of the world's population, this adds up to enormous amount and heap up the greenhouse gas emission which is 3.7% of the total and is estimated to double by 2025. The data centers used for internet accessibility are largely powered by fossil fuels. In the US alone, almost two hundred terawatts hours of electrical energy is being used to run internet operations. It further elaborates different internet activities and calculates the carbon it produces. For instance, a regular email

produces 4 grams of carbon dioxide while an email with a picture increases it to 50grams. Small tasks like tweets or a single internet search produce 0.2 gram of carbon emissions. The biggest hazard seems to be video streaming. The Netflix alone reaches 451,000 megawatt hours of energy consumption per year—enough to power 37,000 homes (Griffiths, 2020).

Even though the internet is a useful innovation, but it comes at the cost of irreversible environmental damage.

4.4.3 Sprite and Jazz Promo

The commercial has no actors, and the screen shows a sign of slow internet after that sprite and jazz are shown together. The narrator urges the audience to drink more beverage to avail free internet.

The analysis of the product is classified into the sub-categories devised by the conceptual framework.

Sprite and Jazz Promo (Fig. 4.42)



Sprite and Jazz Promo (Fig. 4.43)



4.4.3.1 Given and New

This is a combination of two products Sprite a carbonate fizzy drink with technological incentive Jazz 4G package. So, the brands individually are the Given and their combination stands new as they have never been advertised simultaneously in a single commercial. A combination of two hazardous products makes the commercial even more destructive for nature in the guise of an incentive.

4.4.3.2 Gaze

There are no vectors involved as the commercial shows no actors at all, only a voice in the background announces the collaboration of the two different brands of different domains. A mobile shows the SMS code and the logo of Jazz 4G network while the bottle of sprite and mirinda hover over the screen to draw attention of the audience. No reference to ecology or nature is present and the whole advertisement is a computer generated project.

4.4.3.3 Social Distance

As there are no actors involved, the social distancing of the screen world and the audience cannot be assessed in this advertisement. However, an anonymous voice proclaims that unlimited 4G internet is waiting for those who will send the special code via SMS. This sort of advertisement makes it impossible for the audience to trace any link about the sustainable practices used in the making and use of the products.

4.4.3.4 Power and Angle

The power solely resides with the products being advertised as there is no human involvement in the advertisement. The angles in this commercial are simple eye level shots. The whole procedure of getting a code and sending it via SMS is explained while the bottle and Jazz 4G encompass the screen all the time. The beginning is interesting as buffered and distorted images appear and do not appeal to the audience, their repulsion of this scene incites them to act and get fast access to the internet at any cost (figure 4.42 & 4.43).

4.4.3.5 Visual Modality

The beginning seems interesting where a blurred and disrupted screen suggests that there is a need for a more stable and enhanced internet connection. As there is no human appearance in the advertisement. The CGI weaves a strong and vibrant advertisement. The entire commercial is embedded with green color hinting that sprite is the main advertised product and Jazz 4G seems a byproduct. The placement of Sprite and mobile phone hints that these two have collaborated to bring a single commercial for mutual benefit. The visuals let the bottle of Sprite cover the screen to establish its importance and then the incentive to boost the sales is introduced. Moreover, along with voice, every intricate detail is visually elaborated on the screen with the help of computer graphics, pushing nature and environmental sustainability further away in the narrative (figure 4.42 & 4.43).

4.4.3.6 Framing

The opening scene of distorted screen and endless buffering invoke the repulsive feelings of the disruption and discontinuation (figure 4.42). This situation is well experienced by netizens, so negative emotions have been invoked to sell the product. It is even more astonishing that the internet is presented as an essential commodity and made inferior to the drink as a byproduct, enticing the audience to believe that it is a necessity, more common than a cold drink this necessity leaves out any need for the counter narrative in ecological perspective. Procedural knowledge is also given in intricate details with the help of graphics and background voice. ‘Jazz SUPER 4G’ is a frame in which the word ‘super’ is taken from a source domain to imply that the internet is even faster than before.

4.4.3.7 Metaphor

As it seems to be a direct advertisement, no metaphor has been used. The details of getting into a lucky draw are made clear, so is the promotion and collaboration of two brands with one another. An undisturbed life and uninterrupted internet experience can be seen as a reward. All this comes at a cost but that is not addressed here.

4.4.3.8 Convictions

Modals and quantifiers have been used to compensate for the loss of actors in the commercial. Although there is just a chance of getting the reward, the unlimited aspect of the advertisement is more propagated. The need for fast and reliable internet is established in the first scene with distorted screen and buffering. The commercial feels like the viewers are already familiar with the two brands and their reputation in their respective domains, so there is no call to any expert to convince the audience. The product covers the whole screen keeping the audience in awe of the grandeur of the product. Two already existing frames are used to create the third one with the collaboration of both the brands which makes it even more destructive. Carbonated drinks and internet rays have already been discussed in the analysis of the previous products of Miirnda and PTCL.

4.4.3.9 Erasure and Salience

There is no link between ecology and social relations seen in this commercial, even the presence of human beings is completely effaced. Even the trace of natural setting is erased because both the products do not have even the remotest link with nature. On the contrary, they are harmful to nature and human beings, destroying their health and immediate social life. This aspect has been completely avoided in the advertisement.

Another strategy is that the promotion on unlimited internet is a conjecture. It is not available to everyone who sends the code, however, they would get a chance to win the unlimited internet.

The semiotic analysis also shows *sprite and Jazz 4G* in high salience as the words are repeatedly shown and uttered spoken. The use of actors, words and dialogues is minimal so that people can focus on the product. An authoritative voice just gives a single narrative to convince the audience by enumerating the features of the promotion and combination of products.

4.4.3.10 Discussion

The advertisement shows a technique of combining two destructive frames to simultaneously advertise two products from two different domains with an intent to combine their target domain for financial benefits. The harmful effects of carbonated drinks are highlighted in Mirinda commercial under food and beverages category. As this section deals with technologies, the effects of the internet and cellular networks will be elaborated here, which are not even slightly referred to in the commercial.

Mobile devices use signals to operate and connect to their service providers. The Electromagnetic Field Radiation (EMF) used in these signals emitted from signal towers are extremely dangerous to human health. Generated, EMF is measured in (w/m^2) watts per meter square. The safe level of exposure to EMF is 0.09 w/m^2 . Cell phone emissions range from 0.08 to 4.439 w/m^2 . While towers that act as can radiate more than $100,000 \text{ w/m}^2$ (Environmental Effects of Cell Phones on Society Essay, 2020). Constant exposure can cause severe health and environmental issues. Other home appliances which emit EMF radiations have sufficient lining which prevents them from leaking into environment and only a minimal amount gets out, but mobile phones have slim plastic and metal casing which makes it more destructive and main culprit of environmental damage (Gowd, 2013). Towers are even more damaging as they provide coverage to thousands of devices and can be named as the main and powerful culprit of environmental pollution. They contribute to air pollution as some particles remain suspended in the air and convert them into heat, leading to global warming (Sciuto, 2019).

