

**AGENDA SETTING AND PORTRAYAL OF
SOCIAL ISSUES IN PAKISTANI ANIMATED
MEDIA: A MULTIMODAL DISCOURSE
ANALYSIS OF *TEAM MUHAFIZ***

By

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES
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**FACULTY OF ARTS AND HUMANITIES
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Thesis Title: Agenda Setting and Portrayal of Social Issues in Pakistani Animated Media: A Multimodal Discourse Analysis of *Team Muhafiz*

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Agenda Setting and Portrayal of Social Issues in Pakistani Animated Media: A Multimodal Discourse Analysis of *Team Muhafiz*** submitted by me in partial fulfillment of M.Phil. 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 university or institution.

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ABSTRACT

Thesis Title: Agenda Setting and Portrayal of Social Issues in Pakistani Animated Media: A Multimodal Discourse Analysis of *Team Muhafiz*

In the modern world of digitalization and globalization, transmission of information is no longer limited to a single medium or mode of communication. Therefore, multimodal discourse is becoming more and more important in different aspects of life. One such example of multimodal communication is animated media. Animations amuse the audience while at the same time, through their cinematic reflections, promote societal beliefs. In such context, the present study explores and analyzes visual and textual modes used in the animated series *Team Muhafiz* to highlight their role in the process of agenda setting. For exploring multimodal elements, Kress and Leeuwen's Theory of Multimodality is used. For analyzing the role of multimodal elements in agenda setting process, McCombs and Shaw's Agenda Setting Theory is used by the researcher. The findings of the research reveal that animated media used visual discourse in forming narratives for society and impose critical thinking on the audience. Animators not only foreground a topic, but also tell the audience about how to perceive that topic. For this purpose, animated media incorporates visual and textual signs in its representation of issues. The conscious selection of topics and techniques of composition influences public perception and promotes discourses on the nuances of change in society. Media uses visual and textual elements in its discourse to influence the perceptions of public about a narrative. This study concludes with the proposed directions for future researches in this field.

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

The word animation has its roots in a Latin word “*animatio*” which means “the act of bringing to life.” Animation is the art of creating the illusion of dynamic motion and transformation by precisely organizing a continuous succession of static images or frames. It has evolved over years into a diverse visual art form that has attracted audiences worldwide while also serving as an effective tool for both communication and entertainment. This fascinating medium breaks traditional boundaries by manifesting itself in many different forms such as the silver screen, episodic stories on television, images, the interactive realms of video games, and the dynamic web content landscape.

Animation, as a means of expression, is independent in terms of language, technique, and aesthetics, and therefore requires a different treatment from other cultural products to understand its role. People of all ages have been brought together through the power of animation. The reason for this is that stories may be communicated via animated films in a distinctive and simple way that literature and live-action movies sometimes cannot. Animation in films has two important purposes. On the one hand, animated media amuse the audience, while at the same time, through its cinematic reflections, supports and promotes societal beliefs. Animation continues to provide fascinating examples of cultural production today. Animation studies have recently exploded in popularity. A large body of theoretical and historical work is being produced. Visual narratives are made up of speech, sounds, and music that are displayed on movie screens, as well as visual signs like all images and graphics that are viewed on the screen. Word-picture combination has greatly elevated the relevance of the visual landscape in today's ultra-modern age of 3-D technology. As a result, verbal and visual practices are now considered social praxis. Visual language is regarded as being more efficient, potent, descriptive, and expressive in some contexts. Under this circumstance, it has become an irresistible trend for scholars to deal with multimodal research and to redefine the territory of communication in modern times.

Even though animations are healthy and non-toxic, captivating, and much loved, they can nevertheless be used as tools to project realities. The use of animations as tools to create reality for the benefit of a particular class of the population is demonstrated by numerous studies, which show that they are not always objective and impartial. They are probably commonly used to share information and communicate messages using auditory, verbal, and visual modes. Initially, hand-drawn animation was most common technique during 20th century. Presently, computer-generated animations have become a contemporary genre.

Multimodal discourse analysis provides a foundation for exploring how different forms of communication interact with each other, such as visual images and text, alongside auditory elements. This approach enables researchers to unravel complex social narratives embedded within diverse media forms. This analytical lens enables scholars to draw insights about how different modes work together to contribute to meaning across a range of media types. Multimodal discourse analysis has proven particularly illuminating in one area: the examination of television advertisements. For instance, researchers studying Pakistani media have noted the use of multimodal narratives in TV commercials to reinforce cultural values such as familial ties and traditional gender roles. These advertisements have a crucial role in the reflection and reinforcement of the predominant sociocultural ethos of Pakistani society. This analytical method has also been applied in the analysis of comics and animation from Pakistan. Visualizing the process of storytelling serves as an effective tool to dismantle existing socio-political hierarchies. By featuring strong female protagonists, these narratives contribute to the ongoing discourse surrounding gender equality. Through their multimodal nature, comics and animations can subtly yet effectively promote progressive ideas, potentially influencing societal attitudes over time. The versatility of multimodal discourse analysis in uncovering hidden social meanings across various media platforms underscores its significance in studying media. Analysing the complex interplay between different modes of communication enables researchers to develop a more in-depth understanding of the role of media in both shaping and reflecting societal values and narratives.

McCombs and Shaw (1972) suggest that with their agenda-setting theory, the media and public discourse can draw attention to specific issues while obscuring others,

thereby influencing the "importance" of the issue to an audience. This theory also relates to the media in Pakistan, as traditional and new media platforms hold a pivotal role in influencing societal narratives and popular opinion. The media landscape extends beyond conventional news outlets, incorporating various forms of entertainment such as TV dramas and animated shows. In particular, the Pakistani drama series wield considerable influence in shaping public opinion. These shows tackle social issues and can either reinforce or challenge existing societal norms through their narratives. This diverse media ecosystem allows for a more comprehensive and subtle impact on public perception and social attitudes in Pakistan. Through relatable characters and storylines dealing with these complex topics, these dramas can appeal to broader audiences and lay the foundations for important discussions on social issues. Pakistani media is rapidly evolving in its ability to establish agendas and shape public discourses. This demonstrates how fictional narratives can complement traditional news sources in shaping societal values and attitudes, offering a more holistic approach to understanding and addressing social challenges.

Team Muhafiz is a Pakistani animated series created by ISPR (Inter-Services Public Relations), Geo Productions, and AzCorp Entertainment. It was released in June 2022 on Geo. The superhero series aims to portray indigenous characters who are ordinary humans without any superhuman abilities, in contrast to the themes often depicted in foreign content. Team Muhafiz is an engaging animated thriller based on appealing yet relatable stories of heroic characters that resonate with the young generation of Pakistan. The series attempts to shed light on various social issues and provide a clear perspective on the moral aspects of our society. The agenda-setting perspective provides a valuable framework for analysing how "Team Muhafiz" and similar media can influence societal perceptions and priorities.

The present research analyzes the Pakistani animated series Team Muhafiz, focusing on how it portrays social issues through different linguistic and visual modes. By examining textual as well as visual elements used in the animated series in order to highlight social issues prevailing in Pakistani society and also to analyze the role of these elements in Agenda-Setting process.

1.2 Statement of the Problem

The animation in Pakistan has experienced significant progress in the past decade. One of the defining features of the animation industry in Pakistan is its focus on creating content that resonates with the local audience. Pakistani animated series offers a glimpse into Pakistani society and usually targets prevailing issues in the society. As the industry continues to grow, it now offers exciting research dimensions for researchers. Although, animated series have been a subject of great interest in the past, most of the previous research studies focused on the representation of gender, culture or racism in animated series and that in animated movies made by Disney, such as *Tom and Jerry*, *Mickey Mouse*, *Snow White and the Seven Dwarfs*, *Aladdin* and *Mulan* etc. The research related to the study of linguistic as well as visual modes and their role in projecting social issues in Pakistan is limited. Moreover, there has been limited research on how media employs its agenda-setting powers through the use of visual and linguistic elements in order to create a desired message for the audience. The present research focuses on the research gap created, and analyzes the portrayal of social issues in Pakistani animated series through linguistic and visual modes. It also highlights how different linguistic and visual modes are strategically used by the animators to convey ideas and to influence people's perception about those ideas. It also investigates how media carefully uses linguistic and visual components in animated series to manifest its agenda-setting powers

1.3 Objectives of the Study

1. To analyze the role of visual and verbal elements in *Team Muhafiz* in prioritizing and portraying social issues.
2. To examine how the linguistic and visual components of *Team Muhafiz* reflect the agenda-setting powers of media.

1.4 Research Questions

1. What role do the visual and verbal elements in the animated series *Team Muhafiz* play in prioritizing and portraying social issues?
2. How do the linguistic and visual elements in the animated series *Team Muhafiz* play in prioritizing and portraying social issues?

1.5 Significance of the Study

Animated movies are a source of entertainment and they appeal to the audience of every age. Through the use of 3D technology, and different visual and textual elements, animated series convey different narratives. Pakistan's animation industry is progressing rapidly. The distinguishing feature of Pakistani animated series is that it represents the issues or concerns of the local audience. Mostly, animated series are seen as a source of entertainment. However, these animated series also serve a role in prioritizing and promoting social issues. Media uses its agenda-setting power in order to prioritize and promote certain narratives. Since there has been limited research on the role of linguistic and visual modes in the portrayal of different ideas in animated series, this research is significant in order to shed light on the role of linguistic and multimodal elements in agenda setting processes. Moreover, this research is also significant in the field of Mass Communication and Animation Studies.

1.6 Delimitations of the Study

The present study is delimited to the analysis of only one Pakistani animated series i.e., *Team Muhafiz* in order to analyze the use of language and other visual and auditory elements, in prioritizing and portraying social issues. The research is related to the issues in Pakistani society only. The language used in the animated series is Urdu, so the analysis of textual data primarily includes Urdu extracts. The study is limited to analysis of only selected scenes, which means the findings cannot be generalized to all the scenes and all other media. Another challenge is the subjective nature that multimodal discourse analysis interpretive, same kind of data can be interpreted differently. To manage subjectivity, established theories – Kress and Leeuwen's Theory of Multimodality and McCombs' Agenda-Setting Theory- are used. These theories provide clear guidelines for analysis to reduce bias. Moreover, previous researches employing the similar theories were studied to limit the subjectivity.

1.7 Organization of Study

The present study is divided into the following five chapters:

Chapter 1

The first chapter of the study consists of introduction to the topic, key concepts of the study and statement of the problem. It provides objectives and aims of the study. The research questions of this study are also mentioned in this chapter, followed by significance and delimitations of the study.

Chapter 2

The second chapter gives a detailed review of the literature related to the key concepts of the research and previous studies related to this research.

Chapter 3

The third chapter provides a comprehensive overview of the research methodology. It explains research approach, research type, theoretical framework, sampling and data collection and the process of data analysis. It provides a summary of the process involved in this research.

Chapter 4

The fourth chapter of the study comprises of data analysis and its interpretation on the basis of Kress and Leeuwen's theory of multimodality. This section is based on two step analysis. Firstly, interpretation of selected scenes from the series through the lens of multimodal discourse analysis. Secondly, applying Agenda Setting Theory to the data to examine the role of multimodal elements in the process of agenda-setting.

Chapter 5

Chapter 5 offers the discussion on the findings of research. This chapter also answers the research questions. This chapter concludes with recommendations and suggestions for future researches.

CHAPTER 2

LITERATURE REVIEW

This chapter examines the theoretical underpinnings, methodological approaches, and significant findings of existing research on the influence of media on public opinion, the ability of animated media to attract audiences, and the cultural significance of animation. This chapter seeks to identify gaps in the existing literature by critically examining these works, highlighting the overlooked role of Pakistani animated media as a mode of social commentary.

2.1 Role of Media in Agenda Setting

The media representations are significant practices for producing sharable meanings (Hall, 1997). The representations are constitutive of culture, meaning and knowledge about ourselves, and the world around us. Representations in media, such as film, television, photography, and print journalism create reality and normalize certain worldviews or ideologies. This view conceptualizes the concept of ideology as a hegemonic, normalizing force in contemporary societies, as developed by cultural theorists (Eagleton, 1991; Žižek, 1989). Because representations create shared cultural meanings, problematic representations can have significant negative implications for political and social decision making and be implicated in sustaining social and political inequalities (Fürsich, 2002b).

McCombs (2011) explores the role of media in influencing public opinion about certain events by creating public agendas. This research highlights that media not only engage the audience in an event but also influence their perception by deliberately framing that event in a specific way. The researcher analyzes empirical data from over 300 studies that investigate the potential connection between media and their role in shaping public agendas. The researcher also emphasizes that, while the media can influence public perceptions, they are not the only factor. Factors like public preferences and public relevance can also contribute significantly in shaping public's reaction to media agendas. In conclusion, the researcher highlights the pivotal role that media play in shaping perspectives while reporting/covering an event.

Idid and Chang (2012) examined media-public agenda relationships among major ethnic groups during Malaysia's 2008 General Elections. Using content analysis and surveys, they found no significant correlation between overall media agenda and public agendas. However, the Chinese media agenda correlated significantly with the Chinese public agenda, suggesting Chinese-language newspapers influenced Chinese readers' election issue priorities. This study highlights the complex dynamics between media and public opinion in multiethnic societies, showing potential variations in media influence across ethnic groups.

Sani et al. (2012) conducted a qualitative study to illustrate how political cartoons are used as a means of promoting a social agenda in Nigerian newspapers. This study utilizes qualitative content analysis as a research approach. Political cartoons are analyzed through semiotic analysis. In this study, researchers analyze different signs used in the political cartoons at connotative and denotative levels. This study aims to highlight the importance of visual discourse i.e., images and visual illustrations in representation of social agenda and representation of public figures in Nigerian newspapers. The research reveals that 80% of the political cartoons are framed in a way which represent a social agenda by specifically presenting contemporary and sensitive issues that people are concerned about.

Ashfaq and Adnan (2014) examined political cartoons featured in Pakistan's major English-language newspapers. Their research explores the enduring influence of political cartoons in shaping perceptions about the United States. Employing Barthes's semiotic analysis model, the researchers scrutinized the selection of political cartoons to discern the cartoonists' perspectives on the complex Pak-US relationship, characterized by alternating periods of cooperation and tension. The findings revealed that political cartoonists tend to reinforce existing anti-American sentiments through their work.

Abbas et al. (2021) explored the themes of cartoons published in three East Asian newspapers. Their research compares the themes in order to highlight the major political theme in the selected cartoons. A qualitative content analysis is used as the research approach for the study. Researchers classified the themes of the cartoons on the basis of semiotic analysis. After analyzing the visual and linguistic modes in the cartoons, Agenda Setting theory is used to explain the role of political cartoons in

formation of public policies. This research concludes that media constructs the public interest agenda which leads to the formation of policy agenda.

Adetola & Abioye (2020) investigated the representation of political situation of Pakistan by analyzing the editorial cartoons from two popular newspapers i.e., Dawn and The News International. Using qualitative content analysis as a research approach, this study aims to highlight the common themes and topics addressed in the editorial cartoons. Moreover, it also explores the extent to which these cartoons represent the political scenario of Pakistan. This study employs Agenda-Setting Theory as its theoretical framework. The findings of the research suggest that editorial cartoons in both newspapers, neglect common societal issue and promote the political and economic agenda through its selection of topics on politics or economy. It suggests that the editorial cartoons in the selected newspapers are shaped and curated in a way to promote political agenda.

2.2 Techniques of Animation

There are many techniques that are involved in the creation of different animated cartoons. Given below are the details of some of the important animation techniques. The traditional method of animation i.e., hand-drawn images was used during 20th century. A whole narrative was created in the form of series of hand-drawn images on paper (Juan, 2006). This technique of animation was not only difficult, but also time consuming.

After hand-drawn images, the latest techniques were commercial animations. These animations feature in films as well as television at commercial levels. These animations had beautiful graphics and humor which led to its huge popularity among TV audience. Some of these advertising animations are Snap, Crackle, and pop found in Kellogg's cereals advertisement (Morgan, 2010).

