

**THE BRANDING CULTURE IN PAKISTAN: A
COMPARATIVE STUDY OF VISUAL AND
VERBAL PRACTICES USED IN
ADVERTISEMENTS**

BY

GULL-E-NAJAF



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The Branding Culture in Pakistan: A Comparative Study of Visual and Verbal Practices Used in Advertisements

By

GULL-E-NAJAF

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NATIONAL UNIVERSITY OF MODERN LANGUAGES

FACULTY OF ARTS & HUMANITIES

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Submitted by: Gull-e-Najaf

Registration # 69MPhil/Eng/Lng/Mtn/S22

Master of Philosophy

Degree name in full

English Linguistics

Name of Discipline

Dr. Muhammad Akbar Sajid

Name of Research Supervisor

Signature of Research Supervisor

Prof. Dr. Arshad Mahmood

Name of Dean (FAH)

Signature of Dean (FAH)

Date

AUTHOR'S DECLARATION

I Gull-e-Najaf

Daughter of Shahzad Sarwar

Registration # 69MPhil/Eng/Lng/Mtn/S22

Discipline English Linguistics

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Branding Culture in Pakistan: A Comparative Study of Visual and Verbal Practices Used in Advertisements** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

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ABSTRACT

Title: Branding Culture in Pakistan: A Comparative Study of Visual and Verbal Practices Used in Advertisement

Now a days advertising uses every possible media to get its message through. It does this via several means of communication with a vast use of either visual or verbal practices or by both at a time. This research presents a comparative study of visual and verbal branding practices in clothing brand's advertisements in Pakistan, using different linguistic terms, aiming to unravel the hint of interplay of visual and verbal practices. Through a multi modal approach incorporating content analysis, semiotic analysis and its impact, the research examines how visual and verbal elements are used by brands to communicate their ideology to the target audiences. The researcher has chosen three prominent Pakistani clothing brands, namely SANA SAFINAZ, GULL AHMED & AL-KARAM. Drawing on examples from diverse sectors such as fashion and telecommunication, the research elucidates the cultural meanings embedded in visual and verbal practices, used in media advertising campaigns. Moreover, it investigates the effectiveness of different approaches and the relative significance of visual and verbal communication in branding culture, this study offers valuable insights for linguists seeking to construct culturally resonant advertising strategies for the dynamic audience of Pakistan. The methodology of the study used by the researcher is Kress and Leuwen's Multimodal Discourse Analysis for the data analysis and Krueger's (2000) model of focus group discussions for the validation of findings of semiotic analysis.

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DEDICATION

This thesis is dedicated to my Mom and late Dad for their love, endless support and encouragement. Dad you are not away but in my every breath.

CHAPTER 1

INTRODUCTION

Advertising is always present, though people may not be aware of it. In today's world, advertising uses every possible media to get its message through. It does this via television, print (newspapers, magazines, journals etc), radio, press, internet, direct selling, hoardings, mailers, contests, sponsorships, posters, clothes, events, colours, sounds, visuals and even people (endorsements). The advertising industry consists of brands that advertise, agencies that create the advertisements, media that carries the ads, and a host of people like copy editors, visualizers, brand managers, researchers, creative heads and designers who take it the last mile to the customer or receiver. A brand that needs to advertise itself and/or its products hires an advertising agency. The brand briefs the agency on the brand, its imagery, the ideals and values behind it, the target segments and so on. The agencies convert the ideas and concepts to create the visuals, text, layouts and themes to communicate with the user. After approval from the client, the ads go on air, as per the bookings done by the agency's media buying unit.

According to the Institute of Practitioners in Advertising, this is how the term is defined. "Advertising presents the most persuasive possible selling message to the right target for the product or service at the lowest possible cost," This is an example of combining linguistic terms and creativity.

The Latin origin of the term advertisement translates to "to turn people's attention to a specific thing." It's sponsored advertising. The definition of "to advertise" in the Oxford Dictionary is "to make generally or publicly known," or to publicly describe something with the intention of boosting sales. Therefore, advertising is a method for public communication that is used to inform, shape attitudes, and motivate the audience for the benefits of the advertiser.

Advertising serves as a conduct for the communication between producers and potential customers by showcasing and promoting the products, ideas, and services of a reputable advertiser. It provides information to the target audience who are looking for details about a product and its maker.

The fifteenth century witnesses the realization that advertising is essential. Throughout the Middle Ages, towns and cities expanded, but the majority of people were

illiterate. Consequently, advertisements made use of the signs. In 1950, commercial television made its debut, launching a new era in the advertising industry. The public started to witness television advertising for a variety of products as a result. The two main media used for advertising up to 1998 were radio and television. Since the 1990s, the internet has played a significant role in the modern world, and advertising is now done effectively on it. Advertising brands are exploiting the internet, which has become ubiquitous in people's lives, to market their products. Four elements can be emphasized when describing advertising: strategy, creativity, delivery, and media. Experts in marketing must apply critical thinking and insight to each of these four components. In addition, the ads have a big impact on how society is shaped and how each person behaves. A communication strategy known as advertising seeks to influence consumers to purchase or make use of a good, service, or concept. Advertisements have the ability to influence people's attitudes, beliefs, and values in this way. The following are a few ways that ads function in society as Marketing Goods and Services, Setting Trends, Producing Income, Developing Consumer Culture, Determining Behavior, Creating Attitudes and Beliefs, Reflecting Cultural Values.

The way we relate has changed over the past few years due to changes in society. Since technology is becoming a bigger part of our daily lives, we are always linked. Businesses also needed to adapt their messaging, and it's now critical to understand what digital advertising is. For a long time, businesses and customers communicated through physical means, including advertisements in newspapers and magazines, but over time, this changed to include media like radio and television, greatly broadening the reach of brands. Digital marketing, which has emerged as the main means of business promotion, is what's needed now. There are 3.8 billion people linked on social media alone. Brands considered all of this, which is why digital advertising has grown in significance.

Worldwide, mass media is considered a dominant tool. The ability to communicate with one another depends on language. The phrases that are useful for communicating concepts, emotions, and thoughts that are regarded as a linguistic mode. It satisfies people's consuming requirements at every stage of life. This is also considered to be the main reason why people communicate in different demonstrative contexts. Since we live in a modern age, technology is centered around 3-D, 4-D, and 5-D variations, much as human life is centered around technology, which also shapes and influences people's mindsets. People's

perspectives are shifting daily, either in a good or bad way. This is merely a result of how the media affects people's lives. The media has an impact on our perceptions and thinking.

Everything is trendy these days, and people love to follow new trends that are displayed in print, electronic, and social media, among other media. Information, ideas, and points of view can be shared via electronic media. It comes in several forms, including CD-ROMs, the internet, radio, television, and DVD, among others. The most effective channel for advancing desirable ideology in society is electronic media advertising. It is believed that electronic media can be a potent instrument in the creation or reconstruction of many social norms. By interacting with them online, electronic advertising aims to connect with a larger pool of prospective clients. Because you can finance your advertising within the confines of your own budget, it is also far more cost-effective. "Target marketing" is an additional benefit of electronic advertising. This implies that you can use a variety of characteristics, including age, location, gender, and religion, to target the specific customer group you want to work with. The main framework of online advertising deals with:

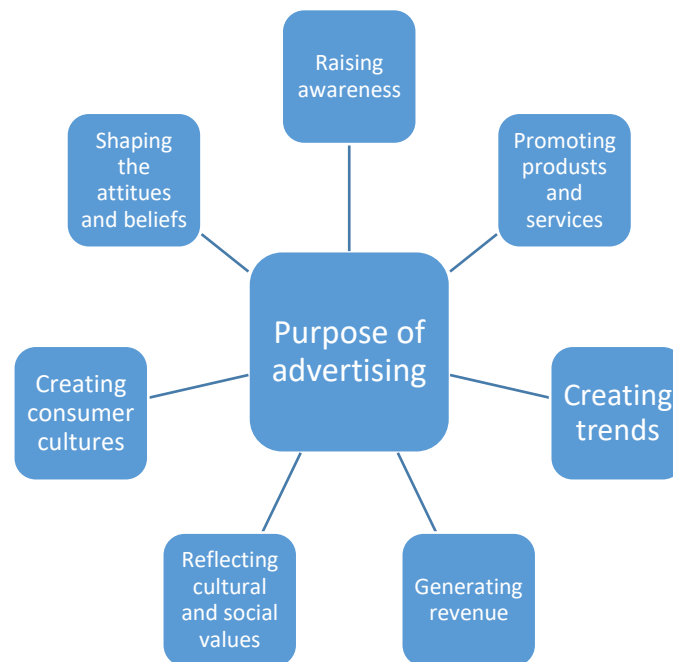
- Posted online.
- Electronic advertisements provide a link that takes users to the business's website.
- The commercials may feature animated movements.

With the use of words, visual communication is an important instrument in advertising which can bring out strong feelings in their audiences and communicate their desired message as well. Advertisements for Pakistani clothing brands use a variety of visual techniques, including color imagery, framing, foregrounding, backgrounds, settings, and the representation of both men and women, to give their businesses a distinctive personality. For instance, some brands communicate energy and excitement with vivid colors and bold lettering, while others communicate elegance and sophistication with muted tones and minimalist designs. Advertisements for Pakistani clothing labels employ a variety of verbal techniques, including pronouns, slogans, taglines, and other linguistic and stylistic devices, in addition to the brands' own names, to establish a distinctive identity for their brands. Slogans and tag lines also aid in building a brand's image and setting it apart from rivals. For instance, some brands communicate their brand values and build a relationship with their target audience by using memorable slogans and taglines. The use of tag lines, is another frequent verbal technique in the advertising of Pakistani clothing manufacturers. Brands highlight the excellence of their products through testimonials.

The present research aims to investigate the branding culture in Pakistan by analyzing the advertisements at visual and verbal levels. In recent years, Pakistani fashion labels have become more well-known both domestically and abroad, and they have made a substantial economic contribution to the nation. But because there is so much competition in this market, firms must develop creative marketing plans to set themselves apart from the competition. To do this, they mostly rely on advertising to spread the word about their goods and services. Any business plan must include advertising since it is a critical tool for influencing consumers' attitudes and perceptions of brands. Two important advertising techniques that might affect consumer behavior are visual and verbal communication. Through the advertisements of Pakistani clothing brands, it is an attempt to investigate how images and words combine to gain public acceptance and turn particular beliefs into common sense. It is possible to argue that public opinion and worldview have a huge impact of brand advertisements.

1.1 Purpose of Advertising

Sell something: an idea, a service, or a product is what advertising is all about the advertisement. Raising awareness and facilitating efficient communication between products and customers are the true goals of advertising. Mathews, Buzzell, Levitt, and Frank have stated several particular advertising goals:



1.2 Types of Advertising

Advertising comes in a variety of forms, each with a distinct function and distribution options across media platforms. The following are some typical forms of advertising:

- **Print advertising** comprises advertisements found in printed products such as brochures, flyers, newspapers, and magazines.
- **Broadcast advertising** covers outdoor, movie, and radio advertisements in addition to TV and radio commercials.
- **Online advertising** comprises advertisements on mobile apps, social media sites, websites, and search engines.
- **Outdoor advertising** category covers outdoor signs such as banners, posters, and billboards.
- **Direct mail advertising** refers to tangible mailings that are placed in customers' mailboxes, such as catalogs, flyers, and postcards.
- **Product placement** is the process of incorporating a brand or product into a motion picture, television program, or other type of media.
- **Influencer marketing** is collaborating with bloggers or social media influencers to market a brand or product to their audience.
- **Native advertising** is putting sponsored content on a website or social media platform indistinguishable from the no sponsored content.
- **Guerrilla marketing** refers to the use of non-traditional, frequently low-cost strategies, such flash mobs or street performances, to advertise a product or brand.

1.3 Aspects of Advertising

Businesses must take into account economic, social, legal, and ethical factors while developing and distributing advertising messages. Below is a thorough breakdown of every facet:

- **Economical aspect:** By increasing consumer demand for products and services, advertising contributes significantly to economic growth and employment creation. By setting their goods and services apart from those of their rivals, advertising enables brands to compete in the market. But since advertising can be expensive, brands must carefully consider the return on their advertising expenditures.

- **Social aspect:** By influencing people's opinions and attitudes about certain brands and products, advertising may have a big impact on society. Advertising has the power to uphold social norms and values, but it may also reinforce prejudices and encourage harmful conduct. It is the duty of businesses to make sure that the messages they convey through advertising are socially conscious and do not damage people or communities.
- **Legal aspect:** A variety of laws and rules, such as those pertaining to intellectual property, privacy, and false or misleading claims, apply to advertising. Brands risk incurring legal repercussions if their advertising messages don't adhere to these laws and regulations.
- **Ethical aspect:** Promoting hazardous items or singling out vulnerable populations are just two examples of how advertising can give rise to moral questions. Brands must make sure that their advertising messages are morally sound, respect consumers' rights, and don't take advantage of their weaknesses. This entails maintaining the privacy of customers, being truthful about product promises, and staying away from insulting or stereotyped information.

1.4 Advertising and target audiences

Advertising may be divided into four divisions based on the kinds of individuals who would be exposed to its ideas and who should be targeted to incline their mindsets towards that particular product.

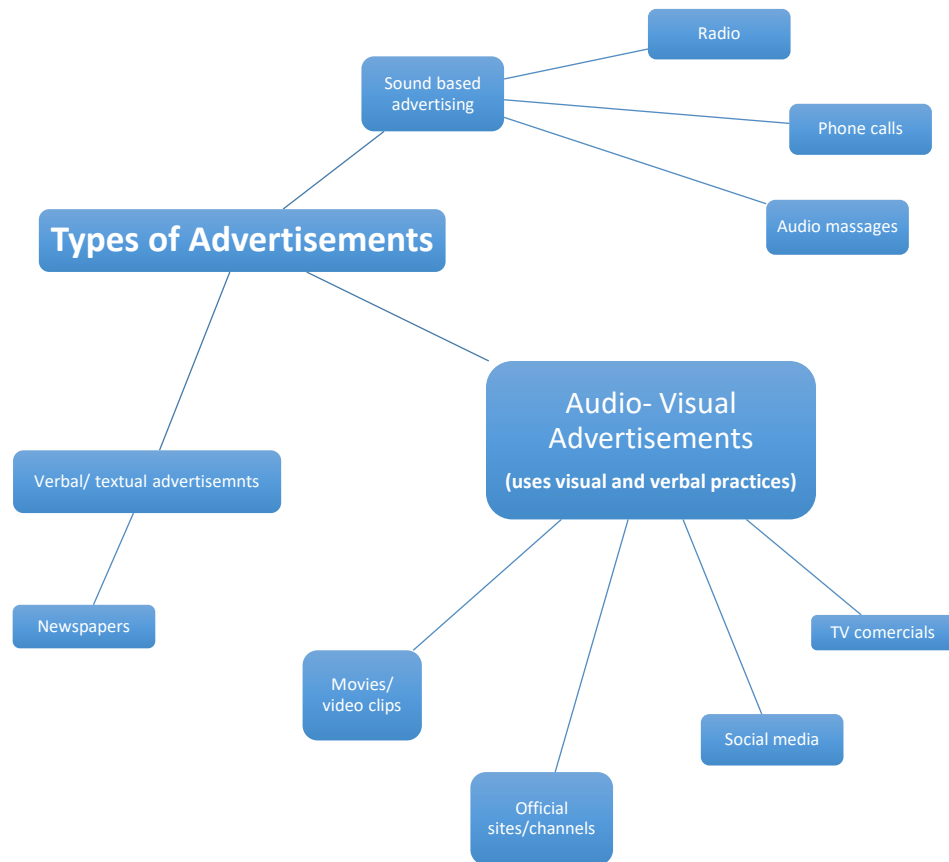
- **Age groups:** different products are based for different uses and have a particular type of people in want of that product. For example, if the advertisement is about candies it will target the kids at the first place while if it is about a makeup product then women will be their target audience.
- **Regional groups:** the difference of regions does not only give us the idea of diversity in the life styles but also makes us pretty obvious regarding their needs and demands. For example, if we talk about the food products, you can not sell pork meat in Islamic countries and the states from east Asia are a huge fan of sea foods, so their the brands or brands selling sea foods can flourish with a good strategy of advertising or the marketing you can say.
- **Consumer types:** there are a lot of types of direct or indirect users of anything, depending upon the usage which directly effects the type of advertising tactics and the verbal text is involved in it.

- **Advertisements of consumer goods:** The ultimate consumer is the target audience for this. A person who purchases a good or service for their own use is considered the ultimate customer. The brand that manufactures or distributes the good or service is the one who does this kind of advertising. Examples include Intel commercials, Kuttons shirts, Lakme cosmetics, and so forth.
- **Advertisements of industrial products:** This type of advertising is also known as business-to-business. This is carried out by the industrial manufacturer or his distributor and is intended to raise consumer demand for the goods and services the manufacturer produces. The target audience is the industrial client.
- **Commercial advertisements:** The manufacturer uses this tactic to get retailers and wholesalers to carry his products. Each producer selects a different medium based on the kind of product he makes, the sort of distribution channel he uses, and the resources at his disposal. As a result, it is made for merchants and wholesalers who can market and sell the goods.

1.5 Advertisement and Media

The following is a general classification based on media:

- **Sound-based marketing:** Radio, public address systems, auto-rickshaw, and four-wheeler promotions, among other media, are used for this. Visual marketing PoP displays are used instead of text catalogs, pamphlets, banners made of cloth, brochures, electronic hoardings, basic hoardings, running hoardings, etc.
- **Audio-visual materials** include movie slideshows, TV commercials, cable TV commercials, and video clips.
- **Written promotional material:** space marketing features in newspapers, fax messages, text-filled leaflets, brochures, articles, and documents, among other things, accomplish it.
- **Online marketing:** The internet is widely utilized to advertise goods and services across all categories.
- **Oral promotion:** In meetings, workshops, and conversation groups, people utilize verbal means to promote ideas, goods, and services. Kinesics is also significant in this situation.



1.6 Advertisement and Society

1.6.1 Advertising as a Tool for Persuasion

Advertising is now considered as the main source of mass communication. The versatile nature of advertising helps us to promote products across all categories of life and appeal to a wide range of human needs, interests, and motivations. It essentially acts as a catalyst to increase item sales. This type of persuasion is compensated. The goal of persuasion is to determine the most effective strategy for influencing the recipient's beliefs and behaviors. A person's emotional and mental health influences his purchasing decisions. In order to convince potential customers, advertisers employ a variety of appeals. An appealing advertisement piques interest and arouses feelings. Here, appeals are made by the methods an advertisement employs to showcase a good or service. There are two kinds of appeals: intellectual and emotional. A person's psychological and social needs for

purchasing a good or service make up its emotional appeal. A person's practical, utilitarian, or functional needs for a specific good or service constitute the second appeal. It is admirable when advertisements for items such as Nescafe use a stammering comedian in an emotionally compelling way. Another masterwork is an insurance brand advertising, such as this one from LIC, in which a mother compliments the brand on its operation on the occasion of her daughter's marriage. Because advertising has such sway, it needs to be regulated by law. To maintain control over it, numerous laws and guidelines have been created by the government. Advertising efforts are crucial to the product's success as well. Several of the most well-known advertising strategies have assisted businesses in raising both their earnings and brand recognition.

1.6.2 Advertising's Impact on Society's Cultural Habits

Culture is a system of social norms that govern daily life. In general, customers' behavior toward particular goods and services can be influenced by the widely accepted cultural norms and values of a specific culture. For example, pork is unlikely to sell as well in locations where it is associated with strong religious feelings. Therefore, uniform groups of people shape and exchange culture. A buyer's purchasing behavior is influenced by personal elements such as his personality, self-concept, and demographics and psychographics. An individual's purchasing selections are significantly influenced by his or her occupation (S. A. Kenchukwu, Asemah, Ezekiel, & Edegoh, Leo). Furthermore, commercials occasionally have the ability to strengthen the case for a specific product. One kind of communication used to influence consumers is advertising. Advertisements can present products as "must haves" before the viewer realizes whether or not they actually need them. The commercials have a particularly big impact on kids. Children are made aware of new things on the market through advertising. It improves understanding of current advancements in all fields. It encourages kids to talk their parents into buying the goods that are advertised. These days, channels like Cartoon Network also feature luxury goods commercials.

Youngsters typically misunderstand the advertisements and focus only on their negative aspects. Many commercials feature risky acts that would be unsafe to try at home. The commercials also influence people's personal decisions on toys, food, and clothes. Not just kids, but adults are occasionally demotivated by the ads as well. The young women are influenced to look like the slender models in the advertisement, and as a result, they unnecessarily develop anorexia. Certain products also generate their own needs through

deceptive advertising. Certain commercials are deceptive in some way. The kind of impact that advertisements for brands like Axe and Colgate demonstrate isn't true in real life, therefore they can be somewhat deceptive. Another example in this context are advertisements for male fairness cream. In many ways, advertisements are fostering a "throwaway" society in which the demand for any given commodity is always being replaced. Without a doubt, this is driving increased consumerism, which boosts our economy, but the underlying assumptions of our society are a little off.

1.7 Types of Communication

The four primary communication categories are:

- **Verbal** - This approach uses speaking as a means of communicating a message or providing information. It is the most widely used and efficient form of communication, and is typically used in meetings, phone calls, presentations, one-on-one talks, and video conferences. It facilitates textual and nonverbal communication.
- **Nonverbal** - This refers to the use of body language, gestures, and facial expressions to convey information. It can be used in communication both knowingly and unknowingly. For example, when someone hears something interesting or a nice concept, they might accidentally smile.
- **Written** - Sending information involves typing, printing symbols, numbers, letters, and writing used occasionally to document data for references or as proof. Written communication is typically used to share and disseminate information through books, blogs, pamphlets, memoranda, and letters. Email is a typical form of textual communication in the workplace.
- **Visual** - Information is conveyed through artwork, pictures, sketches, graphs, charts, and drawings. It is particularly useful while giving a presentation in order to enhance written or spoken communication with a visual impression.

In the business sector, advertising is a type of communication that inspires and persuades people to take particular actions. Since it informs clients about the variety of services the business offers, communication is crucial. Additionally, advertisements emphasize the virtues, attributes, and advantages of a certain product. Advertising may have an impact on people's purchase decisions. Therefore, communication between advertising and customers is essential. The phrase "marketing and communication" encompasses all aspects of a brand's marketing strategy. Most firms conduct marketing

research in order to have a deeper understanding of their customers. Communication is the exchange of meaning or information through signs, symbols, and pictures. Marketing communication is the act of distributing information about a specific good or service. Advertising is among the most successful kinds of communication. Communication and advertising are related since businesses cannot advertise without communicating. When a business employs them well, it can affect sales and revenue. The linkages between the two are in the audience, message development, communication methods, and customer service.

The audience is one of the connections between communication and advertising. An individual must be aware of the audience before they can communicate or promote something. The people who hear the message are the audience. The communication or advertisement's research section is crucial. In order to identify clients who are interested in various goods and services, businesses frequently create marketing plans and strategies. The growth of business has led to a rise in advertising. Consumers frequently divide themselves based on the goods they require.

Dyer (1982) asserts that since advertisements can meld into the communication space, they are a form of communication. They have an impact on people's choices, emotions, and ideas. When executed well, it encourages the purchase of a particular commodity or service. It is a strong force that alters people's perceptions.

Most people encounter advertisements in their daily lives. Its persuasive power is nuanced and gentle. It modifies the consuming cultures of people. In today's world, a brand that want to achieve significant success in the market and industry needs to run a large number of advertisements. The magazine advertising are one of the key business domains.

This elegantly satisfies the demands of the market. They display high-quality products with models on glossy pages. To guarantee that the magazine has a large readership, all of the editors make care to create excellent articles. Businesses that place ads in this magazine see an increase in revenue and sales (Leiss 1982).

1.7.1 Visual Communication

Visual elements convey a message, motivate change, or arouse an emotion.

Common techniques in visual communication include:

- Using visualization to demonstrate the idea behind it.
- Using shapes and lines to outline processes and flows.

- Using symbols and icons to make information easier to remember.
- Using images to tell stories.
- Using color to draw attention and highlight important points.

You can add a ton of excellent visuals and visual design elements to your communication stack.

These are a handful of the most typical, such as Slide decks, infographics, pie charts, GIFs, screenshots, screen recordings, videos, slide decks, and social media posts

1.7.2 Verbal Communication

In verbal communication, we convey information and a message to the other person by using both written and spoken language. Put another way, verbal communication occurs whenever we use words to convey who we are, how we're feeling, and what's on our minds. Since humans are social beings, it makes sense that our means of communication have evolved over time. Various verbal communication kinds and communication styles are discussed.

- **Intrapersonal Verbal Communication:** Intrapersonal verbal communication includes everything from our inner monologues to the silent processing of data and messages. Therefore, intrapersonal communication takes place within ourselves if forms of communication indicate where or with whom we are conversing.
- **Interpersonal Verbal Communication:** Verbal communication between two people is known as dyadic or interpersonal communication. Since this kind of communication is external, in order for it to be effective, we must use written or spoken language, Listen, Understand and relay the information that is being shared.
- **Group Verbal Communication:** When there are more than three people participating, group verbal communication takes place.
- **Public Verbal Communication:** There is a certain quality to public speaking that makes it different from group communication. A speech in public speaking must include two elements in order to qualify: an assembled audience in need of knowledge, and a keynote speaker addressing the group.
- **Mass Verbal Communication:** A medium is used in mass speech communication in order to reach a wider audience. In mass verbal communication, the main speaker is made up of a small number of people who are presenting their views as a team, as opposed to the one major speaker that is typical in the previously described categories

of verbal communication (intrapersonal, interpersonal, group, and public). When discussing mass verbal communication, we often bring up the topics of radio, television, and newspapers. Posts on social media have emerged as a new medium for vocal mass communication in recent times.

1.8 Visual and Verbal Practices in Communication

Visual and verbal practices refer to the use of both imagery and language in communication, marketing, art, and various other forms of expression. Here is an overview of each:

1.8.1 Visual Practices

Visual practices encompass the use of images, graphics, colors, and other visual elements to convey information, evoke emotions, and create meaning. In communication and marketing, visual practices are employed in advertisements, branding materials, websites, social media posts, and other visual media to attract attention, engage audiences, and communicate messages effectively. In art and design, visual practices involve the creation and manipulation of visual elements to express ideas, convey emotions, and explore aesthetics. This includes painting, photography, graphic design, sculpture, and multimedia art forms. Visual practices also play a crucial role in fields such as architecture, fashion, film, video games, and user interface design, where the visual aspect is central to the overall experience and functionality.