There is convincing evidence that the electromagnetic rays of mobile phones and towers affect wildlife especially birds and insects. These creatures have navigation and migration instincts that are obstructed by these harmful rays. This results in behavioral changes in these animals and insects. Honeybees, for instance, have collapsed their colonies as they were unable to survive in these harmful rays. Moreover, these rays with high frequencies are easily absorbed by small insects and

vertebrates and can lead to heat absorption to 370%, destroying their bodies and habitat (Greensides, 2023).

4.4.4 Samsung Galaxy Fold Z 4

Samsung Galaxy Fold Z 4 (Fig. 4.44)



Samsung Galaxy Fold Z 4 (Fig. 4.45)

4.4.4.1 Given and New

Samsung as a brand of electronic appliances and technology gadgets is the ‘Given’ in this advertisement. However, the new launch of the awaited model of Fold Z 4 is ‘new’ in this commercial. The need for mobile phones is also clear in today’s world, which does not incite the audience to think about ecological discourse.

4.4.4.2 Gaze

As there are no actors involved in the advertisement, no vectors are formed between the on-screen actors and real-life audience. However, the advertisement demands the attention of the audience because of its in-depth analysis of the design of its new smart phone. The smooth and glaring edges and the desire to take a detailed look of the device makes its audience hooked for the entire duration of the commercial and keeps them oblivious of their environment and the issues related to it.

4.4.4.3 Social Distance

Social distancing is not possible to examine as there is no human presence in the commercial. An English song is being played in the background giving this product an elite, aristocratic and high-class touch. Longing for the elite product trivializes its compositional elements and how they exploit the natural resources.

4.4.4.4 Power and Angle

The camera angles and techniques in this advertisement are carefully implemented as they move from specific to general. The advertisement does metonymic reduction of the devices by showing it in different parts (figure 4.44). The aesthetics are more focused than the function of the device. This gives a sensory effect and casts a spell on the audience who then long to possess the device. The size of the phone seems gigantic as there are no other proportions in the commercial to assess the actual size. To create this grandeur, everything in the background has been blurred (figure 4.45).

4.4.4.5 Visual Modality

The theme of the advertisement is dark, which achieves many purposes. The product is available for prebooking and not even fully released yet. The element of keeping the device and its design in dark is to maintain the suspense so that the viewers would anxiously wait for its release. The analogy of ideal vs. real is also presented here by ideally presenting the aesthetic visual features through CGI

(computer generated imagery) to advertise a real smartphone. The camera moves around the closed phone but then covers its unfolding by zooming out of extremely close shots, which also makes its size enormous for the viewers. As it is a launching phone, the uncovering is done in a shattering visual technique (figure 4.44). The phone is kept in a dark background because of the same reason (figure 4.45). Another element is that the features are not presented in detail, except the memory of the phone and the discount on its pre-booking, which still creates suspense for its actual release. This ambiguity is also prevailing in its attitude towards ecological welfare.

4.4.4.6 Framing

A smartphone has become the need of the hour as it is a modern way of communication through calls and other social media applications. It also provides activities for leisure time, so it is modern day must-have. This frame is combined with the frame of the old-days wallet in terms of its folding design. This remains the salient feature of the Samsung phones as this reframing has not been done by any of the other brands. There is no predicament or problem in the advertisement. The company depends on the emotions of the technology geeks and need of upgradation along with the desire to be in the run of technological inventions as the core frame for the sales of its product. Moreover, the discount on pre-ordering invokes the feeling that the audience is getting the state-of-the-art phone for a fraction of the price. Economical frame along with curiosity drives the attention of the audience away from ecology and sustainability.

4.4.4.7 Metaphor

Smartphone seems a necessary gadget to live in today's global village as almost everything has now got attached to it and the accessibility of everything has now become just a click away. This word 'Samsung' serves as a vivid metaphor as the company makes reliable phones. The ecology does not hold importance in front of the high salience of the product thus it is completely erased.

4.4.4.8 Convictions

In this commercial, there are no actors involved or no words uttered to convince the audience to buy the product. So, there are no modals or quantifiers present either. The advertisement presents the advertised product without any appeal to buy it, but the graphical details do the task of making the advertised device desirable. The innovative idea of a folding smartphone does the job itself and the shattering uncovering and reveal shows that the device is a flagship phone which was long awaited. Moreover, it is indirectly portrayed that the brand Samsung has attained customer support and trust, so they do not need any expert or facticity patterns to affirm their place in among the competitive market of smartphones. A 30,000 discount on prebooking and 1 year warranty of free screen replacement however serves as luring bait for the customers to buy an ecologically destructive product unknowingly.

4.4.4.9 Erasure and Salience

Human presence has been avoided so the attention of the audience cannot be diverted. The product is in high salience as it is shown in its intricate graphical details. No other details have been revealed in the commercial as the device is not in the market. It can be said that the commercial is a teaser for the release. The colors are dark and do not provide a clear view of the product but give enough details about its salient feature which is 'the fold'. The 30,000 waive-off offer is to incite seems an incentive to buy the product, but it is basically a business idea to anticipate the sales and get the financial hurdles in the launching of the device sorted out. There is no mention of the harmful chemical compositions used in making the device or the destructive rays it emits.

4.4.4.10 Discussion

The mobile phones have become a staple of in modern age. An estimated 3.5 billion people around the globe use smartphones which constitutes half of the world's population (Number of smartphones sold to end users worldwide from 2007 to 2022, 2023).

Every step that goes into the making of a cellular phone leaves a carbon footprint. The birth of a smartphone is the most contaminating part as around 80% of device's carbon footprint is generated at this stage. The manufacturing waste is 200 times the weight of the phone. The manufacturing process of a single mobile phone produces about 60 kg of carbon dioxide CO₂, and it continues to produce an extra 122 kg per year (Banks, 2018).

Lead, tin, cadmium, copper, mercury, arsenic, lithium, zinc, and other chemical substances used in manufacturing different parts of mobile phones are considered extremely toxic as they can cause severe health issues and again are equally damaging to the environment. (Manivannan, 2016).

Most phones contain irreplaceable elements like iron, cobalt, lithium, aluminum, copper, tin, and gold, obtained after excessive mining from countries like China, Brazil, Congo, Rwanda and Peru. Most of these minerals are extracted as ores and a lot of effort and energy goes into its refining processes. The workers involved in these processes are even more exposed to such harmful substances (Martin, 2020).

A phone has a life of 2.5-4 years on average, and the average user switches phone every two years due to his desire for upgradation or mobile inefficiency, generating toxic waste materials also known as e-waste. Annually, around 41 million tons of e-waste is generated. Some brands are resold in Third World countries but most of them are scrapped and added to this waste. This waste, when discarded into nature, leaches poisonous toxins in soil and water. Imbibed by animals, aquatic creatures, insects, and plants, they enter the food-chain and poison animals and humans (Velmurugan, 2016).