The latest animation technique is computer animation. As the name suggests, this type of animation is created by using computer. 2D and 3D techniques are used in this type of animations (Letteri, 2013). Animated media is a product of technology. These kinds of animations are designed for children. Most of the times, these kinds of animations contain elements like humanoid animals, characters having supernatural

powers, etc. These animations mostly narrate the adventures of these characters. Chuck Jones named McCay and Walt Disney as two most important animators (Jones, 2002). 3D animation techniques allowed the animators to draw only once, and next time, computer will draw it from the angle of their choice without starting from scratch (Giambruno, 1997).

The world of animation has witnessed a huge evolution. First of all, hand-drawn animations, then photographic technology and then computer-based animations. It is because one medium of conveying information was not enough to carry out effective communication. The more animation evolves, the better it gets at communicating and conveying information. Through its evolution animation provides more entertainment, and educate and inform the audience in a more effective way (Hamrock, 2000).

2.3 Discourse Analysis and Multimodality

Advancements in digital technology have led to the emergence of various multimodal genres involving the combination of multiple meaning-making modes. First coined in the mid-1990s, the term multimodality is nowadays widely used in numerous academic contexts across different fields, clearly demonstrating a shared interest in the phenomenon (Jewit, 2015).

According to Ruiz (2009), discourse is any practice, in diverse forms, by means of which people give meaning to reality. Many social scientists are interested in studying discourses since they are intimately related to nearly all aspects of human life. Discourse analysis, involves the study of conversations. According to Sacks (1992), a well-known conversation analyst, the features of discourse are integral elements of language that determine the outcome of conversations. Kress and Van Leeuwen developed the theory of Visual Grammar based on Halliday's Systemic Functional Grammar. They were of the view that every semiotic system can project the social relations between speakers and receivers. Animated series are a source of information which communicate information through the help of images, colors, phrases and other modes. Here, theory of visual grammar as a theoretical approach is the strongest tool to understand the multimodal elements in the animated media.

Communication in the modern globalized world is sent through many channels & formats. Aside from languages, roadways are littered with signage. These signals use both verbal & nonverbal resources, like pictures, texts, & images with messages. Multimodality is a branch of Research that focuses on the many resources & locations involved in the process of producing meanings. Different disciplines of research, like psychology, archeology, sociology, & so on, are assembled to develop a technique for analyzing various ways of communication (Kress, 2012).

Halliday developed SFL as an “applied linguistics”, achieving the task of describing the grammatical system of language through its various functions. On the basis of the meta-function hypothesis, language is no longer simply conceived as a set of rules, but a semiotic system with a number of subsystems. Halliday’s remarkable work proved very helpful to our understanding of language as a complex system of meaning making. Furthermore, it made people reflect on the nature of human communication, and how this kind of thinking pattern may no longer be restricted to language but also could be manifested through a variety of communicative modes (Yang, 2019).

The year 2002 witnessed another burst of newly emergent works. Carey Jewitt published an article which demonstrated the shift from the written page to the multimodal screen. Royce (2002) explored the complementarities of various semiotic resources in multimodal discourse analysis and studied multimodality in the TESOL classroom. In the same year, Kress again teamed up with Van Leeuwen (2002) and published the thesis “Color as a Semiotic Mode: Notes for a Grammar of Color”. They considered color to be a semiotic mode and discussed the possibility of extending the use of grammar to color as a communicational resource, further developing their earlier publications on multimodality has grown remarkably over the last twenty years, and demonstrates that the need for exploring multimodality has been recognized. Thus, the era of multimodal communication has arrived and has brought new connections and challenges, which demands openness and motivation for largely interdisciplinary research. Under this circumstance, it has become an irresistible trend for scholars to deal with multimodal research and to redefine the territory of communication in modern times.

2.4 Role of Discourse and Multimodality in Media

In 1970s and 1980s, the term discourse was usually defined as written as well as spoken discourse. However, this concept gradually shifted from the notion of text as a discourse to graphical code of language. Jenks (1995) argued that the understanding increases when a person comes across a vocabulary in the form of visual images. This is the reason; visuals are considered more important than spoken and written discourse.

Discourse deals with both, linguistic and extralinguistic features at the same time (Morgan, 2010). Traditionally, it was believed that discourse is all about written and spoken language. Recently, this term has widely evolved and new aspects have been added to the term. To be exact, term discourse is now more than written and spoken language. Discourse comprises of extra-lingual features like visuals, graphics etc. Any visual discourse subjected to study under the principles of discourse analysis is termed as visual discourse analysis (Albers, 2007).

Akinwale (2015) conducted research on multimodal discourse in print media. The research explores how cartoons represent what they mean in order to check their effectiveness. To achieve this objective, the researcher employs Kress and Leeuwen's Visual Social Semiotic approach as the theoretical framework. The researcher finds out that the cartoonists artfully combine all the meaning-making modes to project the issues. The research concludes that by paying attention to the visual and linguistic modes one can understand the meanings behind deliberate use of these modes.

Abdullah et al., (2020) conducted research on multimodality in cartoons. This research utilizes Halliday's Systemic Functional Linguistics and Kress and Leeuwen's theory of Multimodality to investigate the interaction between linguistic and visual modes in making implicit and explicit meanings in the cartoons. The researcher uses cartoons from Usik-Usik cartoon book (Cynical Collection of the World of Education) as the data for this research. The researcher studies the interplay of linguistic and visual modes used in the cartoons and infers that the role of linguistic elements in cartoons is to provide the context and additional information about the cartoons. It also states that in cartoons, meanings and messages are generated either through two semiotic modes that are verbal and visual or solely through visual modes.

Hasyim and Arafah (2022) conducted a study to analyze the elements of narrativity and multimodal communication in media. This study uses Barthes' (1977) Semiotic Analysis to study media as a transmission medium of multimodal signs. The author uses descriptive research approach to study conversational texts (having verbal and non-verbal modes of communication) on social media. This paper demonstrates that multimodal elements can cause communication problems due to multiple interpretations related to different modes.

Alasmari and Almohammadi (2023) conducted a study on representation of Saudi women in editorial cartoons. This study examines the visual representation of Saudi women i.e., the caricature drawings in Cartoon Movement, which is a global platform for editorial cartoons. This study employs Kress and Van Leeuwen's (2006) Visual Grammar Functions to analyze the caricature cartoons. This study analyzes 10 cartoons having visual representation of Saudi women. The study reveals that the selected caricature drawings in Cartoon Movement about Saudi women are created with specific intentions and biases, resulting in content that can be racist, offensive, or stereotypical.

Shakeel and Alam (2023) a Genre Analysis on political cartoons during economic crisis. This study explores the political cartoons employed in the editorials of Pakistani English newspapers. This study highlights that reality can be created and disseminated to general audience through print media discourse. Political cartoons use pictures images and drawings to convey ideas, messages or information. This study investigates how Pakistani English newspapers employ satire in political cartoons through linguistic and semiotic choices and how these choices impact public perception. The researcher employs Van Leeuwen's social semiotic approach and Halliday's systemic functional linguistics as the framework of analysis. The researcher uses political cartoons published in Dawn newspaper during the economic crisis of 2023. The analysis concludes that the cartoons employ exaggeration, contrast and framing techniques to draw viewer's attention and convey a critical message about the economic crisis. This research also highlights the socio-political context in shaping the content and tone of political cartoons. The content of the cartoons also has a significant influence on the perception of intended audience.

Shahzad et al. (2023) studied political ideologies in political cartoons published in Pakistani English Newspaper. This study focuses on the representation of political ideologies through political cartoons in Pakistani English newspaper “Dawn”. This research claims that media discourse has an impact on structuring and reconstructing audiences' perception of socio-political realities. The data of this research consists of political cartoons in Dawn newspaper from September 1, 2020 to October 20, 2020. The researcher employs Machin's (2007) model of multimodal discourse analysis as the theoretical framework of the study. This study claims that media highlights hidden truths and ideologies in accordance with certain objectives. The cartoonists employ visual and linguistic elements to convey their socio-political ideologies in order to influence readers' perception.

2.5 Visual Discourse and Multimodality in Animated Media

Chiu and Chu (2019) conducted a study on “Analysis of Narrative Metaphors in Animation Series”. This study is qualitative in nature. It employs Blending Theory and Social Mapping Theory in order to analyze narrative metaphors in the selected animations. The results of the study show that in animation, analogy is established through similarities in form, meaning that source and target attributes are mixed as a metaphorical means, in which the movement of lenses also contribute to the creation of spatial metaphors at the visual psychological level.

Sajid and Buzdar (2021) conducted a study on the posters of animated movies *Brave*, *Moana*, and *The Princess and The Frog*. The researchers aim to explore the visual modes used in the posters of said animated movies and to study the feminism in these animate movies. The researchers employ Multimodal Analysis of Kress and Leeuwen and the feminist ideas of Julia Kristeva and Simon de Beauvoir as theoretical frameworks for this research. The study reveals that different multimodal elements are deliberately used in the posters of the animated movies to incorporate different ideologies of feminism in the minds of the audience.

Harvey (2022) conducted a multimodal-appraisal analysis of story-time animation videos, uploaded on YouTube. This research uses Martin and White's Appraisal framework (2006) as theoretical framework to highlight the impact story-time animation has in shaping emotions and opinions. The researcher utilizes three

story-time animations by Jaiden Animations as the data for this research. This research highlights that animations do have an impact on the emotions and opinions however, each multimodal element's influence on the emotions and opinions varies in degree. It also concludes that communicative modes complement and contradict one other to upscale and downscale the emotions and opinions to establish wide range of meanings and messages. e is evaluated using three criteria: inadequate, adequate, and good.

The research conducted by Xing (2022) focuses on the analysis of film trailers as multimodal texts, specifically examining the trailer for the animated movie *Up*. Utilizing a framework of Multimodal Discourse Analysis, the study identifies various promotional stages within the trailer. Data is collected from the trailer, highlighting both implicit and explicit promotional strategies. The findings reveal how verbal elements, visual components, and auditory aspects work together to engage audiences and convey thematic messages. The analysis underscores the importance of these semiotic resources in shaping viewer expectations and emotional responses while promoting the film's narrative.

Yanti (2022) analyzed multimodal elements in the audio-visual translated versions of animated films. This research aims to find the multimodal components involved in translating children's animated films from English to Indonesian. Linguistic, visual, auditory, gestural, and even spatial multimodal aspects are all included in the study. The researcher employs descriptive qualitative method and note-taking techniques for the research. The sample for this research includes two animated films *Barbie of Swan Lake* and *Tinkerbell*. Three factors are emphasized including the relational context of the linguistics unit, the multimodality features, and the meaning accuracy present in the chosen animated children's movies. The research reveals that *Barbie of Swan Lake* and *Tinkerbell* exhibit a wide range of multimodality aspects such as verbal, gestural, spatial, auditory, and visual components. The accuracy of the message.

Odedeyi and Ajayi (2023) conducted a Multimodal Discourse Analysis on animated advertisement videos. This study examines different persuasive strategies used in the animated advertisements by Piggyvest. The study employs random sampling to extract 12 animated advertisement videos. The researcher uses Kress and

Leeuwen's Multimodal Discourse Analysis (2006) to analyze the advertisement videos. The study explores how multimodal elements in selected animated advertisement videos are used as persuasive tools to win customers. metaphorization of financial management and discipline, playing around gender-related ideas on finances, foregrounding of aspirations and financial decisions, depiction of cognitive strength and weakness on money matters, and striking a connection between money and relationships are persuasive strategies deployed in the animated advertisement videos by Piggyvest to appeal to their target audience.

Rady (2023) employs Halliday's Systemic Functional Grammar and Kress and Leeuwen's theory of Multimodality to study visual and verbal modes used in the animated feature film *Pocahontas*. This study tests Kress and Leeuwen's theory in order to study the interplay of multimodal elements and the viewers in the process of meaning making. Moreover, this study investigates the role of multimodal elements in the portrayal of females in the selected film. The study reveals that various tools, such as vectors, camera angles, and framing techniques are utilized as a part of the overall visual language of the film. These tools play a crucial role in conveying information and emphasizing certain aspects of the portrayal of women.

Salman et al. (2023) conducted research on visual critical discourse analysis of animated movie *Hotel Transylvania 2*. The study focuses on the analysis of visual elements of the animated movie in the light of Compositional Analysis, Semiotic Analysis and Visual Critical Discourse Analysis. In this study, three genres i.e., horror, postmodernism and post cyberpunk have been combined in order to study the role of technology in human life. In this analysis three genres have been linked to trace how technology has become an integral part of human existence, and how it has been possible for humans to undertake the most difficult challenges with the aid of technology. The study concludes that this film breaks down the boundaries between physical and non-physical to focus on the changed human condition to create a new human identity in which man and machine become one, as in Cyborg, the boundary between man and machine is removed.

Sarwar and Zahra (2023) explores the elements of fat shaming in animated cartoons. This study examines the use of fat-shamming as a comic tool in children's

cartoon *Motu Patlu*. The data for this research is collected through random sampling from the episodes of selected cartoons available on YouTube. This research used Kress and Leeuwen's theory of Multimodality to analyze the content of the cartoons. This research concludes how different multimodal elements in children's cartoons contribute in promoting and normalizing the concept of fat-shaming. A continuous contrast between the two characters of *Motu Patlu* strengthens the idea of letting down the fat characters in the cartoons. This research also establishes the fact that thesis cartoons play a major role in promoting fat stigma in the society.

Ali (2024) explores the interaction between visual and verbal elements to investigate the complexities of subtitle translations of animated media. This study uses Disney animated movie *Frozen* as its sample. Findings of the research reveal that while translations generally reflect the intended tone and meaning of the visual and verbal elements of animated media, subtitles fail to fully relate with the visuals at certain instances, specifically in humorous scenes. This research highlights the importance of development of a refined approach to translation which considers the interaction between verbal and visual modes. This research contributes to the development of audio-visual translations and focuses on the importance of coherence between subtitles and visual storytelling to enhance audience engagement.

Zachrie et al. (2024) conducted research on multimodality analysis in the animated movie *Turning Red*. The researcher aims to explore the interplay of signs and objects in portraying Chinese culture and its influence on the characters of the animated movie. The research is qualitative in nature and employs semiotic approach to study multimodality in the animated movie. The study reveals that different linguistic and visual modes combine in an animated series to enhance audience engagement. Multimodal elements have a huge contribution in conveying moods, action and storytelling.

2.6 Recent Researches on Western and Pakistani Animated Movies

Peerzada (2017) conducted research on the portrayal of girlhood in Pakistani animated movie *Burqa Avengers* and *Gogi*. The researcher employs a Multimodal Discourse Analysis to describe how different visual and linguistic tools have been used in the animated series in order to create a narrative about girlhood in Pakistani society.

Gogi and *Burka Avengers* bring a deep understanding of Muslim girlhood to national as well as international audience. Not only do they critique the inherent differences that haunt the representation of Muslim girlhood in Western narratives, but they also address issues of girlhood related to age and gender that Muslim girls face.

Liaquat & Mukhtar (2020) analyzed Pakistani animated series *Burqa Avengers* from a Posthuman Feminist perspective. Posthuman feminism means an increased focus on females. This research argues that Pakistani animated series *Burqa Avengers* creates a unique non-western posthuman feminist narrative on empowering women and veiling. This series introduces the narrative of educating women so they can fight for their rights. Moreover, it presents Burqa as a symbol of power, that allows females to fight anonymously. It shifts the concept of veil from a symbol of oppression to a symbol of strength.

Shehetta (2020) conducted research on the representation of gender identities in animated series *Brave*. The researcher has employed Brown and Levinson's (1987) politeness model as well as Kress and van Leeuwen's (2006) Social Semiotic Multimodal Approach in order to analyze the representation of gender identities through different linguistic as well as visual modes. Qualitative as well as quantitative research design has been employed by the researcher. The research concludes that the selected animated series *Brave* is a big step towards positive portrayal of females.

Quyyum et al. (2020) explored ideologies and hidden realities in Pakistani animated movie *The Donkey King*. This research employs Fairclough's three-dimensional model of Critical discourse analysis. The research is based on qualitative approach and convenient sampling for data collection. The research concludes that animation is a strong tool for shaping realities and ideologies. Ideologies are constructed and are not real. The selected animated movie propagates the ideology that anyone can be a king or a savior regardless of its cast or creed he belongs to.