1.8.2 Verbal Practices

Verbal practices involve the use of language, including words, phrases, and linguistic structures, to convey meaning, express thoughts, and communicate with others. In communication and marketing, verbal practices are employed in advertising copy, slogans, taglines, product descriptions, press releases, and other written content to convey brand messages, highlight product features, and persuade audiences. In literature and creative writing, verbal practices encompass the crafting of narratives, dialogues, poems, essays, and other literary forms to entertain, educate, provoke thought, and evoke emotions. Verbal practices are also fundamental in fields such as journalism, public speaking, academia, law, and diplomacy, where effective communication relies heavily on clarity, precision, persuasion, and rhetorical skills. Additionally, verbal practices extend to digital communication channels such as social media, blogs, podcasts, and online forums, where written content plays a central role in engaging and interacting with audiences.

Visual and verbal practices are essential components of human communication and expression, working together to convey ideas, shape perceptions, and create meaningful experiences in various contexts and disciplines. Integrating both visual and verbal elements effectively can enhance communication effectiveness, engagement, and impact.

1.9 Problem Statement

Despite the importance of visual and verbal practices in advertising, little research has been conducted on their comparative effectiveness in the advertisements of Pakistani clothing brands. The area of clothing advertisements is being selected because cloths are the reflection of mindsets and social settings in which these minds are grown up. Different visual and verbal practices are used in our social settings that are quite favorable in critical discourse analysis. Branding culture in Pakistan is gaining popularity. Different brands use different visual and verbal practices to disseminate their ideology to the consumers. The present study decodes visual and verbal practices employed in the selected brands advertisements to explore underlying ideology and what impression these advertisements last on the consumers, through focus group discussions among the selected participants.

1.10 Research Objectives

- To explore what visual and verbal practices are generally employed in clothing brands advertisements
- To explore how visual and verbal practices are employed discursively in clothing brands advertisements to disseminate desired ideologies
- To assess the impact of advertisements on society

1.11 Research Questions

- What visual and verbal practices are employed in the advertisements of clothing brands?
- How visual and verbal practices are employed in clothing brands advertisements to disseminate desired ideologies?
- What is the impact of these advertisements on society?

1.12 Delimitations

A broad category of media, advertising encompasses TV, billboards, movies, magazines, newspapers, and more. The present research examines selected advertisements

from Pakistan clothing brand. The researcher selected total six advertisements for the analysis as it was not easy to cover all the clothing brand advertisements. Data is collected from the internet sources; official You Tube websites of selected brands, namely GUL AHMED, SANA SAFINAZ & AL-KARAM. The researcher analyzes the collected data by keeping in view visual and verbal practices used in selected brand advertisements.

1.13 Organization of the Study

There are five chapters in this work. The background of the present study and context, as well as its significance, problem statement, constraints, delimitations, research aims, and research questions, are provided in the first chapter, "INTRODUCTION."

Researchers' works, operational definitions, and the theoretical framework relevant to the current study are covered in detail in the second chapter, "LITERATURE REVIEW."

The third chapter, "RESEARCH METHODOLOGY," covers the methodological perspectives as well as the sources and instruments utilized in data collecting. SANA SAFINAZ, GUL AHMED, and AL-KARAM advertisements are utilized as the sample in this comparative analysis of the verbal and visual strategies used by apparel businesses.

The fourth chapter of the current study, "DATA ANALYSIS," examines the advertising' qualitative analysis. Additionally, the researcher conducts focus groups and provides additional details about them in this chapter from the perspectives of verbal and visual analyses.

The final chapter of the study, "CONCLUSION," discusses the conclusions drawn from both the focus group discussions and the analysis of the advertisements. Additionally, this chapter provides recommendations for future researchers.

CHAPTER 2

LITERATURE REVIEW

2.1 Work Already Done

This section critically evaluates the most relevant researches previously carried out to locate the research gap for the present study. The following critically reviews the relevant researches conducted in the similar domain to justify the rational of the present study.

Din and Shamshad (2022) analyzed UK and Pakistani Advertisements by keeping in view a Cross-Cultural Perspective. In Advertisements, culture plays a significant role. Advertisements have both figurative elucidation and semantic implication. Media plays a vital role in designing advertisements. The data has been collected from four UK & four Pakistani advertisements in order to analyze the difference between them. The researcher used Multidimensional Critical Discourse Approach for analysis, followed by Van Leuven's Recontextualization Framework (2008) and Berry's Acculturation Model (1980). Findings of the study revealed that in Pakistani advertisements, west is the dominating culture. Therefore, it has clearly seen that UK's culture is dominant by keeping in view the linguistic and visual features of participants.

Faiza and Farooqi (2013) examined the cultural components of Pakistani Advertisements. Additionally, the research focused on the custom of modern advertisements and its influence on Public. The researcher also discussed the advertisements content from religious point of view. The researcher has analyzed different statements from Pakistani advertisements. Results revealed that modern advertisements are not in the cohesion with the teaching of Islamic religion of Pakistani society. Being Islamic state, Pakistani advertisements policy makers ought to rethink and innovate the promoting strategies of products.

Maan & Rizvi (2023) investigated gender and modernity from the perspective of cultural invasion. Due to Covid-19 pandemic, it has assumed that people used more media and watched more advertisements during 2020 lockdown. The researcher has used cultivation theory and reviewed literature on cultural imperialism from across the world and Pakistan's cultural policy. The data has been collected from International brand

advertisements aired in Pakistan and examined multiple brands ads such as Drinks brand (Coke, Pepsi, Nestle, Unilever), Phone networks (Jazz & Samsung), Food Panda and Uber. In order to analyze the selected advertisements, a survey questionnaire technique is used. 841 university students were selected as participants to fulfil the requirement of survey questionnaire. All selected advertisements have been analyzed by keeping in view eight variables; foods, dressing style, social values, gender, festivals, liberation, purchase power, consumer conduct and responsibility of authority and media institutions. Findings of the study revealed that international advertisements unfetter the viewers from their indigenous culture, social norms, traditions and values by accentuating on western looks, dresses, foods, values and events.

Branding Culture is described as country's identity, which include a bond to its cultural roots by connoting the past and desirable future. Culture brands is attributed as one of the most significant branding research both academically and administratively. Khalid (2016) explored the conception of cultural branding in international markets. More specifically, the researchers addressed customers viewpoints towards brands image of culture as it effects their buying decision. Pakistani Cultural brand "Khaadi" has been taken as sample in order to evaluate the brand strategies globally as it stepped into global market of London two years back. The research was qualitatively analyzed and mainly focusing on the identification of the customers' perception of cultural brand image in London by analyzing nostalgic and patriotism psychological behaviors. Results of the study revealed that branding culture become more generalize and Customers in London have variant responses and have an impact of respect to the cultural brand images. The researcher also suggested that branding culture need more in-depth research academically in order to understand the brands conception from cultural point of view.

Pakistan has many successful brands but a number of brands often fail to recognize their own identity and power. They insipid the impartiality of brand by over extensions and try to deceive customers by not giving what they showed on advertisements. Khaqan, Siddique & Siddique (2016), therefore analyzed the specific reasons behind the failure of certain Pakistani brands, as some of them were enterprises from mature established brands with poor implementations and some of them were planning to flop. The researchers adopted qualitative method and have employed Content Analysis for the methodology. The mentioned analysis is commonly used in the researches related to branding studies. With this technique, it is easy to collect verbal, electronic and print data by applying mixed-

method approach. The study summarized by mentioning the reasons of some Pakistan brands failure. It has been analyzed that most of the brands have overvalued the probability of products. Other than this, some brands do not respond to shifts alteration in markets and technologies. Furthermore, some brands relied on marketing ploys only and not focusing on products quality and relocating. Most of the brands became obsessed with pointlessly fearful of competition and this lead to the loss of their business diluting the brand parity.

Murtza and Khubra (2017) analyzed local brands' advertisements, which misrepresents Pakistani culture. Advertisements, in this postmodern age, has strong force in promoting certain sociocultural alterations through media. Media plays a significant role in the promotions of products by attracting customers with both verbal and visual representation in advertisements. Advertisements glamorize the products in a way that customers are convinced to purchase them by considering that product a basic need. The data to analyze the misrepresentation of brands have been collected from three Pakistani brands, namely Lux, Sunsilk and Tarang. The researchers captured multiple images from advertisements in order to explore various signs, symbols and gestures, which carry connotative meaning and symbolize significant notions for viewers. The interpretation of images has been analyzed by using Pierce's Model. The hidden meanings in the images, which misrepresent the cultural norms of Pakistan through advertisements, have been done by carefully applying semiotic analysis. Findings of the study revealed that all the mentioned advertisements in research are misrepresenting the cultural norms of Pakistan as the makers of the advertisements shows alien culture to viewers. The true culture is being distorted and showing of fake images to the audience makes no sense at all. People tend to believe in what the advertisements have shown them; the celebrity life; their usage of particular product. The ideologies of people distorted through this representation of culture and they got confuse as what is real and fake.

Khakhan & Siddique (2015) conducted a research on female intentions for purchasing brand clothes. The quality, status, traditions and values motivates female to pay money for branded cloths. The research mainly concerned with the perceptions of females in buying branded clothes. For this purpose, the data has been collected from Karachi universities in aristocratic areas. 200 women from posh areas were interviewed by using survey methodology and analyzed females' perception towards brand clothing. By using exploratory factor, Traditions, Status, Quality and Values were extracted. Results indicated a range of marketing ramifications for managers and apparel designers. According to the

study, women's students with strong positive attitudes toward brands exhibit a high level of involvement in fashion clothing. They also cite family and national traditions as the most important factors that influence women's attitudes toward branded clothing that adapts to cultural shifts.

The use of brands and their devotion has been grown among the public in our contemporary and forward-thinking age where individuals like to embrace and live opulent lives. Javed and Sadiq (2024) analyzed clothing brands taglines of famous Pakistani brands. The researcher, in order to analyze the taglines used three-dimensional model of Fiarclough. Taglines are concise and memorable statements intended to advertise a good or service. Taglines can be useful in the Critical Discourse Analysis (CDA) setting for comprehending the underlying ideologies and power structures found in a text. Taglines are frequently used in advertising to help consumers form a favorable and lasting connection with a good or service. The data for this research was collected from official and verified accounts of Pakistani clothing brands. Purposive Sampling technique is used in the selection of brands taglines. The researchers used qualitative approach, following by descriptive method. The findings of the study revealed that taglines of various apparel brands conveyed various implications, which had an effect in wording of fame and deals of garments as well as various slight ruler and mentalities of clients. Some brands' taglines give western feel and some give eastern feel, which profoundly molds thinking about this sort.

Umar & Rasul (2020) carried out a research on Pakistani print advertisements of brand clothing by focusing on the gender representation. Studying the language and graphic choices used in Pakistani print advertising provides an intriguing perspective on the processes involved in the construction of gender identities. The researcher with this study aimed to investigate that how print advertising function as a means of constructing, communicating, and reinforcing ingrained beliefs around gender identities. The data has been collected from Pakistani Weekly magazine "Daily Times Sunday Magazine" and 102 advertisements have been selected to analyze the gender representation. Moreover, the data has been taken from issued magazines published over a two months period. The advertisements are collected from different clothing labels in order to examine the construction and representation of male and female identities in the advertisements. the study of discourse, signs, symbols and other extra-linguistics (semiotic) elements used in the advertisements to construct and represent gender identities is done through a socio

semiotic approach to discourse analysis. It also looks at how male and female models are portrayed in these ads in terms of style, posture, attitude, gaze, age, identity and other aspects.

In current Pakistani context, the research offers valuable insights into the phenomena of gender representation and identity building. Results showed that there has been a recent upsurge in brand advertising in Pakistan, particularly for clothing brands. Individuals are much more aware about how they appear and dress because the male and female models in the advertising present such flawless images of elegance; young men and women in Pakistan strive to be like them.

Social media platforms' advertising discourse has gained even greater popularity in Pakistan's nascent branding landscape because of its dynamic textual elements and interactive qualities. The idea of identity construction in advertising discourse has found new implications with the ever-growing presence of brands on online advertising platforms. These implications primarily center on the creation and negotiation of a desired image that is generated by the brand through its use of textual configurations. Umar & Rasul (2017) focused on analyzing Pakistani advertisement discourse by keeping in view linguistic and semiotic features. The researchers highlighted the endorsement of national identity through various brands of clothes and food on their Facebook pages. The data has been collected from the advertisements of six food and clothes brands posted on official Facebook brand pages. The researchers applied Fairclough's three dimensional model of Critical Discourse Analysis (1989) in order to enamine the advertisements from linguistic, semiotic and thematic point of view. Moreover, the researchers by applying this mentioned model analyzed the meanings of advertisements in social context as well. Results of the research showed that all of the chosen brands' advertising text creators seek to establish and embody a national identity for their brands within the advertising discourse of those brands.

Batool, Iftikhar and Mashal (2020) explored Pakistani Television Commercials by mentioning the vital role of visual metaphors. The researchers analyzed female's perception regarding brand image and consuming the brand as television audience. Global consumers have a wide range of product options, which creates fierce rivalry for brands. Advertisements must now employ visual metaphors in order for their business to stand out in the marketplace. A visual metaphor is an odd combination of two things that, when taken together, give rise to a new idea of visual expression by giving each element a new meaning that it would not have had on its own (Bateman, 2014). One of the main components of this

research is the brand image. Making a brand prominent, setting it apart from the brands of competitors, and explaining its advantages to the target market are crucial. The study adhered to the notion of visual rhetoric and brand equity, which provides the foundation for comprehending how consumers perceive a brand and how visual metaphors relate to it. The study belonged to the visual rhetoric theory, which is designed to analyze the advertisements from a rhetoric perspective. The purpose of applying this theory is to comprehend the significance and function of rhetorical imagery in TVCs. The researcher's primary goal of examining the role of the visual metaphor in creating or modifying the brand image is connected to Keller's customer-based brand equity model. This model demonstrates how consumer perceptions of a brand directly affect that brand's success. The primary goal of the researchers in this study is to better understand how customers perceive the brand, and this model aids in that endeavor. The data for the particular research has been collected from 96 female students and tool of focus group discussion has been used in order to validate the research by keeping the research in a qualitative manner. Findings of the research revealed that young people's perceptions about purchasing the product have significantly changed and became more inclined after seeing TV commercials. It also demonstrates how much a business can differentiate itself from its rivals by utilizing visual metaphors. The definitive results will assist advertisers in understanding how well TVC visual metaphors alter consumers' perceptions of brands and their purchasing behavior.

Sheikh and Shuaib (2018) examined the print media discourse through English magazine "SHE". The researchers mainly focused advertisements related to beauty from the verbal and visual perspectives. Furthermore, they identified the strategies that advertisers employed in order to deployed and inspired their customers. The data has been collected from "SHE" English magazine by collecting five advertisements and analyzed them linguistically and visually both. Fairclough's Three-Dimensional Model (1995) serves as the foundation for the linguistic analysis of these advertisements, while Kress and van Leeuwen's Grammar of Visual Design (2006) is used for the visual analysis. The nature of this research is qualitative. Results demonstrated how the advertisers employed a variety of techniques to deceive women by projecting an idealized version of beauty onto their screens. The ads present an idealized lifestyle and, to some extent, deceive readers into thinking the promised content is real. Moreover, this study showed that advertisers, who are really the ones in power and have their own vested interests, marginalize women and restrict their role in society in order to establish the ideology of beauty against them.

Furthermore, the research showed that people's thoughts are manipulated by the wording employed in commercials. Therefore, those in positions of authority, such as those who create commercials, use language and imagery as a means of exerting control over Pakistan's female consumer base. Future academics can use the same models of analysis to examine how women are portrayed in television ads, and they can question women to find out why they aren't aware that they are being used as props by advertisers in the name of beauty. The same models can also be used for commercials on Pakistani Urdu magazines (print media) and television (electronic media).

Sajid and Rasheed (2023) conducted the research to analyze critically the representation of gender roles (Male & Female) in advertisements. The researchers have collected data from two Pakistani newspapers, namely Dawn (English Newspaper) and Jung (Urdu Newspaper) in order to analyze the Male & Female roles linguistically and semiotically. The data has been collected with a time span of one month; from June, 1st to June, 30th, 2022. Kress and Hodge's Model of Social Semiotics (2010) has been used to analyze the collected data from verbal and visual medium. In order to validate the collected data, the researcher applied the tool of focus group discussion as well.

Ikhlaq and Awad (2023) highlighted discourse related to digital fashion advertising on social media. This study examined the impact of gender on the semiotic modes employed in 'H&M' clothes posts on Facebook. The data has been collected from 8-fashion clothing selected through Facebook page of Swedish multinational brand of clothing fashion, H&M. Eight apparel postings for each of the two genders that the business posted on Facebook between 2020 and 2022 make up the data. The products advertised in the chosen male and female clothing advertisements were evenly distributed. (Shirts, jeans, jackets, sweaters). These posts were examined to compare the semiotic strategies used in digital marketing for clothes featuring men and women. The Visual Grammar paradigm developed by Kress and Van Leeuwen (2006) was utilized to evaluate the data in order to investigate the influence of gender on the selection of visual modes used in these posts. The current study uses KVL's (2006) Visual Grammar framework to analyze each chosen post using a qualitative methodology. It is significant to note that the researcher focused on analyzing the visual component of each post, or the image, in order to pinpoint the many visual semiotic strategies used by online fashion advertisers to market their goods and stay in touch with customers of both genders. The results of the research demonstrated how visual semiotic modes are frequently used in digital fashion apparel advertisements as a

tool to convey meaning and facilitate communication with the intended consumers. Moreover, it also suggested that a major determinant in the choice of these visual semiotic resources is gender. Specifically, the way in which visual meaning is constructed differs from that of male advertisements, particularly in relation to representational and interactive meanings.

Ali, et.al. (2014) carried out research on effective women representation in Lux advertisements in order to identify Pakistani women that how they are epitomized. The way that visual representations in lux, a multinational brand of toilet soap, are interpreted leads to the conclusion that women are represented in these advertisements as imposing a different persona. The researchers investigated that advertisements' portrayals of women run counter to the cultural norms and philosophy of women that are ingrained in Pakistani society's traditional traditions. By applying the Saussurian semantic model of sign interpretation to semiotic analysis of a few chosen TV advertisements, an effort was made to reveal the hidden meanings created in our cultural environment. The data has been collected from LUX advertisement of 2014 showcasing Indian male and female actors. This study is based on a single TV commercial that serves as a representative example of all TV commercials that feature women as objects of sensuality; these commercials primarily feature multinational corporations. They displayed a picture of women that is diametrically opposed to the one found in Pakistani culture. The analysis revealed the results that Pakistani culture and societal norms are being tainted by the portrayal of foreign culture in these commercials. The majority of Pakistanis disapproved the way women and culture are portrayed on Pakistani TV stations.

One of the most effective social institutions for spreading information to a bigger audience is electronic media advertisements, which has the ability to (re)frame the ideology of a larger audience by its visual and linguistic content and agency to lead to social change. In all of its manifestations, the media creates distinct images of men and women by linking particular characteristics to them in relation to their roles, actions, and positions. The advertisements are thought to be effective and convincing forms of representation, greatly influencing the viewers' societal impression. Nasir (2017) investigated representation of gender relation in Pakistani Television Commercials. Moreover, the study incorporated more general sociocultural elements that support the identification of men's and women's representational and positional values. The data for the research is comprised on TV advertisements aired on Pakistani TV channels. The semiotics theory advanced by Dyer

(1982) in her book *Advertising as Communication* provides the theoretical framework for the investigation. Non-probability sampling technique has been used to analyze the commercials which largely reflect the representation of gender roles. Findings of the study demonstrated that the advertisements use semiotic modes to convey layers of meaning at the symbolic level, displaying men and women in stereotypical ways that align with patriarchal norms.

Farooq, et.al (2021) conducted a research on the Advertisements of Coca Cola in Pakistan and analyzed the brand strategically and symbolically. The study investigated the Coca-Cola Brand's advertising campaign in Pakistan as an example of how the sociocultural theory known as "Cultivation Theory" might be applied in real-world situations. G. Gerbner introduced the notion of cultivation, utilizing his paradigm of "cultural indicators" as a cover. According to G. Gerbner's theory of cultivation, viewers who are exposed to a lot of media, especially television, learn social realities about the world from how they are presented on screen, which shapes their behavior and views. The cultivation theory is that people are more likely to mistakenly believe that the scenes they see on television are social realities than actual events if they spend a lot of time "living" in the media. The researchers observed Coke's advertisements from the policies and strategies perspective by applying Cultivation theory. One such brand that enjoys global recognition and conducts an extensive marketing campaign is Coca-Cola. The data has been collected from Pakistani Coke advertisements by focusing on the coke ads that what content exactly it contains and how the ads are broadcasted. The researcher has analyzed the collected data both in a qualitative and quantitative manner. The method of semi-structures interview was held with the brand manager as to explore the ads from different aspects.

Abbas (2019) explored implicature in Cellular networks brands' slogans in Pakistan by analyzing the visual and verbal practices in new media. The present study commenced with an examination of new media, advertising, slogans, and the significance of visual and linguistic techniques in the commercials of cellular network firms. Although a qualitative method has been used to analyze the semiotic and linguistic discourses of the advertising critically, quantification of data in the form of verbal practice frequency has also been recorded. The critical discourse analysis model developed by Fairclough (1993) and the semiological discourse analysis model developed by Barthes (1974) have been utilized to interpret the visual and verbal strategies used in the aforementioned cellular network brand commercials. The researcher has also utilized Kruger's (2000) Focus Group Discussion

methodology to corroborate her findings. Results indicated that new media has emerged as one of the greatest platforms for ideological investment. These network brands create their slogans with the intention of drawing in the greatest number of customers. Various cellular network providers frequently switch up their taglines in an effort to build a sense of camaraderie with their target audience. The results of this study support the idea that no language use is devoid of ideologies. The analysis of the verbal and visual strategies employed in the advertisements of the chosen cellular network providers paints the image that the media war will portray the positive self and the negative other. Every cellular network provider tries to draw attention to their excellent packages at the expense of the unfavorable portrayal of others. In this way, a particular cellular network provider presents its customers and itself as an in-group while portraying other providers and their customers as an out-group.

Every nation's ability to maintain economic stability has been long attributed to its creative sectors. Throughout addition to the economy, the advertising industry's impact on customers' perceptions has been studied throughout the West. Pakistan boasts a diverse range of cultures, and research on the effects of creative industries on ordinary citizens is still lacking. Yasmin, Naseem and Raza (2018) carried out a research related to the discourse of advertisements by exploring the construction of gender through verbal and visuals in Pakistani print media. The data has been collected from four national English newspapers (The Nation, Dawn, Daily Times and The News) with a time span of one month. This study used a multi-model analysis methodology and adhered to the critical discourse analysis (CDA) approach. The model developed by Kress and Leeuwen (1996) was also employed in this study as an analytical tool to examine advertising discourse that heavily relies on images. The current study conducts a qualitative investigation using an interpretive paradigm. Discourse analysis reveals a stereotyped and unbalanced picture of women. In Pakistani society, images are created to marginalize women in relation to men, in addition to terminology that is exclusive to gender. The findings reveal that while the creative industries have the capacity to have a lasting effect on the public consciousness, they are now merely a tool in the hands of powerful individuals.

Ali & Ullah (2015) examined Cosmetic Advertisements in Pakistani Print Media from semiotic point of view. The researchers focused on issues and research topics related to comprehending the profound, symbolic, connotative, and denotative meanings of brand names, texts, slogans, logos, pictures, artwork, color schemes, and linguistic and cultural

shifts brought about by commercials. In order to semiotically analyze the research, the data has been collected from five print media cosmetics advertisements. The semiotic analysis part of this study made use of Barthes' Semiotic Theory, which includes linguistic, denotative, connotative, Coded Iconic, and Non Coded Iconic Messages. Exploratory and interpretive research methods were used in the qualitative study of print media advertisements to look into participant responses. Barthes Semiotic Theory, which consists of Linguistic, Coded and Non Coded Iconic Messages was used to reveal denotative, connotative, and symbolic elements of five cosmetic advertisements. The investigation of participants' semiotic viewpoints toward advertisements led to the application of the qualitative research method. Additionally, interpretive and exploratory methods were used. Five advertisements for cosmetics were chosen from the News and the weekly Mag between January 2011 and December 2012. In order to collect data, the questionnaire had fifteen open-ended questions. Additionally, two surveys were designed specifically for each advertisement. From among the M.Com. Students at the UCP sub campus in Rawalpindi and Islamabad, ten research participants were selected. The findings of the study are concluded as follows: i. every aspect of advertisements is packed with multifaceted, symbolic messaging. ii. Advertising is essentially a byproduct of cultural standards, and it influences that culture in return. iii. Ad slogans combine English and Urdu and are memorable, catchy, and full of poetic devices. iv. Brand logos and monograms had multiple connotations that mirrored the brand image and philosophy behind an advertisement.

The gap for the present research lies as it attempts to explore the visual and verbal practices employed in Pakistani clothing brands advertisements (SANA SAFINAZ, GUL AHMED, AL-KARAM) and to assess the influence of advertisements on society. To the best of researchers' knowledge, most probably no research has been conducted on the mentioned data so far.

2.2 Operational Definitions

2.2.1 Advertising

Advertising is an act of drawing attention to a product or service, which highlights a good, or service in an effort to get people to notice it. It is essentially concerned with presenting product information in a way that touches the purchasing intent of prospective customers. It is usually designed to promote a particular product or service although it can

be used for a variety of purposes, the most popular being commercial advertisements. Building concession for any product and appealing poise and yielding for the brand and its production are the main goals of advertising, which also aims to increase client awareness and curiosity.

Advertising is one of the most significant and potent forms of expression in the modern world. The word “advertising” refers to all impersonal strategies for boosting sales and gaining or keeping the business of vendors or clients. To put it another way, it can be described as the process of creating written and visual messages and distributing them via mass media with the intention of raising public awareness of or favor able attitudes towards a particular brand or product (Fatihi, 1991).

