VISUAL DIMENSIONS OF GENDER REPRESENTATION: A MULTIMODAL DISCOURSE ANALYSIS OF PAKISTANI ENGLISH MAGAZINE ADVERTISEMENTS

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ABSTRACT

This study analyses the intricate representation of gender in advertising from Pakistani English magazines using multimodal discourse analysis. This research examines how language, visual components, and cultural signals all shape gender roles and stereotypes in periodicals like SHE and Friday Times. The analysis utilises theoretical frameworks such as difference theory and visual grammar to examine the interaction of textual, visual, and spatial modes in the construction of these narratives. The results indicate that commercials targeting females frequently highlight domesticity, attractiveness, and elegance, utilising soft hues, close-up imagery, and caregiving themes. Advertisements targeting males convey power and strength through the use of vivid colours, distant imagery, and themes of achievement and adventure. Gender-neutral advertising illustrate a transition towards progressive portrayal, featuring men and women in cooperative roles that surpass conventional preconceptions. This research elucidates the socio-cultural dynamics underlying these representations by a comprehensive investigation of narrative and reactionary processes, vectors, and colour utilisation. It highlights the crucial function of marketing in mirroring and influencing societal views on gender. The research advocates for more inclusive and equitable representations to confront entrenched stereotypes and advance gender equity in media narratives. These insights enhance comprehension of the intricate relationship among language, culture, and media in modern advertising.

INTRODUCTION

1.1 Background of the Study

Gender differences based on social, cultural, and biological construction are crucial in modern society. Gender relationships can be influenced by power differences, education, dominance, power, and politics (Mahmud, 2018). Whether they work and learn together or live apart, men and women share this basic truth. Macro-level relationships include organizational, familial, domestic, or minor encounters. Power and language are needed to regulate and maintain gender interactions. Dominance emphasizes gender differences.

Gender stereotypes, representation, and concepts refer to how gender and differences are discussed in writing. This highlights the expansion of gender as a construct outside of dimorphic sex.

In a comedy about female verbosity, this folk-linguistic stereotype is used to represent women. Most portrayals of women cause problems, although they often require interpretation. People who see the words may interpret it differently. The varied interpretations of the same text support a meaning co-constructed by the texts and the reader/listener. It's hard to remember co-

construction while portraying a gender in TV or politics.

Women and males are referred to differently. For example, 'chairman' is used for men and *'chairperson'* is a gender neuter term used for both men and women, 'doctor' is used for men and *'lady doctor'* for women, *and 'actor'* is used for men and 'actress' for women. Advertisements, especially Pakistani magazine ads, demonstrate gender variations in language, layout, style, color, placement, and body. The present study uses multi-model analysis to examine the representation of men and women in magazine ads.

1.2 Statement of the Problem

Magazine ads show gender differences as well as language. In modern marketing and advertising, advertisers shape magazine ads. Advertisers evaluate readers' and buyers' interests before designing ads. It helps advertisers promote their products. Based on consumer interests, ads depicting men and women are also written differently. The wording and structure of the commercial show these differences. Since advertisements are a major part of modern human cognition, this study examines the implicit and explicit linguistic patterns in Pakistani English magazine ads to identify their effects on both sexes.

2.2 Rationale

Advertisements are everywhere in the present era. They are an important aspect of the capitalist world that we live in. Consequently, they have a profound impact on the human psyche. This research investigates how they affect men and women and their identities.

2.3 Significance

The present study can help determine the role of language use and paralinguistic features in Pakistani English magazine advertisements. Moreover, it will also be beneficial in highlighting the role of language use and paralinguistic features in gender representation in Pakistani English magazine advertisements through layout, colour, positioning and physical representation of the body.

Research objectives and questions
1.3 Objectives

- To explore the representation of men and women in the advertisement of Pakistani English language magazine
- To investigate implicit meanings projected by Pakistani English language magazines in the modalities used in advertisements featuring men and women

1.4 Research Questions

- How are men and women represented in the Pakistani English language magazine advertisement?
- How is implicit meaning projected by Pakistani English language magazines in the modalities used in advertisements featuring men and women?

Literature review

The literature review analyses multimodality's historical and theoretical basis, particularly emphasising gender representation. The review examines the theoretical contributions of Halliday, Kress, and Van Leeuwen, as well as the influence of multimodality on social narratives, particularly on gender representation in media.

2.4 Background of Multimodality

In the 1920s, the interest in multimodality was observed with the spread of multi-model communication such as images, text, magazines and advertisements. The use of communication based on photographs and graphics increased in ads and magazines. In the early 1930s, the same thing happened with comic strips. The subtle aspects of non-verbal communication were foregrounded with the emergence of films, which ultimately influenced the way people smile and speak in the world; changes in intonation and voice quality were found in communication over phones. Later, in late 1930, non-verbal communication became a crucial element for politicians on television. In contemporary times, computers brought graphics, typing, illustration and designing, which were previously limited to the master of these skills. However, computers

have made it easier and more accessible for every user worldwide. Therefore, studying any discourse is no longer possible without ignoring multimodality, whether in the workplace, conversation, public place or social media (Van Leeuwen, 2015).

Halliday's (1978) social semiotic approach to language has its roots in functional linguistics, which sets the basis for multimodal discourse analysis. The social semiotic approach considers language as one of the social semiotic resources, such as music, posture, gestures and images that help make meaning and are also used in communication. From this perspective, language cannot be regarded as isolated from creating meaning, but it should be considered within the sociocultural context in which it appears. Therefore, multimodal discourse analysis tries to explain the socially occurring semiotic resources we use for interaction. Hodge and Kress (1988) are the other theorists who worked on Halliday's semiotic approach. They argued that all social semiotic resources are influenced, shaped and formed by societies to fulfil the assigned social functions, and show the values of social groups, the knowledge of discourse, power positions and structures. They further discussed examples from various social contexts that involved a variety of modes. However, they focused primarily on image and writing in print media, e.g., billboards and magazines. Moreover, Kress and Leeuwen, in their most famous work, Reading Images: The Grammar of Visual Design (1996), further elaborated Halliday's work on meaning as a choice. They created a social semiotic approach to the visual and theorized the visual as a model. This created a way for multimodality because it focuses on the main concepts such as framing, modality and composition. In the early 2000s, the problems regarding mode and multiple modes were highly foregrounded in social semiotic work. It led to an extension of multimodality, questioning the limitations of single modes and analyzing the most common principles underpinning the communication based on multimodality, arguably, *Multimodal discourse: The modes and media of contemporary communication (2001)*. (Jewitt & Henriksen, pp 146)

Jewitt (2009) proposed four theoretical assumptions for multi-modal discourse analysis. The first is that language is not a single mode but a part of a collection of different modes, each of which has equal potential to support but contribute to the meaning of the text, gaze, posture and image. The second assumption is that each mode of communication contributes different meanings and considers language the principal mode of communication, which only shows a partial perspective of what is being communicated. The third assumption is that participants choose and configure different communication mediums to form meanings. Moreover, the connection between these various modes of communication and the shared meaning is part of the formation of meanings. The fourth and last assumption is that the social convictions, rules, and norms for the recent genres at a particular time and context further form meanings produced using multi-modal resources such as language and social.