Mobiles phones are a source of Electromagnetic Field Radiation (EMF). The Exposure to these emitted rays by cell-phones towers are known to harm humans in many ways. They also harm animals and birds as they get effected equally by the rays. (Environmental Effects of Cell Phones on Society Essay, 2020).

Apart from their ecological and medical hazards, mobile phones are socially destructive for its addiction. Apart from isolating its users, academic success and

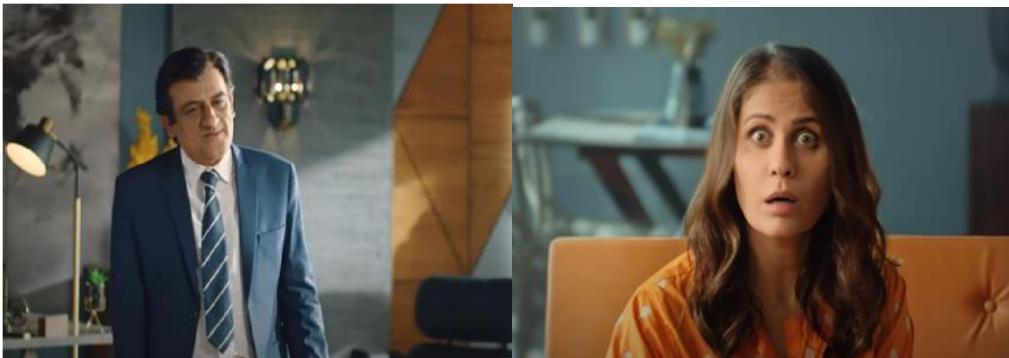
learning are negatively impacted by smartphones. The use of smartphones has altered the human life by changing their behavioral patterns by screen addiction (Sunday, Adesope, & Maarhuis, 2021).

4.4.5 JS Bank Platinum Business Credit Account

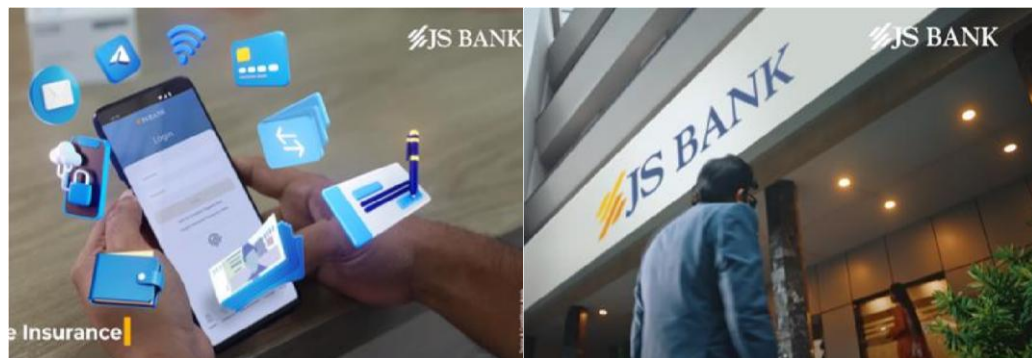
JS Bank (Fig. 4.46)



JS Bank (Fig. 4.47)



JS Bank (Fig. 4.48)



4.4.5.1 Given and New

The commercial under discussion revolves around two different walks of life i.e., banking and business. This is the Given scenario of the commercial. The New in this case becomes the amalgamation of the two as a modern-day solution to hustle free business life. It is not a product but an innovative practice and institution which can be easily identified as eco-friendly or destructive.

4.4.4.2 Gaze

There are plenty of actors in the multiple scenes of the advertisement but no direct vector between the viewer and the actor is formed. The indirect advertisement is being done in a comical manner which keeps the audience immersed. Viewer achieves pleasure by looking at the chaotic world of a businessman whose business is driving him mad (Figure 4.46). The difference between chaos to serenity and stability affects the perception of the audience about the banking strategies for businesses, regardless of any ecological impact.

4.4.4.3 Social Distance

There are two sorts of human interactions shown in the commercial. Firstly, the boss and his unqualified staff are shown in a couple of shots in the beginning. They seem to be a pain in the neck for their employer as they fail to attend to the

assigned tasks. Then, another social setting is of the family life of the businessman which is also disturbed due to immense pressure from the job. A work-life balance is shattered in the given situation. Having established the scenario, a sudden change indicates that some tremendous change has taken place and that is revealed to be the modern-day banking solutions which has made easier to run a business and maintain a work-life balance—without mentioning its ecological hazards.

4.4.5.4 Power and Angle

The camera angles are important in this commercial and most of them are establishing shots, used to enhance and clearly depict the severity of the problems being faced by a businessman. As the commercial begins the first couple of shots show the interior of the office and the frustration caused by incompetent employees (figure 4.46). The close shots of the facial expressions show the severity of the situation. Ketchup being spilled and barbell falling on the businessman are shown from a higher angle as he seems helpless against the chaotic situation and is unable to enjoy his leisure activities. The commercial then moves to the setting of a house where he is transition from a worried person to a neatly dressed businessman is shown in intricate details and extremely close up metonymic shots (4.47). The cause of the transition is then verbally revealed as the JS Bank Current Business account which associates power with it. The numerous shots in the commercial do not let the audience get bored because of its funny elements. The comical element also erases the ecological impact and does not initiate any serious debate about the issue.

4.4.5.5 Visual Modality

The analogy of ‘ideal vs real’ situation is shown through the contrast of chaotic and peaceful situation of the office and the transition of the businessman into a well-dressed person. The real-life problems are changed into an ideal situation with the help of the bank and its facilities. The office is a dull colored and gloomy space which is very much aligned with the productivity of the incompetent employees. When the director needs to show the transition, the setting is changed to a vibrant household. The clothing of the gentlemen also becomes vibrant, and his entangled

hair becomes nicely combed. The close shots of the sunglasses, shoes and dress make the change even more visible. The color scheme of the house and the dresses of the actors at home are in perfect harmony with the logo of JS Bank.

The gestures and facial expressions are also important to notice in the commercial. The boss seems nervous in the beginning and shouts at his employees which again hints at the frustration caused by business. The astonishment of his wife after the change in her husband's appearance is also shown by the bewilderment through a close dolly shot of open eyes and wide-open mouth (figure 4.47).

4.4.5.6 Framing

The predicament frame of chaotic business world is in action to create the need of a solution and then introduce the product to the audience. The two real-life situations are presented that are business and its problems and the banking solutions. The source domains have been used to reframe a target domain which incorporates both existing frames and ultimately makes life easier for the consumer. The traces of factual and procedural knowledge are necessary to understand the message of the business solutions produced by the bank. 'Boss', 'Salaries', 'Payments' and 'Bonus' are the linguistic expressions that create the frame of business which exudes all ecological implications. 'Free Mobile Internet Banking' and 'Free Pay Orders, Cheque Books and Credit Cards' create another economic frame in which the word free lures the viewer into opening their business account at JS Bank. The values of social life and a need for a work life balance is shown to be essential to lead a happy life, even if it comes at the cost of ecological decay.