Advertising is defined as "a mediated, paid communication from a recognized source intended to influence the reader to act now or in the future." Simply put the word "mediated" refers to a communication process wherein a message is sent from sender to recipient through a medium other than "in-person" direct conversation, such as television, newspapers, or even the Internet. Advertising and completely anonymous communications, such those seen in some unsolicited e-mails, are distinguished by the phrase "identifiable source." Purchasing a good or service can count as the "action."

2.2.2 Rationale of Advertisement

The job of each advertising agency is to develop a campaign that meets the needs of its customer. Due to the diversity of those needs, every campaign may have a different goal. A few things are constants. The goal of each advertisement is to draw in viewers. Similarly, all of them need to convey information to a certain audience and anticipate a response from them. However, the intended responses could vary significantly amongst advertisers. They might include everything from behavioral patterns of various kinds to emotional reactions.

The six fundamental components of an advertising communication model simplify this approach:

1. Certainly, the advertiser is the basis of communication.
2. The advertising strategy shapes the message that the agency encodes from the communication.
3. The consumer receives the message through media.
4. The customer becomes the message’s recipient through media exposure.

5. The consumer interprets the meaning after decoding the advertising message.
6. Lastly, depending on the message, the recipient may or may not act, such as giving the source feedback.

Advertising is first assessed based on perception, or if viewers can recall watching the commercial. Several things influence awareness of advertisements. The selection of media, for instance can influence the number of individuals who are exposed to and see the advertisement. It also relies on where the advertisement is placed within the media vehicle. In addition to exposure, creative components have the power to draw attention. For example, using humor, a well-known celebrity, or a scary headline will pique interest if the particular strategies are appropriate for the intended demographic. Actually, the likelihood that the intended audience will pay attention increases with the relevance of the message.

The advertising message is also assessed in terms of learning, or whether or not the target audience comprehends the message. Advertisers use a variety of tactics to make sure people understand. The consumer's thoughtful response to the communication is necessary to produce cognitive learning. When trying to reassure people who are ready to invest a lot of money on a new automobile or an insurance policy, cognitive advertisements work quite well. Conversely, associative learning is the result of constantly connecting a brand to a certain picture. This is a standard advertising strategy.

Third, the persuasiveness of the advertisement is assessed. Advertising has the power to create, strengthen, or modify consumers' perceptions of a brand. Although it requires more work than just sharing information, this is a prerequisite before making a transaction. An advertisement that has a positive attitude-altering effect enhances the likelihood that the consumer will become eager on buying the brand. Despite being a quantifiable reaction, purchase intent has not been shown to be correlated for a variety of reasons. For instance, the customer might not be able to locate the brand in a nearby retailer. Intent can also be generated by sources other than the advertisement, such a suggestion from a friend. As a result, measuring purpose does not always equate to evaluating how effective an advertisement is.

The last and most popular way to gauge the success of advertising is to look at consumer behavior, namely if they purchase the brand. Nevertheless, this is typically a weak metric because it is impossible to establish that the advertisement prompted the purchase, unless it is the only viable source of information. However, assessments of

consumer behavior are commonplace due to the insistence of clients on some sort of Return on Investment (ROI).

2.2.3 History of Advertising

In the market, vendors used to verbally promote their goods in the past. Flags and signs with carvings turned out to be more effective later. Carved signage were well received by customers, and sales went up. The first written advertisement in the history of advertising was discovered in the Egyptian ruins of Thebes. In an attempt to track down a fugitive slave and advertise their weavers, a slaveholder made this papyrus in 3000 BC. We see a variety of advertising formats these days, including internet, display, and print.

2.2.3.1 The Beginning (1700s - 1900)

Before the era of digital technology, businesses could only interact with their clientele through print and outdoor advertisements. In the United States, the first newspaper advertising appeared in 1704. Then, when billboards started to appear in the early 1800s, brands started using them to communicate their value propositions. When Sears started their first direct mail campaign in 1892, they were the first corporation to concentrate more on direct advertising. When radio stations and television came into existence, advertising throughout the golden age took a completely different turn. By the turn of the 20th century, over 30% of people worldwide were using these mediums. When radio advertising first debuted in 1922, it was a huge success and gave brands a direct way to market their USPs to customers. TV advertising then took over from radio advertising, with the first television ad debuting in 1941. This gave rise to the Golden Age of Advertising, during which time businesses made significant advertising investments to communicate the distinctiveness of their brands and connect with their target market. Brands began using characters in their ads in the 1950s in an attempt to connect with consumers. Then the internet emerged, providing even more avenues for the application of advertising tactics.

2.2.3.2 Online advertising (2000 - present)

Since the early 2000s, the internet has become ingrained in our daily lives. As internet usage increased, marketers recognized this as an opportunity. Instead of using traditional offline channels, advertisers started concentrating more on digital ads. Advertisers produced banner ads in 1994 to direct users to website landing pages, which resulted in the creation of the first online display ad. While there were several obstacles that brands had to overcome at first, the introduction of web services provider Yahoo made

things simpler for all of the advertisers. To draw in advertisers, Yahoo invented the pay-per-click advertising strategy. Advertisers were able to allocate their cash more wisely with pay-per-click ads since they only had to pay when a viewer clicked on the advertisement. During this period, Yahoo also launched keyword-based adverts in an effort to draw in more search engine users. Different ad styles were established as mobile devices gained more access to the internet. To get people to pay attention on the gadgets they love, advertisers began producing mobile ads.

2.2.3.3 Mobile Advertising (2008 - present)

Consumers saw their first mobile advertisement around the beginning of 2000. Customers were contacted by these advertisements through short messaging services, which led them to the brand's website. With the help of 3G, users could now access the internet wirelessly from their smartphones and other electronics. Google created Google AdWords in 2000, enabling brands to tailor advertisements based on user browsing preferences and Google search history. In order to better engage viewers with relevant content types at the correct place, Google introduced search advertisements. Facebook launched Facebook Shops in 2020, which encouraged the creation of ad networks by apps like Picsart, Saavn, and Spotify to promote other brands. In 2006, Google bought YouTube, bringing video advertisements to brands. Ads can be found on everything these days, from mobile games like Subway Surfer to over-the-top services like Hotstar. In an attempt to interact with their audience, brands are continuously reaching out to them across a variety of media. Paradoxically, other websites, like YouTube, launched a paid version, which lets users watch videos without advertisements.

2.2.4 Approaches of Advertisements

One popular option for advertising is print media. It's common practice to advertise brands in magazines or newspapers. Print media also provides various possibilities, such as brochures and promotional flyers, to various brands and brands for advertising needs. Newspapers and magazines expand the advertising market based on the space that the advertisement occupies, where it appears, and how many people read the publication.

Advertisements divert consumers' attention with a variety of strategies and devices. The most prevalent forms of outdoor advertising are billboards and kiosks. Ads on billboards are highly popular right now. However, in order to get people's attention, it needs

to be genuinely catchy and succinct. Kiosks give various brands and businesses an easy way to market their products while also promoting the brand's offerings.

TV is still the most popular medium for promoting various businesses in the twenty-first century, having been hailed as the holy grail of advertising for the previous fifty years. It contains a full range of programming records that work well when used with advertisement materials.

2.2.5 Acculturation

Powell (1880) discussed that when a person approaches a different culture, acculturation takes place in their behavior and manifests as psychological changes. The idea of acculturation is viewed as a two-way process, as demonstrated by looking at it from the viewpoints of majority and minority populations. The simplest definition of acculturation is when an individual or group of individuals adopts the beliefs and customs of another culture while maintaining their own unique culture. Individuals belonging to minority groups frequently embrace the cultural customs of the majority group, and vice versa. Art, media, and language can all contribute to acculturation within both majority and minority populations. It can also mean that a person intentionally comes from a different cultural background in order to interact with others during the process of changing their culture (Redfield, Lintons, & Herskovits, 1936, p. 146). Berry (2003) went on to discuss how adopting a new culture can affect people's values, attitudes, beliefs, and social and cultural identities on both a group and an individual basis. According to Berry (1997), acculturation is a binary process that affects individuals from many cultural groupings. He went on to link it to intercultural associations, which cause attitudes, actions, conventions, identities, and knowledge to change. Rhetorical or verbal acculturation is a crucial component and indicator of embracing the behavioral patterns of adjacent civilizations.

Acculturation can be demonstrated both individually and in groups, such as when a group of immigrants moves to a new location, they must get familiar with and embrace the customs and values of that new society. It is necessary for acculturation to adopt other people's cultural ideas, beliefs, and other practices on a daily basis.

Although acculturation happens in groups as well as on an individual basis, there are notable differences. When someone relocates, say, for the sake of education or employment, they must embrace the cultural norms of the new nation while bringing their own customs with them in order to thrive. A person learns the experience of deliberate

acculturation when they migrate independently from one place to another. The four categories of acculturation were highlighted in John Berry's (1994) model:

- **Integration**

When an individual or group of persons prioritizes new cultural norms while paying less attention to their own cultural identity, this is known as assimilation. In crucible societies, where a lot of ideas are socially integrated, this happens most frequently.

- **Separation**

Since people prioritize preserving their own culture over assimilating into that of others, acculturation runs counter to assimilation and is more likely to occur in racialized communities where discrimination is prevalent.

- **Consolidation**

People who employ this strategy known as bicultural or code-switchers while relocating between various multicultural civilizations are known to retain stability in both maintaining their original culture and embracing new ones.

- **Mariginalization**

This type of acculturation emphasizes both the new and indigenous cultural identities while addressing no upkeep. It occurs when someone in a bi-multicultural culture is viewed as marginalized or excluded.

2.2.6 Discourse

Discourse, according to Hawkes (1996), is language in use. Through a variety of discourse analyses, language use is understood as social activity that is connected to identities, social struggle, social relationships, and power imbalance. It is largely understood as "practices" even though it is only a "structure." Discourse analysis is considered to be the hybrid field of study.

Discourse analysis is the study of a text at several levels using language analysis. Bernstein (1990, 1996) asserts that speech is a privileged or privileging term. Thus, each is conducting discourse in a unique way. As there are many different kinds of discourse, all of them play a significant role in how speech originated. Discourse can also be seen of as an identity kit that appears with instructions on how to write, act, or frequently chat, along

with a costume that is appropriate. It won't be deemed incorrect to view discourse as a language use structure that is recognized by society.

In society's diverse symbolic hierarchical structure, discourses can also be useful. Discourses are always evolving, and the history of discourses is often regarded as the history of struggle, contestation, and change. According to James Gee (1996), discourses are ways of existing within a worldview or various kinds of existence that incorporate words, values, deeds, attitudes, beliefs, and social identities in addition to looks, gestures, attire, and body posture. "A discourse is an association that is socially accepted between ways of thinking, feeling, believing, valuing, and acting; these ways can be used to identify oneself as a member of a group or social network that has social significance, or as a signal that one is playing a socially significant 'role,'" according to Gee (1996):131.

James Gee asserts that all discourses are historical products. It can be useful to point out that historically and socially established discourses, rather than specific people, are what speak and behave. Every time a person acts or speaks, they instantiate, give a discourse life, carry it through time, and eventually transform it. Discourse history is a history of conflict, contestation, and evolution (Gee 1996:132). According to Chris Weedon, feminist post structuralism, individual subjectivity, and the idea of discourse—which is understood as a social structure—allow for the detailed, historically particular analysis of how power functions on behalf of particular entities and the analysis of avenues for resistance to it. Discourses compete continuously for dominance and status. Weedon, (1987). Discourse, according to many linguists including Gee (1996), Mills (1997), Fairclough (1989; 1992), and Coulthard (1977), is a term used to characterize specific understandings in a range of texts and how they are generated and maintained in the various social organizations. Ideas and meanings are at the center of discourses. It may have been developed using communication techniques and discursive practices. Discourse's definition reveals the communication style used in education and the media.

2.2.7 Discourse and Supremacy

The phrase "discourse" is a general one. The fact that it defies easy categorization has made it difficult. Discourse can mean different things depending on one's academic specialty and level of persuasion, according to Sunderland (2006). Talbot (1995) provides linguistic and paralinguistic discourse interpretations. Speaking and writing encompass a wide range of language use in linguistic meaning. More precise linguistic and paralinguistic

interpretations portray it as interpersonal cooperation within a specific setting. Gee (1996), Mills (1992), Fairclough (1989), and Coulthard (1977) all agree that discourses vary depending on the circumstance. Given the notion of power and knowledge, Foucault (1995) establishes a connection between speech and power. According to Foucault (1981), the use of language control is scarier than the overt exercise of power. According to Gauntlet (2003), Foucault believes that power is something that is used in relationships rather than something that a person can own. The bases for the development of the desired ideologies are greatly influenced by power. The goal of these discourses is to create social realities that defend the actions of the ruling class and denigrate those who disagree with them. In order to evaluate objects, ideas, and individuals for discussion, self-created facts, ideologies, and truths are employed. It is discussed how specific understandings are generated and maintained within the various social structures. According to Kress and Hodge (1993), speech is a means of acquiring power.

2.2.8 Power In and Beyond Communication

Fairclough (1989) states that the social structure that controls power looks at hidden power, including how well the foundation's power holders are able to accept shared delegates, how these are enforced, and which proposals are accepted by the actors if they are firmly established. Ideology, power, and speech are intertwined, with discourse serving as ideology's mouthpiece. Power is exploited, negotiated, rejected, challenged, and articulated through language throughout the world's sophisticated civilizations. The definition of power is the capacity to impose ideas and characterize global social reality. Power in the discourse and power behind the discourse were contrasted by Fairclough (1989). According to Fairclough (1989), "power behind discourse" addresses the effects of various power relationships on language as well as the creation, dissolution, and formation of institutions. In contrast, "power in discourse" is primarily concerned with the locality where power relations are accomplished and set up.

The fundamentals of discourse are observed through many local frameworks, such as the workplace, family, school, and legal system, among others. Distinct participants deliver, disseminate, and manage discourse at different levels. According to Van Dijk (1991), examining a discourse in its whole can be quite beneficial for examining various ideologies. According to Fairclough (1995), no social interaction or discourse is free of ideologies. Discourse analysis reveals the evolution of various practices and beliefs. The fixed ideologies found in discursive activities are not close to having an impact. By

examining these sentences, they demonstrate a certain amount of common sense. The fact that discourse has engendered a dynamic and active relationship with reality is undeniable.

Previously, coercion or the use of force was associated with the terms hegemony and control. Despite the fact that perception has completely changed. Despite force, language is seen as a hegemonic component. Gramsci (1996) proposes two theories of hegemony. One occurs by voluntary assent, while the other is the result of state coercion. The ruling class used the first approach—a rhetorical strategy—to preserve its ascendancy. It is believed to be the most effective way to hegemonize the populace. According to Atkinson and Talbot (2003), power is seen by Foucault as a force and an effect that exists within the social communication circle. According to Philipson (1992), language and culture play a significant part in realistic adventures. According to him, realistic power elevates its own language and culture, portraying them as symbols of great importance and high status. The goal is thus to uphold their regulations. The concept of hegemony encompasses multiple layers of meaning, including politics, realistic connections, and the authority of classes within a broader social structure (Fairclough 1998). It has total power over society and is often seen as a social construct. Discourse, on the other hand, is thought to possess "local character."

2.2.9 Discourse as Social Action

Understanding language is essential for socialization since it demonstrates society and leads to social structure. Because language and social foundations have a rationalistic relationship, discourse is intended to be a social practice. According to Fairclough (2001), language meaning in discourse is regarded as a social practice that is shaped by social structures. According to Fairclough, discourse is defined as a means of illustrating various facets of the structure, interactions, and processes of the materialistic world, as well as the mental realm of emotions, ideas, and social interactions (Atanga, 2010). This phrase, according to other linguists, is a socio-political phenomena because it is crucial to the construction of social reality.

By viewing discourse as a social practice, a speaker can communicate by taking on multiple tenors when speaking to different audiences in the same setting. For instance, during an interview, a speaker may switch from a professional to a semi-formal and finally an informal tone until the child walks in and begins conversing with it. In this audience design method, the speaker choose the stage of preparation for his speech based on the

needs of the audience while speaking to them. Another strategy related to audience design is "unconscious accommodation," which refers to speech that is automatically arranged. These two strategies support speech in establishing and representing the speaker's social relationships and identity, respectively.

Three mechanisms are listed by Machin and Leuwen (2007) for how discourses influence social practices. Discourses, first and foremost, both depict and codify social practices. Social practices and common experiences serve as the foundation for the knowledge that is employed in social contexts. Language is viewed according to the societal or social environment in which it is used. Words can have varied meanings depending on the situation in which they are used. Social practices reconcile the intuitions we derive from occurrences and processes in nature. Therefore, words written or spoken by individuals in the same or different contexts are not neutral. They have different connotations depending on the text in which they are employed.

2.2.10 Ideology

Ideology refers to a set of beliefs, values, or ideas that shape an individual's or group's perception of the world, their understanding of society, and their views on politics, economics, culture, and other aspects of life. Ideologies can vary widely and can be influenced by cultural, historical, religious, philosophical, and political factors.

Here are some common ideologies:

- **Liberalism**

This ideology emphasizes individual rights, freedoms, democracy, and the protection of civil liberties. It advocates for limited government intervention in the economy and social affairs, favoring free markets and a focus on personal autonomy.

- **Conservatism**

Conservatism emphasizes tradition, order, stability, and the preservation of existing institutions and values. It often advocates for a smaller government, free markets, and social cohesion, and tends to resist rapid social or political change.

- **Socialism**

Socialism advocates for collective ownership and control of the means of production, distribution, and exchange. It aims to reduce socioeconomic inequality by promoting social ownership, cooperative enterprises, and redistributive policies.

- **Capitalism**

Capitalism is an economic system based on private ownership of the means of production and the pursuit of profit. It emphasizes free markets, competition, and individual entrepreneurship as drivers of economic growth and innovation.

- **Feminism**

Feminism seeks to achieve gender equality and address issues related to women's rights, including political, social, and economic equality. It encompasses a range of perspectives and approaches, from liberal feminism focused on legal and political reforms to radical feminism challenging deeper social structures.

- **Environmentalism**

Environmentalism focuses on the protection of the environment and sustainable development. It advocates for conservation, renewable energy, pollution reduction, and addressing climate change.

- **Nationalism**

Nationalism emphasizes the interests, culture, and identity of a particular nation or ethnic group. It often involves loyalty to one's nation-state, pride in national achievements, and sometimes exclusionary or xenophobic attitudes towards outsiders.

- **Anarchism**

Anarchism advocates for the abolition of hierarchical systems of authority, including the state, and the creation of voluntary, cooperative forms of organization. It values individual freedom and autonomy.

These ideologies can intersect and evolve over time, and individuals may identify with multiple ideologies or hold nuanced views. Ideologies play a significant role in shaping political debates, social movements, policy decisions, and cultural values in societies around the world.

These repressive apparatuses of the police and armed forces support these ideological state apparatuses, which include the media, trade unions, schools, the family, the law, the political system, and the church. The dissemination of specific ideological knowledge is guaranteed by these establishments. This was the initial context of the employment of ideology.

2.2.11 The Representation of Reality

The nature of reality is ambiguous; although attempts are made to discern its genuine orientations, the truth remains elusive. One may manage to get insight into reality or continue to drift between various fantasies. the tendency of humans to distort or bend reality in order to make it more palatable and acceptable. The human mind is capable of producing hallucinations that are readily tailored to an individual's preferences and needs. Since the act between them is frequently ambiguous and contradictory, it is difficult to determine where reality begins and ends. The fundamental element influencing how humans perceive the world is language. The sense of reality is confined and restricted in whatever manner, whether expressed through words or not.

It seems like the phrases "representation" and "reality" have the same meanings, and many people take advantage of each other. Representation is a summary of reality rather than a description of it as there is a difference between the real world and the one that is depicted in print media. The spectrum of our own culture and the way we assign meaning to the various pillars of our world are two ways we interpret reality. These aspects are described differently based on the expectations and counsel of other civilizations. The explanation of reality by a peculiar society that continues to hold extraordinary importance.

Every society uses the framework of its social contents to explain reality. What we take to be real isn't really real; instead, the leading group uses discursive instruments like newspapers and electronic media to create and polish it for us. People therefore avoid circumstances that cause them to become confused about the difference between reality and illusion. The subjective cosmos of ideas and thoughts is home to the human mind. But a large part of one's existence is spent in the universe of objective reality, which is impossible to fully comprehend or directly feel. Furthermore, this is confused by the attempt to use reason and logic to direct the brain to truth since they rely on the use of language that is incapable of accurately portraying reality and results in paradoxes.

The extremely restricted capacity of human interpretation, intellect, and observation prevents us from fully understanding reality. Human notions and our comprehension of the cosmos are fundamentally related to one another in order to make sense of them. Experience illusions entwined with the seen reality. Images are retained and shaped in people's thoughts to represent the world. The topic of discussion is how to examine each image from a fresh perspective without the influence of its semantic background and how

to free the mind from preconceived ideas. It is impossible to change social perceptions that are formed by the media, religion, education, family, and other sources. They create social realities that serve the narrow and vested interests of the dominant group while also molding the brains of the target audience.

2.2.12 The Genre of Advertisements

Elevating a brand's services and products through advertising is done in an effort to boost sales. It is beneficial for establishing brand identity, communicating changes to outdated items, and introducing clients to new services and goods. With its ability to collaborate with global affairs, advertising has grown to be a significant component. Businesses devote a sizable portion of their budget to product advertising. There are several justifications for advertising, including: improve or increase the sales of goods or services, Creating or preserving a brand's identity or image, implement modifications to the current product line, Presenting a brand-new product or service and Increasing the brand's or brand's value.

The word "genre" comes from the French word "genre," which can mean "kind" or "gender." A genre in language refers to a type of discourse, either written or spoken. They assign some commonalities that enable them to be categorized as a particular genre. Genre texts can be categorized according to shared characteristics, such as a particular production medium, a particular register, or a cultural or social practice. Furthermore, they may also have a shared structure or substance (Dooley and Levinsohn 2001). The goal of genre analysis is to integrate linguistic findings with the psycholinguistic and sociocultural dimensions of text generation and interpretation.

- **Modern**

Ads from this era can never go out of style or appear antiquated. Whatever the subject of the advertisement, the commercials will always seem inventive in order to be the newest.

- **Comic**

The goal of funny ads is to make viewers laugh. Since comedy is regarded as the most superior form of entertainment.

- **Controversial**

There is a good chance that these commercials will agitate people and spark arguments. These kinds of ads can be profitable as well. if you put them to better use. Advertisers do not produce controversial ads very frequently, yet occasionally their substance offends individuals.

2.2.13 Relevance of Digital Media

To put it simply, media is a means of disseminating information via radio, television, and newspapers. With a variety of communication tools used to engage with people, media is viewed as a source of communication. The two primary media categories—print and electronic—which are regarded as the two most powerful media formats—offer a wealth of information.

Print media, which includes newspapers, weeklies, magazines, journals, and editorials, is one of the oldest ways to disseminate information. It can be defined as any written or graphic means of communicating with others through printing or digital means, and it can be published in books, journals, magazines, pamphlets, and other formats.

Electronic media is an additional type of media that relies on radio, television, and information that can be transmitted globally over the internet. Electronic media is a simple means of communication with individuals in the present era. utilizing many media resources. Today's culture enjoys using electronic media.

Through the use of email, social media platforms (such as Facebook, Whatsapp, Twitter, and Skype), radio, television, and many other tools, people can communicate and obtain information electronically. Hustonet Ai. (1992) demonstrated how the discourse of electronic media is connected to radio, television, movies, and anything that exists outside of four walls.

2.2.14 Advertisement as Communication

Every global communication ought to have a sender, a recipient, and a message. Good communication skills are essential for a positive and productive work environment. Communication, also referred to as a "soft skill" or "interpersonal skill," is the process of conveying information, knowledge, and data from one person to another or group of people. Despite its apparent simplicity, communication is often a highly complex topic that is influenced by a wide range of factors. You will have a thorough understanding of communication from this article.

Sending and receiving messages both verbally and nonverbally is the process of communication. A message is sent, received, and then sent back to the sender with any feedback from the recipient. Oral and spoken communication as well as written and graphical representations are the communication modalities. It also encompasses the cultural domain, a means of communication, place, etc. Despite its apparent simplicity, communication is typically a fairly complex topic. Stated otherwise, communication is the process of exchanging thoughts, opinions, and ideas in both directions between two or more people in order to develop understanding.

2.2.15 Types of Communication

The four primary communication categories are:

- **Verbal**

This approach uses speaking as a means of communicating a message or providing information. It is the most widely used and efficient form of communication, and is typically used in meetings, phone calls, presentations, one-on-one talks, and video conferences. It facilitates textual and nonverbal communication.

- **Nonverbal**

This refers to the use of body language, gestures, and facial expressions to convey information. It can be used in communication both knowingly and unknowingly. For example, when someone hears something interesting or a nice concept, they might accidentally smile.

- **Written**

Sending information involves typing, printing symbols, numbers, letters, and writing used occasionally to document data for references or as proof. Written communication is typically used to share and disseminate information through books, blogs, pamphlets, memoranda, and letters. Email is a typical form of textual communication in the workplace.

- **Visual**

Information is conveyed through artwork, pictures, sketches, graphs, charts, and drawings. It is particularly useful while giving a presentation in order to enhance written or spoken communication with a visual impression.

Advertising is a type of communication that inspires and persuades people to take particular actions. Since it informs clients about the variety of services the brand offers so sometimes it becomes crucial to communicate. Additionally, advertisements emphasize the virtues, attributes, and advantages of a certain product. Advertising may have an impact on people's purchase decisions. Therefore, communication between advertising and customers is essential. Most firms conduct marketing research in order to have the in depth understanding of their customers needs and demands. Communication is the exchange of meaning or information through signs, symbols, and pictures. Marketing communication is the act of distributing information about a specific good or service. Advertising is among the most successful kinds of communication. Communication and advertising are related since businesses cannot advertise without communicating. When a business employs them well, it can affect sales and revenue. The linkages between the two are in the audience, message development, communication methods, and customer service.