2.4.1 Multimodality

Multimodality means a phenomenon; it does not refer to any method or theory. It is a phenomenon that tells us that discourse is always multimodal. The term multimodal refers to the different semiotic modes, such as image and language, merged in a discourse or in other discourses, such as written or spoken discourse. Spoken discourse merges language with postures, the pitch of the voice, expressions, gestures and intonations, and reflects self-representation through proper dressing and hairstyle. On the other hand, written discourse merges language with colors, design, layout, and illustration. Therefore, multimodality focuses on the similarities and differences among these different semiotic modes of communication. It further focuses on how these modes are merged in a text and other communicative events. To make it possible, it helps with discourse analysis and other relevant disciplines, such as design and art theory. (Van Leeuwen, 2015, pp 447)

Multimodality is an interdisciplinary field consisting of different approaches and theories from various research areas, such as linguistics, which is part of the multimodality discourse. Each field infers knowledge differently considering the particular method of analysis it has. Language is

indirectly a part of the image analysis. The meaning of the text is carried by language with the support of other mediums, which form a special kind of interpretation for the viewer, reader, or listener. (Luca, 2020). According to Hue and Luo (2016), multimodal discourse analysis is based on different approaches: systematic functional linguistic (SFL), conversational, mediated, and multimodal metaphor. The systematic functional approach focuses on the relationship between social structure and language: multi metaphor approach deals with cognitive aspects, and conversational approach is based on turn-taking. Systemic functional linguistic (SFL) approach focuses on how meanings are embedded within images and artifacts. Mediated discourse analysis deals with the interactions and understanding of artifacts and images. The knowledge of images and artifact in the mediated discourse analysis is based on how people interact with them, instead of trying to decode the meanings as an analyst. The conversational analytic approach is primarily based on interaction. It focuses on the artifacts and images as they show up in interactions.

Multi metaphor approach, as Forceville (2006, p 384) stated *"metaphor whose target and source are each represented exclusively or predominantly in different modes"*. The multi-metaphor is based on two different stands. The first one is based on the role of gestures in connection with spoken language. The second deals with multimodal metaphor based on pictures, also known as pictorial or visual metaphor. Forceville (1996) stated that there are three types of pictorial metaphor: *simile, hybrid metaphor, and contextual metaphor,* it depends on what has been metaphorized, is it a visual context that metaphorizes an object? (Contextual metaphor), or are the object and the source physically conflated (hybrid metaphor) or are they juxtaposed? (simile).

The multimodal discourse is not just a prominent feature of print genre but it is also used in Television genre. For instance, the gender representation of women in magazines are not only limited to the words on page but it can also be seen in other modes of communication on the images that are used to help the words. These representations of gender are not just local but the worldwide distribution of the magazines make it global. For instance, the cosmopolitan magazine is published in 44 different languages around the world. It is published in countries like Germany, Netherlands, United Kingdom, Spain, Greece, Taiwan, India, United States, Finland and Brazil. Multimodality, an interdisciplinary field, has evolved since the early 20th century, focusing on the interconnectedness of different semiotic modes in communication. Scholars like Halliday, Hodge, Kress, and Jewitt have contributed to the development of multimodal discourse analysis, which explores how these modes are merged in different types of discourse, whether spoken or written, and how they contribute to the overall meaning and interpretation of a text. Multimodality is essential in understanding communication in diverse contexts, from print media to television genres, and highlights the importance of considering social, cultural, and contextual factors that shape meaning.

2.4.2 Multimodal Perspectives on Gender Representation

Multimodal analysis, a paradigm shift introduced by Kress and van Leeuwen (2006), redefines our comprehension of media narratives by underscoring the collective influence of diverse communicative modes linguistic, visual, gestural, spatial, and auditory. This analytic framework is essential for dissecting the intricacies of gender representations, especially in the domain of advertisements. It champions an integrated approach that scrutinizes not just the textual content but also the visual dynamics at play. This approach is particularly pertinent in the Pakistani context, where gender narratives are deeply embedded within the socio-cultural fabric, often echoed and amplified through media channels, including magazine advertisements. By adopting a multimodal lens, this research endeavours to unravel the intricate interplay between text and imagery and its impact on shaping and reflecting gender perceptions and stereotypes.

2.4.3 Critical Review of Multimodal Research

Examining the existing literature reveals a significant shortfall in multimodal research

concerning gender representation within Pakistani English magazine advertisements. Alt+hough a broad spectrum of studies globally addresses gender narratives across various media formats, the focused inquiry into Pakistani English magazine advertisements through a multimodal prism is notably lacking. The pioneering work of Machin and Thornborrow (2003) provides essential insights into how gender stereotypes and roles are perpetuated via textual and visual modes. Their methodology, merging linguistic with visual analysis, lays the groundwork for the scrutiny of gender identities in media.

This section further broadens its critical review to include additional international research that has utilized multimodal approaches for examining gender in advertisements. For instance, the study by Baldry and Thibault (2006) demonstrates the efficacy of multimodal analysis in revealing the subtle meanings that contribute to gender ideologies in visual media. Their findings spotlight how visual elements such as colour, composition, and gaze intertwine with textual components to forge persuasive gender narratives. Moreover, this review recognizes the growing interest in digital media as a fertile terrain for multimodal gender studies, highlighting the evolving nature of gender representation across media landscapes. It underscores the imperative to adapt and extend multimodal methodologies to grasp the complexities of digital and social media platforms, where visual and textual modes converge and diverge in unprecedented ways.

Conclusion

The importance of multimodality as a strong framework for examining communication in many circumstances is shown by this survey of the research. Multimodal discourse analysis provides a thorough lens through which to examine the construction and representation of meaning by combining several semiotic resources. The study highlights the significance of localized studies to improve our comprehension of multimodal narratives and points out a significant research vacuum on gender representation in Pakistani English magazine ads. It calls for more research in understudied areas like digital and regional media by critically examining the body of existing

literature and highlighting the potential of multimodal approaches to unravel the complex interactions between textual and visual components in forming and reflecting gender ideologies.

3.0 Theoretical Framework and Methodology

The following section discusses the theoretical framework and methodology for the present study in detail.

Theoretical framework

There are different theories regarding language and gender. The most influential are the deficit theory, dominance theory and difference theory. The deficit theory proposed by Robin Lakoff (1975) is based on the idea that the language used by women is inferior to the language used by men. The deficiencies in language use between the two genders have always been noticed in their languages; as per Rahmi (2015), the deficit theory believes that men's language is more competent than women's. Women's language takes most of the words from men's language. A man plays a significant role in forming the language, which is why women are believed to be using or trying to imitate most of men's language. Women's language is imperfect compared to men's. Inequity based on gender happens when a woman expresses the language they speak because they are considered less dominant in society. They are expected to speak in a specific way per their social roles, which are created inferior to men.

The Dominance theory proposed by Lakoff (1975) and Spender (1980) believed that both men and women express themselves in the same language but differently. The difference in the language is because of the power relationship between the two genders. The dominance in the language is why man enjoys more strength and power at political and cultural levels. Due to this power and control, men have a better command over many things including language use. Reid, Keerie, & Palomares (2003), Spender and Sarrah (1980), O'Barr and Atkins (1980), and Zimmerman and West (1975) supported this theory. However, this theory was not accepted because the word power is very much simplified in this theory. When it comes to communication, the sex of the

participants is of no importance compared to their social status and experiences. Which ultimately means that women can express language as well as men if given equal power to men.

Lastly, the Differences Theory, proposed by Tannen (1990), on the differences that occur based on gender. She made the Difference theory famous with *You Don't Understand: Women and Men in Conversation* (1990). The theory believes that both men and women are not socially similar. They share different sociolinguistic cultures, known as male subcultures and women subcultures. This theory was blamed for giving attention only to the contribution of females to the language and ignoring the ultimate social reality. Tannen keeps herself away from the Dominance theory. She took a cross-cultural approach to man-woman interactions without considering anyone right, wrong or foolish (Tannen 1990, 47).