4.4.5.7 Metaphor

There is no vivid or clear metaphor as the commercial evidently states its purpose of offering reliable business solutions for the owners and bringing reform to conventional business procedures. However, the idea of a happy life is present and can be associated with the subscription of the advertised Platinum Current Business Account.

4.4.5.8 Convictions

Although there are plenty of verbal exchanges between the characters, there are no modals, quantifiers or call to experts. There is no hybrid facticity as well. The only testimonies present are from the actor and the anonymous background voice. The enumeration of the free offers of opening an account with the JS Bank at the end (figure) convinces the customers to change their conventional banking to an online and convenient alternative. The transition of the actor also plays an important role in this conviction as it shows a great difference between a person on the brink of a mental breakdown to a welldressed and happy businessman. Moreover, the perfect life balance between family and work, which is most desired by all the business and entrepreneurs. To broaden the strength of the bank customers, the woman says that the bank is for the small and big businesses alike. The last scene also explicitly reinstates the statement as even non-businessmen are trying to open the bank account realizing that managing a business has now become easier and financially accessible. The statement ‘none of your business’ hints that the bank offers these facilities with confidentiality and security of information. This trust in the institution makes it impossible for the audience to identify their ecologically destructive practices.

4.4.5.9 Erasure and Salience

The solution for hustle-free business management is presented without acknowledging the fact that this alternative would result in redundancy and downsizing of the businesses. The problems like processing fees, taxes, surcharge, accountability, credit and debit limitations, and unnecessary accumulation of resources are not even hinted out in the commercial. Nature can be seen as a trace in the form of indoor and outdoor plants, but no reference has been made to its value or conservation. (Figure 4.48). The account itself is an abstract entity so the building of the bank is shown to present an affiliation. actors or models are not used in the commercial, so the human element is completely erased. The effects of easy and assessable banking bring the economic frame of banking institutions in high salience. This salience is then amplified through the excessive use of problematic

situations of an individual and the way their elimination is reflected in his person, especially his appearance. Family life is also highlighted but it remains in low salience to achieve the desired effect of the commercial.

The narrative is built in a way which portrays the banks as the service providers and the consumers as the ones getting benefits. This is not the case at all. The banks are profiting more from the money of their customers and even charging them for the services. Banks loan the credited amounts to others and take 'mark-up' from them. They keep the accumulated sum in circulation as their investment and gain benefits. This practice and its ecologically destructive procedures and underpinning are not presented and can be labelled as void in this case of erasure.

4.4.5.10 Discussion:

This commercial might seem an irrelevant advertisement in ecological discourse, but it has a great impact on environment destruction. Banks around the world are key culprits of climate breakdown. The institution of bank works on a simple principle; they take money from individuals and companies, accumulate it, and invest it in businesses. Furthermore, they loan this money to other parties on interest and financially support their business endeavors, regardless of their effects on the environment. Most of these companies are involved in exploitation of natural resources like fossil fuel extraction, destructive mining of coal, deforestation because of massive colonies and urbanization, pollution because of increased industrialization, etc. The banks have no policies restricting them from funding such projects. A recent report stated that world's 60 biggest banks have provided \$4.6 trillion in financing for fossil fuels since 2015 (Carlile, Banks, climate change and the environmental crisis, 2022). A policy for funding such projects needs to be improvised to ensure that they do not harm the environment.

This does stop here; banks are involved in grave human rights violations. They fund notorious corporations around the world violating indigenous rights by usurping their land, and companies profiting from oppressive regimes around the globe while funding them for arms. For example, ten European banks invested €24.2 billion in 11 companies supplying weapons used in Yemen, Iraq, Syria, and Libya.

These wars have changed the demographics of these regions displacing millions (Carlile, Banks and human rights abuses, 2023).

The banks and governments are adamantly focusing on economic growth, but this poses a threat to the environment as the world is not yet ready for such progress at this rate. Economic growth would result in pollution and would need increased energy consumption. Real challenges like growing population, climate change and scarcity of natural resources warrant a wholesome system that could cater for economy and society as a whole (Environment, 2023).

However, digital banking has some positive sides as well. It involves less people and consumes the slightest number of resources and does not contribute to any sort of environmental pollution. It is a paperless and greener alternative to conventional banking but is overshadowed by the negative impacts on the environment. This banking method might result in economic, social, and environmental anarchy as people would go for cheaper and non-environment friendly alternatives in every aspect of life because technology would have put their jobs in recession.

4.5 Discussion:

The analysis above is already divided into different discussion sections based on each category. This section will review the overall comparison and contrast between different categories mentioned above. It is noteworthy that the study finds immense passivity in Pakistani commercials towards ecological discourse. This attitude, embedded in advertising through different modalities, is then transferred to the general audience through their exposure to this deceptive marketing. The study has analyzed the details of how semiotic signs contribute to weaving this passive attitude of the audience and keep them in dark about the ecological repercussions of the advertised products. Kress and Van Leeuwen (2006) stated that these advertisements bring glamour into the life of viewers and hence provide them with sensory fulfillment.

A general yet most important similarity between these advertisements is the absence of ecological concern. None of the advertiser has shown any threat to ecology. The adverse effects of products have not been shown or told at all. Everyday tea whitener, Nestle Nangrow, Dairy milk, Rio and Mirinda do not contribute to saving ecology. They are actually detrimental to human health as well. Their packaging adds to the accumulating waste in Pakistan and hence pollute the environment. However, these factors are not shown in the commercials. Similarly, Golden Pearl, Olivia, Glow and Lovely do not contain natural herbs as shown in the commercials. They are harmful to skin and are produced by rigorous experimentation on poor animals. Lifebuoy does not kill germs as shown in the commercial. The advertisers are just trying to attract the consumers by putting forward a false frame. In this regard, Chhachar, Arian and Chandio (2021), rightly reported that the media personnel are not concerned about ecological sustainability. The commercials never highlight climate change like deforestation or water crisis. They just use nature as a setting to beautify their commercials.

Nasution, Saffira, and Farid (2023) stated that media influences people and shows content that is not related to sustainability. Even the consumers are not interested in saving the environment and are only interested in their personal gains. This is manipulated by the advertisers and they influence the viewers through commercials. This is a recurring practice of the advertisers. It propagates a recurring theme of advertising the product by showing it as the most important purchase for the viewer that can solve their problem. Dairy milk is shown to solve the problem of taking something sweet on a wedding. Colgate herbal is shown to solve the issue of tooth ache and sensitive gums. Ariel and bonus along with harpic can solve the problem of dirty clothes and bathrooms. An inverter AC solves the problem of intense heat due to climate change. A dull skin due to sunburn can be healed by using whitening creams and moisturizing lotions. The consumers are interested in the products and so the advertisers cleverly show them the frame they want. Qurat-ul-Ain, Ahmad and Nawaz (2021) have also supported this fact by stating that the main goal of their advertisers is to sell the product for economic gain.