The audience is one of the connections between communication and advertising. An individual must be aware of the audience before they can communicate or promote something. The people who hear the message are the audience. The communication or advertisement's research section is crucial. In order to identify clients who are interested in various goods and services, businesses frequently create marketing plans and strategies. The growth of business has led to a rise in advertising. Consumers frequently divide themselves based on the goods they require.

Dyer (1982) asserts that since advertisements can meld into the communication space, they are a form of communication. They have an impact on people's choices, emotions, and ideas. When executed well, it encourages the purchase of a particular commodity or service. It is a strong force that alters people's perceptions.

Most people encounter advertisements in their daily lives. Its persuasive power is nuanced and gentle. It modifies the consuming cultures of people. In today's world, a brand that want to achieve significant success in the market and industry needs to run a large number of advertisements. The magazine advertising are one of the key business domains.

This elegantly satisfies the demands of the market. They display high-quality products with models on glossy pages. To guarantee that the magazine has a large readership, all of the editors make care to create excellent articles. Businesses that place ads in this magazine see an increase in revenue and sales (Leiss 1982).

2.2.15.1 Visual Communication

Visual elements convey a message, motivate change, or arouse an emotion is known as visual communication. There are two components to visual communication, namely graphic design and communication design.

Common techniques in visual communication include:

- Using data visualization to demonstrate the impact of your work.
- Using shapes and lines to outline processes and flows.
- Using symbols and icons to make information easier to remember.
- Using data and images to tell stories.
- Using color to draw attention and highlight important points.

You can add a ton of excellent visuals and visual design elements to your communication stack. These are a handful of the most typical, such as Slide decks, infographics, pie charts, GIFs, screenshots, screen recordings, videos, slide decks, and social media posts

2.2.15.2 Verbal Communication

In verbal communication, we convey information and a message to the other person by using both written and spoken language. Put another way, verbal communication occurs whenever we use words to convey who we are, how we're feeling, and what's on our minds. Since humans are social beings, it makes sense that our means of communication have evolved over time. Various verbal communication kinds and communication styles are discussed.

- **Intrapersonal Verbal Communication**

Intrapersonal verbal communication includes everything from our inner monologues to the silent processing of data and messages. Therefore, intrapersonal communication takes place within ourselves if forms of communication indicate where or with whom we are conversing.

- **Interpersonal Verbal Communication**

Verbal communication between two people is known as dyadic or interpersonal communication. Since this kind of communication is external, in order for it to be effective,

we must use written or spoken language, Listen, Understand and relay the information that is being shared.

- **Group Verbal Communication**

When there are more than three people participating, group verbal communication takes place.

- **Public Verbal Communication**

There is a certain quality to public speaking that makes it different from group communication. A speech in public speaking must include two elements in order to qualify: an assembled audience in need of knowledge, and a keynote speaker addressing the group.

- **Mass Verbal Communication**

A medium is used in mass speech communication in order to reach a wider audience. In mass verbal communication, the main speaker is made up of a small number of people who are presenting their views as a team, as opposed to the one major speaker that is typical in the previously described categories of verbal communication (intrapersonal, interpersonal, group, and public). When discussing mass verbal communication, we often bring up the topics of radio, television, and newspapers. Posts on social media have emerged as a new medium for vocal mass communication in recent times.

- **Visual and Verbal Practices in Communication**

Visual and verbal practices refer to the use of both imagery and language in communication, marketing, art, and various other forms of expression. Here is an overview of each:

- **Visual Practices**

Visual practices encompass the use of images, graphics, colors, and other visual elements to convey information, evoke emotions, and create meaning. In communication and marketing, visual practices are employed in advertisements, branding materials, websites, social media posts, and other visual media to attract attention, engage audiences, and communicate messages effectively. In art and design, visual practices involve the creation and manipulation of visual elements to express ideas, convey emotions, and explore aesthetics. This includes painting, photography, graphic design, sculpture, and

multimedia art forms. Visual practices also play a crucial role in fields such as architecture, fashion, film, video games, and user interface design, where the visual aspect is central to the overall experience and functionality.

- **Verbal Practices**

Verbal practices involve the use of language, including words, phrases, and linguistic structures, to convey meaning, express thoughts, and communicate with others. In communication and marketing, verbal practices are employed in advertising copy, slogans, taglines, product descriptions, press releases, and other written content to convey brand messages, highlight product features, and persuade audiences. In literature and creative writing, verbal practices encompass the crafting of narratives, dialogues, poems, essays, and other literary forms to entertain, educate, provoke thought, and evoke emotions. Verbal practices are also fundamental in fields such as journalism, public speaking, academia, law, and diplomacy, where effective communication relies heavily on clarity, precision, persuasion, and rhetorical skills. Additionally, verbal practices extend to digital communication channels such as social media, blogs, podcasts, and online forums, where written content plays a central role in engaging and interacting with audiences.

2.2.16 Branding

The process of developing a brand's brand identity is known as branding. Materials supporting the brand, such as a logo, tagline, visual style, or tone of voice, are also produced through this process. To put it briefly, branding is the act of finding, creating, and implementing a unique feature or features for your business so that customers start to identify your brand with your goods or services. Color schemes for billboards, social media captions, and packaging materials are all examples of branding. Businesses that build great brands understand that their identity must be present everywhere. They are aware that their brands have power over labels and can persuade customers to select their goods from a range of alternatives.

The slogans and logos associated with a product are components of its brand and serve to reinforce its identification. "You're in good hands with Allstate," is the tagline that the insurance brand first used in the 1950s. It implies that when insurance clients need assistance, they may rely on it to be dependable and knowledgeable. Its advertising reinforces the message. Even though certain slogans are more difficult to translate, they nonetheless form an essential component of a brand's identity. "Snap! Crackle! Pop!" has

been Kellogg Rice Crispies' catchphrase since the 1930s. It describes the food as making a pleasant sound for breakfast, but it also makes me think of the happy elves that appear in the cereal's advertisements.

2.2.16.1 Brand History

The idea of branding may have originated as early as 2000 B.C., when traders started thinking about better ways to market their goods. In order to entice clients, ancient Babylonian merchants created sales pitches. Artists engraved or branded symbols on their products to identify where they came from.

The term "branding" may have originated in the 19th century when ranchers in the West began marking their cattle with hot irons, either with the ranch's initials or a symbol. The group stuck, even though their original goal was more protection from cattle rustlers than marketing. The 19th century saw the rise of branding as a mass marketing strategy as manufacturers of goods like flour started to consider how to set themselves apart from their rivals.

Brand history refers to the story and evolution of a brand over time, including its origins, key milestones, successes, challenges, and transformations. Understanding a brand's history provides insights into its identity, values, and journey, helping to contextualize its current position in the market. Here is a general framework for exploring brand history:

- **Origins and Founding**

Start by researching the founding of the brand, including the motivations and vision of its founders. Explore how the brand was established, its initial products or services, and any early successes or setbacks.

- **Early Growth and Expansion**

Trace the brand's growth trajectory in its formative years. Identify key milestones such as product innovations, market expansions, or strategic partnerships that contributed to its early success.

- **Iconic Products or Campaigns**

Highlight any iconic products, advertising campaigns, or brand experiences that have become synonymous with the brand's identity. These may include breakthrough

innovations, memorable slogans, or influential marketing efforts that helped to shape consumer perceptions.

- **Market Challenges and Adaptations**

Examine how the brand has navigated challenges and disruptions in the marketplace, such as changes in consumer preferences, competitive pressures, or economic downturns. Explore how the brand has adapted its strategies, product offerings, or business model to remain relevant and competitive.

- **Brand Extensions and Diversification**

Investigate any brand extensions or diversification efforts undertaken to expand the brand's reach into new product categories or market segments. Assess the success of these initiatives and their impact on the overall brand identity.

- **Corporate Changes and Acquisitions**

Consider any corporate changes, mergers, or acquisitions that have influenced the brand's trajectory. Explore how changes in ownership, leadership, or corporate structure have affected the brand's identity, strategy, and performance.

- **Brand Reputation and Perception**

Analyze how the brand's reputation and perception have evolved over time, including any notable shifts in consumer attitudes, brand loyalty, or public perception. Consider how factors such as corporate social responsibility, brand scandals, or public controversies have influenced the brand's image.

- **Recent Developments and Future Outlook**

Finally, examine the brand's recent developments, strategic initiatives, and future outlook. Consider how the brand is positioning itself for continued growth and success in a rapidly changing market landscape.

By compiling and analyzing these elements, you can create a comprehensive brand history that provides valuable insights into the brand's identity, heritage, and legacy. This understanding can inform marketing strategies, brand positioning, and decision-making processes aimed at sustaining and enhancing the brand's relevance and resonance with consumers.

2.2.16.2 Brands Categories

The entity using the brand determines what kind of brand is used. Some of the most popular types of brands are as follows:

- **Corporate Brands**

Businesses can use corporate branding to improve their reputations and set themselves apart from rivals in their respective markets. The corporate brand is reflected in the brand's target market, pricing strategy, mission, and values.

- **Personal Brands**

Influencers can now be regular people thanks to social media. Their capacity to build a brand that appeals to a market that certain advertisers wish to reach will determine how successful they are financially. Meet-and-greets, social media posts, and the sharing of photos and videos are all ways that people develop their personal brands.

- **Product Brands**

Establishing and upholding a product's brand is necessary while launching a new one or promoting an old one. Finding the ideal target market and conducting market research are the first steps in branding a product. Businesses may decide to develop a master brand identity. Richard Branson formed the Virgin Group, which consists of hotels, telecoms, and airlines, with each sub-brand using the master brand name.

2.2.17 Significance of Pakistani Clothing Brand Advertisements

Pakistani clothing brand advertisements often reflect the cultural richness, diversity, and traditional values of the country while also incorporating modern elements to appeal to contemporary consumers. Pakistani clothing brand advertisements celebrate the country's rich cultural heritage by featuring traditional attire such as shalwar kameez, sarees, and kurta pajamas. These ads often showcase intricate embroidery, embellishments, and craftsmanship that highlight Pakistan's artisanal traditions. Pakistani clothing brand advertisements frequently focus on festive occasions such as weddings, Eid celebrations, and religious festivals. They often depict families coming together, exchanging gifts, and dressing up in traditional attire to mark these special occasions.

Advertisements for Pakistani clothing brands often feature models and actors from diverse backgrounds, reflecting the multicultural society of Pakistan. These ads aim to promote inclusivity and celebrate the country's diversity of cultures, languages, and

ethnicities. While rooted in tradition, Pakistani clothing brand advertisements also showcase contemporary fashion trends and styles. They may feature modern cuts, silhouettes, and designs that appeal to younger, fashion-forward consumers while still retaining elements of cultural identity. Many Pakistani clothing brand advertisements tell a story or convey a narrative that resonates with viewers. These stories often revolve around themes of love, family, friendship, and tradition, creating an emotional connection with the audience.

Pakistani clothing brands frequently collaborate with popular actors, models, and influencers to endorse their products. Celebrity endorsements help increase brand visibility and credibility while also attracting a wider audience. With the rise of social media and digital marketing, Pakistani clothing brands increasingly use platforms like Instagram, Facebook, and YouTube to reach their target audience. They create visually appealing content, including photoshoots, videos, and influencer collaborations, to engage with consumers online. Pakistani clothing brand advertisements reflect a blend of tradition and modernity, celebrating the country's cultural heritage while embracing contemporary fashion trends and lifestyles. They aim to evoke emotion, create resonance, and inspire consumers to embrace their cultural identity through fashion.

2.3 Theoretical Framework

2.3.1 Multimodal Discourse Analysis

This method focuses on a few different conversational tenors and how important a role they play in deciphering the underlying meanings. These communication modalities also include audio, speech, layout, and graphics. First, Kress created it in 1996 and Leeuwen. It was created as a result of the development of technology and the growing trend toward multimodal events. Multimodal discourse analysis, according to Jones (2012), focuses on how that means is perceived through the use of many communication modalities.

It takes into account how people create or recreate particular meanings through the utilization of unique resources. Kress and Leeuwen (1996) established multimodality as a visual social semiotics. It examines how a message is conveyed through signs and symbols and is remarkable in nature. The three multifunction of visual grammar that visual social semiotics uses to operationalize multimodal discourse assessment are as follows:

1. The Significant Interpretation (Representational Meaning)
2. The Interpretive Interaction

3. Interpretation Based on Composition (Compositional Meaning)

In multimodality, Kress and Leuwan (2001) assert that there are two essential words. There are two types of resources that can be used to create meaning: a mode, which is a socially and culturally structured usable resource, and a medium, which is a phenomenon that transmits capacity to others. According to Kress (2001), each mode has a unique meaning. The underlying meaning is revealed in every mode. It has a significant role in interpreting meanings that have multiple layers. The communicative modes are shaped or reshaped by societal norms, which are connected to every variation in a discourse to produce meanings.

There are two modalities in one social component. For example, a single movie has multiple modes, mostly for graphics, soundtrack, dialogue, and dramatic action. Films, theater, newspapers, radio, and other media are examples of mediums, together with socio-cultural and semiotic activities. The modern generation has benefited much from the arrival of science, which has improved communication in many ways. Multimodality in the twenty-first century refers to digital modes and digital media that link text, audio, visual, and video content, among other things.

Multimodal discourse analysis (MDA) is an approach to studying communication that recognizes the multiple modes or channels through which meaning is conveyed. In traditional discourse analysis, the focus is primarily on language, but MDA extends this to include other semiotic resources such as images, gestures, sound, layout, and typography. It acknowledges that communication often involves the integration of multiple modes, each contributing to the overall meaning-making process.

MDA emphasizes the use of multiple modes or semiotic resources in communication. These modes can include linguistic (e.g., spoken or written language), visual (e.g., images, symbols, colors), auditory (e.g., sound, music), gestural (e.g., body language, facial expressions), and spatial (e.g., layout, typography) elements. MDA recognizes that modes are interconnected and work together to create meaning. For example, in a television advertisement, the verbal message conveyed through spoken language may be complemented and reinforced by visual imagery, music, and sound effects. MDA analyzes how different semiotic resources are employed and combined to convey meaning. This includes examining the choices made in terms of language use,

visual design, audio elements, and other modalities, as well as how these choices influence interpretation.

MDA considers the social and cultural context in which communication takes place. This includes factors such as cultural norms, values, ideologies, power dynamics, and audience expectations, which shape how meaning is produced and interpreted. MDA focuses on the processes of meaning-making and interpretation. It explores how individuals or groups negotiate meaning through their engagement with multimodal texts, taking into account their cultural backgrounds, experiences, and social identities. MDA employs various analytical frameworks and methods to analyze multimodal texts. These may include semiotics, discourse analysis, visual analysis, critical theory, and sociocultural approaches, among others. MDA can be applied to analyze a wide range of multimodal texts and communicative practices, including advertisements, films, television programs, websites, social media posts, art, signage, and everyday interactions.

Multimodal discourse analysis provides a comprehensive framework for studying communication that goes beyond language to encompass the diverse modes through which meaning is constructed, negotiated, and interpreted in different contexts. It offers insights into the complex interplay between language, image, sound, and other semiotic resources in shaping our understanding of the world.

Advertising is a broad field and it has affected ideologies, lives, priorities and preferences of the people in different areas of the world. It is briskly penetrating in the activities of the people. No phase of life is affected by the anomaly

2.3.2 Saussurean Model

The Saussurean model, also referred to as "dyadic," holds that a sign is primarily made up of two components. The first is signifier, which is the shape that a sign takes, and the second is signified, which is the concept that is represented. One signifier that conveys the idea of rain is a cloud. Signification is the meaning deduced from the relationship between signifier and signified. Eco (1976) posits that a signification system comprises semantic rules, which govern the meaning of signs, behavioral rules, which govern the coordination of syntactic and semantic rules, and syntactic rules, which govern the combination of signs. Thus, a correct comprehension of a set of signs can elicit a corresponding behavioral response.

Some semioticians present inconsistency in the understanding of Saussurean signifiers as material or physical. Chandler claims in "Semiotics for Beginners" that signifier is typically understood to be the material form of a sign. For Saussure, signifier and signified were both psychological. Both were interpreted by him as form over substance (Saussure 1983). According to him, linguistic signs imply a connection between a sound pattern and a concept rather than creating a relationship between a name and an object. Although sound is a physical entity, sound pattern is interpreted as the psychological impact of sound on the hearer rather than sound itself. Both were interpreted by him as form over substance (Saussure 1983). According to him, linguistic signs imply a connection between a sound pattern and a concept rather than creating a relationship between a name and an object. Although sound is a physical entity, sound pattern is interpreted as the psychological impact of sound on the hearer rather than sound itself.

2.3.3 Peircean Model

In contrast to the dyadic Saussurean model, American logician and philosopher Charles Sanders Peirce presented the triadic model of sign. Three components make up his model, which are:

- The representation is the shape that the symbol adopts; it is neither tangible nor solid.
- An Interpretant is the feeling that the sign is composed of.
- An Object is anything to which the sign is referring.

Any intersection's traffic signal can provide a clear explanation of the Peircean Model of Signs. Vehicles are seen as the item to which the sign refers, while red lights are understood as the symbol of representation (shape taken by the sign). The concept of stopping cars at red lights serves as the interpreter. (Signs that were logical) Semiosis, which describes the action or process of signals, was created as a result of the interaction between these three. According to Peirce, interpreters of signs attempt to create new signs in the same way that a dictionary user goes beyond the definition to discover a new term that they can use.

2.3.4 Fairclough's Critical Discourse Analysis

Norman Fairclough stated that the critical discourse analysis (CDA) Critical discourse analysis is an interdisciplinary approach which used to analyze the role language (written, spoken, or visual) plays in the construction of knowledge, ideology, and power.

There are three dimensions of critical discourse analysis which are as follows

Description

The analysis of the text itself, including grammar, syntax, lexicon, phonological features, literary devices (e.g. rhetorical questions), and images.

Interpretation

This stage analyses how discourse is produced and distributed and then consumed by the reader/listener, i.e. the interaction that occurs. At this stage, the discourse is recognized as a discursive practice.

Explanation

This stage examines the relationship between the interaction with discourse and the social context. Here, the discourse should be placed within wider society and considered a social practice.

A significant part of this strategy is the signifier. They organize competition, particular linguistic development, and decisions. Additionally, when creating decisions, sociohistoric viewpoints ought to be taken into account. Another theory is that circumstances serve as justifications for synchronized speaking. The means of communally managed message production, reception, and transmission are also important realities. Several features of analytical, logical, diagnostic, and investigative entries are provided by Fairclough's model (1993). Fairclough (1993), text is interpreted as a written or spoken language mode. This is a result of the way things are right now, where text is seen as multisemiotic and forms language. It also incorporates a variety of adaptable semiotic forms with language. According to this perspective, television is a prime illustration of how languages are combined with other semiotic forms, such as sound effects, tunes, melodies, and visual reflections. The same is true for written language, which is layered as well—not only in the sense that it contains numerous illustrations and explanations, but rather, in the current context, the manner of a piece of paper's contributes to the reader's overall understanding of the text. Text can be viewed as a literary work of art, and techniques for interpreting different Metalinguistic systems in relation to different language forms can be developed.

2.3.5 Barthes' Model of Semiotic Discourse Analysis (1974)

French linguist Barthes has published extensively in the fields of semiotics, structuralism, anthropology, and post structuralism. He recognized structuralism and semiology as new frontiers. In 1967, Barthes penned his essay "The Death of the Author." This essay provides a significant element in the beginning examination of the analytical wrapping up of structuralism. It is an extension of Derrida's theory of deconstruction. According to him, semiotics is an entire sign language. Today's world places a high value on media while using it as a signifier. Informatory conjectures, structural anthropology, language, and recommended judgment currently enable semantic analysis with the use of cutting-edge instruments.

Roland Barthes' model of SDA (Sociocultural Discourse Analysis), developed in his seminal work "S/Z" published in 1970, is a complex framework for analyzing texts, particularly literary ones. The model, often referred to as the five codes, aims to uncover the multiple layers of meaning embedded within a text and understand how these meanings are constructed. Here's a brief overview of each of the five codes:

1. Hermeneutic Code (HC)

It is also known as the code of enigma, the hermeneutic code deals with elements of suspense, mystery, and ambiguity within the text. It encompasses the reader's desire for resolution and the anticipation of meaning. This code prompts readers to engage with the text actively, seeking to unravel its underlying mysteries and ambiguities.

2. Proairetic Code (PC)

The proairetic code, or the code of actions, focuses on sequences of events or actions within the text. It involves the analysis of plot elements such as causality, consequence, and temporal progression. By examining how actions unfold and connect within the narrative, readers can infer underlying motivations, intentions, and thematic implications.

3. Semantic Code (SC)

The semantic code pertains to the meanings and connotations of individual words, phrases, and symbols within the text. It involves analyzing the denotations, connotations, and symbolic associations of linguistic elements to uncover deeper layers of meaning. Through the semantic code, readers can discern subtle nuances, metaphors, and allegorical references embedded within the text.

4. Symbolic Code (SymbC)

The symbolic code focuses on broader cultural, historical, and ideological contexts that inform the text's meanings. It involves identifying symbolic motifs, archetypes, and cultural references that resonate beyond the literal narrative. By decoding these symbols and cultural references, readers can gain insights into the text's underlying themes, values, and social commentary.

5. Cultural Code (CulC)

The cultural code encompasses the broader socio-cultural context in which the text is situated. It involves analyzing the social norms, values, and discourses that shape the production and reception of the text. By examining the cultural codes embedded within the text, readers can understand how it reflects and responds to the socio-cultural dynamics of its time.

There are four components to Barthes' semiological discourse analysis (SDA) approach.

1. Spoken Word and Voice
2. Significance and Significance
3. System and Syntagm
4. Significance and Significance

Barthes views language as a social norm. It is impossible for an individual to alter the language or modify it to suit their personal preferences. It's a custom in society. A person's actualization and choice are expressed through their speech. Signs are composed of meanings as well as information in and of themselves. The interpreter receives the ingrained truth in sign language and interprets it according on own preferences, dislikes, and priorities. Intentional or inadvertent decodification of signs made through sensitivity is also possible. When two groups have this sign relation, it is referred to as dyadic. A sign's external manifestation is referred to as a signifier, and its meanings are referred to as signified. Both signifier and signified are parts of a sign, according to Saussure. Barthes clarified how the bourgeoisie exploit cultural artifacts to fulfill their interests and aspirations in *Mythologies* (1957). To make this point clear, he employed Saussure's phrases "signifier" and "Signified." Barthes (1974) examined the possibility that an understanding of semiotics could aid in comprehending the sign system.

According to him, specific parables and implications work together to emphasize the common meanings and sensibilities to make this point clear. Barthes (1974) examined the possibility that an understanding of semiotics could aid in comprehending the sign system. According to him, intricate parables and connotations enhance the sense and common meanings at the language and semiotic levels. These meanings also become synonymous with representation and depiction. As a result, they create power using the widely held notion of time. Barthes believed that social semiotics was unable to produce absolute legitimacy or truth. Truth cannot ever be the model of social semiotics. He reinterpreted signifier and signified in order to account for this circumstance. He argued that a sign participates on an implicit level and becomes an unmarked signified from a signifier at an implicit level. Three features comprise the Barthes model.

- The meaning is evident in images of well-known individuals and is self-sufficient and independent.
- Signs are important because people value them and use them by interpreting their meaning in a political and cultural context.
- Sign acceptance of meaning in society and politics is a highly complicated process.

At this point, societal representations of meanings become realistic and meaningful in a social setting. It is possible to begin by analyzing Barthes' (1974) model, which holds that beauty is subjective and that the viewer's perception is shaped by social and cultural factors. As a result, Barthes (1974) adopted social meanings from semiotic and cultural domains.

2.3.6 Branding Theory

2.3.6.1 Branding Equity Model

The level of a brand's recognition and consumer loyalty determine its brand equity. It is based on how well-liked a brand is by its target market, how well-regarded it is in the marketplace, and how well it can charge a premium price. The worth of a brand's trademarks, logos, and brand name can also be referred to as brand equity. Because it gives a business a source of competitive advantage in the marketplace, brand equity is significant. Nonetheless, the idea of giving a brand a value is intriguing and has more nuance. "A brand has to recognize what makes it "unique" to consumers," said Daniel Cady, Director of Creative Services at PeaTos. It is at that point that they genuinely become unique. Customers are the individuals that matter most to your business, so you have to create a big impression on them." Several studies have demonstrated that a brand's brand is one of its

most valuable intangible assets, contributing significantly to its improved financial performance. The Brand Equity Model is one of the most important study and tool kinds that has been produced out of many others.

It is clear from the many brand equity models that several factors, including quality, performance, brand recognition, and loyalty, influence brand equity. The purpose of brand equity models is to define how a brand's value is generated. Each of the brand equity models provides a thorough understanding of the brand value concept and methods for evaluation. Marketing plans are designed at different phases using brand equity models. Using these brand equity models can lead to a number of important activities, such as enhancing a product's perception, gaining more devoted customers, gaining a competitive edge, etc.

2.3.6.2 Types of Brand Equity Models

- **Aaker Model**

David Aaker defines brand equity in model. According to him, brand equity is the collection of resources that are directly linked to the brand and enhance the value of the product. The Aaker model is made up of five parts:

- **Brand loyalty**

It explains the loyalty level of a customer, which illustrates a brand.

- **Brand Awareness**

This represents the degree of the brand's market popularity.

- **Perceived Quality**

Customers' perceptions of a product's quality and image.

- **Brand Association**

The degree of brand recognition within a product category.

- **Proprietary Assets**

The quantity of trademarks, patents, and other intellectual property rights that a brand possesses.

These Aaker model elements aid in swaying the customer's decision. Customers are more likely to associate with a brand that provides greater satisfaction and quality.

- **Keller's Model**

Kevin Keller proposed the notion of user-based brand equity and significantly advanced branding theory. According to Keller, a brand is an outcome of a positive association with a brand. There are four questions which are being addressed by Keller's methodology:

1. Who are you?

Building a distinctive identity and increasing brand awareness is the first stage. It is hard to sell a product when people haven't heard of it or seen it. Understanding your target market and their expectations is crucial for every business. It gets simpler to grab customers' attention when you begin to establish your brand identity. Make sure that your brand is distinctive and that consumers who are aware of it can easily identify it.