Sreejitha & Suresh (2021) explored racist elements in animated cartoons. This research delves into the widespread impact of animated media on young viewers, shedding light on their tendency to reinforce harmful stereotypes and racial typecasting. The researchers trace the historical roots of racism in cartoons back to the 1930s using examples such as the character Mammy Two Shoes from *Tom and Jerry* and even

Mickey Mouse to illustrate how racial caricatures have been embedded in popular animated content. The researchers argue that these representations not only influence children's cognitive development but also contribute to the perpetuation of societal prejudices. By presenting distorted images of social hierarchies, cartoons can inadvertently shape children's understanding of race and ethnicity in ways that may have lasting consequences.

Khalid and Baig (2021) conducted a study on the analysis of iconographic elements in the animated series *Burqa Avengers*. This research focuses on observing the representation of cultural ideology in the selected animated series. The study is based on Panofsky's model of Iconographic Analysis. The study reveals that the icons used in the animated series represent different themes such as, banana state, culturally accepted women- empowerment, feudal clergy nexus and social class division. Moreover, the study establishes the fact that gender stereotypes have been broken in the animated series.

Gull et al. (2023) investigated the role of Pakistani animated movies in formation of female identities in the animated series *Teen Bahadur*. The research employs qualitative research approach and narrative analysis technique to explore the themes and elements of feminism in the selected animated movie. The research reveals that the animated movie *Teen Bahadur* challenges the pre-constructed norms of patriarchy and promotes liberal feminism through its portrayal of female characters.

Khadim and Abbas (2023) conducted research on the construction of Racism in Cartoon films. The study aims to explore the representation of racism in cartoon films. The study takes the cartoon film *Lion King* as its sample. The study is based on Van Dijk's (2000) model of Critical Discourse Analysis. The researcher uses the script of the cartoon film *Lion King* in order to analyze the representation of racist ideologies in the movie. Total of nine extracts representing racist ideologies are analyzed by the researcher. The study shows that racist ideologies are represented in the movie. Moreover, the movie represents black people as manipulative, illiterate and undisciplined.

2.7 Conclusion

Most of the above-mentioned studies focus on either the significance of animated movies as a genre or on the idea of feminism and gender representation. The proposed study is distinguished in a way that it focuses on analyzing the linguistic as well as visual and auditory modes used in the animated series in order to represent not only the aspect of gender, but other social issues in Pakistan as well. As the field of animated media in Pakistan remains relatively underexplored, this study aims to contribute to the understanding of how social issues are portrayed and agenda-setting is enacted in this medium.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter includes theoretical framework, research designs, research methods, data collection and an overview of research procedures of the present study. This study deals with the analysis of the Pakistani animated media to explore how different modes are used in the process of agenda-setting. Hence, researcher uses Multimodal Discourse Analysis along with Agenda-Setting Theory to the content of animated series under study. The data for the current research has been collected by the researcher from the Pakistani animated series *Team Muhafiz*. The researcher has employed qualitative method of data analysis as a research approach.

3.1 Research Approach

Out of the two broad research approaches i.e., qualitative and quantitative, the researcher uses qualitative approach for this study. Moser and Korsrjens (2017) state that qualitative research aims to explore and provide a thorough understanding of subject without quantifying the data. Qualitative research explores a more “human” side of an issue and like, societal and cultural beliefs, emotions and opinions etc, without having a need to quantify the subject under study. Moreover, this research approach is predominantly effective in studying subjects like societal norms, ethnicity, religion and gender roles etc, (Tscholl et al., 2019). Corner et al. (2019) claim that qualitative research focuses on providing in-dept insight into real world issues by explaining relations between the perceptions, experiences and behaviors of the participants. Qualitative research analysis is usually interpretive, that is to say that the conclusions are derived from a researcher's subjective interpretation of the data. According to Miles and Huberman (1994, p. 7) in qualitative research, researcher is usually the main “measuring device”.

The research is situated within the qualitative paradigm, focusing on the representation of social issues through visuals, dialogues, and other communicative modes rather than measurement. Visual and textual elements of the animated movie will be analyzed qualitatively. Since, the whole process of data collection and data

analysis will involve verbal, and visual data, the research falls under the paradigm of qualitative research.

3.2 Research Type

Within the paradigm of qualitative approach, this study is descriptive in nature. Descriptive research involves description of phenomenon and available data. Descriptive research often answers questions as what and how rather than why. Descriptive research refers to the study of a phenomenon and its characteristics. Observations are most common tool of descriptive research. Unlike analytical research which answers why is, descriptive research determines and describes what is (Ethridge, 2004). It provides a rich understanding of phenomenon under investigation. This research is descriptive in a sense that it describes the use of certain linguistic as well as visual modes used in the animated series to represent social realities. Moreover, it provides a deeper insight in to the agenda setting processes involved in the production of animated series. This research not only highlights the social issues, but also the way in which certain issues are portrayed. It explains, how the animators strategically use the linguistic and verbal modes in order to convey different ideas and also to influence people's perception regarding those ideas. Additionally, among different forms of descriptive research, this study uses content analysis. Hsieh & Shannon (2005) describe content analysis as a research method that deals with the subjective interpretation of the content of subject by identifying different themes and patterns. Qualitative content analysis is a research method to discover patterns of meaning-creation in communicative features of language by focusing on content and underlying themes and meaning in a text. The word "text" here points to wide range of phenomenon. It includes words, pictures and even sounds. Now the word "text" can be applied to landscapes, heritage sites, technologies, urban spaces or institutional practices – all phenomena that can be "read" in a certain way. Text refers to all the phenomenon that contribute in the meaning making process in the process of communication. Qualitative content analysis can be used to analyze any kind of data that have some degree of interpretation. Qualitative content analysis refers to meaning making through different methods of analysis. This process is called "intertextuality" where meanings depend on historical or social context. Meanings of the same discourse change with the change in context. This method is applicable to studying notions of identity construction, power

relations etc. The general purpose of qualitative content analysis methods is to make the various forms of ‘meaning’ that emerge through different methods of analysis, more explicitly noticeable. It can also be used to explore the perceptions people might have towards certain events or objects (Schreier, 2012). The present study uses content analysis as the researcher analyzes content of the animated series. As descriptive research aims to answer “what” and “how” questions, it serves as the best approach to answer the research questions of this research.

3.3 Theoretical Framework

Animation, like any other form of media uses several visual and linguistic modes for the purpose of communication and to make the intended message more engaging. This form of media can be interpreted through the lens of multimodal discourse analysis as it has both visual as well as linguistic modes. By using Kress and Leeuwen’s Functional Theory of Multimodality, the researcher has tried to look for important visual and linguistic cues used in the series to explore their role in the process of agenda setting. These theories provide clear guidelines for analysis to reduce bias. Moreover, previous researches employing the similar theories were studied to limit the subjectivity.

3.3.1 Kress and Leeuwen’s Theory of Multimodality

Gunther Kress and Van Leeuwen’s theory of Multimodality (Grammar of visual design, 2006), focusing on representational meaning of the image, interpersonal meaning, and compositional meaning has been used in order to analyze the textual as well as the visual elements in the animated series. Kress and Leeuwen’s theory of multimodality provides a thorough framework for analysing how different modes combine to create meaning. This theory is built upon Halliday’s Systemic Functional Linguistics (Fitriana & Wirza, 2021). It offers a systematic way to examine the structural and semantic aspects of different modes of communication used in discourse. The central idea of this theory is that just like verbal communication, visual elements also have some rules and conventions, which can be analyzed and understood (Pagano et al., 2018). These visual elements have their own grammar that can be used to convey meanings, illustrate relationships, and construct narratives. This theory analyzes

different modes of discourse at three different levels: Representational level, Interpersonal level, and Compositional level. Representational structures pertain to how the components or participants, such as individuals, objects, or other entities, are portrayed within the visual text and their interrelations (Pagano et al., 2018). Conversely, interpersonal meaning focus on the connection between the viewer and the visual text, which encompasses aspects like gaze, social distance, and perspective. The third essential element, compositional structures, relates to the overall arrangement and layout of the visual text, covering the positioning of components, the application of salience, and the combination of verbal and visual elements. By utilizing this thorough framework, Kress and van Leeuwen's theory of visual grammar enables researchers and practitioners to analyze systematically the processes of meaning-making present in visual communication (Fitriana & Wirza, 2021).

1. Representational Meaning

To analyze the intersectional relationship between visual and verbal modes in terms of representation, it is necessary to identify the represented participants (RPs), either animate or inanimate, the processes or activities represented, and the attributes or qualities of participants also to specify under what circumstances the action takes place. Representational meanings therefore are essential within multimodal discourse analysis as developed by Kress and van Leeuwen for analysing how visual and textual elements deliver particular ideas and narrative. These meanings come from the relation between different modes (image and language) in representing reality and producing information. The connection between different modes can give insight into broader socio-cultural spheres and frames of reference, adding depth to the interpretation of multimodal discourse. Research demonstrates how textual and visual elements unite to produce representational meaning to serve communicative functions and at times diverging for narrative tension. This dynamic interplay emphasizes the need for a nuanced approach to multimodal analysis in consideration of the multifaceted nature of communication (Kuusikko et al., 2017).

2. Interpersonal Meaning

For interpersonal features, a triad of relationship between the visual, the producer and the viewer need to be established, along with the intersection of verbal

and visual modes. Interpersonal meanings show the way multimodal discourse engages with audiences and construct relationships between participants. According to Kress and van Leeuwen, such meanings are crucial because they show how visual and verbal elements combine to produce an interactive experience for viewers.

For example, ads often use visual techniques, like the prominent figures participating in empowering activities, to create authority and relationship dynamics with the audience. This can be seen in the case of Nikes advertisements where verbal affirmations and dynamic imagery overlap to promote women empowerment, showing them as active agents rather than passive subjects (Adrian et al., 2022). Also, the representation of people in particular situations provides depth to the interpersonal message by inviting viewers to relate these experiences and aspirations to themselves while also appealing to their emotion (Agustian et al., 2023). Such combinations are strategic toward realizing effective communication in multimodal discourse.

3. Compositional Meaning

It analyzes how representational and interpersonal meanings are configured to relate each other. It refers to arrangement and organization of elements within multimodal discourse. Compositional meaning is taken to be one of the central concepts in Kress and Leeuwen's multimodal discourse analysis. It explains how elements are organized to produce coherent messages in and through discourse. Compositional meanings are the ways in which the different semiotic resources are organized so as to bring about a single interpretation, stressing how the interrelations between the different modes (visual, verbal, and auditory) enhance the effectiveness of communication. This compositional meaning becomes especially important in digital artworks as herein, artists use multiple modes to address their audience interactively and contextually, transforming the latter's experience (Kress and Leeuwen 2006).

3.3.2 Agenda- Setting Theory

As the research is interdisciplinary in nature and animated series is a form of media, Agenda-Setting Theory by McCombs (2001) has been used in the research in order to analyze the role of linguistic and visual elements in agenda setting process. McCombs and Shaw (1972) suggest that with their agenda-setting theory, the media

and public discourse can draw attention to specific issues while obscuring others, thereby influencing the "importance" of the issue to an audience. According to Wu and Coleman (2009), Agenda-setting is the phenomenon, where the media chooses certain issues, portrays them frequently and prominently, and thus leads the audience to perceive those issues as more important than others. Agenda setting happens through a cognitive process called accessibility, meaning that the more frequently and prominently media reports on an issue, the more accessible that issue will be in the audience's memory (Iyengar & Kinder, 1987).

The Agenda-Setting Theory was first developed by McCombs and Shaw in the 1970s, and since then it has been relevant in many ways to explain the complex relationship between media, public opinion, and politics. The basic premise of Agenda Setting Theory is that the media greatly determines the prominence of such issues in the minds of people, by choice and accentuation of some issues. It is a theory that advances the concept of media power beyond the conventional level, as it considers the media capable of influencing perceptions regarding the relative importance of issues.

Agenda-setting theory has its roots in a study carried out by McCombs and Shaw in 1972 concerning US presidential elections. Yang and Stones (2003) state that the media coverage of different political issues was closely related to how people perceived their importance. This work has paved the way for a new era of media research, inspiring further studies that have been done to expand the scope and depth of Agenda-Setting theory.

This theory has continued to evolve and diversify over the decades as researchers continue to expand its application in different fields like mass media, public health, politics, social movements and even in the field of entertainment. This evolution brings out aspects such as framing and priming which describe how issues are framed and the effect this framing has on public perception. The evolution of this theory shows a shift from a linear model of communication to a more complex understanding of media influence. The most recent studies focus on the role of social media in shaping public agendas and how collective vision effects individual perceptions (Al-Hoorie et al., 2020). Agenda-Setting theory explains that media not only reflects societal concerns, but construct and presents them in a way it tells the viewers how to perceive

those concerns. Mass media uses this narrative to influence behaviors and expectations of the audience. This theory is applicable in news as well as entertainment media, where choice of stories dictates what is acceptable and what is not in society and politics. Manipulating and framing discourse in these fields is a way to propagate a message and to reinforce an agenda.

In the initial studies, it was claimed that there is only one level to agenda-setting where media highlights an issue in the minds of audience. However, McCombs (2001) argues that agenda setting theory operates at two levels. The first level of agenda setting explains how media constructs perceived importance, of issues or subjects. The second level of agenda setting instead explains how media frames perceived importance of attributes or issues. The level focuses not only on what media emphasizes, but also how media describes it (Coleman & Banning, 2006, p. 314). Rogers and Dearing (1988) identified three main elements of agenda setting which are: public agenda, media agenda and policy agenda.

1. **Public Agenda:** Public agenda explains what the public finds important and what they want to see.
2. **Media Agenda:** It explains how media shapes and frames certain issues in order to influence the perception of the public.
3. **Policy Agenda:** It explains what the policy-makers find significant and want to address. Other agendas are based on this policy agenda.

Framing in Agenda-Setting Theory

This idea explains the way media influences public perception of an event. It explains that, while reporting an event or issue, media constructs a criterion through which, audience accesses the subject.

Integration of the above-mentioned theories is important in understanding how the animated series not only selects and highlights societal issues, but also how these issues are linguistically and visually framed to send specific messages. Multimodal elements in the animated series will be studied to highlight the role of visual and linguistic elements in the animated series. On the other hand, the agenda-setting

process, as identified by Agenda-Setting Theory, will be explored through linguistic and multimodal lenses to uncover the mechanisms through which certain social issues gain prominence within the animated series and subsequently influence the audience's perception. In other words, Agenda-Setting theory will be helpful to explain, that media not only conveys ideas to the audience, but also directs the audience about how to perceive these ideas. By combining these theories, the research aims to provide a nuanced understanding of the intricate relationship between agenda setting, linguistic choices, and multimodal elements in the portrayal of social issues in Pakistani animated series, specifically *Team Muhafiz*.

3.4 Sampling and Data Collection

The sample for this research is a Pakistani animated series, *Team Muhafiz*. The reason for selecting this animate series is its popularity and availability. Unlike other animated series, this series is available on YouTube, which is accessible to everyone. Also, it has been aired on famous Pakistani Television channel “Geo”. It is a recent animated series (released on June 2022) that gained massive popularity. This series not only focuses on one issue, rather it addresses multiple issues and evils prevailing in Pakistani society. It consists of 10 episodes related to different social issues. Purposive sampling is used to select those scenes and utterances which represent social issues of Pakistan in the 10 episodes of the animated series *Team Muhafiz* to see how are different visual and linguistic modes strategically used in the series to convey information and to influence the people’s perception about the information being conveyed. This research required a specific data. Only those scenes where the aspects of agenda setting and framing of social issue through the use of multimodal elements are obvious are chosen. Purposive sampling allowed the researcher to focus on most relevant data that contributes directly in answering the research questions. This research explores the use of certain linguistic as well as visual modes used in the animated series to represent social issues. Moreover, it provides the researchers, a deeper insight into the agenda setting processes involved in the production of animated series. The data for this research is visual as well as textual. Selected scenes from the series serve as visual data for this research. Textual data includes the language used by different characters as well as the written text on screen. Since, the animated series is produced for Pakistani audience, the language used in the series is Urdu. The selected

Urdu utterances were translated by using a translation software and were authenticated by a professional translator from “Translation Department” of National University of Modern Languages, Islamabad campus and then analyzed.