Liu, Yang and Liu (2020) wrote that even if the focus is on green advertising, the main goal is still economic gain. The commercials of Lifebuoy and Olivia have nature at its forefront but then the product is introduced and the whole focus shifts on selling the product. Tarar & Qusien (2018) also highlighted this fact that the green appeal is basically a disguise to actually introduce the product in the commercial. All these frequently repeated themes are created by creating similar problem frames and presenting the product as a solution. The camera angles always show the product at the front. Nature is always in the background like a trace in commercials of JS Bank, Everyday, Nestle, Glow and Lovely, Colgate Herbal and Ariel. In the commercials of PTCL Charji, and Brite, nature is erased completely. The actors smile and gaze at the audience to sell their product as in the commercial of Glow and Lovely, Olivia, Bonus and Colgate.

Noorokariyil (2021) rightly said that the colourful commercials basically persuade the viewer to buy the products to attain happiness. This theme is present in every commercial. Cosmetics can make women happy. Everyday and dairy milk can promise a happy environment in the home. Colgate, Brite, Bonus, Harpic and Lifebuoy can magically solve the issue thus bestowing happiness to the consumers.

The thorough analysis of the commercials confirmed this notion that the advertisers are not concerned about ecological integrity or ecological awareness. Nasir, et al. (2024) also conducted an analysis of television commercials and found out that some commercials use the green appeal thus promoting ecological awareness. However, the focus is still on selling the product. However, the detailed data analysis given above has confirmed that the focus is only on economic frame.

The commercials analyzed above have their strengths and weaknesses. The commercials of Olivia and Lifebuoy are more appealing because nature has been used as its strength thus captivating the attention of the audience. The commercials of PTCL Charji and galaxy z fold are devoid of the natural frame which makes it less interesting. These commercials basically have one agenda i.e. to influence the consumers thus persuading them to buy the product. In this regard, Brtan (2021) said that Television commercials have a hypnotic effect on the viewers thus urging them

to buy the product. The above analysis confirms this statement for most of the commercials. For example, Rio is introduced in a classic pink fantasy park thus hypnotizing the target audience i.e. children. Lifebuoy is also presented in a beautiful natural landscape. Olivia is also presented aesthetically. Dairy Milk, Inverter AC and Everyday also captures the attention. However, commercials of JS Bank, Galaxy Z fold and JS Bank are short and to the point. This implies that commercials that either use an ecological frame or a social frame are more attractive than others. The social stereotypes like that of a wedding and sweet items or rain and having tea attract people. So the advertisers use the stereotypes to sell the products as well. Similarly, a beautiful white skin is a social stereotype and it is used in the commercials openly.

The analysis and discussion makes it evident that the commercials do not promote sustainable practices and use nature as a background setting. Not a single advertisement is about climate change or harmful effects of the product. The frames being propagated are false thus creating destructive discourse. The analysis is narrowed to ecological awareness only. However, the commercials have broader implication of social and gender stereotypes as well. The role of gender is quite evident in the woman making a tea or washing clothes and cleaning the bathroom. Similarly, men going to bank, taking charge of turning the AC on or going to office are gender stereotypes along with social stereotypes. Thus, these commercials can be analyzed with a lot of different perspectives. This can help in understanding other underlying frames and layers of meaning embedded in the commercials by the advertisers.

CHAPTER 5

MAJOR FINDINGS AND CONCLUSION

The final chapter concludes the dissertation by consolidating the argument and discusses the illuminating findings of the study. After reflecting on the research questions, it further elaborates some of the ways in which the study contributes to the existing body of research and how it can pave way for future studies.

5.1 Findings

The current dissertation has delved into the intricate ecological impact of Pakistani TV commercials within the domains of technology, foods and beverages, cosmetics, detergents, and bathroom cleaners. Stibbe (2015), created a link between ecology and language. The link explains the way human beings treat each other and the natural world around them through language. The advertisers use this and create such cognitive structures that mold the actual story and change the ideologies in the human mind. The study unveils the real face of the deceptive marketing and finds that:

1. The selected advertisements use nature to sell unnatural and destructive chemical products. Nature might be present in the advertisement in the form of a setting or a claim of having natural ingredients. However, the whole compositional breakdown, along with the possible hazards and side-effects are not mentioned. This placement beguiles the audience to think that the products are natural and do not pose any threat to ecology.
2. The use of renowned actors and experts is also used to add credibility to the narrative that these products are best for the users. The grandeur of the actors or experts does not create any space for the audience to look at the ecological stance of the product and the sustainability it entails.
3. The established and renowned brands do not feel the need to go into any kind of details about their product. The brand's trust and value also remain an impediment in questioning the ecological harms of the advertised products.

4. Another prominent aspect is the predicament and problem frame of most of the advertisements. The product appears to be a perfect solution for the chaos created by human beings. It makes the product a savior and eradicates any harm it may create for the environment.
5. The ideal situation, actors and life also affect the attitude of the audience towards the product. Actors with glowing skin, happy family life, unlimited access to fast internet, opulent lifestyle or accessories make the audience long for the products without considering their ecological implications.
6. The frames constructed by the advertisers are false and the discourse they are establishing is destructive as the products do not promote sustainability. They add to ecological degradation instead of preserving it.
7. The economic frame is highlighted in the commercials than the ecological frame. The advertisers have led people to believe that ecology is of no importance and happiness can only be achieved by buying inexpensive products.
8. Nature is used in many of the commercials as a trace in the background as it is of no importance to the advertisers. On the other hand, there are many commercials who have used nature as primary setting for salience of the product.
9. The advertisers have tried to create a positive discourse on the surface, but the analysis has determined that the discourse in all of the commercials is destructive.

5.1.1 Reflection on Research Question 1

This part of the chapter provides reflection of research questions. The question number one was about how sustainability is promoted in Pakistani Television Commercials. Nordstrom, Shogren & Veld (2014), mentioned that people often ignore information strategically for their own self-interests and personal gains.

This is exactly what the advertisers did in the commercials analyzed in the previous chapter.

Category 1 comprised of five commercials in which the advertisers have used different semiotic resources to create impactful frames for selling the product. Among those commercials, ‘Nestle Everyday Tea Whitener’ and ‘Rio’ were the only ones in which nature was present. However, the two commercials had ecological frames that in turn strengthened the validity of the product. Thus, the discourse created was in no way ecological. The shots of rain in the commercial of tea whitener and representation of a beautiful park with animated character in the commercial of the biscuit are used to create salience of the product thus strategically putting nature and ecology in the background. Kress & Van Leeuwen (2006) have also mentioned this practice of the advertisers by saying that the attention of the viewer is gained through a carefully developed strategy. The difference in sharpness of colour, the placement of certain things in the foreground and others in the background along with the size of the product creates salience of the product. Qurat-ul-Ain, Ahmad and Nawaz (2021) have also researched about salience of products and concluded that the advertisers cleverly erase ecology from the advertisements. The focus is only on the product being advertised.