2. What are my thoughts about you?

The brand response is obtained at this point. A brand's reaction to a product can take the form of an emotion or an assessment. Customers are never without opinions or feelings on a product. When a product fulfills customer expectations, it promotes a favorable perception of your brand. In addition to meeting consumer wants, a product must be visually appealing and stand out from those of competitors.

3. What connection does this have to you?

The bond between the brand and the consumer is reinforced at this step. The earlier stage of the brand response is now transformed into a strong emotional connection between the brand and the consumer. This is the last phase and the hardest to accomplish. Customers that have a positive relationship with the brand are more likely to become devoted supporters and make repeat purchases. The procedures in Keller's brand equity model offer guidance on how to develop and assess brand equity.

- **Brand Asset Valuator Model**

The Brand Equity Value of various brands is provided by the Brand Equity Model (BAV), which also facilitates brand equity comparisons. According to the BAV model, understanding customer insights can enhance a brand's future and its demand in public.

The following four elements make up brand equity:

- **Differentiation**

This represents the degree to which a brand differs from another. A brand needs to be distinctive in order to differentiate itself from rivals.

- **Relevance**

This indicates the level of consumer relevance that your brand has. It's critical to understand whether customers will find your brand relevant in terms of price, needs, and convenience.

- **Self-esteem**

This is an indicator of how well-liked and regarded a brand is for its output and quality. This illustrates how customers react to a brand's increasing recognition or waning popularity.

- **Knowledge**

This gauges how well informed people are when it comes to recognizing a brand. Exercises aimed at creating brand can help to build knowledge.

In order to determine the brand strength, the BAV model looks at the relationships between differentiation, relevance, esteem, and knowledge.

2.3.7 Brands Model

WPP and Millward Brown, two marketing research consultants, created the Brands model. One tool used to assess and forecast brand equity is called BRANDZ. Interviews and publicly available data are used in this model to gather data. Questions concerning the brands they are familiar with are posed to consumers of various brands. The development of this model is predicated on five successive processes. As each stage in this model builds on the one before it, they should all be completed in the same sequence.

- **Presence**

This phase involves increasing consumer familiarity with the product through prior usage and brand promise.

- **Relevance**

Relevance is the next big question when individuals are aware of a product, which is related to the fulfillment of product needs, and its market needs.

- **Performance**

The next step is to determine whether the product lives up to the promises made when it is determined to be relevant to consumers.

- **Advantages**

Checking whether a product has any unique bonding or preference over all other comparable products on the market comes next, once it has been established that it delivers on its promises.

- **Bonding**

It is superior to everything else. This is the final stage, where the product has demonstrated its excellence and solidified its relationship with the user.

2.3.8 Significance of Brand Equity Model

The most prevalent aspect of the changing marketing techniques was that the focus of each strategy shifted to the consumer. Businesses quickly came to understand that the consumer is king and that their success depends on their happiness. Providing distinctive and high-quality products can satisfy customers and establish a powerful brand. Customers begin to connect and gradually forge a strong bond with higher-performing products when they are able to recognize the brand. Several scholars have created and developed brand equity models to examine and comprehend customer behavior. Brand equity models have shown to be a useful tool for diagnosing and forecasting a brand's strength.

2.3.9 Kruger's Model of Focus Group Discussion (2000)

Focus group discussions on the chosen images from billboard advertisements (2020) are intended to be conducted by the researcher in order to assess the results of displayed pictures at the semiotic level. The audience's perceptions and understanding of how gender stereotypes are portrayed in billboard advertisements are to be obtained. The data gathered through focus group discussions is examined in this study at every level defined by Kruger's Model of FGD, which includes the following:

- **Words**

This approach clarifies how words have both explicit and implicit meanings and how they are crucial to dismantling and rebuilding various ideologies. In order to examine the linguistic and semiotic insights gleaned from focus group participants' comments on

particular billboard images at the word level. In order to synchronize the meanings of the words and assess the viewers' perceptions with the researcher's analysis of the chosen billboard advertisements, the words that are significant in the context in which the viewers use them are categorized collectively.

- **Context**

The term "context" describes how viewers react when presented with a legitimate stimulus. It might be a remark or inquiry from the researcher regarding participants' perceptions. In order to analyze the data, the researcher has investigated the context by examining a particular discourse strategy through the representation of different ideologies in billboard advertisements.

- **Internal Consistency**

This method monitors participants' opinions to see if they alter or stay the same after hearing those of their fellow participants. Using this method, the internal consistency of the many ideas expressed in billboard advertisements is measured.

- **Frequency**

This method counts the viewpoints that participants have remarked on regarding a specific theme. The researcher looked at the frequency of the theme that stays consistent throughout the conversation while tallying the comments.

- **Extensiveness**

This method, which centers the participants who made specific comments on billboard advertisements during the conversation, is crucial for analyzing the data.

- **Specificity of Response**

This method allows you to determine the viewers' levels of focus and distraction. The researcher examines the comments made on the specific advertising that are being discussed, whether they are broad or specific.

- **Identifying the Big Idea**

This method aids in identifying the prevailing concepts. The researcher notes every prevalent subject throughout focus group discussions. Similar to this, focus group discussions are used to determine the viewers' perceptions. In billboard advertisements, several ideologies are assessed in order to build or demolish the audience's worldview.

Furthermore, semiotics, which differs among cultures, transmits bundles of perceptions. In this research, two focus group discussions have been done between the Linguistics from English Department and Non-Linguistics participants from Business Administration, Psychology, Computer Science, International Relations and Economics.

2.3.10 Color Connotation Theory

The Color Connotation Theory suggests that colors carry symbolic meanings and evoke certain emotions or associations, influencing human perception and behavior. While interpretations of color can vary across cultures and contexts, certain associations are often widely recognized. Here's an overview of some common color connotations:

- **Red:** Often associated with passion, energy, and intensity, red can evoke emotions ranging from love and desire to anger and danger. It is frequently used to draw attention and create a sense of urgency or excitement.
- **Blue:** Symbolize calmness, tranquility, and stability, blue is often associated with serenity and trustworthiness. It is commonly used in branding to convey professionalism and reliability.
- **Yellow:** Representing warmth, optimism, and happiness, yellow is associated with sunshine and joy. It can evoke feelings of positivity and energy, although excessive use may be perceived as overwhelming.
- **Green:** Symbolize growth, harmony, and nature, green is often associated with freshness and vitality. It can evoke feelings of balance, renewal, and abundance.
- **Purple:** Often associated with royalty, luxury, and spirituality, purple conveys a sense of sophistication and mystery. It is commonly used to evoke feelings of elegance and creativity.
- **Orange:** Combining the energy of red and the happiness of yellow, orange is associated with enthusiasm, vitality, and warmth. It can evoke feelings of excitement and creativity.
- **Black:** Symbolize power, elegance, and formality, black is often associated with sophistication and authority. It can convey a sense of mystery and drama but may also evoke feelings of seriousness or mourning.
- **White:** Representing purity, innocence, and simplicity, white conveys a sense of cleanliness and clarity. It is commonly used to evoke feelings of peace, simplicity, and neutrality.

These connotations are not universal and can vary depending on cultural, personal, and contextual factors. Additionally, individual experiences and associations with colors may influence their perceived meanings. Marketers, designers, and communicators often leverage color connotations to evoke specific emotions, create desired perceptions, and communicate messages effectively.

Power is detained by color. It affects our attitudes, feelings, and behavior. It is able to offer data. Numerous research have been done on the relationship between color, mostly in the branding and marketing domains.

2.3.11 Color and Logo of the Brand

Symbols, forms, words, and numbers are among the visual signals that make up the visual identity and brand logo. However, color is a crucial element that people tend to remember. Color power has both practical and emotional value in branding. Practically speaking, it makes the brand stand out among the group. However, color has an emotional impact on how customers feel about a brand when they look at it.

There are three categories used to define colors:

- **Warm Hues**

Warm colors include orange, red, yellow, and their various shades, including pink. Because of their brightness and association with the sun, these colors evoke warmth. They typically exude zeal, energy, and optimism.

- **Cool Colors**

This category includes green, blue, purple, and various variations, including violet. These colors are easily seen in nature and are regarded as cool because of their calming qualities. These hues are muted, soothing, and unwinding.

- **Neutral Colors**

The colors in this group include white, black, brown, and various shades of gray. They are classy in their own right, matched with warm and cool hues. They are powerful, clean, and occasionally designated as earth tones.

A few particular hues are:

Red is a hue associated with happiness, prosperity, and good fortune in many other countries. It is thought to represent a range of feelings, from sexuality and passion to heat,

danger, rage, and sacrifice. Given that war is growing, it can have a fantastic impact on branding. In addition, this color is linked to fire, love, and blood. It is a vibrant, strong, and energizing color that stands for strength, power, and confidence.

The color blue has numerous applications in the arts, business, royalty, nature, and the military. For businesses and brands that stand for dependability, communication, and trustworthiness, most frequently employed this color. This color, which is associated with the sea and sky, offers calming and harmonic properties.

Black On the one hand, black denotes mystery, evil, and death; on the other, it indicates elegance, exclusivity, sophistication, and power. Black is a timeless hue that looks great in formal, semi-formal, and power settings. It's not a color to play around with. Brand recognition is increased when used properly. It cannot be a brand's or brand's distinguishing, memorable, or communicating feature.

2.3.12 Theory of Color Symbolism

Several colors are used in this theory, which makes it simple to depict a variety of meanings related to gender roles, society conventions, etc. Colors are significant in all fields, but especially in the arts and sciences. They are also useful in recognizing the unique characteristics of people, as well as their emotions and culture. Women are considered to be more aware of and interested in color when we talk about gender roles. Women have many more choices of their favorite colors as compared to men.

Every color is said to carry a unique story since they are all said to have different hidden backstories. Poets, artists, and print, electronic, and media outlets to communicate with their intended audience use different colors. They use color to convey meaning about their characters and scenes.

Cerrato (2012) asserts that the use of color symbolism greatly enhances communication. The concept is conveyed in a way that makes it difficult to understand using words. In his book "The Meaning of Colors," he listed the following colors along with their corresponding meanings. Compared to men, women are more aware of color. They find it easy to classify several variations of the same color and to treat them as distinct colors. However, men are unable to distinguish between distinct shades of the same color. They'll interpret it as belonging to the same group. According to Smith and Guilford, women have a more flexible sense of color preference and are more aware of color than men. Yellow is the first color that males choose over orange. On the other hand, women

have distinct tastes, and orange is ranked last on their list of colors. In addition, women like colors that are cool and soothing, whereas males choose colors that are brighter and more appealing.

Table 2.1 Color Connotation Theory

Colors	Connotations
Red	Beauty, Passion, Love, Anger, Violence, Danger.
Green	Inexperience, Envy, Health, Prosperity, Freshness and Nature.
Orange	Energy, Autumn, Passion, Creativity.
Purple	Power, Royalty, Luxury
Yellow	Hope, Life, Wisdom, Happiness.
Blue	Calmness, Hygiene, Purity, Heaven
Brown	Hardships in life, Earth color, Craftsmanship
Black	Mourning, Fear, Witchcraft, Evilness, Darkness
Grey	Old age, Boredom, Wealth
White	Goodness, Purity, Peace

CHAPTER 3

RESEARCH METHODOLOGY

This chapter presents the methodology that has been applied in the current research to observe the data collected from advertisements. The present research analyzed the collected data through qualitative research approach by keeping in view the visual and verbal practices of clothing brand advertisements of three Pakistani Brands, namely GUL AHMED, SANA SAFINAZ & AL-KARAM. In this chapter, the researcher has discussed

the tools and techniques and focus group discussion is conducted in order to validate the collected and analyzed data.

3.1 Methodology

This part of study deals with the methodology used in the present research. In this chapter, data collection and sample strategies are also briefly presented. It describes the nature of the current research and the approach framework. The study is qualitative in character. The study is neither exploratory nor experimental. This research is observation-based and explanatory. Data has been collected from the clothing brand advertisements in cinematic form from internet sources. The selected data from three clothing brands namely, GUL AHMED, SANA SAFINAZ and AL-KARAM is analyzed from the perspective of visual and verbal practices. Moreover, the researcher applied Kress & Leeuwen (1996) Multimodal Discourse Analysis, Color Connotation Theory and Krueger's Model of Focus Group Discussion (2000).

3.2 Sampling Technique

The researcher used random stratified sampling technique in the present research. This technique has been employed by the researcher in order to collect the data from internet sources. The visual and verbal practices have been analyzed through the medium of electronic media by keeping in view the Pakistani clothing brands.

3.2.1 Random/Probability Sampling Technique

Random sampling technique deals with all of the population's modules. It took time, energy, and money to produce what Brown (1947) admitted was a costly sample when using this random sampling technique. Several categories have been established for this random sampling technique, which are listed and explained below:

- **Simple Random Sampling Technique**

The term "simple random sampling technique" refers to the application of all relevant population factors. Every item has the same probability of being included in a sample.

- **Systematic Sampling Technique**

Systematic sampling involves beginning a procedure randomly and using every nth aspect of the population.

- **Stratified Random Sampling Technique**

The process of stratified random sampling involves first splitting the population into smaller groups, or strata, and then randomly selecting a sample from each subgroup in an ad hoc way. Ackoff (1953) explained that the main goal of this approach is to sufficiently represent each stratum and utilize a sample that is frequently employed when analyzing the population's huge variations.

- **Cluster Sampling Technique**

Cluster sampling pertains to the process of breaking down a group into smaller groups or clusters. According to Davis (2005), the cluster sampling approach plays a major role in helping researchers examine a wide range of geographic locations without directing them toward a costly or time-consuming process.

3.2.2 Non Random/Non Probability Sampling Technique

Yin (2003) proposed a solution to the problem of limited sample sizes in case studies by concentrating on and examining real-world situations and a broader population; this method does not create likely scenarios. The sub-varieties of the non-random sampling technique are as follows:

- **Quota Sampling Technique**

Quota sampling is a non-probabilistic sampling technique that involves selecting participants based on carefully considered elements. As a result, the sample addresses how individual characteristics are distributed over the population as a whole (Davis, 2005).

- **Snowball Sampling Technique**

Another type of non-random sampling technique is called snowball sampling, and it focuses on increasing the sample size by encouraging various instances to participate in the study that is being undertaken. Breweton and Millward (2001) provide an example of how the approach might be applied so that smaller communities associated with acceptable and hidden cultures can utilize it.

- **Convenience Sampling Technique**

The selection of convenient participants is the focus of convenience sampling. Because it is less expensive and complicated than other procedures, it is regarded favorably by pupils (Ackoff, 1953).

- **Purposive Sampling Technique**

Purposive sampling, also known as judging or selective sampling, is a method of participant selection for research studies that mostly depends on the researcher's observations or judgments.

From the abovementioned types and sub-types of sampling techniques, random stratified is the most accustomed type of purposive sampling technique. In order to answer the research questions, it depends on the researcher's concern for evaluating or observing a number of features for the study, which may include individuals, cases, various data sections, events, organizations, and many other associated facets that can be classified as distinctive.

3.3 Population

The three Pakistani clothing brands have been taken as the population for this study.

3.4 Sample

The stratified purposive sampling technique has been taken into consideration.

3.5 Qualitative Research Method

Qualitative research deals with the investigation of ideas, opinions, or experiences through the collection and analysis of non-numerical data (written, video, or audio, for example). It can be applied to provide fresh research ideas or obtain in-depth understanding of an issue. The antithesis of quantitative research, which gathers and examines numerical data for statistical analysis, is qualitative research. In the humanities and social sciences, including anthropology, sociology, education, health sciences, history, and so on, qualitative research is frequently employed.

Numerous methods are used in qualitative research, such as focus groups, observation, and interviews. Unstructured interviews might include open-ended inquiries on a subject and the interviewer adjusting to the answers. In structured interviews, each participant is asked the same set of questions. It is usually done one-on-one and is suitable for delicate subjects or those that require in-depth discussion. Focus groups are utilized when group dynamics and the collective opinion on a topic are desired. They are typically conducted with 8–12 target participants. In order to hear about the experiences of the subject, researchers can choose to take on the role of a detached or non-participant observer.

The stratified random sampling technique is used in present qualitative research method and this method has a big impact on social science research, and it allows the researcher to collect the data by using good judgment to evaluate a given circumstance and reach useful findings.

The present research as mainly concerns with the analysis of advertisements from verbal and visual aspect, the researcher selected only three prominent Pakistani clothing brands as a data collection reservoir. The purpose of selecting these brands is that these are considered as the most preferred and reasonable for the people belong to middle and upper social class. All the selected three brands are considered as most authentic ones. Researcher to collect data from the internet sources randomly has used stratified random sampling technique.

3.6 Content Analysis

Content analysis has a greater impact on mass communication studies and social science fields. This examination covers a wide range of topics and issues, including news reports on significant social issues, author authenticity, differences in mass media, and changes in society and cultural standards. The term "scientific study to analyze the conversational features in which meanings, different circumstances, and intentions of a society and text" suffices to describe it.

"A method used for distinctive practices with an interpretation of systematic, objective, and quantitative terms" is how Cartwright (1953) defined content analysis. It can also be described as a method by which various techniques and methods can be applied in order to generate conclusions and deductions that are sound (Weber, 1990). Content analysis is defined as "a method or approach used to measure any text and related to symbolic material so as to fulfill the purpose regarding social science in order to examine a social phenomenon" by Shapiro and Makroff (1997). Insch and Moore (1997) have raised the question, "This method can encapsulate the qualitative data and can be occurred in the analytical process of quantitative data as well," regarding content analysis.

From a communication standpoint, the content analysis was quite important. Considering the cinematography, political discourse, and animated caricatures, this content analysis has been conducted to identify language elements from several perspectives. This method can be used to study a variety of delicate and complicated topics and examine

detailed data. With this non-intrusive method, both the quantitative and qualitative material can be represented well.

3.7 Data Collection

The availability of advanced media in modern civilizations has expanded the range of communication and given modern man more means to receive information (Hermaan & McCheseny, 1997:2). Leitner (1997) proposed that the media disseminates information in a manner that cultivates public interest. In Pakistan, there is a huge impact of advertisements on people as it lead towards the purchase of clothes and consumer consciousness towards the clothing brands. The advertisements gathered online through official YouTube channels of clothing brands to analyze them both verbally and visually. The visual data will include images, color schemes, and other visual elements used in the advertisement. The verbal data will include the language used in the advertisement, such as slogans, taglines, and other forms of text.

3.8 Tools for Data Collection

The tools which are used to collect data for the present research are given as below.

3.8.1 Clothing Brand

Within the fashion industry, a brand serves as a means of identification with specific designs, trends, and lifestyles. A strong brand has a distinct personality. Creating and enhancing a brand is an activity that is strategically planned. Comprehending the connections between consumers and their fashion brands is crucial for marketing purposes, as these relationships have a substantial impact on the brand's profitability. The apparel industry is highly specialized and continuously influenced by fashion culture because fashion is the leading force in this sector.

The development trend in current fashion emphasize on comfort above all, with an emphasis on seasonally appropriate light, breathable, and warm fabrics. The benefit of modern fashion is that it allows for an extensive assortment of outfits.

These are the clothing brands selected for the present research in order to visually and verbally analyze the content of advertisements:

- **GUL AHMED**

Gul Ahmed Textile Mills Limited is a Pakistani textile manufacturer that creates clothing under the "Ideas by Gul Ahmed" brand. The clothing is sold through a network of retail outlets. Gul Ahmed began dealing in textiles in the early 20th century. The group decided to enter the manufacturing industry in 1953 and founded the privately held brand Gul Ahmed Textile Mills Limited. Listed on the Karachi Stock Exchange in 1970, it is one of the leading composite textile houses in Pakistan.

- **SANA SAFINAZ**

Sana Safinaz is a Pakistani clothing and accessory store which offers ready-to-wear, unstitched, and haute couture merchandise. Safinaz Muneer and Sana Hashwani initiated it in Karachi, Pakistan in 1989. In an interview with the portal Dawn, Safinaz asserted that the only influences on fashion choices are cultural. In October 2017, Pakistan was recognized as one of the countries having a developing middle class. Sana Safinaz targets the middle class and is unaffected by other brands. Focusing on the middle class makes clothes more affordable, which boosts the sales volume.

- **AL-KARAM**

The Pakistani clothing brand Alkaram Studio sells ready-to-wear, unstitched, and haute couture clothing. Alkaram Studio is located in many prominent cities of Pakistan. Al Karam opened their first official store in the United States in Parsippany, New Jersey. Through its e-commerce website, Alkaram Studio also maintains a worldwide digital presence to reach customers across boundaries.

3.9 Focus Group Discussion

Focus group discussions offer an environment in which the uniform group can consider the questions posed by the interviewer. Focus group interviews are one type of qualitative data collection method. A focus group is a small group of people, typically six to nine, who are brought together by a trained moderator (the researcher) to investigate attitudes and perceptions, feelings, and thoughts about a topic. (Denscombe, 2007).

According to Stewart and Shamdasni (1990:p. 140), focus groups offer "a rich and detailed set of data about perceptions, thoughts, feelings, and impressions of people in their own words." Focus groups are particularly helpful when a researcher wants to learn about people's knowledge and experiences about the topic as well as the rationale for their unique

thought patterns (Kitzinger, 1995). Focus groups are frequently used to provide marginalized groups in society—such as women, minorities, and others—with a forum to express their needs and issues. According to Morgan and Krueger (1993), focus groups should not be used when there is an inappropriate group conversation, the subjects find it difficult to speak about the issue, or when quantitative data is required.

3.10 Participants for Focus Group Discussion

For the purposes of this study, two focus groups with linguists and non-linguists were scheduled. The group of linguists are MPhil came from the English department at NUML Multan Campus and Non- linguists are also MPhil but from other various departments, such as Business Administration, Psychology, Computer Science, International Relations and Economics. In order to prevent power differentials, it was imperative that individuals from diverse disciplines possess similar educational qualifications.

Table 3.1 Participants from Linguists Group

No.	Code	Gender	Age	Qualification
1	A	M	30	MPhil
2	B	M	26	MPhil
3	C	M	28	MPhil
4	D	M	25	MPhil
5	E	F	24	MPhil
6	F	M	27	MPhil
7	G	M	25	MPhil
8	H	F	26	MPhil
9	I	M	28	MPhil
10	J	M	26	MPhil
11	K	M	31	MPhil

Table3.2 Participants from Non-Linguistics Group

No.	Code	Gender	Age	Qualification
1	M	M	26	MPhil
2	N	M	28	MPhil
3	O	F	27	MPhil
4	P	M	26	MPhil
5	Q	M	25	MPhil
6	R	F	32	MPhil

7	S	M	29	MPhil
8	T	F	25	MPhil
9	U	M	26	MPhil
10	V	M	25	MPhil
11	W	F	26	MPhil

CHAPTER 4

DATA ANALYSIS

4.1 Visual and Verbal Analysis of Advertisements from Pakistani Clothing Brands

The researcher has applied semiotic and content analysis in order to analyze the collected data visually and verbally. The researcher has selected the advertisements from three famous Pakistani clothing brands namely, SANA SAFINAZ, GUL AHMED and AL-KARAM.

4.2 Advertisement One

SANA SAFINAZ – Muzlin Spring-Summer' 19

Sana Safinaz's Muzlin Spring-Summer '19 collection is characterized by vibrant colors, intricate patterns, and elegant designs. The collection predominantly features flowing fabrics such as chiffon and silk, which add a sense of grace and fluidity to the garments. Bold floral prints, geometric motifs, and traditional embroidery are prominent throughout the collection, lending it a rich and eclectic aesthetic. The color palette is diverse, ranging from soft pastels to vivid jewel tones, allowing for versatile styling options to suit various occasions and preferences. Overall, the visual appeal of the collection is sophisticated, feminine, and timeless, reflecting the brand's signature style. It exudes elegance and sophistication through its carefully crafted designs and attention to detail. The collection seamlessly blends traditional elements with contemporary silhouettes, offering a modern interpretation of classic Pakistani fashion. Each piece is meticulously tailored to

accentuate the female form while ensuring comfort and ease of movement. The use of high-quality fabrics and intricate embellishments adds a touch of luxury to the collection, making it ideal for both casual and formal wear. With its versatile color palette and timeless appeal, the Muzlin collection caters to women of all ages and tastes, embodying the essence of effortless chic and understated glamour.

Advertisement through electronic media is prevalent for the promotion of variant products. People used to watch advertisements of various products and got attracted by them, especially females. In actual, the advertising of brands have a huge impact on audience. They used to watch ads and want that product badly. Correspondingly, Clothes are basic need for every person and for women, it has a dire need and keeping in view this, the present research analyzes Pakistani clothing brands advertisements, which are watched by viewers. The researcher has selected three prominent brands namely, SANA SAFINAZ, GUL AHMED and AL-KARAM. The first advertisement to analyze visually and verbally is from SANA SAFINAZ through billboard is a popular genre of promoting various brands. In the first advertisement that is related to SANA SAFINAZ Muzlin Spring Summer 2019, collection depicts the colorful dresses and Pakistani Pop song. Few lines have been taken from the song “Ankhain milaaney wale” by Late Pakistani singer Nazia Hussain. She was prominent as a singer and songs writer. Moreover, she worked as a Pakistani lawyer and social activist. She got the title of **Queen of South Asian Pop** as she was one of the most leading singers in India and Pakistan. The lines are mentioned below:

Main Jawaan, Main Haseen...

Mere Pass, Kya Nahi...

Ankhain Milaney Wale, Dil ko Churaaney wale,

Mujh ko Bhulana Nahi...

Mann ko Sajany wale,

Jeewan me Aney wale,

Jeewan se Jana Nahi...

The mentioned lines can verbally be analyzed that the designer might be giving us a pleasant, young and energetic phase through this collection of clothing. As the singer was young when she sung this song and she was quite energetic at that time, the brand wants us to realize the energy and passion of young singer by wearing the fresh and pure colors. The

lines *Ankhain milaney wale, dil ko churaney wale, mujh ko Bhulana nahi* can be related to the brand's promotion criteria that they want to sell their product by giving us a fresh vibe. We feel young, beautiful and a person who have everything by wearing SANA SAFINAZ's dresses. As the designers used Late Nazia Hussain's song here, so they want us to know that as we did not forget the singer, same as we should not forget this brand. As this clothing brand praises Late singers and refresh the old memories in a new form. The lines *Mann ko sajaney wale, jeewan me aney wale, jeewan se jana nahi* depicts the designers' intention towards their consumers that this brand will beautify their heart. If they wear this brand's clothes, they never chose some other brand. They should not leave this brand at any cost. By taking into consideration the song, the researcher analyzed that the brand wants that as people still remember the late singer's voice, they will remember this brand and purchase the latest clothes from this clothing brand.