3.5 Data Analysis Procedure

The selected scenes were analyzed by applying Kress and Leeuwen’s theory of multimodality along with McComb and Shaw’s (2001) theory of Agenda Setting. In the first step of the analysis, Multimodal elements in the selected scenes were carefully analyzed at representational, interpersonal and compositional levels. The researcher studied how different modes combined together to form meanings in the selected scenes of the series. In the second step of the analysis, the researcher examined the role of different multimodal elements in the process of agenda setting within selected animated series. After conducting a detailed analysis on the basis of the selected theories, the researcher provided a detailed discussion on the analysis and the findings of the analysis. Further the results are analyzed to answer the research questions.

CHAPTER 4

DATA ANALYSIS

In the first part of the analysis, different visual and verbal elements of the animated series were analyzed using Kress and Leeuwen's Functional Theory of Multimodality. This part of analysis focuses on the three types of meanings of images i.e., Representational, Interpersonal, and Compositional. Representational meaning refers to the analysis of multimodal elements on the surface level. It focuses on the modes used in the images. Secondly, interpersonal meanings were analyzed to explain what different modes symbolize and how they relate to the viewers. Thirdly, compositional meaning refers to the overall arrangements of the different multimodal elements in order to create a whole message.

In the second part of the analysis, Agenda Setting theory has been applied to the selected scenes to analyze different elements of Agenda Setting theory.

4.1 Scene 1: Street Crimes

This scene reflects the situation of the street crimes happening in fictional Pakistani society within the series. The creators have addressed the most common form of street crime i.e., phone snatching in this scene. By using a familiar setting, this scene creates a connection with the audience and allows them to perceive it in a certain way. Media has carefully put forth the most common problem of Pakistani society that is street crime by using visuals like phone snatching, use of guns, etc.



Scene1 / Image 1



Scene 1/ Image 2

4.1.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

Representational meanings focus on *what is depicted* in the scene, exploring the elements and their relationships. In scene 1, two participants can be seen. One is armed and holding a gun and seems to be snatching the phone from the other participant. These two participants illustrate the power dynamics. The person holding the gun represents the abuse of power and aggression. On the other hand, the other participant is shown to be passive and handing over the phone to the first person. This scene is strategically set in a public place, as we can see a footpath behind the participants. Not only is the scene set in a public place, but it is also set in broad daylight, as we can see the shadow of one of the participants in Image 1. This setting suggests a commentary on the audacity and fearlessness of those engaged in street crimes. It is not a covert operation but a bold and overt act, implying a normalized or accepted form of street crime within the fictional society depicted in the series.

b) **Interpersonal Meaning**

The individual holding a gun represents the idea that he has power. On the other hand, the passive reaction of the other participant highlights the idea that those who are victims have no power and no options for resistance. Moreover, overt nature of the act implies the societal acceptance or indifference to criminal activities, contributing to the portrayal of law-and-order issues. By using a familiar setting, this scene creates a connection with the audience and allows them to perceive it in a certain way. At the interpersonal level, this scene allows the viewers to relate to the experiences depicted in the scene and perceive issue of street crimes in the light of the symbolism created in the scene through visual modes. By carefully placing different visual and verbal cues in the foreground and background, this scene represents street crimes as potentially alarming issues which need to be addressed immediately.

c) **Compositional Meaning**

Compositional meaning refers to the overall arrangement of the multimodal elements. The two participants occupy the forefront, so that the whole act of phone-

snatching can get immediate attention from the audience. The bright light and public place in the background and the use of weapons create a sense of seriousness and urgency of the situation. Through the deliberate placement of various visual and verbal cues in both the foreground and background, this scene highlights street crimes as pressing and potentially alarming issues that require urgent action.

4.1.2 Agenda Setting and Portrayal of Social Issues

Media has carefully put forth the most common problem of Pakistani society that is street crime by using visuals like phone snatching, use of guns, etc. It reflects the public agenda. This is a common problem faced by people in Pakistan. Not only have the makers foregrounded the issue, but they have also strategically framed the issue by setting the scene in a public place and in a daylight. It represents how the media agenda is put forth by the creators. Media agenda urges the viewers to think, that it is not just a street crime happening, but the street crimes are now normalized and accepted in a way that criminals commit these crimes fearlessly in public places. Media has put forth the agenda of not only specifically highlighting the issue, but also interpreting it in a broader sense. Also, it represents the policy agenda by urging the relevant authorities to take measures to prevent this issue, and hence calls for need of public safety.

4.2 Scene 2: Challenges of Urban Living

This scene is the representation of typical urban life in Pakistan and it also reflects the societal challenges faced by the people in urban living.



Scene 2 / Image 1



Scene 2 / Image 2

4.2.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

The above scene shows dull colored multistorey buildings and a commercial area (Scene 2 / Image 1). The shops have a similar structure (Scene 2/ Image 2). Multistorey buildings with the dull colored background represent the average living of Pakistanis. All of the buildings have same dull appearance, which may represent the monotony in the lives of common people. As the animated series targets common people of the society, the selection of neutral and muted colors, multistorey buildings complement the visual narrative. The monotonous coloring, symbolizes monotonous urban living and condensed spaces. In image 2, the familiar structure of a commercial area is represented.

b) **Interpersonal Meaning**

At the interpersonal level, this scene showcases the ordinary, average, and familiar living environment. Through the element of monotony, this scene highlights the lack of diversity and mobility. It also shapes the idea of urban life where individuals live under similar conditions. The series gently encourages viewers to think about their own lives and the struggles they face in similar environments. It makes them reflect on the challenges that come with living in such spaces, drawing a personal connection to the story.

c) **Compositional Meaning**

Scene 1, image 1 is shot from a distance which means the creators want to show a broader image in a single scene. This scene gives a wholesome picture of average urban life. The architectural symmetry and structured layout of the commercial area in scene 1, image 2 serve as a visual metaphor for the structured, and predictable nature of urban living. This monotonous environment mirrors the monotonous routines that often characterize city dwellers' lives, leaving little room for personal expression or unexpected events. The pervasive sameness underscores the shared struggles and experiences of the characters, pointing to a lack of diversity in their daily existence. The uniform surroundings reinforce the idea that these individuals face common

challenges, emphasizing the collective nature of urban life despite its seeming anonymity.

4.2.2 Agenda Setting and Portrayal of Social Issues

By highlighting this monotonous and repetitive setting, the media puts urban life as a priority and sets it as the media agenda, encouraging viewers to think about the plight of individuals in such an environment. The monotony of the buildings and the absence of diversity in the scene appeal to the plight of the common urban resident, hence making it relevant to the public agenda. The scene indirectly affects the policy agenda by gently urging policymakers to think about the welfare of individuals residing in such monotonous, congested settings, prompting viewers to consider the necessity for diversity, mobility, and enhancement in such living conditions. Thus, the scene is both a reflection of urban life and a call for social consciousness.

4.3 Scene 3: Lack of Resources

This scene is a visual representation of the problems faced by the people of the society because of the lack of resources.



Scene 3 / Image 1

4.3.1 Multimodality and Exploration of Meanings

a) Representational Meaning

In the above scene, a van is shown. It is greenish grey in color, and it seems to be too old because the paint is scratched at many places. It appears to be parked and there are some people sitting in it. The scratched paint of the van represents the tough

use of the vehicle. The people sitting in the van are the leads in the animated series. This scene gives a picture of how frontline workers (as the people sitting inside the vehicle are members of Team Muhafiz who voluntarily work for the betterment of society are working in an environment where they have limited resources.

b) Interpersonal Meaning

This scene creates a connection between people who are working in the frontline and the audience. The visual cues, like a worn-out van help the audience to feel a sense of sympathy for such people. The condition of the van subtly conveys that the heroes' journey involves more than just their individual struggle. It also mirrors broader societal challenges, like systemic neglect or lack of support for those striving to create a positive impact.

c) Compositional Meaning

The van is in the background in comparatively darker area. This implies that the challenges faced by the heroes, exist within a hidden reality and usually go unnoticed by the public and lacking the recognition they rightfully deserve. The shadowed area may represent the disregard or lack of appreciation for the efforts made by these individuals on the front lines.

4.3.2 Agenda Setting and Portrayal of Social Issues

This shot, of dented and a worn-out greenish grey van with scratched paint, is an effective visual depiction of the struggle of frontline workers, connecting with Agenda Setting Theory by emphasizing a problem that gets overlooked. Here the problem highlighted by the media is inadequate resources and support for frontline workers. The state of the van symbolizes the media agenda since it brings focus to the struggle of these workers, making it a focal point in the narrative. The dented look of the van is a call for attention to the systemic disregard of those who are attempting to contribute, subtly shaping the public agenda by prompting viewers to sympathize with these workers and understand the general societal issues that they embody. This framing tool calls attention to the policy agenda by compelling policymakers to pay attention to the conditions and requirements of these workers, who work with minimal

equipment and under deplorable circumstances. This framing technique of placing the van behind in the background, in a less obvious location, focuses on the fact that the plight of the workers is overlooked, challenging viewers to consider the policy shift and society's awareness of the issue.

4.4 Scene 4: Non-Conformity and Deviance from Societal Norms

This scene visually portrays the criminals in a society. This scene pictures how criminals deviate from the societal norms.



Scene 4 / Image 1



Scene 4 / Image 2



Scene 4 / Image 3



Scene 4 / Image 4

4.4.1 Multimodality and Exploration of Meanings

a) Representational Meaning

There is one participant in this scene. In image 1 and 2 of this scene we can see that the face of the participant is hidden. This adds to the element of mystery, and to make the audience curious about the intentions and identity of the character. By hiding the face, the creators allow the audience to focus more on other symbolic accessories

on the character such as ring and bracelet in image 1 and an amulet in image 2. The ring with evil sign on it serves as a visual cue to represent the character as malicious. The outfit of the character is in bright colors unlike other characters in the series. It symbolizes that the character is portrayed as a different person compared to the other people of society. In image 3 we can see a gun. Even before showing the face of the character, a gun is shown. This visual cue urges the viewers to perceive this character as a potential antagonist in the series. Also, it highlights the intimidating nature of those involved in crimes. In image 4, the character's face is finally revealed. The person has long hair and beard on the chin only. The appearance of the character is different from the characters introduced in the rest of the scenes. It again strengthens the idea of criminals being deviant from the societal norms.

b) Interpersonal Meaning

The creators allow the audience to form their own perceptions about the character by hiding his face, and providing different visual cues in the form of accessories or the gun. Also, the audience might get influenced to perceive the character as a negative one. The character is placed in the foreground to dominate the focus of the audience. The bright-colored clothes and long hair suggest a sense of non-conformity to the norms. This visual cue is important in creating an intimidating image of the character in the minds of audience.

c) Compositional Meaning

The scene is shot from a close angle. By placing the character in front centers, the focus on the character being introduced in the scene. The neutral background is used to avoid any kind of distraction, and emphasizing the pivotal role of the character in the series.

4.4.2 Agenda Setting and Portrayal of Social Issues

This scene puts forth the idea of criminals being fearless and overtly carrying out criminal activities at the public places. This aspect serves the media agenda by emphasizing the theme of criminality and deviance. This scene presents the problem of crime as extensive and dangerous, conforming to the public agenda by making

viewers perceive criminality as an important social issue. This presentation indirectly feeds into the policy agenda, making authorities address systemic problems associated with crime and its effects. Through these methods, media sets the agenda by influencing how the audience understands and ranks the problem of overt crimes occurring in the society. By intentionally exposing the weapon, media makes the audience believe how easy it is for criminals and villains to threaten the common man. Also, the creators reinforce the idea of how easy it is for evildoers to get access to weapons and even to bring them out publicly. By showing the antagonist differently from the rest of the characters, media makes the audience believe that such people are apparently and morally non-conforming to the society.

4.5 Scene 5: Lack of Urban Planning and Effective Governance

These 4 images are selected from a single scene to explain the issues of law and order.



Scene 5 / Image 1



Scene 5 / Image 2



Scene 5 / Image 3



Scene 5 / Image 4

4.5.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

In image 1 and 2, the same man (introduced in the previous scene) is seen driving at a very fast speed (evident from the tilting position of the vehicle in the image 2) and parking his vehicle in the middle of the road and in the wrong lane in image 3. This scene is also set in a public place, as we can see the buildings in the background and people walking on the road. In image 2 we can see that one of the persons is running away, which indicates the incident of rash driving. Parking a car in the wrong lane represents a violation of rules. The reckless driving and parking behavior can be interpreted as a reflection of attitudes toward rule-following. It raises questions about societal attitudes toward traffic regulations and whether there is a cultural acceptance of such violations. The choice of parking in the wrong lane in the middle of the road highlights potential urban challenges and inadequacies. This scene becomes a visual commentary on the state of urban planning, infrastructure, and the need for effective governance. Two of the characters are shown to come out of the car, while one is still sitting behind. The man sitting in the vehicle looks like he is the head of this group. The positioning of one character as still sitting in the vehicle while the others are coming out suggests that the person sitting behind is leading others.

b) **Interpersonal Meaning**

This scene showcases an issue related to the law-and-order situation in the society. The visual representation in this scene hints at hierarchical structures, potentially reflecting broader societal issues related to power imbalances and leadership dynamics. At the interpersonal level, this scene urges the audience to think about these issues and to reflect on similar incidents in their lives, encouraging them to think critically about societal attitudes toward rule enforcement. It urges the audience to think about why disregarding the rules is so easy for people.

c) **Compositional Meaning**

In this scene, the vehicle occupies the central position, which makes the problem of wrong parking immediately noticeable. The framing and placement of the

characters (inside and outside the vehicle) is also important, as it reinforces the idea of power dynamics. These elements combine together to understand the urgency of addressing issues regarding Urban governance and enforcement of law and order. It also represents the lack of check and balance.

4.5.2 Agenda Setting and Portrayal of Social Issues

This scene builds the narrative about the issue of lack of the law and order in society. Not only does it highlight the issue, rather it frames it in a way to persuade the audience to think in a particular way. This scene is in line with Agenda Setting Theory by visually emphasizing issues of law and order, particularly the disregard for rules in society. It is also a visual commentary on inefficient urban administration. The speeding and wrong parking, done in a public area, bring attention to the media agenda by placing traffic rules violations at the forefront. It serves as an indicator of people's attitudes toward rule-following. The behavior of the characters, especially the individual who stays seated in the car while others get out, emphasizes power structures and leadership hierarchies, deepening the commentary on societal structures. This emphasis relates to the public agenda, pushing viewers to pay attention to governance, urban planning, and societal attitudes toward rule following. It subtly contributes to the policy agenda, stressing the need for better infrastructure, stronger enforcement of rules, and addressing leadership inefficiencies. This composition prompts viewers to link such behavior with lack of accountability. Through this arrangement, media not only presents the problem but also leads the audience to view it as a concerning societal issue, such as neglect, poor administration, and cultural attitudes toward rules. It raises questions about traffic rules and regulations and whether there is a cultural acceptance of such violations. It also represents the lack of checks and balances and issues related to effective governance. It also hints at the power imbalance and hierarchical structures in the working environment.

4.6 Scene 6: Extortion

These images explain the issue of extortion in the society. Through different multimodal cues, this scene highlights the issues of extortion faced by the people of Pakistani society.



Scene 6 / Image 1



Scene 6 / Image 2

4.6.1 Multimodality and Exploration of Meanings

a) Representational Meaning

The image 1 shows a man holding a red card featuring an incomplete Urdu sentence, "ایک لاکھ یا" (One hundred thousand or...)" along with a skull-and-crossbones symbol, as he addresses local shop owners, suggesting a menacing approach. The red card, paired with an ominous symbol, serves as a potential visual cue that sparks a sense of danger. The chairs in the background suggest that this encounter is taking place in a public space. This public setting tells the audience how such intimidating situations can happen in everyday environments. The use of such threatening imagery in an open space raises questions about the impact on the collective sense of safety and well-being. Image 2 introduces ordinary shopkeepers. The facial expressions of the characters in image 2 symbolize that they clearly feel threatened and afraid. This whole scene gives the idea that the person holding the card is trying to intimidate other people in the scene.

b) Interpersonal Meaning

By picturing a relatable environment and a relatable issue, the series reinforces the idea about certain individuals or groups that exert coercive influence over others. The use of culturally specific symbols, language, and familiar settings helps the audience relate to the situation. It encourages viewers to reflect on their experiences or awareness of similar societal challenges, creating a deeper emotional connection. The

expressions showing fear and anxiety of the shopkeepers allow the audience to feel a sense of empathy for the people who face such issues in their lives.

c) **Compositional Meaning**

The person holding a red card, positioned prominently in the foreground, immediately draws attention to the act of intimidation and threatening. The chairs in the background suggest that the incident is occurring in a public place. It draws attention to the overt nature of the situation. It serves as a visual commentary on how such situations have become normalized in society. The threatening phrase on the card, along with the skull symbol, makes the threat even more impactful, as these visuals are noticeable and leave a lasting impact on the memory. The skull and crossbones are widely perceived as symbols of danger. Moreover, the facial expressions of the shopkeepers contribute to the seriousness of the situation. These close-up shots give the audience a clearer view of the disturbing activities occurring in this society. These visual cues combine together to reinforce the themes of economic pressure and extortion. The expressions showing fear and anxiety of the shopkeepers allow the audience to feel a sense of empathy for the people who face such issues in their lives.