The rest of the commercials of ‘Nestle Nangrow’, ‘Dairy Milk Chocolate’ and ‘Mirinda’ show only traces of nature in the form of water, trees, and plants. However, no ecological narrative is created. The commercial for infant milk powder puts forward an economic frame through prices written on the boxes. The commercial for chocolate has a social frame of marriage function and values associated with them. Lastly, the commercial for Mirinda is all about a beverage that is harmful for the health as well as environment. But its harmful effects have not been mentioned anywhere. Liu, Yang and Liu (2020), have written that the advertisers only focus on economic frames. Their main goal is to sell the product.

The second category is ‘Cosmetics’ and it included five commercials of ‘Golden Pearl Whitening Facial’, ‘Olivia Moisturizing Cleansing Milk Lotion’, ‘Glow and Lovely’, ‘Head and Shoulders’ and Lifebuoy Soap’. Only two

commercials of Lotion and Soap had an ecological narrative. The commercial of the lotion started from a beautiful landscape and the female actor, enjoying the beauty of nature thus putting forward the idea of sustaining and visiting nature. Such a serene and calming natural frame triggers the feelings of protecting the beauty of Earth. Jhally (1989) mentioned that media presents goods in a hypnotizing way through beautiful landscapes. Same was the case observed in the commercial of soap. The little child actor was capturing pictures of a beautiful landscape and was happy and excited, which immediately brought the ecological frame into the mind of the viewers. However, this is just a guise as the product is introduced later on when the child falls down and her hands get dirty. Immediately the frame shifts to germs in nature and then the product is introduced as a saviour. Therefore, the nature in both of these commercials is used for the personal gain and self-interest of the advertisers. Through the ecological frame, they tried to sell the product so the discourse cannot be positive at all. Tarar & Qusien (2018) identified that the green appeal shown in the advertisements is just a way to attract the viewer in order to influence the mind. The advertisers do not share any image of climate change which is a result of excessive production and consumption of products. Ali (2020) also mentioned that the advertisers present the ecological frame in terms of economic frame. The analysis of commercials confirm this point that nature is being used by the advertisers.

The commercials of 'Golden Pearl Whitening Facial', 'Glow and Lovely' and 'Head and Shoulders' present nature as a trace only. They don't even have any positive ecological narrative. The creams contain mercury and Alpha Arbutin which is harmful for the skin. The advertisers have used the words, 'Aloe Vera', 'Fruit extracts' for whitening facial which is creating a false frame to beguile and deceive the viewers into thinking and believing that the product has natural ingredients in it. Kumar and Nath (2010) also confirmed that advertisers influence behaviours that are harmful for the environment and human health. This is evident in advertising a product that has harmful ingredients. Related to this is the research of Kharrazi, Yu and Jacob (2020) who said that resilience is important when a frame is unacceptable. People showed resilience when Fair n Lovely was promoted. They criticized the

glamorization of white skin. The advertisers used this resilience and reframed the product as Glow n Lovely thus changing their narrative. The formula and white model remained the same, only the frame was changed.

The third category is 'Cleaners and Detergents' and it comprises of 'Colgate Herbal Toothpaste', 'Ariel', 'Brite', 'Bonus' and 'Harpic'. The commercial for Toothpaste is the only one in which an ecological frame is created by the natural setting of a forest and lake. However, the narrative becomes instantly destructive when the actor gets excited at catching and killing a fish. Afterwards they are shown to be enjoying the cooked fish which depicts that the commercial does not support sustainability. Rather it contributes ecological degradation.

The rest of the commercials of 'Ariel', 'Brite', 'Bonus' and 'Harpic' depict an economic frame rather than the ecological one. The commercials for detergents only depict prices of the washing powders and the situational frame constructed was of family gatherings. Nature was present just as a trace in the form of trees and plants. Other than that, it was not mentioned. The commercial of 'Harpic' did not even have the trace of nature as it was completely erased. It was simply because the products have a harmful and adverse effect on nature therefore, the advertisers deliberately erased the ecological frame.

The fourth and final category of the commercials is 'Technology' which is comprised of 'Dawlence Inverter AC', 'PTCL Chargi Unlimited Internet', 'Sprite and Jazz promo', 'Samsung Galaxy Fold Z 4' and 'JS Bank Platinum Business Credit Account'. As the title of the category suggests, technology never goes hand in hand with nature. Therefore, the five commercials have no ecological narrative. They only have traces of nature as small plants present in the home or office setting. Other than that, nature is erased completely. The commercial for AC, however, has a negative ecological narrative in which the mother and daughter are complaining about the hot weather, which is a result of human intervention, but nature is blamed for that. Nasution, Saffira, and Farid (2023) also highlighted this fact that the viewer act as consumer and is not concerned about the harmful effects of the products on ecology.

The above-mentioned discussion has clearly answered the research question of the way sustainability discourses are represented. The advertisers have deliberately used them to create salience of their products so that a positive frame can be established. Manzoor & Ali (2021) wrote that the focus of advertisers is on increasing consumerism. Moreover, in many of the commercials, there is no sustainable discourse. The advertisers have created a destructive discourse to entrap the viewers. Chhachar, Arian and Chandio (2021) also found out that the advertisers are not concerned with ecological sustainability on national level. Their interest is economic sustainability, not ecological safety.

5.1.2 Reflection on Research Question 2

This part of the chapter answers the second research question given in the first chapter of the study. It establishes a detailed analysis of the verbal and non-verbal elements that helped to interpret the Ecological narrative. Semetsky (2010), mentioned that visual communication is very powerful as through it, communication can be established. This question was analyzed based on the semiotic resources highlighted by Kress and Van Leeuwen (2006). They wrote that ‘mode’ is used to create meaning and for the purpose of communication, people use multiple semiotic resources.

The analysis includes five major categories into which the commercials were divided. The first category had commercials related to ‘Food and Beverages’. All the five commercials included in this category are loaded with semiotic and verbal resource systems to create meaning. The commercial of ‘Nestle Everyday Tea Whitener’ propagates the idea of rain with the help of camera angle and visual modality. The camera focuses on the rainy weather and the sound of rain can be heard throughout the commercial. However, this rain is not used to promote sustainability, it is rather used to establish the need for the product to make tea. The commercial depicts buying the product promises happiness and comfort of family. Although nature is not completely erased and is present in trace in the commercial. However, sustainability is not there to be seen. Hodge & Kress (1988), and even Chandler (1994) explained that media repeats some ideas multiple times until it becomes a norm. Therefore, having tea in rainy weather became a norm and so the

advertisers have used nature for their personal gain. Claire (2003) also wrote that the advertisers communicate with the viewers with the help of social and cultural values.