According to Abdalgane, A. M. (2019), the difference between the language used by men and women is very common. Books like Gray's *Women Are from Venus and Men Are from Mars (2004) show that men use actions rather than words, whereas women like to use words and talk*. The perspectives of men and women regarding conversation vary; women consider language as a medium of emotionally connecting people with each other, and men view conversation as some sport or tool. Women are good listeners, establishing relationships and eluding conflicts. Men are comparatively not good listeners, confront each other without hesitation and are less conciliating to their own and other sentiments. The differences between how men and women speak or use language were limited to grammatical features. Later, in 1970 women researchers looked at the ways through which linguistic codes transmitted sexist bias and values. Lakoff (1975) is an epitome of this. She raised certain questions like Do females have a limited vocabulary compared to men? Do women use adjectives more than men? Do they use complete sentences? Do they really use *'superficial'* words? As a result, researchers began to analyze both bias in the language and the difference in the use of the code by both genders.

Women's movement has helped to connect the issues of gender with issues of language.

Language studies and gender studies are both interdisciplinary fields. The study of language is comparatively older than gender studies.

"Gender studies have developed differently, achieving the greatest influence in North America; the era of feminism that began in the late 1960s and affected academic and public life, as well as high and popular culture, has been instrumental in shaping the historical and scholarly context of its generation. Feminist work has entered and had an impact upon almost every academic discipline."
(Flotow, 2004. p.1)

Based on the above exposition the present study will analyze the adverstisements in Pakistani English language magazines' in the light of difference theory.

3.2 Methodology
The present section discusses the methodology in detail.

3.2.1 Research Design
The present study will employ qualitative research methodology. The magazines' advertisements will be analyzed with the help of a multimodal approach; multiple means of communication can be analyzed with the help of Multimodal discourse analysis. This method will examine several modes of communication, including language, colour, imagery, and physical representation. Therefore, the focus of the study would be to find out the role of the layout, language use, colour, positioning and physical representation in Pakistani English magazines.

Primary data will be gathered from the advertisements in Pakistani English magazines. The number of advertisements would be twenty. The data would be collected from these magazines featuring men and women.

3.2 Method of Analysis
According to Pirini (2020), interactions between people are based on two modes: written and spoken. These modes of language help to produce meanings. Other modes like gestures, visuals, layout, composition, and color support them. Multimodal discourse analysis provides a variety of approaches to the study of meanings and social interactions. Different modes produce these

interactions and meanings. Multimodality is a discourse that includes more features of communication. Multimodality follows the semiotic analysis strategies, which include semiotic means such as language, sound, and image (van Leeuwen, 2015).

Multimodality is considered an interdisciplinary field that consists of different approaches and theories from various research areas, such as linguistics, which is part of the multimodality discourse. Each field infers knowledge differently considering the method of analysis it has. Language is indirectly a part of the image analysis. The meaning of the text is carried by language with the support of other mediums which form a special kind of interpretation for the viewer, reader, or listener. (Kress's 2020). According to Hue and Luo (2016) multimodal discourse analysis is based on different approaches, namely the systematic functional linguistic (SFL) approach, conversational approach, mediated approach and multimodal metaphor approach. Systematic functional approach focuses on the relationship between social structure and language. The multi metaphor approach deals with cognitive aspects and conversational approach is based on turn-taking. Systemic functional linguistic (SFL) approach focuses on how meanings are embedded within images and artifacts. Mediated discourse analysis deals with the interactions and understanding of artifacts and images. The understanding of images and artifacts in the mediated discourse analysis is based on how people interact with them instead of trying to decode the meanings as an analyst. The conversational analytic approach is primarily based on interaction. It focuses on the artifacts and images as they show up in interactions. Multi metaphor approach as Forceville (2006: 384) stated

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The multi metaphor is based on two different stands. The first one is based on the role of gestures in connection with spoken language. The second deals with multimodal metaphors based on pictures, also known as pictorial or visual metaphors. Forceville (1996) added that there are three types of pictorial metaphor. These three types of pictorial metaphors are *"simile", "hybrid metaphor,"* and *"contextual metaphor,".* It depends on what has been metaphorized, is it a visual context that metaphorizes an object? (contextual metaphor), or are the object and the source physically conflated (hybrid metaphor) or are they juxtaposed ?(simile).

3.4 Tools of Multimodality
3.4.1 Visual Grammar
The framework of visual grammar is proposed by Kress and van Leeuwen in 1996. It is based on the findings of Halliday's semiotic analysis, which particularly focused on linguistic text. Halliday explained three different functions or social meanings we use when using language. They are ideational, which focuses on what the given text is about; interpersonal, which focuses on the relationship between the participants; and textual meanings, which focuses on the organization and arrangement of the message. These meanings in a multimodal text are realized visually in a given image containing the real world's elements. (Paltridge, 2012). Kress and van Leeuwen (1996) used different words for the same meanings explained in Halliday's social semiotic theory, ideational meaning is replaced with the term representational meaning, interpersonal meaning is replaced with interactive meaning, and textual meaning is replaced with compositional meaning.

The representational meaning focuses on how the images portray the relation between the participants in each picture. It is further classified into conceptual representation and narrative representation. The narrative representation is further divided into the speech process, reaction process, mental process and action process. These processes are based on Halliday's Transitivity system. On the other hand, conceptual representation is categorized into symbolic processes, classificational processes and analytical processes. Moreover, the narrative representation shows events and actions, change processes, and spatial arrangement, whereas conceptual representation shows participants in more stable, generalized, in terms of meaning, class and structure (Kress & van Leeuwen, 2006, p. 79)

The main focus of interactive meaning is on the social relations between participants and the evaluative interests that participants use for each other and the world portrayed by the text. It could be observed with the help of four main components such as social distance, modality, contact and attitude. The contact is based on the offer and demand relationship between the viewer/reader and the participant presented in the text or image. The meaning is conveyed with the help of demand and offer which can be linked with Halliday's explanation of the four speech acts. The social distance shows the connection among the viewer/reader, the participant portrayed in the given text or image and the maker/producer of the text. The meaning is understood by the attitude and frame size. It further divides the image into objective and subjective ones, which is supposed to be neutral, yet it is changed by angles. Modality is based on linguistics; it focuses on the credibility and truthfulness of the statements regarding the world. Kress & van Leeuwen (2006, p. 155) investigates the role played by modality markers such as, difference in color, modulation in color, and saturation of color.

The representational and interactive meanings relate to each other with the help of compositional meaning by using three different principles of composition such as, framing, information value and salience. The information value particularly focuses on the arrangement and positioning of the various elements and makes sure the values of these elements are linked accordingly. The new and given information is represented with the help of right and left arrangements, the top and bottle arrangement shows realistic and idealistic information, and the marginal and central arrangements are also discussed in terms of cultural context. Salience is something that helps to create importance and unity among the different elements with the help of making changes and bringing variations in sharpness, focus, size, and tonal contrast. Lastly, framing focuses on the connection between the level of connectedness and the importance of difference and individuality.

Multimodality, as a concept, encompasses a range of modes through which meaning is conveyed and interpreted. These modes include linguistic, visual, aural, gestural, and spatial communication. Each mode brings unique elements and characteristics to the meaning-making process. In this study, we will explore and analyze gender representation in Pakistani English language magazines by employing the tools and methods provided by multimodality, which are discussed below.

Visual mode

In this mode of communication, meanings are conveyed through images, symbols and other elements that people can see on a piece of paper or in their surroundings. It includes colors, layouts, images, animations, designs, fonts, videos, graphics, tables, maps, diagrams, charts, formatting, symbols and size.