4.6.2 Agenda Setting and Portrayal of Social Issues

This scene effectively frames the social problem of extortion, according to Agenda Setting Theory, through the use of strong visual framing to stress its gravity and normalization. The red card bearing the incomplete Urdu sentence "ایک لاکھ یا" (One hundred thousand or...)" and the skull-and-crossbones logo directly represent a threat, thereby making extortion the focus of the media agenda. The frightened faces of the shopkeepers and the public setting add to the sense of urgency of the problem, linking to the public agenda by highlighting how common citizens are intimidated and coerced in their daily settings. The open nature of this act in a public place mirrors societal acceptance or indifference toward such criminal behavior, as well as pointing to the lack of law enforcement and governance, thereby tackling the policy agenda. By placing the intimidator, the red card, and the shopkeepers' fear at the forefront, the scene employs framing to compel the audience to consider extortion as a prevalent, systemic problem that not only disrupts people's lives but also reveals deeper failures in governance and societal values. The use of culturally specific symbols, language,

and familiar settings helps the audience relate to the situation. These visual cues combine together to reinforce the themes of economic pressure and extortion.

4.7 Scene 7: Struggle Between Good and Evil

This scene represents the continuous struggle between good and evils in a society. Also, it highlights the positive role of authorities in preventing criminal activities in the society.



Scene 7 / Image 1

4.7.1 Multimodality and Exploration of Meanings

a) Representational Meaning

The scene depicts a news headline in Urdu: "مارکیٹ سے خطرناک ترین بہتے خور" ("An important member of the most dangerous extortion gang has been arrested from the market"). Alongside, another text, "پٹرول 'مہنگا', عوام پریشان" ("Petrol prices soar, public in distress"), provides a broader socio-economic context. This linguistic cue explains the financial crisis people are facing. This scene displays an image of a man wearing shades. The red color symbolizes danger. The red color of shades strengthens the idea that the person arrested by police is dangerous. The expressions of the person are still fierce, which means such people have no sense of regret. The person is labelled as the arrested member of an extortion gang. The layout of the news used in this scene is from "Geo News," which is a popular Pakistani news channel. The black background of the scene contrasts with the bright news layout. This contrast symbolizes a struggle between positive change and societal evils.

b) Interpersonal Meaning

The arrest of a gang member suggests a shift in power dynamics, portraying a positive image of the authorities. It gives the idea that the authorities are addressing societal issues. The deliberate use of the "Geo News" layout creates a sense of cultural familiarity, reinforcing the audience's connection to the content. The representation of a socio-economic issue i.e., the rising prices of petrol, immediately draws the attention of the viewers, as it mirrors real-life concerns of the audience. These visual cues and text combine to engage the audience emotionally, evoking a sense of relief that justice is being served.

c) Compositional Meaning

This scene uses a clear visual hierarchy to get attention. The bright news layout occupies the central position, emphasizing the arrest of the gang member and its significance. The black background, in contrast, symbolizes societal evils and the challenges of combating them. This juxtaposition of dark and light theme visually reinforces the narrative of progress and accountability. The framing ensures that the audience focuses on the progress, as a symbol of justice being served.

4.7.2 Agenda Setting and Portrayal of Social Issues

In this scene, the focus on the arrest of a significant gang member prominently displayed in a bright news layout amid a dark backdrop underscores the importance placed on this development, drawing viewers' attention to it as a major event. The choice to use a familiar local news channel and the inclusion of secondary information about rising petrol prices, cater to the audience's existing concerns and priorities, subtly guiding their perception of the news. The striking contrast between the bright news presentation and the dark background symbolizes a victory over societal issues, reinforcing the significance of the arrest as a positive development amidst ongoing challenges. This scene fits the observations of Agenda Setting theory by framing extortion as a significant problem in a wider socio-economic setting. The title, مارکیٹ سے خطرناک ترین بہتہ خور گینگ کا ایک اہم رکن گرفتار کر لیا گیا. ("An important member of the most dangerous extortion gang has been arrested from the market."), stresses justice and accountability, setting the media agenda. The traditional "Geo News" format

resonates with the audience's reality, engaging the public agenda by correlating extortion and economic issues like increasing petrol prices. The arrest is a symbol of change in the power relations, affirming trust in the authorities and calling for systemic intervention, addressing the policy agenda. Framing is applied successfully with the brightness of the news layout contrasted against a black background, which represents the conflict between societal vices and change. This pictorial contrast brings the spotlight on progress, inviting the audience to perceive the struggle against extortion as a crucial move towards justice and reform in society.

4.8 Scene 8: Collective Empowerment

This scene puts forth the idea of collective empowerment in the society. It builds the narrative that people belonging to different gender, religious, and cultural identities hold equal importance in the society. In this scene, the members of Team Muhafiz are introduced. Unlike most of the animated series, where the people doing heroic deeds are superheroes and possess supernatural powers, the member of Team Muhafiz are ordinary human beings and are dressed like ordinary people.



Scene 8 / Image 1



Scene 8 / Image



Scene 8 / Image3



Scene 8 / Image 4



Scene 8 /Image 5

4.8.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

In this scene, the members of Team Muhafiz are introduced. Unlike most of the animated series, where the people doing heroic deeds are superheroes and possess supernatural powers, the member of Team Muhafiz are ordinary human beings and are dressed like ordinary people. In image 1 we can see a character. He is from Sawat. He is a Pathan and is dressed in traditional dress (Shalwar Kameez). In image 2 we can see a middle- aged man who is shown as a member from forces. The muted background with members of forces and the image of the same person in the SSG (Special Service Group) commando uniform represents his involvement in the forces. In image 3 we can see a girl. She is from Hunza. Her cultural identity is represented through her head cap that is traditionally worn by women in Hunza. In image 4 there is another character he is a Christian. His religious identity is represented through a cross necklace worn by him. In image 5 the girl shown is a Hindu. Her religious identity is portrayed through the use of “bindi” on her forehead. This shows the pluralistic nature of Pakistani society. The person leading Team Muhafiz is introduced as a retired SSG commander.

b) **Interpersonal Meaning**

Featuring characters who are ordinary human beings, could be a deliberate attempt by the makers to simplify heroism and imply that big changes can be implemented by ordinary individuals. It pertains to the idea of group accountability and collective empowerment. Not only the members are ordinary human beings, but they

also belong to different religious as well as cultural backgrounds. This representation encourages acceptance and respect among the viewers towards the people belonging to different cultural and religious backgrounds. Specifically including characters from Christian and Hindu community, promotes inclusivity for marginalized communities. Also, it provides a sense of belonging to the people of marginalized communities. It also serves the purpose of emphasizing the needs of inclusivity. It implies that Pakistan is not the home to people of one culture or one religion only. Rather this land is home to people belonging to diverse cultures and religions. People of all cultures and religions living in Pakistan hold equal importance.

c) **Compositional Meaning**

All the characters introduced in this scene occupy the central position in the scene. The backgrounds are relatively neutral to avoid distractions. While introducing the leader of *Team Muhafiz* who is a retired (in the background the person is wearing an SSG (Special Service Group) uniform but when placed in the central position, he is no more wearing a uniform) SSG commander, the images of SSG commandos are displayed in the background to represent him as a member from forces. This whole scene of introducing the members from different backgrounds reinforces the idea that significant change can be made by promoting inclusivity and collaboration. Also, heroism lies within ordinary human beings.

4.8.2 Agenda Setting and Portrayal of Social Issues

The members of *Team Muhafiz* from different cultural and religious communities from Pathan to Christians, Hindus, represent the public agenda in creating unity and acceptance in a pluralistic society such as Pakistan. Representing ordinary people as heroes implies that collective action might bring about notable social change. The media build a policy agenda by advocating empowerment and inclusion for marginalized communities. Creators used framing technique through centralized positions of the characters emphasizes more on the idea that the heroism comes from ordinary people. People do not need supernatural abilities to fight evil. The creators not only introduced heroes, but also made the viewers believe that heroism is possible from anyone. Also, instead of using monotony, they showed an inclusive society where everyone holds equal importance regardless of gender, religion or culture. By showing

positive image of forces, the agency i.e. ISPR used visual modes to put forth their narrative and to develop a positive image of forces in audience's mind.

4.9 Scene 9: Power Imbalance and Power Hierarchy

This scene highlights the issue of power imbalance in the society. It explains how powerful people misuse power to get more power and authority and how the people working under their commands get marginalized.



Scene 9 / Image 1



Scene 9 / Image 2

4.9.1 Multimodality and Exploration of Meanings

a) Representational Meaning

The use of a dark background serves as a metaphor for evil, danger, and mystery. The dark background represents that the antagonist is isolated from the rest of the context, emphasizing his importance and making him appear like a serious threat. This seclusion may also imply a break from morality or society expectations. Cigars are a sign of wealth, authority, and dominance. This acts as a visual cue that this figure has a great deal of authority. Underling on his knees in image 2 demonstrate reverence, submission, and his low standing in the mafia hierarchy. It explains how powerful people misuse power to get more power and authority and how the people working under their commands get marginalized.

b) Interpersonal Meaning

For the audience, the scene evokes strong emotions, highlighting themes of authority and power. The way the characters interact draws viewers in, encouraging

them to reflect on the societal consequences of power disparities and submission within structured hierarchies. This exchange reflects real-life power dynamics, making the visual story relatable and impactful for viewers.

c) **Compositional Meaning**

The visual contrast between the standing figure and the kneeling person highlights the power imbalance between them, emphasizing themes of dominance and submission. This arrangement helps to create a clear and effective message about power and control.

4.9.2 Agenda Setting and Portrayal of Social Issues

A mafia member's dominance and power are demonstrated in the scene by the use of cigar. The media meticulously crafts the story to showcase him as a formidable and notable figure by showcasing him holding a cigar, a symbol of affluence and power. This visual signal draws the audience's attention to the ideas of power and control. The act of the underling kneeling highlights the hierarchical structure of the mafia, reinforcing the portrayal of power relations. This scene could serve as an introduction to the subjects of organized crime, corruption, and the impacts of criminal networks on society. By dramatizing these aspects, the series draws attention to the hierarchical systems found in criminal organizations as well as the social problems associated with crime. The way power and submission are represented is a visual commentary on more general societal issues, like how crime affects social structures and individual lives. This may cause viewers to consider issues of corruption and unequal power in the real world.

4.10 Scene 10: Begging

This scene builds a narrative about the issue of begging. It sheds light on the hidden aspects of begging and also the complex nature of this phenomenon. This composition allows the audience to focus on the character and the text only. It builds a narrative about begging culture in a way that it prompts the audience to consider critically both the nature of begging and why it is prevailing in the society.



Scene 10 / Image 1

4.10.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

The central participant in this scene is the man sitting on the footpath and covering his head and face with a piece of cloth. Besides the man there is a board with the contact details of the person sitting on the footpath. There is a text written on the board as “آن لائن بھیک بھی وصول کی جاتی ہے۔“ (Online alms are also accepted). This suggests that the evolving nature of begging may be less about necessity and more about convenience, cultural acceptance or a new trend. This scene unfolds in the broad daylight which explains the norm of begging in Pakistani society. It explains that such people are active during the day time to engage with maximum number of people. At surface level, this scene gives the picture of a person begging.

b) **Interpersonal Meaning**

The scene challenges stereotypes associated with begging by incorporating humor. It questions preconceived notions about individuals who beg and encourage viewers to reconsider their perspectives. The begging culture is highlighted by using humor. If a man who has a smart phone and accepts online money, then he should be able to do some work and earn money. It urges the viewers to think if begging culture is prevailing due to the lack of opportunities or is it simply used as an easier alternative for earning money. The contrast between an old social behavior (begging) and a contemporary, digital solution (online payments) reinforces a reaction that is simultaneously amusing and reflective. The audience are prompted to consider critically both the nature of begging and why it is prevailing in the society.

c) **Compositional Meaning**

In this scene the beggar takes the central position. Beside him is the board with the text written on it. The board behind the beggar is a key element here. The background is having less details. This composition allows the audience to focus on the character and the text only. The placement of the text in this scene behind the beggar allows the audience to easily understand the satirical commentary made here on the issue of begging and its evolution with time. By framing begging as a complicated problem entwined with technology, media uses satire and makes the commentary more memorable and captivating. The audience are prompted to consider critically both the nature of begging and why it is prevailing in the society.

4.10.2 Agenda Setting Theory and Portrayal of Social Issues

This scene builds a narrative about begging culture. At first level, the creators highlight the issue of begging as a public agenda. Then media agenda is put forth, by adding a humorous tone to the narrative by using the text saying “online alms are also accepted”. This way, the series attempts to influence perception of the audience. This scene forces the audience to think whether begging is due to the lack of opportunities, or an easy alternative for earning. Moreover, this relates to policy agenda, as it calls for the authorities to address the issues of financial instability and lack of opportunities. By highlighting evolution of begging, dispelling myths, and encouraging viewers to reevaluate their preconceptions about why people beg, media influences the public agenda. By framing begging as a complicated problem entwined with technology, media uses satire and makes the commentary more memorable and captivating. The audience are prompted to consider critically both the nature of begging and why it is prevailing in the society.

4.11 **Scene 11: Drug Trafficking and Youth’s Vulnerability to Drugs**

This scene addresses the prevailing issue of drug trafficking and the vulnerability of youth towards drugs. It prepares viewers to notice and critically evaluate similar situations in their own environment, reinforcing the importance of vigilance and awareness. It allows the viewers to understand how the act changes from charity to drug dealing.



Scene 11 / Image 2



Scene 11 / Image 2



Scene 11 / Image 3

4.11.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

In image 1, we can see the same beggar (introduced in previous scene) sitting on the footpath. He is sitting outside a college as the name of college is prominent in the background. In the image 2, a college student dressed in college uniform is seen to be giving money to the man which seems like the act of giving alms to the beggar. In the very next scene i.e., image 3, the person covering his head with the cloth gives something in return of the money to the student. From the context, it unfolds that the beggar is actually a drug seller. The scene is set outside an educational institution, which is a public place and usually considered to be safe and secure. At surface level, this scene is a commentary on the issue of drug peddling. It prepares viewers to notice and critically evaluate similar situations in their own environment, reinforcing the importance of vigilance and awareness. It allows the viewers to understand how the act changes from charity to drug dealing.

b) Interpersonal Meaning

At first, the student seems to be in a better position and is helping someone by offering money, but in the next instance, the other person takes control. Despite his appearance, the man holds power over the younger one. This action reverses their roles. Now, he is the one who has control and the other character depends on him. This reversal of roles highlights the deceptive nature of drug trafficking.

This scene plays with the assumptions of the audience. Initially, it portrays the scene as an instance of begging and giving charity. But the subsequent act of illicit transaction allows them to think about this problem critically. Begging culture is normal and familiar in Pakistani context. The series provides a visual cue on the pervasive nature of drug peddling and vulnerability of young people by creating a relatable narrative.

c) Compositional Meaning

The scene in the image 1 is shot from a wide angle. It is done to highlight the setting of this scene. The place is outside a college. This scene conveys the alarming reality that drug trafficking is not only widespread but also easily infiltrates spaces frequented by students. The scene's location on a bustling street adjacent to a college underscores the accessibility of drugs to young people. The key components of this scene are subsequent transactions of money and drugs in this scene. It allows the viewers to understand how the act changes from charity to drug dealing.