Similarly, the commercial of the biscuit 'Rio' has visual modality, gaze, camera angle and colours which have been combined to create a frame. However, the frame may be ecological, but it is not promoting ecology or sustainability. The frontal and high camera shots and the beautiful nature all around in the park is used as a setting to introduce the product. The pink colour shows the establishment of 'Rio' as having strawberries in it when it has artificial flavour only. This contradicts with the study of Shahid, Abdulaziz, & Qayyum (2024) as according to them, the advertisers have shifted their stance and now they promote use of natural sugar. This commercial of Rio promotes eating unhealthy biscuits with a lot of sugar content.

The rest of the three commercials of Mirinda, Nestle Nangrow and Dairy Milk Chocolate are loaded with semiotic modes and social frames. However, nature is either in trace or erased from them. The commercial for Nestle Nangrow is of powdered milk and only one image of water is shown from a frontal camera angle to establish the ecological narrative that the milk powder is similar to a mother's natural breast milk. The intervention of the product in this again shows that the commercial promotes the product, not ecology or sustainability. Najafian (2011) claimed that the viewers are passive when they are watching a commercial. Even though their mind is active, they are not aware that they are being influenced indirectly.

The second category of Cosmetics having commercials of 'Golden Pearl Whitening Facial', 'Olivia Moisturizing Cleansing Milk Lotion', 'Glow and Lovely', 'Head and Shoulders' and Liebuoy Soap' tells a lot about the intentions of the advertisers masked in the guise of a positive discourse. The frontal camera angles focused on the beautiful and fair models in Golden Pearl Facial, Olivia and Glow and Lovely's commercials show their salience along with shots of enlarged product. The colours in visual modality pertained to the products instead of ecology. The frames constructed are thus not ecological at all. .

The high camera angle and close proximity of the models with nature in Olivia and Lifebuoy's commercial shows salience of nature. The commercials start with a beautiful natural setting. Both settings show greenery, enchanting lakes and breathtaking mountains which create a soothing calming frame that visiting nature and sustaining it is of primary importance. Soon after, the products are introduced. The close shots of Olivia Lotion and Lifebuoy Soap instead of high shots like those of nature show that the product is of prime importance and nature is being used to create a positive discourse in which the product can be sold. Sardar (2018) also highlighted this point that the advertisers are actually showing a utopian world that does not actually exist. In the imaginary world, happiness is achieved through products. Claire (2003) said that the content become attractive and captivating with the help of visuals. Therefore, the advertisers have chosen a natural landscape to show their product of Olivia.

The third category of 'Cleaners and Detergents' and fourth category of 'Technology' are mentioned here together because the advertisers decided to erase ecological narrative from both categories. The commercials of Ariel, Brite, Bonus, Harpic, PTCL Charji, JS Bank, Dawlence AC, Jazz and Samsung Galaxy Z4 are completely void of ecology. They are not even concerned about any sustainability. The commercials for detergents are promoting an economic frame of inexpensive washing powders through social settings. The camera angle, visuals, colours and other modes have not even focused on the small plants or trees in the background. Only the product was focused on every shot.

There was only this one commercial of Colgate which is to be mentioned here. The advertisers have cleverly established sustainability by placing the actors in a natural set up. They are enjoying the natural forest and beautiful lake around them. However, all of a sudden, the camera focuses on the actor saying 'oh yes', in excitement and holding a writhing fish caught in his fishing gear. The camera does not focus on the fish and only takes in his excitement through a close personal shot thus showing close proximity of the male and female actor. Then the actors are shown eating the cooked fish and it triggers the fact that the frame established

through it all is of ecological degradation, but it is quickly masked by the cartoon character that appears on the screen and diverts the attention of the viewers to the product that is said to have natural ingredients. Similarly, in the commercial for the AC, the mother and the daughter complain about the harsh weather and extremely hot atmosphere. This frame presents a negative ecological narrative. However, the advertisers have deliberately overlooked the fact that nature is imbalanced, and weather is hot because of the global warming caused by human interventions and usage of harmful products.

The above-mentioned reflection on both research questions has established the fact the advertisers create a false frame to sell the products. Deception is one of the qualities followed by the advertisers. This also contradicts with the research by Nasir, Habib, & Yousaf (2022) as according to them the advertisers are aware of climate change and try to depict it through the commercials. The current study has found out that the advertisers have masked all the ecological concerns and have presented ideal worlds with ideal happy characters. They have propagated the idea of happiness that can be achieved only through the products not by sustaining the ecology around them. Moreover, Tag (1988) identified that sometimes, the advertisers take a signifier and attach it to a signified they want. The viewers can't even detect this manipulation and gets influenced by it. The above discussion proves this point as the idea of a sustainable world is attached to the products being advertised.

5.2 Conclusion

The research questions of this study helped to analyze the Pakistani television commercials. The first research question was about the framing of environmental issues thus promoting sustainable practices in Pakistani television commercials. The thorough analysis of the selected data has helped the researcher to answer this question. Pakistani television commercials do not promote sustainable practices at all. Moreover, the environmental issues are either erased from the background or placed in the background as a trace. The focus seems to be more on the product and its benefits instead of how it will be beneficial for the environment.

The study establishes that the food products like biscuits, powdered milk, chocolates, and especially carbonated drinks, in the market are not organic. They somehow achieved status acceptance from society, oblivious of their hazardous effects, both for health and environment. Moreover, cosmetic products like soaps, shampoo, whitening creams, and facials, even with a claim of having natural ingredients, also contain chemicals. These advertisers portray an image of ideal beauty and sell their products to the viewers who want to achieve the ideal. The health risks related to these products are again not mentioned. Serious ailments like skin allergies and even cancer and hormonal disruption are the main side effects of these chemical products.

Although cleanliness and hygiene have their benefits, all this is coming at the stake of endangering human life and the environment. The analysis shows that extremely dangerous chemicals like fluoride, sulphates and even acids are sold in the name of an ideal cleaning. The commercial pertaining to technology is more destructive because technological innovations show a retreat from ecological concerns. Technology has made human beings so indulged that this addiction is making them immersed in an unreal world. The harmful emissions of the internet industry, the efforts and energy to keep the world online are of grave concern.

The production and logistics of all these packaged and industrialized products also take enough energy resources and produce greenhouse emissions at a staggering rate. Production also makes some extremely harmful byproducts as well which are sometimes more harmful than the original products. The production or the ingredients even come at the cost of serious human rights violations of the under privileged countries and exploitation of their resources.

The waste of the advertised products is another problem which harms aquatic life and life on land. For example, the polluted water of washing machines destroys aquatic animals and microorganisms. They further enter the soil and pollute it which makes them enter the food chain, indirectly affecting humans. Another example of disturbing animals directly is the frequencies and radiation of mobile phones and internet devices. They are beyond the acceptable safe range and affect the instinctive

natural migration and navigation patterns of numerous species of animals, birds and especially insects as being small makes them more vulnerable to them.