As per the above explanation, the present study will use the modes discussed in multimodality for the analysis of the present study. The present study will use visual modes for analysis. Moreover, the present study will try to utilize the methods and modes of multimodality to give us a clear picture of gender representation in Pakistani English language magazines.

Narrative Representation in Pakistani English Language Magazine Advertisements
5.1 Introduction

This chapter analyses the visual dimension of advertisements from Pakistani English magazines, focusing on gender representation. This analysis examines the portrayal of gender in these advertisements through a multimodal perspective to understand how visual elements contribute to the representation of gender roles and identities.

5.2 Visual Dimension: A Multimodal Analysis

From the perspective of visuals, different kinds of visual modes used to represent men and women in the advertisements are analyzed by looking at the representational and interactional meanings used for a specific gender. Visual mode plays an essential role in creating meaning and putting sense into the idea behind composing a particular advertisement. It helps the linguistics modes in constituting meaning more efficiently. Visual modes make it easier for the advertiser to catch the reader's attention. Therefore, the advertiser

uses visual modes in the advertisement to make it more appealing and attractive for the readers. This chapter will focus on representational and interactional meanings.

5.2.1 Representational meaning
In any advertisement, the actions of the objects and characters show what is happening in the advertisement and how they are represented. This section will analyze fashion-focused, woman-focused, make-up and beauty, and gender-neutral advertisements.

5.2.1.1 Narrative process
The participants in a picture are often represented as doing something to or for each other. A vector connects them to make a link between the participants. Such representation is called the narrative process. The narrative process is further classified into action process, reaction process, and mental and verbal process.

A. Action process
Within the framework of the action process, the individual who carries out the action is referred to as the actor. The actor is an active participant in the process and generates a vector representing the action's direction and magnitude. The actor itself may be conceptualized as a vector within the context of an image. The action process aims to establish a connection with the target audience and evoke a positive emotional response.

Line
A line is a semiotic resource that shapes meaning in visual communication. It includes elements like vectors, paths, gaze, and movement trajectory. Line guides the viewer's attention, establish connections, and contribute to composition coherence. Kress and van Leeuwen (2006) propose that lines serve as semiotic channels for conveying meaning and organizing visual information. They are integral to the multimodal framework, facilitating the construction of meaning through visual communication.

Vertical and Horizontal lines
Vertical and horizontal lines play a significant role in visual communication transcending their geometric definitions when viewed through multimodality. Vertical lines denote visual elements oriented upward and downward serving various semiotic purposes. They can symbolize attributes such as stability, strength, or hierarchy, directing the viewer's attention or conveying specific emotions. They also enhance visual consistency and arrangement conforming to cultural or contextual norms.

Horizontal lines denote visual components aligned laterally, serving unique semiotic purposes when present in multimodality. They can connote feelings of serenity, equilibrium, or balance, contributing to visual harmony and conveying meanings about stability and order. The configuration of components along a horizontal axis can direct the observer's analysis and generate a visual storyline that corresponds to communicative objectives or cultural conventions. Understanding the semiotic ramifications of these lines is crucial for understanding how visual components contribute to meaning formation in advertisements and other visual texts.

B. Reaction Process
With the help of the participant's eye line, a vector is constructed during the reaction process. The participant must be a human with distinguishable eye color and facial expressions. Unlike the action process, the reaction process relies on reactors rather than actors; a participant who observes something or someone, is a reactor. In contrast, when contemplating phenomena, the reactor's attention transfers from the objective to the phenomenon itself, which becomes a participant in the observation or the overall visual arrangement.

Vector
Vectors refer to a line that leads the eye of the viewer as well as the represented participant from one entity to another in any advertisement. These lines maybe visible or invisible, curved or sometimes straight. Vectors often show you the direction of the participant's eye in an image presented in any advertisement or other entities pointing to something in the advertisement. Vectors are reading paths in advertisements that catch the reader's eye instantly.

Setting

The setting is an essential part of composing any advertisement. The setting of the advertisement is important as it helps the readers to comprehend what the advertisers of the advertisement want to convey. Moreover, the setting of the advertisement helps to connect the writer and the reader. The setting is noticeable because the participants in the foreground overlap and, therefore, somewhat obscure the background. It is also evident due to the color difference in the foreground and background.

5.2.2 Interactional meaning

Advertisement is a medium of communication. It is communication between the advertiser and the reader. However, it is not just limited to the communication between the writer and the readers. Advertisements are interactive, the characters and the objects within the advertisements also communicate with each other. Moreover, these interactions affect our emotions when we connect or relate to them.

A. Color

Color brings attraction and uniqueness to the advertisements. It creates and presents emotions about a particular object or character in an advertisement. In multimodality, color is considered a mode that constitutes meaning. It includes different elements, features, and semiotic resources such as saturation, hue, purity, and value. These features and elements are understood only when put in context.

B. Shot distance

The variation in the distance of the shot gives rise to different interpretations. The use of close-up shots often serves to evoke feelings of both threat and intimacy. In contrast, mid-shots tend to convey less connection between the subject and the audience. Lastly, long shots provide a full-height view of the participant, capturing their whole stature inside the frame. This camera angle provides the audience with information on the positioning of the subject within the environment. The socio-cultural perspective on visual elements in advertising reveals how these elements not only capture attention but also embed and propagate

cultural values and social norms. Visual strategies such as the use of specific actions, reactions, colors, and shot distances reflect and reinforce societal expectations about gender roles, social status, and ideal behaviors. For instance, the depiction of men and women in specific roles or settings can perpetuate traditional gender stereotypes or challenge them by presenting counter-stereotypical images. This approach demonstrates how advertising is a powerful tool in shaping and reflecting cultural identities and values, influencing public perceptions and behaviors through carefully crafted visual narratives.

5.3 Fashion Advertisements

This section analyses advertisements based on fashion and women-focused (See Appendix A) themes.

5.3.1 Representational meaning

Advertisement 1 is taken from an English Pakistani magazine, SHE, published in October 2011. In this advertisement, the main idea and action of the character are portrayed through the overall composition of the entities in it. The female model is wearing a beautiful dress, which is the product being sold. The text is placed at the center and over the dress of the female model in the advertisement. Advertisement 2 is taken from a Pakistani English magazine SHE, published in August 2012 It features a female model promoting a dress as the main product. The text in the advertisement is positioned on the right side, with the brand's name *Haute Couture* written in bold and capital letters. The bold letters of the brand name give it more weight and importance. Furthermore, the use of descriptive words such as *DIVA, BRIDAL*, and *PRINCESS* associated with the female model suggests a sense of, luxury, aspiration and elegance. Advertisement 3 is taken from the Pakistani English magazine SHE, published in August 2012 (See Appendix A). It features female model at the center, wearing a pink shirt and black palazzo. The model's attire signifies style and sophistication, while her overall appearance represents femininity and glamour. The use of the words *Glam UP!* in bold

and capital letters emphasizes the transformative power of the advertised product. Advertisement 4 is taken from Pakistani English magazine SHE, published in August 2012 It focuses on the theme of elegance and style. The text *THE ELEGANCE OF STYLE!* written in capital letters serves as the main representation of this theme. The use of bold text and an exclamation mark at the end of the text amplifies its significance and attracts the reader's attention. The emphasis on elegance and style suggests that the advertisement is promoting fashionable clothing or accessories.