4.11.2 Agenda Setting and Portrayal of Social Issues

The scene is framed in a way that highlights students' vulnerability and drug dealers' deceitful techniques by depicting the dealer as a beggar and placing the scene outside of a college. This framing aids in the audience's comprehension of the seriousness of the issue and the demand for caution. It establishes media agenda by highlighting a specific issue. Presented as the opening sequence of the episode, it establishes the tone by emphasizing drug abuse and conveying the gravity of the problem through a variety of visual modes. This establishes the public agenda by showing a familiar and prevailing issue of Pakistani society. This method encourages

the audience to see drug abuse as a serious social issue that requires attention by educating them and emotionally engaging them.

Furthermore, placing the scene in a public area emphasizes the normalization and prevalence of drug trafficking. The fact that the crime unfolds in a visible, public location signifies that drug peddlers operate with considerable impunity and confidence. This depiction indicates that the criminal network involved is highly organized, as evidenced by its ability to function smoothly within a crowded and exposed setting. It prepares viewers to notice and critically evaluate similar situations in their own environment, reinforcing the importance of vigilance and awareness.

4.12 Scene 12: Appreciation for Progress

This scene emphasizes the importance of appreciating and celebrating the positivity and progress in the society.



Scene 12 / Image 1



Scene 12 / Image 2



Scene 12 / Image 3

4.12.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

In image 1, the antagonist is shown, watching the news about the arrest of drug dealers of his group. The background of this scene is dark and threatening. In contrast, the background is bright when general audience is shown to be watching the same news item in image 2. The dark background surrounding the antagonist emphasizes the negative effect the news has on him, reflecting his disapproval and highlighting his role as an evil character. This visual contrast highlights antagonist's inner conflicts, and negative impact on his evil nature and plans. The darkness in this context visually represents his moral corruption and resistance to social progress. The text on the image 1 says “ٹیم محافظ نے شہر کو بڑی تباہی سے بچا لیا۔“ (Team Muhafiz saved the city from a massive destruction). The sentence is in active voice. It foregrounds the members of *Team Muhafiz* and acknowledges their efforts in eradicating the problem of drug trafficking in the city.

b) **Interpersonal Meaning**

This scene uses simple yet powerful contrasts to show the struggle between good and evil. The contrasting backgrounds serve as a strong symbol within the series. It invites audience to join the general public in celebrating the victory of justice. The bright background for the general audience symbolizes a hopeful and positive reception of the news from the general public. In image 3, the facial expression of the characters represents a sense of happiness. It signifies public's approval and the sense of relief and optimism brought by the news of the drug dealers' capture evokes. This illumination suggests that the reported progress being reported aligns with societal values and contributes to a collective sense of safety and achievement. The layout of GEO news creates a sense of similarity for the audience.

c) **Compositional Meaning**

The news broadcast is the central element in both images. The difference is of the background. The striking contrast between the backgrounds has been used to put more emphasis on the emotions of the people shown in these scenes. The dark colors

and shadows around the antagonist create a threatening and negative feeling. In contrast, the bright and well-lit background for the audience represents hope, positivity, and relief. This difference in lighting highlights the clear divide between the antagonist's evil nature and the public's support for justice.

4.12.2 Agenda Setting and Portrayal of Social Issues

These scenes from *Team Muhafiz* exemplify how visual elements can reinforce the narrative's stance on social issues. The contrasting backgrounds not only differentiate the antagonist and the audience's reactions but also underscore the agenda-setting role of the series. By visually aligning the antagonist with darkness and the public with light, the series accentuates the moral dichotomy between societal good and evil in society while simultaneously shaping viewers' perceptions of social progress and justice. This scene explains Agenda Setting Theory by framing the news of drug dealers' arrest as a very important moment in public discourse. The media agenda is reflected as the broadcast sets the success story of law enforcers; it shapes up the narrative in which justice emerges victorious over crime. The public agenda is manifested through the response of the general audience to the news as a sign that society also aligns with the idea of justice and public safety being pressing concerns. It sets the policy agenda by suggesting that more progress and effort should be made to dismantle the criminal networks. The difference in backgrounds frames the story with the moral line drawn between good and evil; this will ensure that the emotional response from the audience is geared toward the celebration of social progress and the support for law enforcement. By showing a positive progress, media influences the audience to think of the authorities in a positive way and to think that relevant authorities playing their role.

4.13 Scene 13: Smuggling of Wood and Environmental Damage

This scene represents the issue of deforestation, environmental degradation and smuggling of wood. It encourages the audience to look for signs of similar activities in their surroundings and recognize the potential impact on environment. Vibrant, dramatic images are used to evoke powerful feelings from viewers, highlighting the destructive nature of the forest fire.



Scene 13 / Image 1



Scene 13 / Image2



Scene 13 / Image 3



Scene 13 / Image 4



Scene 13 / Image 5

4.13.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

This series of images portrays ecological harm caused by human activities. The intense flames in image 1 represent the seriousness and immediacy of the situation. Vibrant, dramatic images are used to evoke powerful feelings from viewers, highlighting the

destructive nature of the forest fire. The burning trees stand for both the broader ecological consequences of forest fires and the loss of natural resources.

This graphic component emphasizes the damage to the environment and the extinction of species. The fire represents more general environmental problems. It emphasizes the direct effects of human activity on the natural world. The act of cutting down trees with an axe in image 2 provides a striking visual depiction of deforestation. These visuals highlight how human activity contributes to ecological harm by drawing a connection between the immediate destruction of the forest and the broader issue of environmental degradation. The practice of throwing wood into rivers in image 3 raises the possibility of a planned approach to the illegal wood trade. It is illegal in terms that it is transported through river without getting noticed by the forest check post. The whole activity is carried out at night which means that the criminals fear of getting caught and they do not want their identities to be revealed. This is a covert crime.

b) Interpersonal Meaning

This scene is also relatable for the audience as they can easily find such instances around them. Furthermore, this image suggests that there is little oversight or check and balance provided by the authorities which allows evildoers to continue their evil deeds fearlessly and without difficulty. In image 4 the logs are seen to be collected from the river and then loaded into the trucks in image 5. These series of events collectively picture the illegal wood trade going on in Pakistan that is destroying the natural resources. This scene urges the audience to think about this ecological issue and play their role in addressing it.

c) Compositional Meaning

Showing two destructive activities i.e., forest fire and cutting the trees side by side is a visual cue for the audience to think that these activities are linked. It gives a subtle hint at the idea that forest fires can be intentional, in order to carry out the illegal activities like deforestation. The sequence of events like forest fire, cutting of trees, throwing the wood in the river, collecting them and transporting them in bulk, builds the narrative about how illegal wood trade works. Moreover, it shows how easy it is for the culprits to bypass the authorities. It gives a hint about the incompetency of the

forest department. It encourages them to look for signs of similar activities in their surroundings and recognize the potential impact on environment.

4.13.2 Agenda Setting and Portrayal of Social Issues

The graphic representation of the destruction serves to emphasize the media agenda of how important the problem of environmental damage is. The problem of environmental degradation is fore-grounded. The viewers' impression of the severity of the issue is shaped by the dramatic visual effects which draws attention to the intensity and urgency of the matter. The audience's understanding of environmental issues is strengthened by the focus on the fire, which may result in a rise in public concern and support for protecting the environment. Highlighting the issue among viewers may exert pressure on policy makers to take more effective measures to address and resolve environmental issues. By using familiar visual symbols as fire, deforestation, illegal trade of the precious wood, the trucks containing all the woods etc. makers have deliberately tried to influence the perception of the audience. The scene's portrayal of illegal logging and smuggling within a familiar context helps viewers see how these issues might be affecting their own communities. It encourages them to look for signs of similar activities in their surroundings and recognize the potential impact on environment.

4.14 Scene 14: Gender Representation at Workplaces

This scene portrays implications of gender biases and power abuse in the workplaces and upper level that further effects the hierarchy at lower level.



Scene14 / Image 1



Scene 14 / Image 2



Scene 14 / Image 3



Scene 14 / Image 4

4.14.1 Multimodality and Exploration of Meanings

a) Representational Meaning

In image 1, we can see a news report telecasted on the TV. It says پاکستان ویمن (The change of the coach for the Pakistan women's hockey team has reached its drop scene). The phrase "drop scene," is borrowed from the terminology of theatre and cinema, where it usually refers to the conclusion or climax of a narrative. It suggests a sense of anti-climax. The term dramatic conclusion suggests that the event involving the change of coach is more than just a standard administrative procedure; rather it has a dramatic and meaningful aspect. This implies that it is expected to be a noteworthy and possibly unanticipated event. Since this news came out surprising, the members of *Team Muhafiz* are seen to be going to confront the authorities for their actions in image 2. In image 4, the person sitting on the chair behind the table is the director of hockey federation. Upon questioning about change of coach he replies "ایک تو ہاکی، اوپر سے بیبیوں کی۔ اتنا کون سوچتا" (Hockey? And that too of Women? Who even thinks that much?). The director's response reflects his negative attitude towards hockey as a sport, which is usually viewed as a less popular sport in Pakistan as compared to other sports. The statement implies that women's participation in sports is insignificant, which further marginalizes women in the sports. This demonstrates a highly gendered viewpoint that undermines the accomplishments and involvement of women in sports. At surface level, this scene represents the struggles faced by Pakistani women in sports.

b) Interpersonal Meaning

This scene is a commentary on the perceptions of people about women's sports. The derogatory remarks of the character about the Hockey and women's Hockey shows his lack of respect and acknowledgement towards Hockey as a sport and women's involvement in sports in general. It evokes a sense of frustration in the audience. By addressing this issue, *Team Muhafiz* fosters a sense of hope that this issue of gender inequality is acknowledged and addressed. It also gives female audience a sense of empowerment.

c) Compositional Meaning

The man seated behind a desk, being a director of a department shows he has some authority. The derogatory words coming from a man at such a position shows how alarming the situation is. On the other hand, members of *Team Muhafiz* standing in front of that man creates the element of power vs resistance. This scene urges the viewers to understand the importance of resistance and fight for justice.

4.14.2 Agenda Setting and Portrayal of Social Issues

This scene is in line with Agenda Setting Theory because it highlights the role of the media in bringing a prevailing social issue, such as gender inequality in sports sector, to the forefront. The words spoken about women's sport by a person in an authoritative position influences the public agenda by bringing attention to the struggles faced by female athletes. Another aspect of public agenda is seen as *Team Muhafiz* is portrayed fighting against institutional apathy. It reflects public sentiments towards such behaviors. This way media works on moving the audience's focus to be on these concerns in the community's discourse. The policy agenda becomes relevant at this point of the scene, offering a critique towards the lack of institutional support to female athletes. It calls for reforms in the policies and the attitudes towards gender equality, especially in sports. This framing emphasizes the underrepresentation and under-appreciation of women and urges the audience to critically observe their surroundings and point out such behaviors. The makers of the series deliberately put forth the agenda of gender discrimination in the field of sports. They fore-grounded the concerns of females participating the sports. They framed visual and linguistic

elements to intensify the issue. Since women are not given respect and equality at the higher level, people at lower level do the same without any fear.

4.15 Scene 15: Corruption

This scene represents the issue of corruption and unfair transactions at authoritative level.



Scene 15 / Image 1



Scene 15 / Image 2



Scene 15 / Image 3

4.15.1 Multimodality and Exploration of Meanings

a) Representational Meaning

After the departure of the members of *Team Muhafiz*, the same person is seen to be talking on phone with someone in image 1, telling him about doing the job of changing the coach. In response, the person on the other side of the phone says " بہت خاص مٹھائی بھیجی ہے آپ کے لیے۔ " (I have sent a very special sweet for you). Here the word sweet is metaphorically used instead of money. It implies that the decision of

changing the coach is not completely based on the official merit or protocol, rather it is influenced by personal gains. Metaphorical expression is used in order to avoid explicitly stating the illicit nature of the transaction. In image 2 and 3 the assumption of illicit transaction is proved when the man is seen to be taking something from the mafia members. The background of the scene is dark. The dark setting implies that the exchange is not intended to be transparent and is kept out of the public eye. It makes one feel as though something is wrong or unethical.

b) Interpersonal Meanings

This scene reinforces the idea of moral disapproval. It urges the viewers to think about how authorities misuse their power and compromise on the fairness and integrity at administrative levels. This scene positions the audience as observers to get critical reaction from them by observing visual and linguistic cues used in the scene.

c) Compositional Meanings

The important visual and linguistic cues in this scene are the metaphorical language, and the exchange of elements. It symbolizes how the communication channel in such scenarios work. The dark background of the scene during the transaction makes it questionable and instantly presents this scene as immoral and malicious.

4.15.2 Agenda Setting and Portrayal of Social Issues

This scene reflects public agenda by highlighting systemic corruption and unethical practices at administrative levels. Through visual discourse, creators set media agenda by showing unethical transactions within sports administration, which urges the audience to view this situation as important. The public agenda is influenced as viewers are influenced to focus on the fact that accountability and transparency are urgently needed at administrative levels. The policy agenda is addressed by criticizing the existing systems that allows such malicious transactions, urging reforms to prevent future corruption.

In Pakistan, corruption is a major issue that has negatively impacted both the political and economic stability of the nation. This scene highlights the issue of corruption and foreground it to be seen by the public. The scene is framed in way that

it explains how the unethical activities like corruption are carried out at a broader level. It also addresses the need for check and balance at a higher level. By showing these activities being carried out at administrative and authoritative levels, the makers attempted to address the seriousness and intensity of the issue. Since government and people working under it are the backbone for a country, it urges the viewers to think seriously about the problem. Also, it calls for attention of policy makers and authorities for a change.

4.16 Scene 16: Women Empowerment and Revival of National Sport

This reinforces the idea of women in sports and the glorious history of hockey as a sport. Such representation could influence policymakers and stakeholders to support initiatives, promoting women's sports and revive interest in neglected sports like hockey.



Scene 16 / Image 1



Scene 16 / Image 2

4.16.1 Multimodality and Exploration of Meanings

a) Representational Meaning

In this scene, women can be seen playing hockey. The gender of players is evident through the names written on the shirts i.e., Ambreen, Sunila and Mehreen in image 2. In image 1, Hockey stick is used to highlight that the game being played is Hockey. Instead of using any other game, the creators have used Hockey. It could be a deliberate attempt to highlight this sport and to draw audience's attention towards this sport as it is the national sport of Pakistan. Bright background has been used in this whole scene. It is because the activity is shown as a positive one.

b) Interpersonal Meaning

This scene shows how enthusiastic they are about the sport they are a part of. The scene of women playing hockey in *Team Muhafiz* can be seen as a way of changing the conversation about gender roles in Pakistan. By showing women playing hockey, *Team Muhafiz* is sending a message that women can be strong, active, and involved in sports just like men. This is important because, in Pakistan, women's participation in sports is not as visible as men's, and to make the idea of women in sports more accepted and normal. It challenges traditional views. These visuals suggest that women can be just as athletic and skilled as men. It's a counter-message to the usual way women are shown in Pakistani media, where they are often shown as passive or in domestic roles. The creators of the show are trying to change the way people think about women in Pakistan. In image 1, specifically displaying Pakistan vs Germany on the screen refers to the exciting and glorious past of Hockey as a sport. Both teams used to be toughest and highly competitive in the past. Their matches were highly thrilling and exciting.

c) Compositional Meanings

The close up shot of the women hockey team positions them as central characters in the scene. The whole scene is curated in a way that it shows the effort women put in sports. The close up shot of hockey stick in image 1 allows the viewers to focus on the sport being played. These visual cues work together to strengthen the narrative of women empowerment and promoting Hockey as a national sport.

4.16.2 Agenda Setting and Portrayal of Social Issues

This scene is significant from the perspective of agenda-setting theory as it sets the agenda to make the idea of women in sports more accepted and normal. By urging viewers to reconsider social norms and prejudices, the show subtly lays the groundwork for conversations about gender equity in sports. Even though hockey is the national sport of Pakistan, its popularity has been decreasing in comparison to the other sports such as cricket. Including hockey as a sport raises awareness of this under-represented sport. Such representation could influence policymakers and stakeholders to support initiatives, promoting women's sports and revive interest in neglected sports like hockey.

4.17 Scene 17: Representation of Sino-Pak Relations

This scene is a strategic step to showcase the relationship between China and Pakistan in a positive light.