The other research question was about how the verbal and visual elements help in promoting sustainable practices. The analysis answers this question clearly and explicitly. Different camera angles, gestures, frames, salience and erasure patterns point towards the fact that the sustainable practices are not the concern of the advertisers. The image of simulacra runs under the marketing strategies of commercials. The images are presented as ideal situations and people consume these images as reality. These images do not reflect the harsh side of the story and its long-term effects on human life, the environment, and the next generations. This idea is interrelated to the notion of ideal. An ideal real-life situation is often created to make viewers identify with the characters and then the product is introduced which makes them long for it and drives them mad until and unless they achieve it. In that ideal world, sustainable practices or environmental concerns are not included at all. The camera angles whether high or low only focused on the product. The visual modality is only about the happiness that is gained by attainment of the product. The frames include solutions of the problems in the form of some new product. The metaphors are about the happy world that products can construct. Salience only shows happy actors and huge size of products. Erasure has helped the advertisers to erase or hide the environmental issues thus making the viewer forget about ecology.

The concept of newness is a never-ending aspect to this which keeps the audience in a loop. A newer model of a mobile phone or a new improved formula of a cosmetic product never lets the consumers get satiated. The study also notices that the deceptive marketing techniques deliberately keep their audience in dark about the consequences of the choices made by users but imposed by the advertisers. This leads to exacerbation of problems as the audience remains in oblivion of the effects of the action on their health and environment.

It is a matter of grave concern that this deceptive marketing is not only damaging the ecosystem but is the basis of severe Human Rights violations. The raw products come from the exploitation of the Third World countries and their

resources. The products somehow finance such projects which result in anarchy and warfare, again disrupting the demographics of the planet and force countries into economic crises because of both immense migration and immigration.

The study feels a dire need of policy making for the advertisers to force them to stop their production unless they bring up some green alternative or clearly state the possible harms of their product as a whole and the proven harms of the ingredients involved in manufacturing of the product during their advertisement. Apart from this, the products must bear the repercussions of the products for humans and ecological welfare. It finally guarantees a society which is sustainable and ecologically responsible, where both human health and the environment are prioritized over profit-driven motives.

Above all, the study establishes a need for green alternatives for the current practices to alter the seeming inevitable annihilation of the world and its ecological balance.

5.3 Recommendations for Future Research

The study provides a detailed model of analysis for analyzing advertisements for their attitude towards ecological discourse. The devised model can be applied to different advertisements to examine them for the same goal in different times and space. This can give a view of different regions of the world thus presenting the difference between their attitudes.

Each of the nine categories of the analysis has the potential to become separate research topics for independent researches. For example, the power, angle, and gaze of the advertisements play an important role in engaging the audience and convincing them to buy the product. The technological modality and its impact can be traced in isolation to find the detailed linkage between the two using the theories of Camera Angles, Film and Media Studies.

Detailed research can be conducted on the linguistic choice of the commercials and the impact thereof on the audience's perception. CDA (critical discourse analysis) can also be used as a lens to identify the disseminated ideologies

through the visuals and linguistic content of these commercials apart from ecological discourse. Focusing on the characterization, the pastiche and grandeur of the characters involved can also be examined. The assigned gender roles in the commercials also provide ground for analysis. An interesting study can be based on Laura Mulvey's (1975) male gaze and subservience of women to these misogynist ideologies, both in diegetic and real world.

This research can provide ground for teachers to discuss and highlight this issue while teaching Eco-linguistics. Studying a theory is different from its practical implication and when it comes to students, they can learn by doing, more than they learn by reading. The academic application of the study may encourage young researchers to highlight and suggest ways for minimizing environmental issues in their daily encounters which can alter their passive attitude towards such issues.

Moreover, other researchers can explore this topic further to find out more about the intentions of the advertisers, thereby finding ways to minimize the usage of products that are destructive. Pakistani researchers need to highlight this issue to conserve environment and debate whether their local commercial discourses are angled towards environmental sustainability or not.

5.4 Limitation of the Study

While this research gives useful insights into the ecological study of Pakistani TV advertising, certain limitations should be noted:

As the study only focuses on four categories as a sample, the restricted emphasis may not capture all of the environmental effects of other products. The ads chosen for analysis may not be entirely be representative of the overall landscape, thereby influencing the findings' generalizability.

Moreover, the Pakistani context is pertinently focused. The ecological impact and practices of deceptive advertising may vary based on regional, demographic, or cultural differences. The current study does not delve into these contextual variations.

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APPENDIX

LIST OF ADVERTISEMENTS

1. NESTLE EVERYDAY TEA WHITENER

<https://www.youtube.com/watch?v=uzjLYslpSu4>

2. NESTLE NANGROW 3

https://www.youtube.com/watch?v=nU_NXk8lJuU

3. DAIRY MILK CHOCOLATE

<https://www.youtube.com/watch?v=ovs9Yn3QdIk>

4. RIO BISCUITS <https://www.youtube.com/watch?v=4dpx6qKmomM>

5. MIRINDA <https://www.youtube.com/watch?v=X9Xc3XgCuxw>

6. GOLDEN PEARL WHITENING FACIAL

<https://www.youtube.com/watch?v=30vgQRsC-Kg>

7. OLIVIA MOISTURIZING CLEANSING MILK LOTION

<https://www.youtube.com/watch?v=oQC91qMrcxU>

8. GLOW AND LOVELY

<https://www.youtube.com/watch?v=2QIGz7PMP10>

9. HEAD AND SHOULDERS SHAMPOO

https://www.youtube.com/watch?v=i_86ai5zKLU

10. LIFEBUOY SOAP https://www.youtube.com/watch?v=2zLnqlCu_4g

11. COLGATE HERBAL TOOTHPASTE

<https://www.youtube.com/watch?v=L4YO8XWjttk>

12. ARIEL DETERGENT https://www.youtube.com/watch?v=BK3o_owHDAw

13. BONUS TRISTAR <https://www.youtube.com/watch?v=THfYMqtQi7o>

14. HARPIC BATHROOM CLEANER

<https://www.youtube.com/watch?v=5gmU3iZcwYI>

15. NAYA BRITE <https://www.youtube.com/watch?v=8vX9uJt8kXk>

16. DAWLANCE INVERTER AC

<https://www.youtube.com/watch?v=I26UCGQ1AKo>

17. PTCL CHARJI UNLIMITED INTERNET

<https://www.youtube.com/watch?v=yiaihs-vkdk>

18. SPRITE AND JAZZ PROMO <https://www.youtube.com/watch?v=11FjqhEXz9Y>

19. SAMSUNG GALAXY FOLD Z 4 <https://www.youtube.com/watch?v=hZN9-pn7cPM>

20. JS BANK PLATINUM BUSINESS CREDIT ACCOUNT

https://www.youtube.com/watch?v=f9kgc_d1pQw