Moreover, the brand highlights the dresses that there is a white color base of the dresses with multicolor flowers printed on it. White symbolizes as the color of purity, peace and goodness, which means that the brand is pointing towards pure and peaceful form, and keep it as a base color of the dress. Other colors such as yellow, pink, light blue and black are also used. Yellow is used for the color of happiness and hope while blue symbolizes calmness. There is a dress of black color as well in the advertisement and the black color actually related to darkness, fear and evilness. However, the brand used multicolor floral print on the black base, which means that they want to show a new image through darkness. As they collection is related to spring season, so the designers used floral prints just to demonstrate the spring season which is a season of blooming and fresh flowers. Other than this, a scooty and car can be viewed in the advertisement which are driven by female models. It depicts a new trend in our society that female can also be a good driver. In this male dominating society, where females are restricted to drive bikes and cars, this advertisement shows female in an independent way that they can do their tasks by themselves. They can drive a scooty as well as a car and can go wherever they want. Furthermore, there is not a single male in the advertisements. It can be analyzed that SANA SAFINAZ is a brand that is run by two females; Sana Hashwani and Safinaz Muneer. Both are very energetic and were very young when they started this brand. Therefore, as while being females run their brand so courageously, they show their models' independency in the same way in male dominant society.

At the end of the advertisement, there is a tagline highlighted by the researcher that is:

“A world of Endless Possibilities.”

In the last, this tagline again shows the concept of female designers that they see the world with endless possibilities. It means in this world, one has no one or one have infinite or eternal possibilities to do something. Moreover, the researcher highlighted it, as females have no end. They should focus on themselves; they should keep an eye on their own success. They are living in a world where they have no end and they have a lot of potential to do something. In addition, they can do all the things just by using this clothing brand. Only SANA SAFINAZ is a brand, which gives them a huge platform. Only this brand encourages them, treat them as a successful person and give them the opportunity to succeed. Females are young, beautiful, and energetic. They have potential to do all their tasks and this brand helps them to build their self-esteem. Moreover, the advertisement also showed the price of dresses at the end such as “*Starting from Rs. 2290*” which depicts that this brand provides clothes in very less price. Everyone can easily purchase the clothes from this particular brand.

4.3 Advertisement Two

SANA SAFINAZ – Winter Luxury Collection’ 22

Sana Safinaz's Winter Luxury Collection '22 showcases opulence and sophistication through its rich fabrics, intricate embellishments, and luxurious designs. The collection exudes a sense of grandeur with its use of sumptuous materials such as velvet, silk, and organza, which drape elegantly and add depth to the garments. Embroidery, beadwork, and sequin detailing feature prominently, lending a touch of glamour and sparkle to the collection. The color palette is deep and rich, including jewel tones like emerald green, ruby red, and sapphire blue, as well as metallic accents for added drama. Silhouettes range from voluminous gowns to sleek tailored suits, offering a variety of options for formal occasions. Overall, the Winter Luxury Collection '22 is a celebration of luxury and extravagance, perfect for making a statement during the colder months. Sana Safinaz's Winter Luxury Collection '22 epitomizes elegance and refinement with its meticulously crafted designs and luxurious aesthetics. Drawing inspiration from classic glamour and contemporary trends, the collection exudes sophistication and opulence through its use of premium fabrics and exquisite detailing. Each piece is a testament to the brand's

commitment to craftsmanship, featuring intricate embroidery, intricate beadwork, and lavish embellishments that add depth and texture to the garments. The color palette is rich and indulgent, with deep hues and shimmering accents that evoke a sense of luxury and sophistication. From flowing evening gowns to tailored separates, the collection offers a range of silhouettes to suit various occasions, ensuring that every woman feels effortlessly chic and glamorous. With its combination of timeless elegance and modern allure, the Winter Luxury Collection '22 epitomizes the epitome of winter sophistication.

The advertisement is related to the royalty of Khandaan-e-Najmuddin, a royal family from Punjab's heartland who makes new trends being a royal family. The advertisement presents winter collection of luxury clothes by keeping in view the context of *Sufiyana Ishq*. The clothing advertisement present a love story that whatever the situation is and how far the people live, the bond and love finds its way. *Shuja Haider*, a Pakistan renowned singer has sung *ISHQ SUFIYANA* for the advertisement. Sufiyana is an adjective which means having the qualities of a Sufi and Sufism. It is said that a person confesses his love as Sufiyana when he is owing his love spiritually, unselfishly, platonically and without any greed. Advertisement starts by showing a girl, *Alia Salahuddin* who is living in a Western country, living her life passionately. She is a philanthropist and an advocate for women's rights as well as for the elimination of child marriages. She is devoted enthusiast, enjoys travelling. She lives a diligent life and manages to find time to meet *Shah Najmuddin*. There is a statement below the advertisements in the beginning that:

“They say that love finds its way even if it is thousands of miles away, love finds its way.”

Figure # 4.1 SANA SAFINAZ ADVERTISEMENT CLIP 1

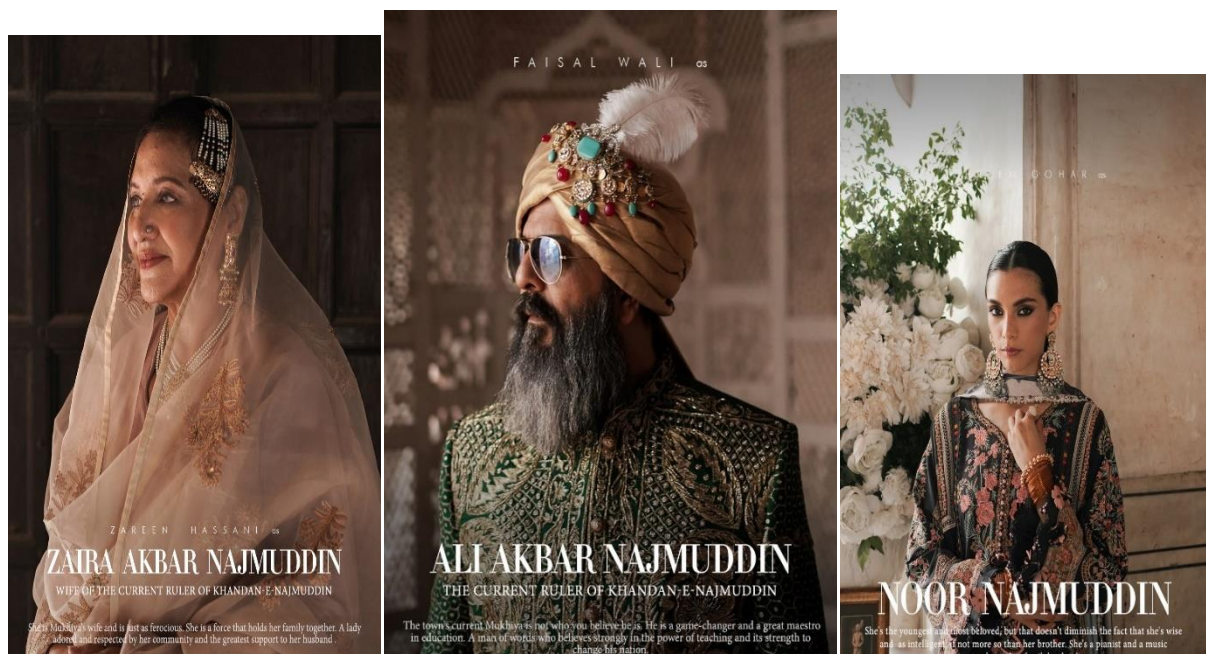


The brand promotes their product by witnessing the story of star-crossed lovers in *Ishq Sufiyana*. The girl model, Alia in the beginning of the advertisement says on the call

“*Okay, I’ll visit you in November*” which depicts that the luxury collection is going to be launch in November. She in the start of advertisement wears a co-ords presenting the western culture. This shows that SANA SAFINAZ being a Pakistani brand, not only designing Eastern attire but they can also design Western outfits. They can design anything according to the environment need.

Alia Salahuddin is represented as a city girl and Shah Najmuddin who hails from the heart of Punjab and the next heir in the line of Khandaan-e-Najmuddin. Shah was an advocate and now he is full-time educator. Shah’s appearance is representing different cultures at a time. If we do not notice his name, it can be said, as he might be a person from Sikh community because she is wearing turban and having heavy long beard, which is the identity of Sikh man. However, mentioning the old Nawabi and Royal culture, the Nawabs and Royalty also wears turbans and had beards. After knowing his name, it can be analyzed that the brand is presenting us a Royal culture all and all. He comes from a family famed for breaking down social boundaries and putting a fresh perspective on traditional schooling techniques. He is in love with Alia but afraid to bring her into his unique world. The researcher first introduces the Royal family by keeping in view the analysis of their Royal attire under the brand’s concern.

Figure # 4.2 SANA SAFINAZ ADVERTISEMENT CLIP 2



Alia makes a visit to Shah's palace and is introduced to this entire family, the Khandaan-e-Najmuddin. Shah's father, *Ali Akbar Najmuddin*, shown as the current ruler of Khandaan. He is not like the old rulers who just behaved as Mukhiyas of the community and only believe in their own views. However, Shah's father is a game changer and a great maestro in education. He is a man of words who strongly believes in the power of teaching and wants to change his nation based on education. On the left is Shah's mother, *Zaira Akbar Njmuddin*, who is a force holds her family together. She is adored and respected by her community and the greatest support to her husband. Furthermore, on the right is Shah's youngest sister, *Noor Najmuddin* who is wise and intelligent. She is a pianist and a music teacher at her family school. When Alia arrived at palace, she's wearing western dress; top, plazzo with long coat. She is wearing orange, blue and black color outfit. Orange color connotes creativity, passion, blue connotes purity, and black symbolizes darkness. The researcher has taken this into consideration that as Alia is wise and pure but she has some doubt regarding Shah and his family. She definitely has some doubts regarding the lavish palace. On the other hand, Najmuddin family is wearing very light and pure colors such as grey, white, light blue which clearly shows their intentions are pure and they are filled with goodness. She is welcomed lavishly into Shah's royal home. A long red carpet was on the floor on which the royal family and Alia move. Other people are welcoming her with flowers and sparkles. Some girls are dancing to show their tradition of welcoming their guests. The love, grandeur and the compassion astounds her but she finds it fascinating. As she came from foreign country where such things are just taken as fascination.

Alia and Shah begins to spend time together and get to know each other better. She now is wearing Royal attires as she starts wearing dupatta and Eastern dresses while living here. Shah's mother and sister introduced her to their state's rich culture and customs. She gradually gains an understanding of Shah, his family and starts taking part in his traditions. There is a scene in the advertisement where Shah's mother is helping Shah's father in wearing turban so Alia also did the same. It indicates that females take interest in doing their males' task and it shows Eastern tradition as well. Shah then expresses his feelings to Alia who upon hearing him asks for more time since she does not know Shah and his family

well enough. As in the advertisement, she says “*Sorry, I need some time.*” This statement indicates Alia’s concern that she wants to be with him but still she has some doubts to clear her mind. She did not reject his proposal but takes some time to think as this is the matter of her whole life. Being an independent girl, it is her right to take her decision by herself and think clearly about anything. She was taking all the traditions as a fascination. She thinks that they all did just to impress her. Next day, Alia decides to go for a stroll to clear her head. She wanders around the house and observes people in classes. She witnesses other sides of Najmuddin family as Shah’s mother teaching an art class. Shah’s father delivering a philosophical lesson to a few children. Shah’s sister teaching music and Shah teaching sculpture to few youngsters. Upon peering a little closely, she notices him unconsciously sculpturing her face and discover all sketches he drew of her. The designer again use dark color of clothes, which in a white background, which indicates the intentions that now the fear, has vanished and light has come. All her doubts are clear now because she came to know that they all are like her. As she is helping other people, Najmuddins are doing the same. She had never discovered this side of Shah’s family before. She starts developing feelings for him. She begins volunteering at their family school. She tells Shah’s parents about her work with charities and goes on to suggest some revolutionary methods that could help their cause. There is a scene where Shah and Alia both are wearing the same blue color dress which connotes the purity and calmness of their love.

Shah’s father, *Ali Akbar Najmuddin* begins to worry about who will be the next in line to administer her institution and expresses his thoughts to his wife. Preparations for Shah’s coronation ceremony start taking place. There, in front of everyone, Shah proclaims that her wants to head this institution with Alia by his side. Whom he feels would make a significant contribution to the wellbeing of people and community. A royal turban is then kept of Alia’s head. Shah observes this whole ceremony with the proud expression. Everyone is overjoyed to have Alia and Shah as their new Mukhiyas. Moreover, they say, Love finds its way.

The whole advertisement is full of colors and lavish designs of dresses representing the royal culture prominently. The ad has both male and female models, which shows that the particular brand is designing and selling clothes for both genders. They promote their brand by showing a vast range of dresses and lavish designs with royal touch. Moreover, the advertisements also shows its viewers new trends in royal culture. The viewers are attracted by such lavishing situations and the brand wants the same attraction of viewers so

that they can buy all the clothes as soon as the collection launch. There is no gender difference shown in the advertisements, which means again that the designers want to equalize both genders in all aspects. Either a male is a teacher or a female plays piano, there is no restriction of doing anything. Both male and female have right to do according to their own choices and interests. Furthermore, there is use of English and Urdu language both in the ad. The song is in Urdu language, Alia is using English while speaking which shows her background that she is living in Foreign country while Shah and his family speaks in Urdu. Although they are representing Punjab but there is no such use of Punjabi language in the whole advertisement. Even the ad has entitled the story in the form of subtitles below, which is in English language. It has been noticed that the brand SANA SAFINAZ has its outlets in European countries, which means they broadcast their advertisements to the Europeans as well. That is the reason the brand is using English language.

4.4 Advertisement Three

GUL AHMED – Festive Luxury Collection 2021

Gul Ahmed's Festive Luxury Collection 2021 is a celebration of rich colors, intricate embellishments, and traditional craftsmanship. The collection features a diverse range of luxurious fabrics such as silk, chiffon, and organza, which lend a sense of opulence and grandeur to the garments. Embroidery, zardozi work, and sequin detailing are prevalent throughout the collection, adding a touch of glamour and sparkle. The color palette is vibrant and festive, with jewel tones like deep reds, royal blues, and emerald greens dominating the designs. Traditional motifs and patterns are reimagined with modern twists, creating a fusion of heritage and contemporary style. From flowing dresses to intricately detailed sarees and shararas, the collection offers a variety of options for special occasions, ensuring that every woman feels radiant and regal. Gul Ahmed's Festive Luxury Collection 2021 encapsulates the essence of celebration and extravagance with its exquisite designs and luxurious appeal. Rooted in tradition yet infused with contemporary flair, the collection showcases the brand's dedication to craftsmanship and quality. Each piece is a work of art, meticulously crafted with attention to detail and fine craftsmanship. The use of premium fabrics such as silk and chiffon elevates the collection, providing a sense of luxury and indulgence. Intricate embroidery, zardozi work, and sequin embellishments adorn the garments, adding texture and dimension while reflecting the brand's heritage and cultural heritage. The color palette is vibrant and festive, with rich jewel tones and metallic accents that exude elegance and sophistication. From classic silhouettes to modern cuts, the

collection offers a range of styles to suit different tastes and preferences, ensuring that every woman feels confident and glamorous during special occasions. With its blend of tradition and modernity, Gul Ahmed's Festive Luxury Collection 2021 is a testament to timeless elegance and enduring beauty.

The particular advertisement deals with the new collection of Pakistani clothing brand GUL AHMAD festive luxury collection of 2021. The advertisement starts by presenting a famous Pakistani model Sadaf Kanwal, wearing beautiful and colorful dresses throughout the advertisement. Sadaf Kanwal as known as Sadaf Sabzwari, is a renowned Pakistani model and actress. She established her career as a model and won many awards. She got much attention when she got married to Shahroz Sabzwari during Covid-19 quarantine time because she is Shahroz's second wife. People used to nominate her that she has taken place of Shahroz's first wife. The particular advertisement is of 2021, which chose Sadaf Kanwal as their model. It can be analyzed as the brand's intentions are that as this woman has replaced other women in someone's life, people should focus on the particular brand and give this brand all the priorities. As her husband said, she married her due to her honesty and purity, it can be said that the brand is also showing pure and honest intentions towards their consumers. Moreover, the model is wearing elegant dresses with different ornaments like matching jewelry and shoes, which presents the model more elegant and attractive. The background in the advertisement is full of colorful flowers. As the name of the brand is GUL AHMED, Gul is used for flowers in Urdu language, which means that the brand is using flowers to prominent the name of the brand. Visually, the advertisement can be analyzed from many aspects. One of them is the floral background, as there are flowers of each category. There are roses of red, yellow, white and orange color, lavenders, lilies and many more. Another aspect is that female model is holding the same color flower as of her dress. Such as she is wearing Red dress and holding red flowers in her hand, if she is wearing white dress, she has white flowers and so on. It can be said that we have plenty of colors in both dresses and flowers or if people wants to wear any color of flower, only GUL AHMED will provide such product.

The dresses colors connote different aspects and refer to different concepts. Red color connotes love, passion and beauty, white and blue symbolize purity, goodness, calmness, Purple relates to royalty and luxury. GUL AHMED is giving their viewers and consumers a huge range of colors in dresses. In addition, if the consumers want any dress related to any event, only GUL AHMED can provide them. This is their luxury collection,

which means people can wear such dresses on Eid or wedding events. Moreover, the model is smiling in the whole advertisement that also can be examined in a way that she is very happy by wearing GUL AHMED. She with a wide smile on her face present her favoritism about this particular brand. Furthermore, it can also be indicated that the advertisement only shows a female model who is beautiful, attractive and elegant. People used to watch advertisements, which have female models. Females are objectified in these advertisements. People got fascinated by such advertisements which have female models.

The researcher has further analyzed the advertisement from verbal perspective. The lines from the songs are mentioned below:

Tenu wekh wekh jagda, Tere Ishq me he jalta hoon...

Jo tu Pyar se wekh ly to, ye duniya chor dun main... (Male Singer Voice)

Meri rooh me tu basa hai, Har soch me tu basa hai...

Jo tu Pyaar se dekh ly to, ye duniya chor dun main... (Female Singer Voice)

Rabba way ki karan, Sohniye Sun Zara,

Tere Ishq dy nashey wich mann lageya... (Male Singer Voice)

The first thing that is noticed here is the language of the song. The advertisement has two singers, male and female. Male is singing in Punjabi language while Female is singing in Urdu language. It indicates that as the male is praising his beloved so he used his mother tongue while singing. In social context, males are more confident in speaking their mother language, while females are more conscious about their status and use of language. Females hardly speak in their mother tongue outside from their house. They are trying to speak in Urdu and English more. Same in the case of the advertisement song, Male is singing in Punjabi while female is singing in Urdu language. The lines can be analyzed as the male is so inspired by his beloved and praises his beloved. He by saying that if the beloved sees him with love, he will leave the world for her. He talks to God as well that what he should do for her as he is so much inspired and indulged in her love. He wants to do everything for her. His life got colorful from the time he falls in love with her. The above-mentioned lines can also be analyzed as these are viewers of the product who are inspired by each collection of GUL AHMED so much that they will buy this product only. The colors, fascinating sites, beautiful and elegant models are the reasons of inspiration with this brand that everyone got attached with this brand and buy clothes from here.

4.5 Advertisement Four

GUL AHMED – Be Unforgettable Lawn Collection 2022

Gul Ahmed's "Be Unforgettable" Lawn Collection 2022 is characterized by vibrant colors, playful prints, and breezy fabrics, perfect for the summer season. The collection features a wide array of designs, including floral patterns, geometric motifs, and abstract prints, which add a sense of dynamism and energy to the garments. The use of lightweight lawn fabric ensures comfort and breathability, making the collection ideal for hot weather. Pastel shades and bold hues are prominent in the color palette, offering a diverse range of options for every taste and preference. From flowy kurtas to chic two-piece ensembles, the collection caters to a variety of styles and occasions, allowing women to express their individuality and personality effortlessly. Gul Ahmed's "Be Unforgettable" Lawn Collection 2022 captures the essence of summer with its refreshing designs and vibrant aesthetics. Embracing the spirit of spontaneity and joy, the collection invites women to embrace their unique style and make a statement. Each piece reflects the brand's commitment to quality and craftsmanship, featuring intricate prints, meticulous detailing, and expert tailoring. The use of lightweight lawn fabric ensures comfort and ease of wear, while the diverse range of designs offers something for everyone, whether it's a casual day out or a special occasion. Pastel shades evoke a sense of serenity and femininity, while bold hues inject a pop of color and energy. With its versatile silhouettes and playful prints, the "Be Unforgettable" collection encourages women to express themselves boldly and confidently, creating unforgettable moments wherever they go.

The current advertisement is related to GUL AHMED clothing brand from its Lawn collection in 2022. Throughout the advertisements, it has been noticed that there are many verbal and visual practices applied in it. The researcher starts analyzing verbal practice first which is related to the dialogue and song lines in the advertisement. Firstly, it has been indicated that the brand is presenting a third person who is a female, speaks at the background and says the below-mentioned lines:

Kuch log hotey he Unforgettable hain,

Aik pal me pura Zamana liye chalty hain,

Jese pyaar ki pehli dhadkan,

Wo andaaz, wo khoobsurti me lipta ehsaas,

Unforgettable hai.

The statements by the speaker can be analyzed as there is a repetition of word *UNFORGETTABLE* which means if anyone is going to wear this brands, there each and every moment will be unforgettable. The word *Unforgettable* is linked with the first sight and beat in love. As a lover never forgets his beloved's first sight, same the people who wear this brand are unforgettable. The way of carrying the dress, beautifying the model in an embellished colorful dress is the reason of memorizing that girl always. In the beginning of the advertisement, listening the lines in female's voice without noticing that it is a clothing brand, it can be assumed that someone is praising herself. Moreover, everyone immediately got attracted by the voice that what someone is saying and to whom. After watching the advertisement. it is stated that there is a promotion of a clothing brand which occupies someone as an unforgettable experience. Henceforth, it is stated as if someone is wearing the clothes designed by GUL AHMED, everyone will remember that person in future or in their whole life due to the elegancey and vast range of dress colors.

Mujhey tum kabhi bhi Bhula na sako gy.

Meri yad hogi, jidhr jao gy tum,

Mujhy tum kabhi bhi Bhula na sako gy.

The particular above-mentioned lines have been taken from the ghazal, sung by Mehdi Hassan. Mehdi Hassan Khan was a prominent Pakistani ghazal singer and play back singer. He is referred as the "Emperor of Ghazal" due to his consideration as the most influential and greatest ghazal singer. It can be analyzed as the brand is inspired of ghazals and old songs, which are used in a modern way to represent the old culture. Moreover, as Mehdi Hassan is unforgettable that his songs are still used by many people, same in the case of the brand GUL AHMED, it is also unforgettable because this brand is refreshing old memories. This song is a beautifully broken song but this is also about moving on. The lyrics would definitely inspire people and it becomes their center of gaze, which force consumers to buy clothes from this brand. *Mujhy tum kabhi bhi bhula na sako gy* leads toward the understanding that someone can never be unable to remember if you wear GUL AHMED's designed clothes anywhere. Wherever someone go, or whatever someone is wearing or it can be said as if the person is wearing some other brand, that person will only remember the elegancey of GUL AHMED fabrics. If someone is going to wear another

brand, they automatically turns towards GUL AHMED because only by wearing this brand, they will feel confident and look fabulous and be unforgettable.

Figure # 4.3 GUL AHMED ADVERTISEMENT CLIP 1



The above picture is taken from the advertisement to verbally analyze it. It has written here GUL AHMED, *The Original Lawn*, which indicates that only this particular brand is providing the original lawn and other brands are not. As this is the only original lawn, it can be taken as a reason that is why this brand is Unforgettable. Moreover, the brand's website link is also mentioned here which means one can easily order the clothes of this particular brand by visiting their websites. They can reach the product as soon as possible just by clicking on the site link. It is available in stores and online as well. It indicates the brand's concern for their buyers' easiness that the product is reachable to them. It is up to the consumers that how they want to buy the new collection, either through online website or by visiting their stores, this brand is available for them everywhere.

The advertisement starts by presenting a female wearing pink color dress and in the background, there is reflection of sun. It is visually indicated, as the brand is shining bright like a sun or is providing light to the life. Pink color connotes femininity, healing and innocence. Pink is considered as the color of females, which means the brand is promoting a new light in females' life. In the next moment, another girl is wearing a multicolor dress with full of floral prints pointing the colorful new trends. The girl is running towards the forest or greenery that points out that green, being the color of nature, symbolizes growth and freshness. Forests and Green trees are the most restful and relaxing situation to the eyes. The model is wearing a blue base color, which symbolizes purity and calmness, and she is moving towards the greenery, which can be taken as the brand is promoting calmness

and purity through the nature's freshness. The third model moves towards the sea view and wearing blue and orange dress, again floral print dress. The representation of sea throughout the history is taken as a symbol of strength and power while in this era; it is often recognized as endlessness, truth and hope. It can be analyzed as the brand is showing the viewers its endlessness through their creative and pure designs. Moreover, whoever wear this collection of GUL AHMED would definitely experience an endless journey, which is full of hope. In a scene, a female model is standing over water surrounding by green trees, which depicts that even the water waves cannot stop a woman to move in this era. It shows that females are strong enough to do any task. Standing on the water forecasts the joyful prosperity and pleasure. Moreover, the model is moving on the stairs in upward direction indicate the success of female as if they wear GUL AHMED clothes; they will succeed in their life. No one can stop her now of achieving success and achievements in her life. There are no such limitations and boundaries for her to move in her life. Furthermore, the model at the end of advertisement blow her dress in the wind as the wings of butterfly, which also indicates that there are no more restrictions for her and she can fly as high as she wants to. This all is going to happen just because of GUL AHMED clothing style.