Scene 17 / Image 1

4.17.1 Multimodality and Exploration of Meanings

a) Representational Meaning

In this scene, a news headline can be seen. The headline says **چائنہ کے تعاون سے** (With China's collaboration, preparations are underway to launch fifth-generation fighter aircraft in Pakistan). The term "fifth generation fighter aircraft" conveys technological advancement and military modernization, which may stir up audience enthusiasm and a sense of progress. The makers may have deliberately used the name of China, before Pakistan in the headline to put more emphasis on the said country. By emphasizing China's collaboration, the creators of the show subtly positioned China as a significant ally, which could impact public perception of Sino-Pak relations. We can also see the image of a fighter aircraft with Chinese flag painted on it along with the Pakistani flag. It is used to put further emphasis on highlighting Sino-Pak relations. The same thing is written in English language in bold and Capitals i.e., **PAK-CHINA 5th GENERATION FIGHTER AIRCRAFT**. With this good news, they also displayed other news about prevailing crimes. Such as **اغواء شدہ بچوں کی تعداد میں اضافہ، والدین پریشان** (Increase in the number of abducted children, parents distressed) and **اسٹریٹ کرائمز میں اضافہ، عوام پریشان** (Rise in street crimes, public distressed). Here the creators have portrayed good as well as bad situations happening in the country.

b) Interpersonal Meaning

At interpersonal level, this scene evokes the feelings of pride and progress. Using good news as a highlight of the scene allows the viewers to have a sense of pride while remaining aware of other societal issues still present i.e., abduction of children and increasing street crimes. Showing progress in this fictional society, reflects public agenda, as public shows positive attitude towards progress. This scene reinforces a sense of pride and achievement in the audience.

c) Compositional Meaning

The news about the launch of the aircraft is made prominent by using highlighted text, larger and bold font, and using both English and Urdu languages for the same news. Moreover, using the flags of both countries, mentioned in the headline urges the audience to focus more on the Sino-Pak relations. A hierarchy of importance is created by purposefully placing the news about fighter aircraft at the top as a headline and the news about crimes at the bottom. This arrangement implies that, despite the celebration of technological advancement as a priority, societal problems are still an urgent issue that cannot be disregarded.

4.17.2 Agenda Setting and Portrayal of Social Issues

Media has deliberately selected and brought certain topics to publics' attention. By choosing topics, they might be attempting to influence the audience to focus on these topics and also to think in a certain way about these topics. By doing so, they have put forth public agenda along with their own agenda in order to influence the thinking of people regarding a certain topic. In this scene, creators not only highlighted the Sino-Pak relations, but also attempted the audience to think of this relation in a positive way. They used textual and visual framing techniques to highlight this narrative. Showing progress in this fictional society, reflects public agenda, as public shows positive attitude towards progress. This scene reinforces a sense of pride and achievement in the audience. This scene also reflects policy agenda, as it gives a positive image of the administration. It gives a hope to the audience, that administration is playing its role in technological advancements.

4.18 Scene 18: Complex Nature of Crimes

This scene explains that criminal activities are not carried out by one person only. Rather it involves a chain of people who work together to carry out these criminal activities.



Scene 18 / Image 1

4.18.1 Multimodality and Exploration of Meanings

a) Representational Meaning

In the next scene, another news headline is shown that is about the arrest of a powerful criminal involved in the crimes. Till now, the character is shown as the mastermind behind all the crimes happening in the country. The headline says “جرائم کی دنیا کا سب سے خطرناک مجرم راوکا گرفتار۔” (The most dangerous criminal in the world of crime, Rawka, arrested). This gives a hope that the country can now be crime free. By using the phrase سب سے خطرناک مجرم (the most dangerous criminal) the creators have inculcated the idea in the public’s mind that this person was the mastermind behind all the criminal activities prevailing in the country. The background of this news item is particularly dark as compared to the other news items shown earlier in the series. . The dark color in the background differs from brighter news layout, representing ongoing societal issues despite the optimistic news and progress. It also serves as a subtle hint that things might not be as good as they seem to be. This scene explains that criminal activities are not carried out by one person only. Rather it involves a chain of people who work together to carry out these criminal activities.

b) Interpersonal Meaning

The phrasing of the news headline implies that the authorities have gotten rid of the biggest threat to the society. On the other hand, the darkness in the background and the tension created in this scene through this visual cue, creates a sense of unease. By creating this contrasting narrative between relief and apprehension engages the audience to remain invested as there might be something else to be disclosed.

c) Compositional Meaning

The central placement of the headline "جرائم کی دنیا کا سب سے خطرناک مجرم راوکا" (The most dangerous criminal in the world of crime, Rawka, arrested) underscores its significance. The words "سب سے خطرناک مجرم" (the most dangerous criminal) conditions public opinion on the apprehended criminal as the central figure responsible for criminal activities. The dark color in the background differs from brighter news layout, representing ongoing societal issues despite the optimistic news and progress. Thus, juxtaposition creates tension, mixing themes of development and doubt, compelling viewers to ponder upon the complexities of change in society.

4.18.2 Agenda Setting and Portrayal of Social Issues

The media agenda, which is evident in the headline showing Rawka as "the biggest criminal," places his arrest as a crucial event in this scene. This shapes the public agenda to highlight Rawka's arrest as the solution to the nation's crime problem and conditions public perception of him as the mastermind behind all criminal activities. The policy agenda is subtly focused as the headline implies that the law enforcement has most importantly gained a victory over crimes and evils prevailing in the society. On the other hand, the dark background creates a contrasting perception, that there might be something else to the narrative. Thus, juxtaposition creates tension, mixing themes of development and doubt, compelling viewers to ponder upon the complexities of change in society. It hints at the idea, that things might not be as good as they seem to be. That creates contrast between progress and uncertainty, ensuring that the audience are still engaged with further developments and possible hurdles involved in the interplay of media, public, and policy agendas in the framing of societal issues.

4.19 Scene 19: White Collar Crimes

This scene creates a contrast between appearances and actions. It makes the audience familiar with the idea that appearances can be deceptive.



Scene 19 / Image 1



Scene 19 / Image 2



Scene 19 / Image 3



Scene 19 / Image 4



Scene 19 / Image 5

4.19.1 Multimodality and Exploration of Meanings

a) **Representational Meaning**

In the next scene, the underling of Rawka is shown to be getting a call from someone. He seems afraid of picking up the call. This element of fear has been added to highlight the hierarchy. Since the underling seems afraid, it indicates that the person on the other side of the phone is more powerful and has some authority over him. It is also evident through the word “Seth” used in the phone screen. Seth is an Urdu word and is used to address a person who is influential and has some sort of power and authority. The ID of the caller is mentioned as “Seth Riz”. Here “Riz” is apparently a short/nickname. It could be an attempt to hide the identity of the caller and make his character mysterious. The caller on the other side of the phone says “ایک راوکا گیا تو کیا ” (So what if one Rawka is gone? I have many more like him). Here, it signifies, that criminal activities are not related to an individual only; rather, they involve a chain of people. This new antagonist appears to be a white-collar criminal. The setting of the scene in an office and the formal clothing and of the character symbolizes that the antagonist is not a typical rough criminal; rather, he has a high status and might be an influential person in a corporate setting. In image 5, the newly introduced antagonist is wearing a suit and a tie. The formal attire of the antagonist represents the contrast between appearance and actions. It symbolizes how powerful people use appearances to mask corrupt and immoral actions. The whole scene is set in the dark theme, where darkness symbolizes evils. The scene frames it as a kind of moral dilemma, asking the viewer to question whose legitimacy is more questionable and how people mask their unethical behaviors behind their appearances.

b) **Interpersonal Meaning**

Through the visual and linguistic elements, the scene evokes emotions in the audience. The scene positions the audience as an observer to constructively criticize the overall representation of systemic corruption along with power imbalances. The scene juxtaposes the formal demeanor of the antagonist with his corrupt intentions. This juxtaposition challenges the perception of the authoritative figures, as it forces viewers to look beyond the appearances in exploring the mechanism of power and control.

c) **Compositional Meaning**

Underling's fearful posture states his lower ranking in the power hierarchy. The caller ID "Seth Riz" shows power from the other end of the telephone, as the term "seth" is used for someone having power or authority. The room is dark and represents evilness and corruption. The formal setting and clothing of the new character contrasts with his actions. The underling's nervousness, captured through close shots of the phone and his posture, symbolizes the tension of people working in a hierarchical system. This general composition depicts how appearances can mask immoral acts.

4.19.2 Agenda Setting and Portrayal of Social Issues

Applying Agenda Setting Theory to this scene, the media agenda is reflected by the entry of "Seth Riz" and his statement that there is a network of criminals which gives the idea, that crimes do not occur in isolation, rather it is a systemic activity and operated within a larger network. The scene frames it as a kind of moral dilemma, asking the viewer to question whose legitimacy is more questionable and how people mask their unethical behaviors behind their appearances. It suggests that, appearances do not guarantee morality. It influences the audience to think beyond the appearances.

4.20 **Scene 20: Child Labor**

This scene highlights the issue of child labor and also educates the audience about the ways to help the children in need. Here media not only highlights the issue of child labour, but also educates the audience about how to tackle such issues.



Scene 20 / Image 1



Scene 20 / Image 2



Scene 20 / Image 3



Scene 20 / Image 4



Scene 20 / Image 5



Scene 20 / Image 6

4.20.1 Multimodality and Exploration of Meanings

a) Representational Meaning

In image 1, there are 2 participants. One of them is older in age and the other one seems to be a young kid. In image 2, the kid is seen holding cups of tea. At surface level, this scene gives the idea that the child is working at a tea stall. In image 3, the child is seen to be asking for forgiveness. Through his facial expressions, it is evident that the kid is scared. Image 4 and 5 show the encounter of the child with one of the members of *Team Muhafiz*. The expression of the child shift from scared (in image 4) to happy (in image 5). This explains that the kid was scared before the arrival of the members of *Team Muhafiz*. These images explain the arrival of Edhi van in the next image. *Team Muhafiz* have called for the rescue of the kid. In image 6, we can see a van, and the same child sitting inside it. The van has text written on it. The text says

“Edhi”. It is written in both English and Urdu languages. Edhi foundation is an iconic foundation working in Pakistan and is known for its humanitarian work. The helpline number given on the van serves as a real-life visual cue. It is a visual symbol for those who do not know about it. As the series is popular among children, this visual cue works as a call for action for viewers.

b) Interpersonal Meaning

This scene put forth the issue of child labor. By positioning the kid at a central position in the scene, it represents the innocence and vulnerability of the kid. On the other hand, it creates the sense of sympathy in the audience. Seeing the kid in the Edhi van creates a sense of relief in the audience. The text in two languages grasps the attention of a wider audience. The helpline number on the van assures the audience that the help is always available when needed. These two scenes create the sense of resolution.

c) Compositional Meaning

The central position of the kid in the scene with neutral background is a visual cue to maintain the attention and focus on the character only. The relatively muted tone of the scene in image 1 and 2 adds to the seriousness and gloomy nature of the scene. On the other hand, the bright layout of the rescue scene represents hope and resolve. The bright red text on the clear white van, serves to highlight the important information conveyed in the scene. This scene carefully uses visual elements like background, character placement and informative text to attract viewer’s focus to the information conveyed in the scene.

4.20.2 Agenda Setting and Portrayal of Social Issues

This scene brings the issue of child labor to the forefront. Using framing of the child as a centralized character, the creators prioritize this issue over other things. By bringing Edhi Centre on the forefront, the scene pays tribute to the foundation and incorporates the agenda of familiarizing audience with the concept of child care and support. Here media not only highlights the issue of child labour, but also educates the audience about how to tackle such issues.

CHAPTER 5

FINDINGS AND DISCUSSION

The present study has explored multimodal discourse of the animated series *Team Muhafiz* by applying Kress and Leeuwen's theory of multimodality and McCombs and Shaw's Agenda-Setting theory. Through the application of these theories, the researcher has tried to interpret the multimodal discourse of the selected series and also to interpret the role of these visual elements in the process of agenda setting. The analysis was carried out to answer the research questions of the present study. As the study focuses on the analysis of only one animated series i.e., *Team Muhafiz* the data was taken from this series only in the form of images from different scenes. The researcher has analyzed multimodal elements in the series to study the role of these modes in the process of agenda setting. The researcher analyzed several scenes of a fictional animated series that represents societal issues, especially regarding crime and urban life within Pakistan. An analysis using representational, interpersonal, and compositional meanings illustrates how these visual elements reflect greater societal dynamics and connect with the audience. The Agenda Setting Theory is applied to contextualize the role of media in giving attention to the issues, public perception, and policy agendas.

According to Ruiz (2009), discourse is any practice, in diverse forms, by means of which people give meaning to reality. Many social scientists are interested in studying discourses since they are intimately related to nearly all aspects of human life. Discourse analysis, involves the study of conversations. According to Sacks (1992), a well-known conversation analyst, the features of discourse are integral elements of language that determine the outcome of conversations. Kress and Van Leeuwen developed the theory of visual grammar based on Halliday's systemic functional grammar. They were of the view that every semiotic system can project the social relations between speakers and receivers. Animated series are a source of information which communicate information through the help of images, colors, phrases and other modes. Here, theory of visual grammar as a theoretical approach is the strongest tool to understand the multimodal elements in the animated media.

The media representations are central significant practices for producing sharable meanings (Hall, 1997). The representations are constitutive of culture, meaning and knowledge about ourselves and the world around us. Representations in media such as film, television, photography and print journalism create reality and normalize certain worldviews or ideologies. This view apprehends the concept of ideology as a hegemonic, normalizing force in contemporary societies, as developed by cultural theorists (Eagleton, 1991; Žižek, 1989). Because representations create shared cultural meanings, problematic representations can have triggering negative implications for political and social decision making and be implicated in sustaining social and political inequalities (Fursich, 2002b).

Development scholars believe media to be the foremost tool or the medium in agenda setting process. By nature, people seek knowledge and media is there to serve them at the doorsteps. It makes them a place on top of the pyramid (Vasterman & Dirkzwager, 2005). Most of the scholars have focused on the social issues if they are targeting agenda setting. Social issues have a direct relation with the lives of people. This is the reason, agenda setting focuses on public opinions and role of media in shaping those opinions (Vu, & McCombs, 2014).

5.1 Summary of the Findings

Based on the analysis in the light of Functional Theory of Multimodality and Agenda Setting Theory, it is evident how media uses visual discourse in forming narratives for society and impose critical thinking on the audience. The conscious selection of topics and techniques of composition influences public perception and promotes discourses on the nuances of change in society. In the selected series, media has taken the public agenda by portraying most familiar setting and issues that people in Pakistan commonly face. In the next step, media is trying to shape the perceptions of audience to think of a specific issue in a certain way. For example, presenting the issue of begging in a satirical way. It suggests that media not only aims to highlight the issue of begging, but also wants the audience to observe the actual cause of begging. In so doing, media also abides by the policy agenda. However, Issues like political unrest, religious and ethnic intolerance, poor health care have not been presented in the series. Moreover, media has constantly saved its face by showing the progress made by

the society after regular intervals to highlight the positive side of the authorities. While representing the positive and negative aspects of the society, media has reflected the policy agenda. *Team Muhafiz* reflects public agenda by portraying familiar settings and common issues in Pakistan. Media uses visual discourse to form societal narratives and encourage critical thinking. The policy agenda limits coverage through conscious topic selection, resulting in the exclusion of issues such as political unrest and poor healthcare. Positive contributions of authorities are highlighted to maintain a favorable image, reinforcing institutional credibility and hope, reflecting both media and policy agendas in shaping the narrative.

5.2 Discussion

The present study has employed Kress and Leeuwen's theory of multimodality to analyze different visual and linguistic modes in the selected animated series i.e., *Team Muhafiz*. While applying this theory to the content of the animated series, the researcher has explored the important aspects of multimodality. The content of the animated series was analyzed at three levels: representational, interpersonal and compositional. All the three levels of meaning making in the selected animated series have been completely explored by the researcher. The data of this research consists of the selected scenes from one animated series only. This series highlighted the issues like financial crisis, gender inequality, power imbalance, Issues of law and order, intolerance and lack of acceptance, child labour, lack of resources and urban planning, drug trafficking and general portrayal of an urban Pakistani society. This series primarily deals with the representation of Pakistani society and the real-life challenges faced by the Pakistani society.