5.3.1.1 Narrative process

The narrative process in advertisement 2 focuses on presenting the dress as a symbol of beauty, sophistication, and status. The female model wearing the dress represents the desired outcome of owning and wearing the product. Using descriptive lexical items such as DIVA, BRIDAL, and PRINCESS strengthens the narrative by suggesting that wearing a beautiful and expensive dress can transform the person into the glamorous, bridal, or royal entity. The narrative process revolves around the concept of enhancing one's appearance through the use of the product. The text *"Glam Up!"* serves as a call to action, inviting viewers to imagine the possibilities of achieving a glamorous look. The model's poised stance and unwavering eye contact strengthen the notion that using the product might result in a desired change. The fourth advertisement focuses its narrative process on elegance and style. The primary textual element, titled *THE ELEGANCE OF STYLE!* effectively communicates the core idea, signifying that the promoted product or brand is linked to refinement and sartorial trends. The use of an exclamation mark infuses the story with a sense of energy and excitement, eliciting a favorable response from the reader.

A. Action process

Within the framework of the action process, the individual who carries out the action is referred to as the actor. The actor is an active participant in the process and generates a vector representing the action's direction and magnitude. The actor itself may be conceptualized as a vector within the context of an image. The depiction in advertisement 1, an oblique line generates a vector. The action process in this advertisement is represented by the model's pose and facial expression. The female model is wearing traditional shalwar kameez and Peshawari chappal, which are associated with cultural attire. The action process aims to establish a connection with the target audience and evoke a positive emotional response.

Line

In advertisements 1,2 and 3, the participants are female models who are also actors. The participants are represented through vertical lines to show the participants' height in the advertisement. Moreover, a vertical line is used to indicate the static position of the participants. The advertisements follow the structure of a non-transactional process as they have only one participant, the actor with no goal. The resulting structure forms an open-ended situation for the viewers to contemplate the psychological activities of the actor and the composer of the advertiser. In other words, it creates a sense of attractiveness and relativity for the viewers. The visual elements of the model's dress create visible lines and patterns. The interplay of colours, such as the green and blue in the dress, contributes to the visual interest and adds to the overall aesthetic appeal of the composition. Advertisement 4 follows the non-transactional process as well. There is only one actor: the male model, represented through a vertical line. The lines of the wooden table where the text is placed create a subtle horizontal line element that adds visual interest and reinforces the authenticity of the setting.

B. Reactional process

The reaction process is a visual interaction that involves reactors rather than actors, such as observers or reactors. It is triggered by the model's depiction and the visual elements used in the advertisement. in advertisements 1,2,3, and 4, the advertiser uses various techniques to elicit emotional responses from viewers, such as admiration, ambition, and desire. Strategies include displaying a female model in advertisements 1,2 and 3 donning a garment and using evocative terms like *DIVA, BRIDE*, and

PRINCESS. The goal is to evoke positive emotions and build rapport between the audience and the advertised product. The female models' direct eye contact creates a compelling connection with the viewer, encouraging them to envision themselves adopting the enticing aesthetic. The phrase *Glam Up!* enhances interest and encourages exploration of the product's potential benefits. The model's deliberate eye contact establishes a personal connection and encourages viewers to engage with the advertisement. The male model's smile in advertisement 4 also contributes to the reaction process, conveying a positive and friendly impression and inviting viewers to associate the product or brand with positive emotions.

Vector

In advertisement 1, a vector is used to show the phenomena through the represented participant, who, in this case, is the female model placed in the centre of the advertisement. Vectors refer to a line that leads the eye of the viewer as well as the represented participant from one entity to another in an advertisement. These lines are maybe visible or invisible, curved or sometimes straight. Vectors often show the direction of the participant's eye in an image presented in any advertisement or other entities pointing to something in the advertisement. Vectors are reading paths in advertisements that catch the reader's eye instantly. The given advertisements are the result of a non-transactional process. The participants eye forms a vector that helps the viewers to see what the advertisers want them to see or feel through the eyeline and positioning of the body of the represented participant. The reactor, in this case, is the represented participant whose facial expression, positioning of the body, and the direction of their glance help to convey the feeling of affinity to the viewer. On the other hand, the phenomena, in this case, are formed through the bare background and different colors used in the background to help the viewer focus on the represented participant and the dress she is wearing. It is difficult to pinpoint a precise vector in these advertisements without detailed information about the model's gaze or direction. In contrast, the model's overall presence and the

visual components—such as the clothing and the background—act as vectors. They direct the audience's attention to the outfit and model at the center of the advertisement. The model's direct gaze creates a strong visual element that directs the viewer's attention towards the central message of the advertisements. The model establishes a sense of intimate connection with the audience by direct eye contact with the camera, thus enhancing the overall impact of the message. The positioning of the model's face and eyes in the image results in a clear and captivating visual direction. Within the advertisement 4, the male model's visual focus functions as a vector, effectively directing the attention of viewers toward the prominent elements present in the composition. The model employs a visual route to guide the viewers' gaze toward the primary text and the wooden table, achieved by maintaining direct eye contact with the camera. The vector emphasizes the significance of the text and guarantees that viewers will pay attention to the desired message.

Setting

The setting is an essential part of composing any advertisement. The setting of the advertisement is important as it helps the readers to comprehend what the advertisers want to convey. Moreover, the setting helps to connect the writer and the reader. The setting is crucial because the participants in the foreground overlap and, therefore, somewhat obscure the background. It is also noticeable due to the color difference in the foreground and background. In the above advertisement 1, the setting is fashioned with the help of locative circumstances by representing the female character with an empty background. The color in the background is desaturated by adding dark black color in the corners, and a little white color is used behind the represented participant to make the participant in the center look vivid and easily visible to the viewer. The overall settings of the advertisement help the readers to easily connect with the main entities of the advertisement, i.e., the text and the represented participant. The setting of the advertisement 2 and 3 is an empty background. This minimalistic setting allows the focus to be solely on the model and the dress she is wearing. The absence of any

specific background elements draws attention to the central subject and reinforces the idea that the dress is the main highlight of the advertisement. The setting of the advertisement 4 is characterized by the wooden table where the text is placed. The wooden table adds warmth and a sense of tradition to the composition. It serves as an appropriate setting for showcasing the traditional attire and aligns with the cultural theme of the advertisement. The setting enhances the overall visual presentation and reinforces the message of elegance and style.

Several differences and similarities are shown when analyzing the visual representation of both genders in the advertisement. Advertisement 2 emphasizes themes of beauty, glitz, and luxury, with a female model primarily marketing a dress. Advertisement 4, which has a male model dressed traditionally, seems to emphasize cultural representation and self-assurance more. In contrast to Advertisement 1, which aimed to create an open-ended situation that invites viewers to speculate about the model's psychological activity, Advertisement 2 uses a narrative process that centers on improving one's beauty through the product being sold in the advertisement. Regarding vectors, Advertisement 3 draws the viewer's attention with the model's gaze and direct eye contact, while Advertisement 1 does it with the model's total presence and visual elements. Additionally, the backgrounds are different; although Advertisement 1 uses an empty, minimalist background, Advertisement 4 uses a wooden table as a setting, in keeping with the cultural concept. However, both advertisements use strong text to emphasize points and emotionally connect viewers via direct eye contact with the models. In the end, despite the two commercials having different focus points and subjects, they use similar tactics, such as visual cues and emotional appeal, to communicate their intended messages to their target audiences.

5.3.2 Interactional meaning

The interactional meaning in advertisements 1,2,3 and 4 (See Appendix A) are represented through color and shot distance.