4.6 Advertisement Five

AL-KARAM Studio – Winter Collection 2021

AL-KARAM Studio's Winter Collection 2021 embodies warmth, comfort, and elegance through its cozy fabrics, rich textures, and sophisticated designs. The collection features a diverse range of materials such as wool, khaddar, and jacquard, which provide insulation against the cold while maintaining a luxurious feel. Traditional patterns such as paisleys, florals, and geometric motifs are prevalent, adding a touch of heritage and cultural flair to the garments. The color palette is reflective of the winter season, with earthy tones like browns, greys, and blacks dominating the designs, interspersed with pops of vibrant hues for contrast. Silhouettes vary from tailored coats and jackets to flowing shawls and wraps, offering versatility and practicality for the colder months. Overall, the Winter Collection 2021 exudes sophistication and style, perfect for staying chic and cozy during the chilly weather. AL-KARAM Studio's Winter Collection 2021 is a testament to timeless elegance and seasonal comfort, offering a range of stylish options for the colder months. Rooted in tradition yet infused with modern sensibilities, the collection showcases the brand's commitment to quality and craftsmanship. Luxurious fabrics such as wool and khaddar provide warmth and insulation without compromising on style, while intricate

patterns and motifs add depth and interest to the designs. From classic coats and jackets to trendy shawls and wraps, each piece is thoughtfully crafted to cater to the needs of the modern woman, offering both style and functionality. The color palette is sophisticated and versatile, with muted tones for a refined look and bold accents for added flair. Whether for everyday wear or special occasions, the Winter Collection 2021 exudes sophistication and style, making it a must-have for fashion-conscious individuals during the colder months.

The particular advertisement deals with the prominent clothing brand AL-KARAM's winter collection. The advertisement has four female models of which one of them is a very prominent figure of Pakistan showbiz industry and one of the highest paid actresses, Maya Ali. Throughout the advertisement, she is wearing different dresses. The advertisement is being analyzed from both visual and verbal practices both. Verbally, the advertisement has different aspects. One of the most prominent aspect that has been taken into consideration by the researcher is the use of language. There is an amalgamation of English and Urdu language as the models throughout the advertisement use English and Urdu languages both while talking to each other. The start of talk is in English, even the messages that the four friends have sent to each other were in English while during English, and they use Urdu language. It has been noticed that in Pakistan, it is common to use both languages together and this process is called as Code Switching and Code-Mixing.

In the advertisement, the prominent model says in English *Friday Brunch, My place*, then the second friend again speaks in English as *Saturday Movie Night* than the third friend offers them for dinner while using Urdu language such as *To phir Sunday mere ghar par* and the fourth friend who just landed in Pakistan says *Ghar to phunchny do*, which clearly indicates the modern use of Code mixing of English and Urdu languages by today's modern girls. After this discussion, the prominent model says to herself, *Movie pe bhi same look, Brunch pe bhi Same, but kaprey to same nahi ho skty na*. There are many words of English used in a single statement such as *Movie, same, look, brunch* and *but* which clarify the code mixing in Pakistani culture. Even at the end of advertisement, the announcement of collection is in English that shows the modernity of particular brand. It might be said as the brand is very conscious of using modern trends for the promotion of their collection and to be reachable to the young generation of Pakistan.

An unknown girl makes an announcement in English which is *AL-KARAM Store Winter Collection – Available Now*. Moreover, the brand is using code mixing but they also deliver their message of new collection arrival that it has been arrived, so viewers and

consumers not to get late for purchasing the new clothes for themselves. All the models are so happy as they seem to be best friends who are going to meet after a long time. Therefore, they are planning for their meet up. The wide smiles, bright face and attractive looks indicate their happiness with each other and on the other hand it is their happiness of wearing different new clothes. As Maya said that whatever the occasion will be, she is never going to repeat a dress. She wears different dresses for all the occasion and she got this wide range of collection only from AL-KARAM. Furthermore, at the end of the advertisement, one friend said to other friend about Maya that *she never repeats*, on which Maya said, *Jitny bhi hon, kafi nahi*. This statement tells us about the vast collection of dresses that Maya have as they she never repeats any outfit indicates that AL-KARAM have dresses for all type of occasions and they are very reasonable in price that a girl can easily afford this brand. On the other side, Maya's point of view is that she has no concern about how many dresses she have, she needs more clothes. This again depicts the vast range of AL-KARAM clothes that she can buy from this brand repeatedly and that is never enough for her. Apart from this, the background music plays a vital role in the advertisement. There is a music related to pop sounds which indicates a modern impact in the ad.

The music is to raise the energy of the girls and shows their taste that they like modern western looks with the touch of Eastern. It can be seen in the ad that all the models have worn Eastern dresses but the surroundings, their use of language and the background music all are linked to Western culture. It has been noticed that the four girls have planned their meet up on their own, which again depict modern society as the modern era girls take all decisions, by themselves. Either they are going out, watching movie out from their house late night or listening music, these are all the trends of Western culture that are adopted by Eastern countries. Therefore, AL-KARAM is the only brand who gives modern day women a new trends in their dressing styles.

4.7 Advertisement Six

AL-KARAM Studio - Spring Summer

AL-KARAM Studio's Spring Summer gives a fresh and vibrant aesthetic, perfect for the warmer months. The collection features a kaleidoscope of colors, ranging from soft

pastels to bold and bright hues, evoking the spirit of spring and summer. Lightweight fabrics such as cotton, lawn, and chiffon dominate the collection, ensuring comfort and breathability in hot weather. The designs are characterized by playful prints, including florals, stripes, and abstract patterns, which add a sense of whimsy and joy to the garments. Silhouettes vary from flowy dresses and skirts to tailored separates and casual loungewear, offering versatility for various occasions and preferences. Overall, the collection embodies a sense of effortless chic and casual elegance, perfect for embracing the sunny days ahead. AL-KARAM Studio's Spring Summer is a celebration of color, comfort, and style, offering a refreshing take on seasonal fashion. Inspired by the beauty of nature and the joy of summer, the collection embraces a carefree and laid-back aesthetic, perfect for the sunny days ahead. Lightweight and breathable fabrics are at the forefront, ensuring that every piece is both comfortable and stylish. Playful prints and vibrant colors infuse the collection with energy and personality, adding a sense of whimsy and joy to the garments. From breezy dresses to chic separates, each piece is designed to effortlessly transition from day to night, offering versatility and ease of wear. Whether lounging by the pool or exploring the city streets, the Spring Summer Drop 3 collection invites women to embrace their individuality and enjoy the season in style.

The particular advertisement deals with AL-KARAM's collection of spring and summer season. It indicates that the brand has launched clothes for two seasons at a time, such as Spring and Summer season. The researcher has analyzed the advertisement both visually and verbally. In order to verbally analyze the advertisement, the researcher first noticed the song of the advertisement, which has been inspired from one of the old Pakistan song. Pakistani playback singer, Zubaida Khanum who recorded over 250 songs during the Golden era of Pakistan's film industry, sang the song *Aye mausam rangeeley suhaaney*. The brand is recalling the golden era of Pakistani film industry and this time, a male singer sings the song. It also depicts that the brand wants to show that not only female but also male can sing this particular song. The lyrics of the song in the advertisement are below-mentioned:

Aye Mausam (4)

Aye Mausam Rangeeley Suhaaney,

Aye Mausam (2)

Yaad aye khushi k zamaaney,

Aye Mausam (2)

Koi gaaye anokhey taraaney,

Tu chitti ly ky a ja saajna.

The lyrics can be analyzed from the perspective of advertisement as the words *Aye Mausam* repeated many times. It shows that the brand shows its viewers that as the new season arrived, their new collection also arrived. AL-KARAM is the brand, which provides clothes according to all the seasons. It depicts their concern about the seasonal fabric, about their consumers' comfort zone. *Aye Mausam Rangeeley suhanney* specifies the brand again that AL-KARAM is promoting colorful dresses as the seasons are. Such as the dresses are colorful same as like the season of spring which is full of colorful and beautiful flowers. *Yad aye khushi k zamaaney* indicates the season again by the brand that when someone wears the clothes of AL-KARAM, they are going to make memories of their colorful event and later on, they will memorize that moment.

The brand is giving traditional colorful dresses and through this song, it is pointing towards the arrival of the collection that it is going to launch soon. Furthermore, the advertisement is analyzed visually by pointing the green fields and mountains covered with green grass represents the universal message of growth, prosperity and fertility. In addition, the impact of green grass also reflects the universe's message of growth and lavishness of nature. The girls coming out in between the blue curtains shows that the girls are moving through a calm surrounding as blue color symbolized reliability, serenity and stability. It also symbolized as the color of sky and ocean which depicts that the brand might be given its viewers a deep concern of their selection in dresses and whoever is going to wear AL-KARAM clothes, they will get a high position in the society as high as the sky. All the four models are wearing different shades of dresses. It is either black, pink or orange but still they are all giving a pure form of colors. In the next scene of the advertisements, all the four models are standing in a dessert area. It is stated that desserts are barren, dry and people cannot live a happy life. However, AL-KARAM dresses are so much elegant, colorful and impressive, even the dessert area becomes a lively place. The models are giving a subtle smile, which also indicates their pureness and calmness after wearing the clothes of AL-KARAM brand.

4.8 Focus Group Findings

The focus group discussion was being done to collect the information from the participants. The participants were divided into two groups in order to conduct the focus group discussion; One is Linguists Group which has the participants from MPhil English linguistics and Non-Linguists Group deals with the participants of MPhil from opposite fields. This focus group discussion was held at NUML Multan Campus. The advertisements were selected from three leading Pakistani clothing brands, namely GUL AHMED, SANA SAFINAZ and AL-KARAM. To confirm the results of the visual and verbal analysis, the opinions of the members of these two groups have been gathered. The researcher has scheduled a focus group discussion to support her analysis. The researcher while taking into consideration the context, frequency, and internal consistency with the word-by-word explanation further contrastively analyzes the focus group participants' opinions. The focus group discussion provided the researcher with useful information about the subject in accordance with the current view of society, which will be further discussed in the focus group's results.

CHAPTER 5

CONCLUSION

5.1 Conclusion and Summary

In the concluding chapter of the present study, it is construed that how the particular research has been done and what are the results of analysis. The present research analyzed the visual and verbal practices used in the advertisements of Pakistani prominent clothing brands. The results show the consumers' insights in the success of clothing brands in Pakistan through advertisements. The advertisements are analyzed visually and verbally and the examination of brands show that people are very much attractive towards advertisements of clothes. The female customers specifically are more conscious about their dresses according to different occasions. A female is always in a need of new dresses and in wait of new collection of branding clothes. It is also examined that these particular brands have more female models than males because all the three brands most prominently the brands of female clothing. Moreover, the models in the advertisements are shown as

the central part. Their appearance, their style of carrying clothes, their facial expressions, and the elegance become the source of attraction for viewers. It can also be seen that females are the center of gaze in any event, even in the advertisements, only female models are chosen just to gain viewers' attention. The particular brands' advertisements also show lavish lifestyles and royal attires which are quite expensive for lower class. Even middle class cannot afford such expensive dresses. Brands promote their product by showing a lavish image through their attractive models but in reality, this is opposite. Although females got attracted by these advertisements and want to purchase that product but most of the brands are out of their reach. The advertisements also deliver a message that presenting beautiful, elegant and gorgeous models can increase their purchase and by showing traditional outfits, traditional royal views in a modern way can dominate their brand.

Advertisements through electronic media are reachable to everyone. It can be seen on TV, Mobile phones and on any social media application. The concept of adding songs in the advertisements is the first thing that gain viewers' attention towards the advertisement. Moreover, clothing brands now use old songs with a new theme or remix with showing beautiful models dancing and walking in the advertisements attracts customers towards the brand and people purchase clothes on these bases. Furthermore, these advertisements show women as a commodity or an object which attracts every person's gaze. Except of SANA SAFINAZ advertisements, all other advertisements show only female models which means that other brands are promoting only females' clothes. Only SANA SAFINAZ is designing brands for both genders; male and female.

These advertisements also mention the least price of dresses to attract their customers. Such as in SANA SAFINAZ advertisement, it is mentioned at the end that starting from 2690 Rs. which means every person can easily afford that dress. But this is only for the promotion. If someone visit their outlets, they came to know about their prices that are not affordable by middle and lower class. Advertisements are directed and publicized in a way that each one got attracted towards them. The colors, models, sceneries, music, each thing is considered as a center of gaze. Even though, the modern trends are shown in an Eastern traditional way that there are no such cultural and religious issues the brands can face.

5.2 Conclusion w.r.t Research questions

- The visual practices that are used in advertisements of Pakistani clothing brands includes backgrounding, foregrounding, setting, and color imagery while the verbal practices includes the literary devices like smiley metaphors, use of pronouns and taglines.
- These visual and verbal practices are used side by side to convey the particular idea of the brand to their audiences.
- These advertisements build up the mind of their viewers to demand more of the product in order to look perfect and mesmerizing for others. They with the help of that particular brand can raise their standards and make them feel themselves the part of elite class as well.

5.3 Summary

The present study consists of five chapters. The first chapter gives in detail the introduction of the study, statement of the problem, objectives of the research, significance of the study, research questions and organization of the study. It explains that the present study deals with the ideas behind advertisements to convey desired ideologies. This chapter also introduce us to the various aspects working with in or out of what we see in an advertisement. This is what makes the research different from others.

The second chapter ‘Literature Review’ deals with the works already done. It also discusses the operational definitions of the key terms used in the research along with the general theories and frameworks relevant to the present research. The key concepts discussed in this study are advertisement, ideology, language and its representation along with the concepts of visual and verbal practices. moreover, in this chapter the researcher has also introduced most relevant works previously carried out keeping in mind the research gap for the present research. This chapter comes to an end by introducing theoretical and operational terms and providing space for conceptual framework used in methodology section.

The third chapter “Research Methodology” introduces the methodology employed, the rationale behind the amendment of the existing research models used in the present research. Moreover, the researcher has also elaborated in this section how and why she has devised a new model in accordance with the nature of the present data picked from advertisements of selected clothing brands of Pakistan. In addition, the researcher has first elaborated MMDA and Kruger’s model of focus group discussion (FGD) with their existing analytical categories. Then she moves towards the changed model and the amendment incorporated in it in order to obtain research objectives and answers the research questions satisfactorily. The amended model has been devised to cope with the research objectives.

The chapter four introduces the levels of analysis. In this part of the research, the researcher has categorized her analysis into two sections of qualitative analysis and the content analysis. Furthermore, qualitative findings in this section have also been supported in the form tables and focus group discussions. Still, in this section, the researcher has also correlated qualitative and quantitative findings with critical social analysis character wise as well.

5.3 Findings

The present study refers to the following outcomes with respect to the applied integrated research model. The visual and verbal practices that are employed in clothing brand's advertisements of Pakistan are color imagery, use of pronouns, literary devices, backgrounding, foregrounding and others as discussed above. All these aspects are used with an intelligent effort interplaying visual and verbal practices to convey the desired ideology or message by the brand. Where as such things directly or indirectly construct or deconstruct the mindset of their audience by various means.

5.4 Suggestions for Future Researchers

The present research deals with the analysis of Pakistani clothing brand advertisements in order to compare the advertisements of three prominent Pakistan brands, namely SANA SAFINAZ, GUL AHMED & AL-KARAM by keeping in view their visual and verbal aspects. The research topic and the advertising each portray their distinct domains, however the researcher believes that there may be even fewer periodicals and semiotics. Therefore, it is recommended that more advertisements and semiotics can be used to conduct study on the same subject. Here are some suggestions for future researchers:

- **Historical Analysis**

Start by examining the evolution of advertising in Pakistan. Trace the historical trends, key milestones, and significant shifts in branding strategies. Understand how cultural, social, and economic factors have influenced advertising practices over time.

- **Content Analysis**

Conduct a detailed content analysis of advertisements across different mediums (TV, radio, print, digital) to identify recurring themes, messaging strategies, and cultural nuances. Pay attention to language, imagery, music, and celebrity endorsements used in ads.

- **Audience Perception Studies**

Explore how Pakistani audiences perceive and interpret advertisements. Use qualitative research methods such as focus groups and interviews to understand audience attitudes, preferences, and responses to various advertising campaigns.

- **Brand Identity and Cultural Representation**

Investigate how brands construct their identities and represent Pakistani culture in their advertisements. Analyze the portrayal of cultural values, traditions, and societal norms, and assess the authenticity and effectiveness of these representations.

- **Globalization and Localization**

Examine the balance between global branding strategies and local cultural sensitivities in Pakistani advertisements. Investigate how multinational corporations adapt their branding initiatives to resonate with Pakistani consumers while maintaining their global brand image.

- **Gender and Identity**

Explore the role of gender and identity in advertising narratives. Investigate how brands depict masculinity, femininity, and gender roles in their campaigns, and analyze the impact of these representations on societal perceptions and behaviors.

- **Social Media and Digital Marketing**

Investigate the role of social media and digital platforms in shaping branding culture in Pakistan. Analyze how brands leverage digital channels to engage with audiences, create brand communities, and disseminate cultural messages.

- **Ethical Considerations**

Assess the ethical implications of advertising practices in Pakistan. Explore issues such as stereotyping, cultural appropriation, and the use of misleading or offensive content in advertisements, and propose recommendations for ethical advertising standards.

- **Comparative Studies**

Compare advertising practices in Pakistan with those in other countries or regions with similar cultural contexts or economic conditions. Identify similarities, differences, and cross-cultural influences in branding strategies and consumer behavior.

- **Future Trends and Innovations**

Anticipate future trends in branding culture and advertising practices in Pakistan. Explore emerging technologies, consumer trends, and socio-cultural shifts that are likely to shape the future landscape of advertising in the country.

By delving into these areas, future researchers can gain valuable insights into the dynamics of branding culture in Pakistan and contribute to the scholarly understanding of advertising and the related aspects.

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APPENDIX

Transcription of Focus Group Discussion

Miss X: What is your interpretation of the linguistic and visual text about the clothing brand advertisements?

Group of Linguists

Mr. A: Basically, these are the messages for young ones. This is the brand that gives you life. This is the brand that gives your courage. This is the brand that enhances your feelings for the love for the nature, love for the soul mate, love for the beauty, love for the other. These are basically, we can use them as the catalyst that can enhance our inner beauty for the nature, love one. That is the thirst. This is the message that is the brand that you can get all these things, all these emotions, all these feelings by using this GUL AHMED. This is a brand management process. That the visual creates the imagery and imagery gives you towards the judgement and then you are able to take a decision whether you are going the purchase the product or not. And such type of visuals and such types of basically, the colors and the words, it's like association. For example, *aik hota hai Sir, ap kese hain?* This is formal. If I am so much indulged with you than I use, *Yar tu kesa hai yar?* These are the associations and emotions with the targeted customers and the other aspects of the advertisements. *Har rang k sath har sang hai. Apki zindagi k jis tarhan k bhi jo bhi aspects chal rahy hain, hamarey pas us k lihaz se har trhan k kaprey hain.*

English Translation: For example, one way of talking as *how are you, Sir?* Which is formal and If I am so much indulged with you than I use, *What's up buddy?* Every moment of life is related to every color. Whatever we are facing in our life, there are dresses for all kind of occasions we have.

Mr. B: Jo ye word hai, *UNFORGETABLE*, wo hota hai jo first sight me hi ap k dil me utar jaye. jisey ap bhula na sakain. Ab wo person vary kr sakta hai but the colors and the brands... Ye jo libaas hai ye apki shaksiyat ka boht bara part hai or ye even k batata hai k how sophisticated you are? What is your aesthetic sense of the colors, of the different aspects of the life? or ye cheez hamain again, the girl is beautiful, the girl is young, the girls is wearing very energetic and the red color and the yellow color... Yellow color is the color of Sun, the color of light, the color of warmth, the color of feeling and all these are the basically the glimpse of that brand. Color is nature. har tarhan ka color, wo hr trhan ki

nature present krta hai. apki feeling ko. ap k aik qism ki association krta hai. In audience, that is specifically you. k jab ap dekhty hain na k she is walking directly in, wo jo uska sawarn, uska nikharna, wo sab mere liye hi hai. and definitely, this is a female brand. Jb wo apny loved one k sath associate krti hain to hum yehi samajhty hain k *SAJNA MAIN MEHFIL TERE WAASTY SAJAI HEY!* This is the message for these colors. This is basically celebrity endorsement. Today, we are living in the era of social media and social media influencers are the main tool when you want to give some message. and they are the basically the representatives of the society that is basically the solution of your every problem. Means it is a love, it is a warmth, it's an association. It is whatsoever it is. It is the only solution of your problem.

English Translation: The word here, *UNFORGETTABLE* is related to that thing which mesmerize in at once and you can forget it again. It varies from person to person. The clothes which have a huge impact on your personality, it tells that how sophisticated you are?... Each type of color represents each type of nature. It expresses your feelings and association towards clothes. As you can see the way she is getting ready by using different ornaments, all is done for a special one. When she associates with her loved one, we get to know that She is preparing herself and the whole scenario for her beloved.

Mr. C: Sir is me mujhy ye laga hai k colors k through usko charming banay ki koshish ki gai hai, attractive banay ki koshish ki gi hai. Acha phir us me agar ap words jo use kiye gaye hain, dekhain k, *DEKH LENA*, usko 2 bar use kiya gaya hai ya phir *HAR SOCH ME TU SAJJA HAI*, ye jo sajney ka hai, mtlb isko bataya gya hai k in feelings emotions k sath sirf wo zruri nahi hai, bl k yahan sajney ka jo concept diya gaya hai usko dresses k sath attach kr raha hai ya jo ornaments hm ne us k sath dekhain hain. Phir is me aik materialistic approach ko dikhaya hai k obviously sirf wo song k through jo feelings btaney ki koshish kr rahy hain, sirf wo nahi hai bal k sath is me aik materialistic approach bhi hai, Sajna, Sawarna or wo cheezain bhi zruri hain. Color k zariye unhon ne usko attractive banay ki koshish ki hai, ye aik achi approach hai, esey model ko letey hain jo zyada prominent nahi hota, us sy apki product prominent ho jati hai. Usko prominent krny k liye, logon ko btaney k liye k log isi pe focus karain. k Festive luxury sirf yehi hai or kuch nahi hai. Overall jo linguistic devices istemaal ki gai hain, us me white color istemaal kiya gaya hai or capital or bold form ka istemaal kiya gaya hai or song me code mixing ka istemaal kiya gaya hai. or ye sara zahir krta hai k jo particular environment create kiya gaya

hai, wo particular culture or particular age k logon k liye kiya gaya hai. Jo capitalist hai wo apny product ko sale kr k logon k consent win krna chahta hai.

English Translation: What I think about this ad is that the producer is trying to make the ad charming and attractive by adding different colors. Then the words used in this such as *Dekh lena* is used twice. *Har soch me tu sajja hai*, the concept of getting ready is related to wearing beautiful clothes and using various ornaments. Then a materialistic approach is also shown here that the feelings are not only associated with the song but with the beautiful clothes, ornaments and other such things as well. They are trying to make it attractive by adding colors in it. The producer chose less famous model, so that their product gets prominent not the model. Overall, the linguistic devices are used in which white color is prominent and capital, bold writing form is used and there is an element of code mixing as well. This all shows that the particular environment is created for the particular culture and for particular age group of people. The capitalist tried to sale the product and wanted to win people's consent.

Mr. D: Is ad ko dekhty huye 2 cheezain mujhy major lag rahi hain. Aik to ye hamare senses ko activate kr rahi hai k hum jo hain beauty ko enjoy karain. Seeing sense ko boht zyada activate kiya hai. Isk liye wo term bhi use kr raha hai, *WEKH WEKH!* Means that it is pointing us to looking at something. This is one thing. The other thing is that very emotive language is being used that is having love theme in it. These are visual and verbal tricks used by the designer rather the one who controls this brand. Is k ilawa jo cheez main dekh raha hoon, I want to add up here, Jo iska title hai GUL AHMED, to hr taraf Phool hi phool nazar a rahi hain. to wo sari cheez dominate nazar a rahi hai. Coherence mujhy nazar a rahi hai. Verbal se zyada Visual me concentrate kiya hai. Dresses change ho rhi hain, un me jo background hai unka contrast dresses k sath bnaya ja rha hai. k verbally krny k bijaye, visual pe zyada focus kiya ja rha hai. Bilkul end pe ja k wo apny brand ka name btatey hain. shuru me visual h hota hai. Jo capital letters use kiye gaye hain, us se Shout kr k bataya ja raha hai k ye FESTIVE LUXURY hai. loud kr k btana chah raha hai taa k log isko feel karain k waqai ye aik boht enjoyable experience ho sakta hai.

English Translation: Two aspects are seem to be major while watching this ad. Firstly, it activates our senses that we should enjoy the beauty. It specifically activate our seeing sense for which the term *Wekh Wekh!* has been used in the Ad. Apart from this, what I see , I want to add up here, the title of brand, GUL AHMED, we can see flowers in the ad everywhere. Everything is dominating. There is coherence. There is more concentration on

visual aspects rather than verbal. Dresses have been changed and so as the background of the ad also changes by contrasting it with the clothes colors. The brand name mentioned at the end of the advertisement. By using the words in capital letters, *FESTIVE LUXURY*, it has been shown that it is a luxurious collection. So that people feel it and enjoy it as an enjoyable experience.

Miss E: Jo iski first line hai *SARI DUNIYA AIK TARAF HAI, AIK TARAF HAI TU...* iska matlab ye hai k jo brand hai wo sb brands se different hai. pehley to iska visual dekhain to wo ap k traditions se attach hai. dusra is me modernity bhi a rahi hai or apko royal touch bhi mil raha hai. in my point of view, sari duniya aik taraf ka matlab ye hoga k jo baki saarey brands hain unko hum aik taraf kr detey hain or ye wala brand sb se alag hai. agar hum uski collection ya quality dekhain to wo sb se best hai. apko mix tradition mil raha hai. apka previous fashion jo hai wo usko bhi sath ly k chal rhy hain. keh saktay hain k jo forefathers hain wo bhi is me ap k sath hain or apki jo coming generation hai wo bhi isko follow kr rahi hai. matlab duniya stands for other brands and this particular brand is compared with others. It can compete with the others. The offers given by other brands are not as much attractive as the collection offered by this particular brand. The other important thing is the very get up of the people shown in the particular advertisement. Therefore, father, son they have been shown in some sort of religious context or get up as well because both are wearing beards. Therefore, it means this particular brand offers everything to its users. it is observing element of religious city along with modernity as well and the people representative two generations, Father, son, mother, daughter, etc. Therefore, it means the brand has long history on its own. It has been providing for every people in the past and it is providing clothes for every occasion.