All the scenes selected for the analysis were related to the representation of social issues. Through these scenes, the researcher has tried to unravel the three levels of meanings behind visual discourse of the series. This research unveils that Animated media, like any other media form, uses the discourse carefully and purposefully to curate the meanings. The animators have carefully used multimodal elements in the series to portray different societal issues in fictional Pakistani society. First of all, the setting of most of the scenes in the series is urban which is an important element in familiarizing the audience with the series. Since the majority of the population of

Pakistan belongs to either middle or lower class, the portrayal of ordinary setting is an important aspect used by the animators to prioritize issues relevant to the public, and to create a sense of relevance. By showing the lives of ordinary people, *Team Muhafiz* sets its agenda that the common man is the priority. None of the characters in the series belong to an elite or privileged background. This portrayal again intensifies the idea of conformity. Secondly, the series deals with the common problems faced by the public. It sets the agenda that media acknowledges the issues of general public and their problems are noticed and addressed by the authorities.

The series deals mostly with the criminal activities happening in the country. One noticeable and common element in these scenes is the setting. Most of the crime scenes take place in public places and in broad daylight. This visual cue prioritizes the issue of normalization of crime. It suggests that those involved in crimes do not fear anyone. This narrative builds the idea that the check and balance in Pakistani society is so poor that criminals do such deeds overtly without any fear. Power hierarchies and power imbalance are other issues highlighted in the series. Whether it is an interaction between antagonists or between an antagonist and the layman, power imbalance is prominent in all scenes. It suggests that those who have authority in any sector are often seen to be abusing their power. There are many instances in the series where power imbalance and power abuse are prominent, whether coming from antagonists or some notable character in the series.

Another issue prioritized in the series is gender inequality. The series portrays women positively in the fictional society of *Team Muhafiz*. Women in this series are seen doing things to promote gender equality. Instead of showing males playing hockey, this series portrays female athletes. This makes the idea of women in sports more acceptable. Generally, in Pakistani society, women's involvement in sports is not appreciated. This problem is highlighted through the verbal cue in the form of words spoken by the director of sports in the series. The derogatory remarks represent the mentality and pre-existing beliefs of Pakistani society about women athletes. Contrary to that, showing women as a part of heroic group *Team Muhafiz* fighting to get rid of evils from society and doing good in their respective fields portrays women as resilient and passionate about everything they choose to do. This constructs the idea that women

are as important as men in the society and they can do anything they want with excellence. This portrayal frames the idea of gender positivity and gender inclusivity.

Visual cues like wrong parking and possession of weapon at multiple occasions are deliberately used in the series to highlight the issue of law-and-order situation in Pakistani society. Frequent use of such verbal cues builds the narrative of alarming situation regarding law and order and check and balance in the society.

Issue of financial crisis is also highlighted through the instances of extortion, satirical commentary on begging, and corruption of people having an authoritative position at administrative levels. These visuals force the audience to think of the reasons of marginalization of lower class. Moreover, the satirical commentary on the begging culture, infuses a new perception in the minds of audience. It urges them to think if begging is a result of lack of resources or an easier alternative of earning. Also, it suggests on commentary on why people are getting used to begging culture. It is because, this has become a norm and people of Pakistan are especially generous and stereotypical when it comes to giving alms and charity to the beggars.

Lack of acceptance for others has become a major issue in Pakistani society. Be it on the basis of religion, gender, culture or profession. *Team Muhafiz* has set the agenda to introduce the concept of inclusivity. Unlike other animated series, the characters in this series belong to different cultural, social, religious, and professional backgrounds. They work together on eradicating social evils. All the characters get equal importance and recognition in the series irrespective of their social, religious or professional identity.

After analysing different visual and verbal modes in the animated series through functional theory of multimodality, in terms of representational, interpersonal and compositional meanings of images, these scenes are analyzed through the lens of the Agenda Setting Theory. All the important aspects of the theory are explored in the selected scenes.

The first assumption of Agenda Setting theory is that media does not merely depict reality, rather it frames the reality. The reality which media represents, is actually the public agenda. For examples, all the visual elements that represent Pakistani society

like average Pakistani lifestyle, social issues like extortion, inflation, begging, violation of law, lack of resources etc., are strategically used to put forth the public agenda and to create a sense of familiarity in the audience. Media filters and frames reality according to its choice in order to promote media agenda. For example, strategically setting most of the crime scenes in daylight and public places represents the societal acceptance or indifference to criminal activities, contributing to the portrayal of law-and-order issues. Another Example of this is the scene, where begging culture is represented, not only the reality (a person begging) is depicted, but also a satirical commentary on the begging culture is introduced through the use of humor, particularly through the text "Online alms are also accepted". It is done in order to influence the audience to think beyond the norms and to look at things from the different angles. When conveying certain messages, media is bound to follow certain policies. These policies are the set of rules.

The second assumption of the agenda setting theory is that the more attention media pays to an issue, the more important and salient it becomes for the audience. It means that when media shows something to the audience, that issue becomes more important to the audience. In this way, media influences the audience and it foregrounds the issues of their choice and background some other issues. People will think more about the issues portrayed by the media.

Lastly, media not only directs people about what to think, but also about how to think. For example, the scene where a person parks the car on the wrong lane, the emphasis was not only on the issue of violation of traffic rules. In fact, the scene represents the lack of check and balance and governance issues in Pakistani society. Similarly, the begging scene not only highlights the problem of begging in the society, but also influence the audience to think if the begging culture is emerging as a result of lack of opportunities or people are using it as an easier alternative.

In conclusion, media influence the perception of people in a way, that they show what people want to see. For example, *Team Muhafiz* represents common people of society and their issues. It influences the people's perception in a way, that they think their issues and problems are being addressed. Secondly, Media uses its own agenda and represents different circumstances in a way that people are influenced by their

agenda. For example, producers and creators of the series decide what to show to public. They choose the linguistic and visual elements strategically in order to convey message of their choice and to influence the perception of people in a way that they want. Thirdly, media itself is under the influence of policy agenda. For example, there are certain limitations on showing things on screen. These limitations are on the basis of culture, religion, politics etc. For example, in the selected animated series, the problems at the government or political level are not portrayed. Sensitive and taboo topics are rarely addressed by the media specially in dramas and movies. Moreover, the series is a joint venture of Geo and ISPR (Inter-Services Public Relations), the animators have portrayed the role of forces positively in the society. Since ISPR is the “agency” behind the production of animated series along with “Geo”, they have strategically used a character from forces in the series which is shown leading *Team Muhafiz* and doing good deeds for eradicating evils from the society. This way, they, as an agency, have tried to portray a positive image of the forces in the minds of audience. It indicated that ISPR as an authority completely acknowledges the issues and concerns of the general public and is actively collaborating with the people in addressing and sorting out these issues. Here ISPR, as an agency, uses its Agenda Setting powers as it tries giving hope to the people who are already in a hopeless state. They are tired of the empty promises made by the governments. It gives a clear message that ISPR, together with people, can achieve what we all wish to.

The present study explored the multimodal elements in the animated series under the lens of Multimodal Discourse Analysis, and Agenda Setting Theory. For the purpose of analysis, the data was first collected in the form of selected scenes from the animated series under study. For analysis, only those scenes were selected where the portrayal of societal issues was evident. During the analysis, different multimodal codes and their meanings were interpreted by the researcher and their relation to the agenda setting process was studied. Multimodal elements were extracted by using Kress and Leeuwen’s Multimodal discourse analysis and their role in agenda setting was studied by using Agenda-Setting theory. Three levels of meanings namely; representational, interpersonal and compositional were interpreted and the important elements of Agenda-Setting Theory were applied to the data. The two research questions were answered through the detailed analysis of the scenes extracted from the series.

5.3 Answers to the Research Questions

The researcher tried to answer the research questions by examining textual as well as visual elements used in the animated series in order to highlight social issues prevailing in Pakistani society and also to analyze the role of these elements in Agenda-Setting process.

5.3.1 What Role Do the Visual and Verbal Elements in the Animated Series *Team Muhafiz* Play in Prioritizing and Portraying Social Issues?

Based on the analysis in the light of Functional Theory of Multimodality, it is evident how media uses visual discourse in forming narratives for society and impose critical thinking on the audience. The conscious selection of topics and techniques of composition influences public perception and promotes discourses on the nuances of change in society. By repeatedly using different visual cues, media prioritizes and presents the issue. For example, repeated instances of crimes happening in public places prioritize the problem of criminal activities getting normalized. Constant use of contrasting themes, such as bright vs dark, people of higher-ranking vs ordinary people has been shown to create a narrative of good vs evil. Using common themes and problems of common people in the series, prioritize the public agenda by making public believe that their problems are acknowledged and addressed. Similarly, by bringing the diversity in the backgrounds of the characters, the series build the narrative of a pluralistic and cumulative society. It prioritizes the issue of religious, ethnic, cultural, and professional intolerance among people.

5.3.2 How Do the Linguistic and Visual Elements in the Animated Series *Team Muhafiz* Reflect Agenda-Setting Powers of Media?

Media influences the perception of people in a way that they show what people want to see. For example, *Team Muhafiz* represents common people of society and their issues. It influences the people's perception in a way that they think their issues and problems are being addressed. Secondly, Media uses its own agenda and represents different circumstances in a way that people are influenced by their agenda. Media influence the perception of people in a way, that it shows what people want to see. For

example, producers and creators of the series decide what to show to public. They choose the linguistic and visual elements strategically in order to convey message of their choice and to influence the perception of people in a way that they want. Thirdly, media itself is under the influence of policy agenda. For example, there are certain limitations on showing things on screen. These limitations are on the basis of culture, religion, politics, etc. For example, in the selected animated series, the problems at the government or political level are not portrayed. Sensitive and taboo topics are rarely addressed by the media specially in dramas and movies. Since ISPR is the “agency” behind the production of animated series along with “Geo”, they have strategically used a character from forces in the series which is shown leading *Team Muhafiz* and doing good deeds for eradicating evils from the society.

5.4 Recommendations

Findings of this research may have significant implications for policy makers and even the animators. Similarly, this series can be compared with its comic book version and similar research can be carried out to find out how the comic and broadcast versions differ and what techniques and framing process have been used to add and omit the issues in both versions. Impact of the animation on the audience can also be studied as it could be good quantitative research. This kind of study can be significant in knowing the influence, animated media has on its viewers. Comparative studies between western and Pakistani animated media can also be carried out for future research.

5.5 Pedagogical Implications of the Study

This research carries significant pedagogical implications within classroom settings. It provides a framework for enabling students to critically engage with media messages by examining how social issues are framed, and prioritized. This research equips learners with the ability to analyze the complex interplay of images, and texts and advances their multimodal literacy. Moreover, this research underscores the value of interdisciplinary learning, integrating art, language, and technology to encourage educational practices that resonate with contemporary media landscapes.

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APPENDIX A

GLOSS FOR URDU-ENGLISH TRANSLATIONS

Scene 6: Extortion

ایک	لاکھ	یا
One	Hundred Thousand	Or
One hundred thousand or		

Scene 7: Struggle Between Good and Evil

مارکیٹ	سے	خطرناک ترین	بہتہ خور	گینگ	کا
Market	From	Most dangerous	Extortion	Gang	Of
ایک	اہم	رکن	گرفتار کر لیا	گیا	
An	Important	Member	Arrested	Has been	
An Important member of most dangerous extortion group has been arrested from the market.					

Scene 7: Struggle Between Good and Evil

پٹرول	مہنگا	عوام	پریشان
Petrol	Prices soar	Public	Distress
Petrol prices soar, public in distress.			

Scene 10: Begging

آن لائن	بھیک	بھی	وصول کی جاتی ہے
Online	Alms	Also	Are accepted
Online alms are also accepted.			

Scene 12: Appreciation for Progress

تیم محافظ نے	شہر کو	بڑی	تباہی	سے	بچا لیا
Team Muhafiz	City	Massive	Destruction	From	Saved
Team Muhafiz saved the city from a massive destruction.					

Scene 14: Gender Representation at Workplaces

پاکستان	ویمن	ہاکی	ٹیم	کے	کوچ
Pakistan	Women's	Hockey	Team	for	Coach
کی	تبدیلی	کا	ڈراپ	سین	ہو گیا
Of	Change	Its	Drop	Scene	Has Reached
The change of the coach for the Pakistan women's hockey team has reached its drop scene.					

Scene 14: Gender Representation at Workplaces

ایک تو	اوپر سے	بیبیوں	کی	اتنا	کون	سوچتا ہے؟
Hockey	That too	Women	Of	That much	Who	Thinks
Hockey? And that too of Women? Who even thinks that much?						

Scene 15: Corruption

بہت	خاص	مٹھائی	بے بھیجی	آپ	کے لیے
Very	Special	Sweet	Have sent	You	For
I have sent a very special sweet for you.					

Scene 17: Representation of Sino-Pak Relations

چائنہ کے	تعاون	سے	پاکستان	میں	ففتھ
China's	Collaboratio n	With	Pakistan	In	Fifth
جنریشن	فائیٹر	ائیر کرافٹ	لانچ کرنے کی	تیا ریاں	جاری
Generation	Fighter	Air-craft	To launch	Preparations	Underway
With China's collaboration, preparations are underway to launch fifth-generation fighter aircraft in Pakistan.					

Scene 17: Representation of Sino-Pak Relations

اغواء شدہ	بچوں	کی	تعداد
Abducted	Children	Of	Number
میں	اضافہ	والدین	پریشان۔
In	Increase	Parents	Distressed
Increase in the number of abducted children, parents distressed.			

Scene 17: Representation of Sino-Pak Relations

اسٹریٹ	کرائمز	میں	اضافہ	عوام	پریشان
Street	Crimes	In	Increase	Public	Distressed
Increase in street crimes, public distressed.					

Scene 18: Complex Nature of Crimes

سے سب	کا	دنیا	کی	جرائم
Most	In	World	of	Crimes
گرفتار	مجرم	مجرم	خطرناک	
Arrested	Rawka	Criminal	Dangerous	
The Most dangerous criminal in the world of crime, Rawka, arrested.				

Scene 19: White Collar Crimes

میرے پاس	تو کیا ہوا	گیا	راوکا	ایک
I	So, what if	Is gone	Rawka	One
	جیسے	راوکا	ہیں	بہت
	Like	Rawka	have	Many more
So, what if one Rawka is gone? I have many more like him				



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We hereby certify on behalf of the Department of Translation and Interpretation, National University of Modern Languages, Islamabad that the correct and accurate translation of the provided text of Ms. Saba Khan from Urdu to English has been done by the professional translators from Translation & Interpretation Department, NUML, Islamabad.

Dr. Hina Shahab
Director
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List of Translations

Urdu Text	English Translation
ایک لاکھ یا	One hundred thousand or...
مارکیٹ سے بہتہ خور گینگ کا ایک اہم رکن گرفتار کر لیا گیا۔	An important member of the extortion gang has been arrested from the market.
پٹرول مہنگا، عوام پریشان۔	Petrol prices soar, public in distress.
آن لائن بیک بیوی وصول کی جاتی ہے۔	Online alms are also accepted.
ٹیم محافظ نے شہر کو بڑی تباہی سے بچا لیا۔	Team Muhafiz saved the city from a massive destruction.
پاکستان ویمن ہاکی ٹیم کے کوچ کی تبدیلی کا تراپ سین ہو گیا۔	The change of the coach for the Pakistan women's hockey team has reached its drop scene.
ایک تو ہاکی، اوپر سے بیسیوں کی۔ اتنا کون سوچتا ہے؟	Hockey? And that too of Women? Who even thinks that much?
بہت خاص مٹھائی بھیجی ہے آپ کے لیے۔	A very special sweet has been sent for you.
چلتے کے تعاون سے پاکستان میں ففٹھ جنریشن فائٹر انیر کرافٹ لانچ کرنے کی تیاریاں جاری۔	With China's collaboration, preparations are underway to launch fifth-generation fighter aircraft in Pakistan.
اغواء شدہ بچوں کی تعداد میں اضافہ، والدین پریشان۔	Increase in the number of abducted children, parents distressed.
اسٹریٹ کرائمز میں اضافہ، عوام پریشان۔	Rise in street crimes, public distressed.
جرائم کی دنیا کا سب سے بڑا مجرم راوکا گرفتار۔	The biggest criminal in the world of crime, Rawka, arrested.
ایک راوکا گیا تو کیا ہوا؟ میرے پاس بہت ہیں راوکا جیسے۔	So what if one Rawka is gone? I have many more like him.