A. Color

In advertisement 1, the color is brighter and more saturated in the center than in the borders. The color behind the female model is brighter than the colors in the borders and lower part of the advertisement. Thus, the overall composition of the colors in the advertisement is done to create a logical connection between the female model and the text placed in the center of the advertisement. Moreover, the color adjustment of the advertisement creates a feeling of admiration and acceptance. Advertisement 2 prominently features a green color in the female model's dress and the background. Green is associated with freshness, growth, and harmony (Cerrato, 2012). Its use in the advertisement creates visual coherence and adds an element of natural beauty. Additionally, the blue color in the dress adds a touch of elegance and sophistication to the overall visual presentation. The color scheme in advertisement 3 predominantly includes pink, black, and green. Pink is associated with femininity and beauty, while black signifies elegance and style. The transition from black to a slightly brighter shade in the middle, and then to green at the lower section, adds visual interest and creates a sense of movement within the composition. The color choices contribute to the overall glamorous and appealing atmosphere of the advertisement. The advertisement 4 uses vibrant and rich colors in the clothing and accessories of the male model. These colors contribute to the overall visual appeal and create a sense of cultural authenticity.

B. Shot distance

In advertisements 1 and 2, the female models are shown through the use of a long shot, effectively conveying the positioning of the individual inside the advertisement to the viewer. The participants are strategically positioned as the focal point of the advertisement, serving as a means to promote the featured product, in this case, the dresses worn by the models. The advertisements effectively establish social distance by using the female models' gaze and strategically positioning them at the center of the composition. Although the faces of both female models are not directly aligned with the camera, the direction of their eyes toward the camera provides a visual connection with the

viewers. This phenomenon gives rise to an impression of proximity and familiarity, reducing the social gap between the model and the intended receivers. The deliberate positioning of the female models aims to emphasize their importance and guides the viewers' gaze toward them as the central focus of the advertising. In advertisement 3, the medium shot distance is used to visually capture the female model from the waist up, allowing viewers to focus their attention on her facial expression, attire, and overall presentation. The close proximity of the camera in this particular image provides a heightened level of intimacy, enabling viewers to establish a stronger connection with the model. This, in turn, allows them to see themselves obtaining a similar level of attractiveness. The advertisement 4 employs a medium shot distance in order to prominently display the model and his clothing. This particular framing technique gives viewers the opportunity to see the intricate aspects of the garments, the male model's facial expression, and his direct gaze towards the camera. The medium shot distance achieves a harmonious equilibrium by offering an adequate amount of visual data while simultaneously directing attention toward the primary features within the composition.

In conclusion, comparing and contrasting gender representations in these four advertisements shows differences and commonalities. Advertisements 1, 2, and 3 generally focus on themes of beauty, glamour, and fashion while using female models. To link the promoted items with the transformation of the female models, they use a variety of narrative processes, inspiring desire and appeal in the process. In order to elicit an emotional response from the viewers, these advertisements carefully employ shot lengths ranging from far shots in advertisement 1 to close-ups in advertisement 2 and medium shots in advertisement 3. Advertisement 4 distinguishes out, though, since it includes a male model and emphasizes themes of ethnic representation and confident elegance. This advertisement's narrative process emphasizes style and elegance while highlighting the sophisticated quality of the offered goods. The male model and viewer feel more connected because of the medium shot distance, which successfully highlights the

model's outfit and facial expression. Despite these distinctions, color is crucial in all four advertisements for evoking feelings and fostering relationships. Each advertisement deliberately uses colors to evoke a certain emotional reaction and heighten the overall visual appeal. Although the subjects and focuses of these advertisements differ, they all employ comparable tactics, such as emotional appeal and visual cues, to effectively communicate their intended messages to their specific target audiences. Gender representation also plays a significant role in influencing the narrative and visual elements.

The socio-cultural analysis of fashion advertisements reveals how visual and textual elements are intricately woven to reinforce and sometimes challenge societal norms about gender roles. These ads not only sell products but also ideas of femininity and masculinity, often aligning women with beauty and elegance and men with style and authority. Such portrayals reflect broader cultural expectations and influence individual identity formation. However, the inclusion of diverse roles and themes in these advertisements also signals a shift towards more inclusive representations, challenging traditional stereotypes and fostering a broader acceptance of varied gender expressions in societ

5.4 Beauty and Make-up Advertisements
The following is the analysis of advertisements 5 and 6 (See Appendix B) on beauty and makeup.

5.4.1 Representational Meaning
Advertisement 5 is taken from a Pakistani English magazine SHE, published in October, 2011. A female model is featured at the left side of the advertisement with skin whitening cream, a beauty product, placed at the right side of the advertisement. Advertisement 6 is sourced from SHE, a Pakistani English magazine published in July 2013. The advertisement presents a female model with textual components that emphasize the key attributes of the promoted product. The strategic use of bold and capital letters within the title of the advertisement serve to capture the reader's attention, directing their focus towards the prominent terms *NEW, COLOUR,* and *SHOW*, therefore accentuating their importance. The

digits *20* and the term *SHADES* are also emphasised, representing the product's extensive range and diversity of features. The amalgamation of these components embodies the inventive and multifarious assortment of choices the product offers.

A. Action Process

The representational meaning in advertisements 5 and 6 positions the female models as the primary participants assuming the actor's role. The representation of the female models in advertisements is achieved by strategically using a vertical line, accentuating their prominence and function in endorsing skin-lightening and beauty products. The vertical line represents the subject's height and stationary placement within the composition, emphasizing their importance. Advertisement 6 emphasizes the female model's engagement with her hands. Positioning her hands in front of her eyes by the individual in question conveys the potential for transformation inherent in the promoted product. The advertisement emphasizes the hands, drawing attention to the product's ability to enhance the aesthetic appeal and allure of the hands.

B. Reactional Process

Advertisement 5 effectively conveys the reactional process using the female model's facial expression and direct gaze. The female model connects with the audience by making direct eye contact, drawing their attention. The presence of exposed teeth and parted lips signifies a facial expression often associated with a smile, which conveys a favorable and welcoming disposition. The process of eliciting a reaction from the observer evokes a distinct feeling of involvement and interest. The interplay between narrative action and reaction processes generates a dynamic and captivating portrayal. The action process emphasizes the female model as the primary agent, highlighting her active participation. Conversely, the reactional process encourages the spectator to engage with and respond to the model's captivating gaze and smile. The dynamic relationship between action and reaction amplifies the advertisement's influence and effectiveness in effectively communicating its intended message.

Advertisement 6 effectively conveys the reaction process by using the female model's gaze toward her hands. The user's attention towards her hands suggests a favourable response to the visual stimulus generated by the product. The reaction process in advertisement 6 elicits feelings of contentment and curiosity, indicating that the product has the potential to improve the viewer's physical appearance and elicit comparable favorable reactions.

Vector

In advertisement 5, the gaze of the female model serves as a vector, directing the viewer's focus. The line of sight established by the model's eyes guides the observer's attention toward the designated focal point of the advertisement, including the textual elements *SKIN WHITE* and *GOAT MILK MOISTURISING LOTIONS*, and the accompanying product visuals. The visual connection between the female model and the items she is responding to is established by the vector created by her gaze. The visual composition directs the viewer's gaze and accentuates the significance of the conveyed information and showcased items. The viewer's attention is directed onto the advertisement's main components, increasing the message's total efficacy via adherence to the vector. In advertisement 6, the establishment of the vector is achieved by the strategic use of the female model's gaze, as well as the deliberate placement of the accompanying text and product. The model's visual focus on her hands guides the viewer's attention towards the focal point of the advertisement. Moreover, the strategic positioning of the product on the right side establishes a visual correlation between the model's hands and the product, effectively directing the viewer's attention and strengthening the product's alignment with the promoted attributes.