English Translation: The very first line of this ad, *SARI DUNIYA AIK TARAF HAI, AIK TARAF HAI TU...* is meant for the brand that this is different from all other brands. Firstly the visuals are linked with the traditional values. Secondly, there is a concept of modernity as well and there is a royal touch also. In my point of view, all the other brands are at one place and this brand has a prominent place. If we focus on the quality and the collection of dresses, it seems to be the best. You can see the mix tradition in this ad. We can say that it a brand related to all generations.

Mr. F: Mere mutabik agar is video ko dekhain to 2 plots chal rahy hain. Aik main plot hai or aik sub plot hai. Is me aik lover or aik beloved dikhai gai hai. ye 2 different identities hain. Same in the case, aik taraf brand hai or dusri taraf consumer hai. Jis tarhan

se lover ne idealize kiya hai beloved ko throughout the poetry, bilkul contrary, is k mutabik ap dekhain to consumer ki bhi almost woi feelings hai jo aik lover ki hain or beloved ki jaga ap brand rakh detey hain to isko samjhna or bhi asaan ho jata. Khatoon ka time lena hargiz rejection nahi hai, wo aik positive element hai. It represents with our cultural values and again it is related to sufiyana. Beloved ki khoobsurti us k musafiron se hain, jese k consumer ki khoobsurti us k brand sy hai. *SUB KUCH* ka word aya hai agey, ap thoroughly submission show kr rahy hain, surrender show kr rhy hain, acknowledgment show kr rahy hain us brand k liye k is k comparison me koi or brand nahi ho sakta. agey word hai *FASAANO ME*, yahan ye line ye bhi depict kr sakti hai k dusrey brands jo cheez apny moto me paish krty hain, zaruri nahi hai k wo usko process bhi karain. Factually jo hm keh rahy hain wo zrrur reliable hai, concrete hai, reality hai. agar dusron ki bat karain to matlab Fasaano ki bat hai jo zaruri nahi hai k realistic bhi hoon. Agar ap individuals ko dekhain to jo call hai wo modernity ko show kr rahi hai, simple elements ko dekhain, family aik dafa phir bonding ko show kr rahi hai. Color bht khoobsyrat or dark colors hain. Is k ilawa dekhain intimacy me feelings ko wahan pe share kiya gaya. Or jo bachey ka aik request krny ka andaz hai wo aik tarhan se sacrificing element hai. Traditional bonding ko bhi dikhaya gaya. Jis cheez ne khatoon ko convince kiya, us moqay per us duration ko dekhain, us me jo thoughts atey hain wo art hai, sculpture hai, music hai, dance hai, painting hai. Basically these all are visual practices. This could be the expression of consumer thoughts that consumers are all thankful to the producer of this particular brand that they continuously have been taking care of their needs. Male is expressing his feelings of gratitude and thankfulness to the female for accepting his proposal and same is the case of consumers, they are all pray for SANA SAFINAZ for providing them matchless clothing. Kashti yahan pe symbol hai brand ka k jo manzil pe phnch jaye hum uska saamna karain gy. Ye jese k brand hamain safety dete hain k we will keep you in touch with the changing trends and ultimately to your destiny.

English Translation: In my opinion, this video has two plots. One is main plot and the other is sub-plot. There is a lover and a beloved, both have different identities. Same in the case, there is brand at one side and on the other side; there are consumers of the brand. The way lover idealized the beloved throughout the poetry, the consumers have same feelings. You can take consumer at the place of lover and brand at the place of beloved. The other thing which I noticed is that the lady in the ad did not reject the proposal at all. She needs some time, so we should not take it in a negative context. The beauty of beloved

is related to her family, her relations. Same in the case of consumer, their happiness is related to the brand. The use of words *Sub Kuch* actually shows submission, surrenders and acknowledgment related to the brand that there is no other brand in comparison of this particular brand. Next word *FASAANO ME* depicts that the other brands do not present what they said. Factually, it should be reliable, concrete and reality based whatever we said. The individuals in the ad represent modernity and the family shows bonding. Colors are very attractive and dark. And the way a child is requesting shows an element of sacrificing. There is an element of traditional bonding as well. The moments of art, sculpturing, music dance and painting are taken as the reasons of girl's acceptance of proposal. The boat is taken as a concept of providing safety at the end of the river as the brands gives safety.

Mr. G: There is sense of abrogation and appropriation. To my knowledge, *ISHQ SUFIYANA* belongs to Ottoman Empire but the person which has been deconstructed and reconstructed that is a Sikh community. *SUFIYANA* has no context in Sikh community to my knowledge. It totally belongs to Muslim culture. Two cultures have been forcefully coexisted in this ad. First, there is a deconstruction that *ISHQ SUFIYANA* is not bounded, it has trans limited and then how artfully they have portrayed that bearded person and Sikh attire. I have also focus on some scenario, there is an image of church and mosque as well and there is also Empire, Mughal empire that is the Lahore fort has been shown that is the symbol of Empire. Quite it is a jingling sound. Everything is distorted. Out of distortion, there is some kind of shape that has shown. So, *ISHQ SUFIYANA* is quite initiative to me and quite disturbing for me as well. Sikh attire is given which has the whole focus in the ad. Two cultures have been forcefully coexisted to create something new and that something is only created because of SANA SAFINAZ. It is not modern they are showing. It's the whole history. There are many Empires, Mughal empire is there, Ottoman Empire is there. Some images of Sikh's Guru can also be seen here. Two cultures have been forcefully coexisted to show that branding has no limits. SANA SAFINAZ is spiraling the concept of *ISHQ SUFIYANA* to the physical love. In the end, behind the Era of brand, they are actually conveying the abrogation and appropriation.

Miss H: The pagri (turban) is seen as a Wadaira system as well. Like the cultural heritage. Sana safinaz is not a very unique or modern type of brand but it has connection with ages. It also depicts that *MERI SARI KHUSHIYON KA AIK SABAB HAI TU*, like the happiness is attached with SANA SAFINAZ. So actually the wording is showing that the commercial is depicting that main jo bhi brand ki taraf jaun, meri khushi SANA SAFINAZ

ki taraf hi hai. Ya jo mujhy chahye wo mujhy SANA SAFINAZ provide kr raha hai (wherever brand I go, I only get happiness while moving towards SANA SAFINAZ. Only SANA SAFINAZ will provide me with what I want). The pagri that jo pehni hui hai us ne wo Sufism ko represent kr rahi hai (The turban that is wore by male represents Sufism). Linguistic and Visual coherence can be observed from the language and the semiotic as well. The turban, the beard, the dance, the setting of the commercial as well depict the cultural heritage. The particular brand uniting traditions and change in modernity. Even the western traditions is also there which means they are showing we are presenting each and every thing through our brand.

Mr. I: Jese kashti paani me tair rahi hoti hai, usko hr taraf se mukhtalif qism ki paani ki mojon ka, paani usko idhr se bhi uchaal raha hai, udhr se bhi uchaal raha hai. Wo jo person hai usko bhi kisi brand k baarey me how know nahi thi. lekin SANA SAFINAZ jo hai wo aik brand hai jis ne usko hr trhan ki warranty, self-respect di. Jis k bd usko identity mili or us k andar ye cheez bhi ai k logon ne usko pasand kiya or phir with the passage of time, jab usko ye feel kiya gay k uski jo family hai k now its time k ab usko responsibilities dy deni chahyen. Same in the case, kashti jese pani me jaa rahi hai, usko mukhtalif trhan ki mojon ka saamna hai, tofaan ka saamna hai to us ka jo chalaney wala hai, jo sailor hai wo usko control krta hai. Sailor usko is trhan se present krta hai k lgta hai k kashti khud h apny aap controlling position me a gi hai.

English Translation: The way a boat moves here and there and faces the storms; same the individual has no sense about brands. Only SANA SAFINAZ is the brand, which provides warranty and self-respect to that person. From where a person finds his identity and liked by other people as well. With the passage of time, that person's family think about this that they should transfer the responsibilities to their son now. The boat faces storms and other hurdles in the river. It is the sailor who controls the boat.

Mr. J: Jo visually observe kiya hai us me different manifestation of culture hai, variations of culture hai. Ye brand kisi aik culture k liye specific nahi hai. Ye saarey pehn sakti hain. Or dusri bat ye hai k is me different age groups dikhayen gaye hain. Iska matlab yehi hai k kisi aik age group k liye nahi bal k sb k liye hai ye brand available hai. Or is me woman ko portray kiya gaya hai, it shows that our society as you know such kind of expectations, ads woi dekhty hain jis me aurat ho. And ideology jo is me portray ki gi hai, aik elite class k through. Ye bhi hamari society ki portrayal hai k hum hamesha elite ko h

follow krty hain. to Top se bottom ki ideology show krwai gi hai. Baki jo colors hain wo consumer ideology bta rahy hain.

English Translation: There are different cultural manifestations and variations in the visual observation. This brand is not specific for any particular brand. Everyone can wear this. The other point is there are different age groups people in this ad. It means it is not specific for a particular age group but all the age group people can wear this brand. And the representation of women in the ad shows that people used to watch such ads which belongs to female representatives. The ideology portrayed here mentions elite class that our society always follows elite class. It has shown the top to bottom ideology. Other than this, colors represent the consumer ideology as well.

Mr. K: Jis tarhan se different cultures ko with passage of time vary kiya hai, jis tarhan se turbans or beards ka culture diya hai, us k sath sath unho ne ye bhi kiya hai k wadaira system show kiya hai. Lekin agar hum if we see in back era, jo wadaira system tha, us me log apni females per power show kiya krty thy. apni females se kisi kism ka mashwara lena ya unko koi cheez dena munasib nahi smjhty thy. Lekin as for as, the woman is sitting and the man is standing. idhr bhi ye show ho raha hai k agar ap ne ye brand pehna to ap me new culture develop hogya hai. The deconstruction of gender stereotypes has been shown there because in one part of the advertisement to see that the male is there to propose the female with a ring in his hand. It is left to the female whether she accepts or rejects the proposal. Similarly, we see an old man sharing with his wife. Perhaps, the time has come that we should transfer the responsibilities to our son. This particular advertisement along with providing clothes for every type of occasion, it is deconstructing centuries old gender stereotypes about male superiority.

English Translation: The way different cultures vary, the way of representing the culture of turband and wearing beard, the heritage shown by mentioning all this. But if we recall the age when these Wadaira culture did not show much concern to their wives and did not give them anything. This ad represents different scenario. This shows that if you wear this brand, you will develop new cultural trends.

Group of Non-Linguists

Mr. A: Is me wo kehna chah rhy hain k jo event hai, jo koi bhi aik moment hai, usko celebrate krny k liye, unforgettable bnaney k liye zruri hai k ap k pas is tarhan ki branding ho. Acha, is me is ad me unho ne aik celebrity ko use kiya hai. boht hi prominent

celebrity hain. to ye message dena chah rhy hain k aik prominent figure bhi without brand, wo bhi kuch nahi hain. yani ap bhi is trhan k banna chahtey hain to ap bhi is brand ki taraf ayen. obviously, is me brand offer kiya ja raha hai. wo model offer kr rahi hai ye colors, ye dress...ab hum us me dekhty hain. ab is purey ad me apko end pe names atey hain brand k. pehly apko pata nahi chlta k ye dress ki bat kr rahi hai. kapron k ad ha. lekin us me liptaney ka or khoobsurti ko attach kr k unho ne ehsaas dy diya hai k obviously Libaas ki h baat ho rahi hai. to wo usko attract krny k liye k jo hamara brand hai wo ap k liye bilkul open hai. ap iski trf attract hon. Is me class structure hai k agar ap ne so called upper class ki taraf jana ho to apko is brand ki taraaf ana pary ga. or agar ap ne khud aik brand bnna hai, aik celebrity banna hai, jese k unho ne is me aik celebrity dikhaya hai. phir apko obviously isi brand ki taraf hi jana pary ga. If you want to be powerful by any mean, you have to be a part of powerful brand.

English Translation: To make your life moments memorable, you have to be a part of this brand. They used a well-known celebrity in this ad. This gives us a message that a prominent celebrity also uses the same brand and cannot ignore such clothing brands. Moreover, if you want to be like that celebrity then you should use this clothing brand. Obviously, they are offering a brand in this ad with a model wearing colorful clothes of the same brand. From the start of the ad, you cannot find out that this is the advertisement of a clothing brand. The entire verbal mentioned at the end of the ad. You can take the idea by the lyrics of the music that this is a clothing brand. There is a concept of so-called Upper class as well in this ad. If you want to be like a brand, a celebrity then you have to come towards this brand.

Mr. B: The advertisement I have seen is really aesthetic and entertaining in its content, in its visual but there are a lot of observations about this advertisements; Number first thing is that k... the thing that is written on the very start; *Festive Luxury*, now the luxury includes not just the clothes, it also includes the sandals, it also includes earrings because, is k bad, camera upper ly ja k earrings dikha rahey hoty hain. Acha! us k bad in k hand bags bhi sath parey hoye hain or in k sandals ko bhi focus kiya ja raha ha. Agar visuals ki bat karain na, so the viewer is not clear k ye advertisements jo hai, kis cheez ki hai? Kapron ki hai, sandals ki hai, earrings ki hai yak is cheez ki hai? Or interestingly, yahan per purey is text me jo cheezain btai gai hain, kahin pe bhi kapron ka zikr nahi hua. Kahin pe bhi ye nahi bataya gaya. Although GUL AHMED, we know k ye is ka brand hai. but kahin pe bhi ye nahi likha k ye advertisements GUL AHMED ki hai. wo to chalo video

ka title hai. The problem is, iss purey advertisement ka jo text hai, verbal me kahin bhi inhone kapron ki bat nahi ki. Dekhain! GUL AHMED sunty hain to kapron ka brand hai. theek hai. Lekin agar is video ka title chupa dain ya kisi ko bhi dikhayen k ye kis cheez ka ad hai, to wo nahi bata sakey ga k kapron ki advertisement hai ya earrings ki hai yak is cheez ki hai? Kyun k jo text chal raha hai kapron k upper, us me bhi kahin pe baat nahi ho rahi. Mene baki ads bhi dekhi hain, us me bhi dekhain to sirf aik advertisement me kapron ka zikr hua hai, baki kahin pe bhi kapron ka zikr nahi hua. baki ye audience ko visual k thorough to samjha skty hain. Audio k through, verbal k through, language k through ap usko...

English Translation: The first thing I have noticed that is written in the very start *FESTIVE LUXURY* ...they have the matching handbags and focus on the sandals and earrings as well. If we talk about visual aspects in the ad then the viewer is not cleared that what the ad is about? And interestingly, in the whole ad, there is no usage of clothing words. Although, we know that this GUL AHMED is a clothing brand but the problem is they have not mentioned anywhere in the brand that this is a clothing brand or something else. Even the text shown in the advertisement, it also has no words related to clothes. You can understand it only through the visual aspects but not from the verbal perspectives.

Mr. C: We call it celebrity endorsement. Or celebrities me ordinary celebrities bhi hoti hain or hamari well known celebrities bhi hoti hain. To most of the times, establishments jo hoti hain wo use krty hain celebrity endorsement ko lekin jo well known celebrity ho...ab ye koi ordinary celebrity hai, I don't know. But this is good strategy. Ye celebrities ko dikhaya jata hai. Ta k, Ehh, I don't know k ye konsi celebrity hai. National celebrity hai ya international hai. Log isko janty hain k nhi jantey. But this is good strategy. Kyun k agar koi extra ordinary celebrity ho, log us celebrity ko dekh rhy hty hain, wo celebrity pehn kya rahy hain or kar kya rahy hain? wo pata nahi chal raha hota agey. wo advertisements ka message, viewer perspect uska zyada hota hai. usko hum recall nahi kr paatey. Sath me date ka bhi bataya gaya hai k is date ko ap ne ana hai. 1st April ko ap ne ana hai. phir itna discount apko miley ga agar ap is time k doraan ayen gy. If you get late, you will miss it. Bright colors or shining colors use kiye hain inhon ne. ta k ap center lagain kisi bhi event ka. log apki taraf attract hon. or ap logon k role model bn jaye. to ap isi brand ko pehn kr hi ap ban saktay hain.

English Translation: We have ordinary celebrities and well-known celebrities as well. Most of the times, establishments use celebrity endorsement. I do not know about this celebrity either she is famous or not. She is either a National celebrity or International

celebrity. People know her or not but this is a good strategy. If there is a famous celebrity in the ad then people used to focus on the celebrity more and not on the clothes what she wear. Moreover, the date is also mentioned here as 1st April which is a call for people that they have to come on this date. If you come on the same day, you will get discount. They used bright and shining colors to make the celebrity center of the event and to attract people towards her. Moreover, if you want to be role model, you have to wear the clothes of this particular brand.

Mr. D: Mera khayal hai k jo visual appeal hai wo verbal appeal se zyada effective hoti hai. The image I have been shown, us me ap dekhain k barey achey kaprey unhon ne pehnain hain, match kr rahy hain wo background k sath. Aesthetically, wo visual effect ko acha bnaaney k liye, visual or linguistic coherence ko maintain kiya hai. Jo ap keh rhy hain, model b wesa hai, background bhi wesa hai. jo visual hai or verbal hai wo same hai. By using the word, *TENU*, Hum-Ahangi, solidarity create ki ja rahi hai. *APKO* bhi to ho sakta than a but ye *TENU* hai. Linguistic solidarity create krny ki koshish ki ja rahi hai Consumer or Producer k darmiyan.

English Translation: I think the visual appeal is more effective than verbal appeal. The image I have been shown in which the model is wearing very beautiful dresses, matches the background as well. Aesthetically, to make the visual appeal effective, they maintain the visual and linguistic coherence. By using the word *TENU*, solidarity creates. *Apko* can be used here but they used *tenu* which creates linguistic solidarity between consumer and producer.

Mr. E: Is me hum dekhty hain k zayada bright colors use kiye ja rahy hain by the models or basically 18 to 25 jo young girls hain unko attract krny ki koshish ki ja rahi hai. Or is me aik romatic song hai, aik tarhan sy ye. Basically, is me wo apni aik muhabbat ka izhaar kr raha hai. Jo gaana gaaney wala hai. Beech me wo ye bhi keh raha hai, *RABBA WAY KI KARAAAN!* to means k wo aik trhan se Khuda se bhi mukhatib ho raha hai beech me. To multiple cheezain is me at a time wo ly k sath chal raha hai. Bilkul! jese Sir ne bat ki k ye kapron ka brand hai lekin hamain shuru se nahi pta lg raha hai k kis cheez ka brand hai, agar is pe na likha ho. to hamain kahin se bhi mehsoos nahi ho sakta k ye kapron ka aik ad a raha hai. mujhy ye as a romantic song zyaada lg raha hai ye as compared to selling clothes. Aik khaas ethnic group ko, hum keh saktay hain k wo represent krty hain. Upper middle ya Elite class ko basically represent krty hain. jese ye line di gai hai, *PYAAR KI PEHLI DHADKAN...* means k kisi cheez pe apko crush ana. jisko ap bhula na sako. ye

kehna chah rhy hain k agar ap ye kaprey pehn k ayen gy to apko koi bhula nahi saky ga. apki appearance ko yad rakhain gy. ap center of attraction hongy, center of gaze hongy.

English Translation: In this ad, the models and specifically the young girls of age between 18 to 25 uses more bright colors, they got more attractive towards bright colors and new trends. The singer praises his beloved in the ad through romantic song. In the song, there *RABBA WAY KI KARAAAN!* which means he is talking to the God as well. Multiple things are happening at a time in the ad. We cannot identify it as a clothing brand as there is no verbal aspect related to clothes. For me, it is more like a romantic song rather than an advertisement of clothing brand. They are representing a specific ethnic group or relate it to the upper middle class and elite class. They are trying to say that if you wear these dresses, no one will forget you at all. You will be the center of gaze everywhere.

Miss F: 2 cheezain same advertisement me hain. Jese k floral backgrounds is quite similar to the name of the brand GUL AHMED. Gul is the name of the flower. is idea ko bhi convey kiya gaya ha. secondly, using Model Sadaf Kanwal, in 2021, there was a scandal jo k is ka chal raha tha. Agar apko uski knowledge hai to using her as conveying the message that she took the place of another woman. Similarly, that brand is taking place of other brands. And using White color on the black one is itself a visual practice that ap darkness me aik brightness hai ya umeed ki aik kiran hai. There is something prominent in the darkness or you can say in the dark world. In the dark background, this brand has taken the initiative to lead the others, to bring the people from dark to light.

English Translation: Two things are pointed out here. One is the floral backgrounds that are quite similar to the name of the brand GUL AHMED. Gul is related to flower. They convey this idea. Secondly, they presented model Sadaf Kanwal who had a scandal in 2021 that she took place of another women. Similarly, the brand is taking place of other brands. Using White color in the background on black one is itself a visual practice that there is brightness in the darkness.

Mr. G: Jo iski dusri line hai jo k central source of happiness hai, wo ishara kr rahi hai, indicate kr rahi hai SANA SAFINAZ, jo specific brand hai. Repetition of *TU* wo bar bar ishara kr rahi hai jo k center of happiness hai. It means again the person and the product are metaphorical representation. The particular lady shown in the picture is the only source of happiness for the male. This particular brand is a means of providing pleasure, aesthetic settings for the users. Be the users are male or female or whatever the age they belong to.

English Translation: The second line of the song indicates the central source of happiness, which shows the purpose of brand SANA SAFINAZ. There is a repetition of word *TU* which shows affiliation with the brand.

Miss H: According to me, jb us ne first propose kiya hai and the girl refused. And after that, usko realize hua hai k he is the best. Agar hum usko relate karain to this brand is specifying, matlab k ye brand itna special hai k agar hum isko aik dafa refuse krdaen gy to hum dubara isi ki taraf return krain gy. Initially, you were not the user of the brand but when you compare the affordability and other things of the other brands, ultimately you will move to that brand. Through the celebrity, initially she does not express her willingness, but later on, she does. One should not be hurry to take decision. One should take time to think over something, which has been done by the girl, and indirectly it is a message that SANA SAFINAZ is not going to impose its product on users. Users have every right to compare and contrast the products with other brands. In addition, it is presupposed that ultimately their final choice would be SANA SAFINAZ.

English Translation: According to me, the girl in the ad first refused the proposal and after that, she realized that he is the best person for her. If we relate this to the brand then it is as if we refused it once, we will come back to it because it is a very special brand.

Miss I: Yahan per jo SANA SAFINAZ ki brand hai, us me jo model use ki gai hai, un se distanced thi but ab wo un k close hai. *MERI SARI KHUSHIYON KA SABAB HAI TU* yani k isi brand se meri sari happiness linked hai. In video me wo larki aik jaga apni shawl set kr rahi hai, kind of dupatta she is setting, the male is looking at her to ye line us se relate kr rahi hai *MERI JANA TUJH KO DEKHTA RAHUN*. The frequency of using the pronoun *TU*, you can count it as repetitive again and solidarity and a type of Sufiyana ishq. The users of this brand are very much in love with the products of this brand as have been shown through the metaphorical representation of male and female. The very get up of males shown in the advertisement is like a history person.

English Translation: Here the brand SANA SAFINAZ, the model presents here first distanced herself from all and later she got attached to everyone. The line *MERI SARI KHUSHIYON KA SABAB TU*, means that all the happiness occurred just because of this particular brand. At some scene, the girl is setting her shawl and the male is looking at her, which related to the line in the song, *MERI JANA TUJH KO DEKHTA RAHUN*.

Miss J: Agar hum visual practices pe jayen to jo hum ne advertisement me dekha hai to overall inho ne power ka element show krwaya hai k aik elite class family hai jo sari is brand ko present kr rahi hai. It means that ideology, power se nature tk, top to bottom jati hai to agar hum SANA SAFINAZ k rates bhi dekhain to ye elite class log hi isko afford kr skty hain. ye brand Upper class k liye hai basically. Hr koi isko afford nahi kr skta. Mehel k jo log hain wo isko afford kr skty hain. The particular area in the ad is Lahore. Lahore is used to be the city of Punjabi culture, Sikhism and there is an acceptance and modernism as well that the lady in red dress is depicting the modernist dressing sense.

English Translation: If we analyze it visually, we noticed that there is an elite class, which represents the whole ad. If we notice the price of SANA SAFINAZ clothes, we came to know that they are only affordable for elite class, which shows the ideology from power to nature and from top to bottom. This brand is for upper class. Not everyone can afford this brand. The fort people only can afford such brands.

Mr. K: Jo log is ad ko dekh rhy hain wo audience hai. Ta k log attract hun. or jo main term is me dekh raha hun *UNFORGETTABLE*, start se ly kr end tk, asal me wo audience ko realize krwana chahtey hain k ye experience ap k liye unforgettable hoga. agar ap hamari products ko use krty hain to. indirectly wo kehna chah rhy hain. inka written intention ye hai k inki sale barhy. zayada se zayada wo apni sale kr sakain. mene ye dekha k ye jo last inho ne likha hai *BE UNFORGETTABLE*, matlab ye k wo apko command dy rahy hain k agar ap ne unforrgetable hona hai to ap isko purchase karain. hidden command bhi hai ye k ap isko purchase karain. ideology travels from top to bottom or yehi kiya ja raha hai k jo celebrities hain, ye top class me atey hain or inhi ko dekh kr, wo samajhty hain k she is prominent, she is beautiful because she is the user of this particular brand. And I can be like him or her If I will be the user of this brand.

English Translation: The people who are watching this ad are the audience. The term that I have noticed is *UNFORGETTABLE* from the start to end, which is actually for the audience that they should realize the importance of this brand. If they use this product, they will be unforgettable. Verbally, their intention is to sale their product. Hidden command is that the viewer must purchase the particular brand after watching this ad. Ideology travels from top to bottom and this ad meant for the celebrities that they are linked with the top class.