Setting

In advertisements 5 and 6, the background is deliberately created to provide a strong visual presence and capture the reader's attention. The advertisements strategically position the female models in the background, thus establishing them as the central focus. The given postures

emphasize the female models' significance and function in endorsing the product. The positioning of the product and its associated text in close proximity to the female models serve as a deliberate strategy to strengthen the association between them and the promoted beauty products.

The gender representation in the examined advertisements is skillfully interwoven into the visual modes, utilizing a variety of elements to communicate distinct messages about beauty ideals and the effectiveness of the products. The intentional utilization of female models as the main subjects in both advertisements highlights societal norms and expectations concerning femininity. Traditional conceptions of beauty and elegance are reinforced by the vertical lines used to emphasize the prominence of the models. Further, the influence of the action and reactional processes on the gender narrative is crucial. The female models actively promote skin-lightening and beauty products by assuming captivating poses and displaying expressive faces. The audience responds to the direct gaze, beaming expressions, and hands-focused action, highlighting how societal beauty standards affect people's perceptions. The vector produced by the models' gazes functions as an effective instrument by directing the viewer's attention to the advertised products. By strategically emphasizing particular attributes commonly associated with the idealized feminine form, this visual approach reinforces stereotypical conceptions of beauty. A narrative that conforms to traditional gender norms and upholds dominant beauty standards within the cultural context of the advertisements is ultimately the result of the intentional arrangement of visual elements and the meticulous orchestration of action and re-action processes. These visual modes exert significant influence over maintaining and forming societal standards regarding femininity and beauty.

5.4.2 Interactional Meaning

The concept of interactional meaning refers to the meaning that is conveyed by how individuals interact with one another. The use of color in the advertisement serves as a crucial factor in communicating the intended interactive significance.

A. Color

In advertisement 5 and 6, the use of the color pink, white and black, prominently shown in the attire and lips of the female models establish a visual connection with notions of femininity, youthful characteristics, and aesthetic appeal. The selection of this particular color follows the intended audience of the product and strengthens the aspiration for a more equitable beauty products. Moreover, the deliberate utilization of white color for both the textual content and product photographs improves legibility and directs focus towards the crucial components.

B. Shot distance

Advertisement 5 employs a medium close-up shot distance, especially emphasizing the facial features of the female model. This frame enables a closer and more intricate examination of her complexion and facial characteristics, accentuating the intended result of using the skin-whitening lotion. The medium close-up shot distance in cinematography intensifies the viewer's engagement with the model, as it replicates a personal and intimate relationship. Advertisement 6 employs a close-up shot distance, primarily emphasizing the model's hands and face. Through a deliberate focus on these particular areas, the advertisement accentuates the intricate aspects and impacts of the product, fostering a feeling of closeness and allowing viewers to carefully examine the highlighted attributes being promoted. The advertisement primarily features a color palette that includes black, white, and pink and subtle elements of green and yellow. Using black and white hues produces a conspicuous and impactful outcome, capturing the viewer's focus towards the model's hands and face. Using the pink colour on the model's nails and the product enhances perceptions of femininity and aesthetic appeal. The product's use of green and yellow hues accentuates its brightness and diversity, implying a plethora of choices available to customers.

In conclusion, the evaluated advertisements depict and represent gender through a sophisticated interaction of visual components, colour selections, and strategic framing. By highlighting

established beauty standards, the deliberate utilization of female models as focal points reinforces conventional notions of femininity. Intentional visual techniques, including vertical lines, direct gazes, and hands-focused actions, play a role in constructing a gender narrative that conforms to societal norms. The viewer's attention is directed towards particular features and products through the vector formed by the models' gazes, reinforcing stereotypical ideals of beauty associated with the feminine form. Moreover, the use of colour schemes, including pink, white, and black, supports conventional gender roles and corresponds with the target demographic by conveying an interactional meaning. Whether in close-up or medium close-up, the shot distance heightens viewer involvement. It cultivates an atmosphere of proximity, accentuating the refined intricacies of the models and the advertised products. By their collective nature, these visual modes reinforce and perpetuate societal norms regarding beauty and femininity within the cultural milieu of the advertisements, thereby exerting an influence on the audience's perception and comprehension of gender.

The socio-cultural perspective on beauty and makeup advertisements emphasizes how these visuals perpetuate traditional gender norms and beauty standards. By predominantly featuring female models with idealized features and emphasizing skin lightening or cosmetic enhancement, these ads reflect societal expectations that value women primarily for their appearance. Such portrayals reinforce the notion that beauty equates to social acceptance and success for women, underscoring deep-rooted cultural ideals about femininity and attractiveness. This impacts individual self-perception and shapes broader societal attitudes towards gender roles and beauty standards.

4.5 Women Focused Advertisements
The purpose of investigating advertisements 7, 8, and 9 (See Appendix C). is to understand better the usage of visual tools and the degree to which these techniques successfully engage both genders.

4.5.1 Representational Meaning

Advertisement 7 is taken from the Pakistani English magazine SHE, published in August 2012. It features a female model and various kitchen tools, indicating the context of cooking and food preparation. The model's attire, including a yellow shirt and blue turban, suggests a cultural or traditional association, potentially targeting a specific occasion, Ramadan, a religiously vital time of the year. The presence of a grocery set, including a juicer, glasses, and chopper, reinforces the theme of cooking and hints at the versatility of the advertised product. Advertisement 8, taken from SHE magazine and published in 2015, the narrative process is evident through the actions and interactions of the depicted objects and characters. The female model, positioned on the right side, is the central actor. The composition of the advertisement emphasises the model's action of pointing towards the washing machine, highlighting its significance. Advertisement 9 effectively portrays its intended message through the actions and interactions of the elements. The female model's gesture pointing towards the tagline *Health is Wealth* with a smiling expression and eye contact establishes a persuasive narrative. The use of lines, such as the vertical alignment of the model's head and body and the diagonal line formed by her arm, guides the viewers' gaze towards the key elements. The overall composition and the model's positioning create a sense of relevance and emphasize the importance of the message and the endorsed cooking oil product.

5.5.1.1.9 Narrative Process
The narrative process depicted in the advertisement 10 revolves around the concept of blending, chopping, whisking, and more using a single tool. The text, *THIS RAMADAN BLEND, CHOP, WHISK, AND MORE WITH JUST ONE TOOL,* placed prominently in the center, serves as the main message and highlights the product's capabilities. It suggests that the advertised tool can simplify cooking tasks and offer convenience during Ramadan or any culinary activity. Advertisement 8 depicts the female model as the central actor, with her action of pointing towards the washing machine conveying the main idea. The composition and placement of entities within

the advertisement contribute to the narrative process. Advertisement 9. is evident through the actions and interactions of the elements. The female model's pointing gesture with her right hand towards the tagline *Health is Wealth* represents her endorsement and emphasis on the message. Her smiling expression and eye contact with the viewers add to the persuasive narrative of the advertisement.

A. Action Process

The main action showcased in advertisement 7 is the female model's smiling expression and direct gaze towards the viewer. Her engaging gaze creates a sense of connection and draws attention to the product and its benefits. The action of smiling and looking straight at the camera suggests satisfaction and enjoyment, implying that using the advertised tool can enhance the cooking experience. As the main character in advertisements 8 and 9, the female models are depicted through a variety of actions. Their right-hand pointing generates a vector that directs viewers' attention to the tagline and product. Their slight head tilt emphasizes the direction of her gaze, emphasizing the importance of the message and product.

Line

Line is a visual representation of the female model in advertisements 7, 8 and 9, accentuating their stature and placement within the advertisements. This visual element is a directional prompt, guiding the viewer's focus towards the models and their subsequent movements. The use of lines in advertisements 7 and 8 adds significantly to the overall composition. The use of a diagonal line in advertisement 9 formed by the female model's arm and finger gives a sense of motion, effectively capturing the viewer's gaze towards the tagline and product.

B. Reaction Process

In advertisement 7, the positive facial expression and interaction between the female model are used to illustrate the reaction process. Her smile and eye contact evoke a sense of merriment and interest, implying that using the advertised kitchen tool can result in enjoyable cookery experiences.

This reaction process aims to resonate with viewers and stimulate their curiosity. In advertisements 8 and 9, the reaction process is depicted by the prospective viewer's reaction to the female model's pointing gesture and the persuasive message. The audience is expected to have a positive reaction to the correlation between health and the highlighted culinary oil.

Vector

In advertisement 7, the female model's gaze and the text's placement determine the vector. The model's direct eye contact generates a powerful vector that directs the viewer's focus to the advertisement's focal point. The text, centred in the advertisement and written in capital letters, reinforces the vector and directs the viewer's attention to the main message. In advertisements 8 and 9, the vectors are created by the gesture of pointing out to the main text of the advertisements. In both advertisements, the female models pointed fingers at the text and product being sold.

5.5.2 Interactional meaning

The interactional meaning in advertisements 7, 8 and 9 is represented through color and shot distance

A. Color

The colour scheme of advertisement 7 combines vibrant and contrasting hues. The contrast between the model's yellow shirt and blue headpiece is visually arresting and catches attention. The vibrant colors and their combination infuse the advertisement with energy and vitality, possibly invoking the festive spirit of Ramadan. The use of vibrant and saturated colors in the advertisement 8 central area creates visual appeal and elicits positive emotions. The contrast between the central colors and the darker background heightens the visual impact and forges a connection with the audience. In advertisement 9, colour plays a significant role in conveying meaning and evoking emotion. The hue of the text, characterized by its yellow color and the cooking oil product, represents positive emotions, warmth, and a sense of joy. The use of red tones throughout the text evokes a heightened feeling of urgency and effectively captivates the

reader's attention. The red dress worn by the model serves as a visual juxtaposition, generating a focal point that captivates the spectators' gaze.

B. **Shot Distance**

The shot distance used in the advertisement 7 is at a medium range, effectively capturing the female model from the waist upwards. This composition facilitates the observation of the model's facial expression, attire, and accessories with a high level of clarity. The use of a medium shot distance allows for effective viewer involvement with the model and facilitates the observation of the surrounding objects inside the frame. In advertisement 8, the long image used to capture the female model offers an all-encompassing view of her within the composition. This shot distance lets viewers comprehend the female model's position and significance within the advertisement. The photo distance and depiction of the female model in the advertisement 9 establish the social distance. The medium image of the female model offers a clear view of her facial expression and gestures. This moderate shot distance establishes a rapport and relatability between the observer and the model.

The portrayal of women's roles and contexts is central to these three advertisements, each offering a distinct portrayal. Advertisement 7 depicts a female model in traditional attire, possibly targeted at a culturally specific audience. Advertisements 8 and 9 focus on young and good-looking female models to convey a juvenile theme. Even though all advertisements conspicuously feature female characters and employ vibrant colors and medium shot distances, their narratives vary, demonstrating the diversity of women's roles and contexts in advertising.

The socio-cultural analysis of these women-focused advertisements reveals how they leverage traditional and cultural themes to resonate with their intended audience. These ads not only highlight products but also subtly reinforce societal expectations of women's roles, particularly in domestic settings such as cooking and household chores. By prominently featuring female models in contexts associated with traditional femininity, such as the kitchen or involving home appliances, these advertisements reflect and perpetuate cultural norms that align women with domesticity and caretaking roles. This consistent portrayal contributes to shaping and reaffirming the societal view that associates women primarily with the home and traditional activities, which can influence gender perception and consumer behaviour within the cultural context.

5.6 Gender Neutral Advertisements
The following analysis of advertisements 10, 11 and 12 (See Appendix D) is based on a gender-neutral theme.

5.6.1 Representational Meaning
Advertisement 10 taken from SHE magazines published in 2014 features a woman model as the central focus, representing the target audience of *Luscious Cosmetics*. The model's long, flowing hair and elegant dress suggest beauty, femininity, and sophistication. The presence of a man in a black shirt behind the model adds an element of intrigue and interest, potentially hinting at the allure and appeal of the product. The brush in the model's hand represents the advertised makeup tool and signifies its functionality and purpose. Advertisement 11 is taken from a Pakistani English magazine SHE, published in March 2014. It depicts a couple in a domestic setting, representing a husband-and-wife perception. The husband is portrayed as getting ready for work, while the wife assists him in adjusting his tie. This narrative process highlights the supportive and caring relationship between the couple. The action of the wife helping her husband and their smiles indicate a positive and harmonious interaction. The vector and circumstance of their eye contact and facial expressions emphasize their emotional connection. Advertisement 12 depicts a male and female model sharing a supper. The positioning of the male and female models suggests an intimate or romantic relationship. The taglines *CHOREIN CALORIES KA HISAAB*[1] and *CANDEREL KITNI?*[2] are written in bold to emphasize their importance in communicating the advertisement's primary message. The taglines emphasize calorie

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[1] forget about calories count (translation mine)
[2] How much *CANDEREL?* (translation mine)

management and Canderel's influence in attaining this objective.

5.6.1.1 Narrative Process

Advertisement 10 revolves around the model using the brush to apply makeup. This narrative implies that *Luscious Cosmetics* offers effective and convenient tools that enable users to achieve desired makeup looks effortlessly. It suggests the product can enhance natural beauty and transform one's appearance. In advertisement 12 the narrative process revolves around calorie counting and the significance of using Canderel as a sweetener. The taglines urge viewers to consider the calorie content of their meals, emphasizing the significance of being aware of what they consume. The presence of male and female models and their interactions suggest that including Canderel in their diet permits them to enjoy delectable foods while maintaining a healthful lifestyle.

A. Action Process

The main action depicted in advertisement 10 is the female model holding the brush and actively applying makeup while the male model is positioned behind her. This action symbolises the transformative power of Luscious Cosmetics, emphasising the idea that using their products can enhance one's beauty and boost confidence. The female and male model in the advertisement 11, represented by a vertical line, signifies their stature and static position. The use of a transactional process creates a situation that engages viewers and invites contemplation of the psychological elements conveyed by the models, and the advertiser. The actions depicted in the advertisement emphasize the engagement of the male and female models with the product and one another. The female model holding a dish in her right hand symbolizes the act of dining to emphasize the connection between the advertised product and meals. The hand of the male model reclining on the table conveys stability and support, symbolizing the role of Canderel in balancing dietary choices.

B. Reaction Process

In advertisement 10 the female model's confident and self-assured expression illustrates the reaction process. It implies that using *Luscious Cosmetics* can instill individuals with positive emotions and self-assurance, reinforcing the brand's promise of a luxurious and empowering experience. The eye line and facial expression of the male and female models in advertisement 14 create a vector that engages viewers and evokes a feeling of affinity. The phenomena, represented by the vacant background and color variations, serve as the model's focal point, inciting the curiosity of the spectator. Expressions on the models' faces and eye contact illustrate the reaction process. Both male and female models are depicted smiling, signifying their contentment and pleasure. The model's direct eye contact with the with each other creates a sense of connection and encourages them to consider the advantages of using Canderel. The positive responses of the models indicate that incorporating Canderel into one's diet provides delight and satisfaction.

Vector

The vector of advertisement 10 is derived from the female model's gaze and the positioning of the brush and text. The model's gaze directs the viewer's focus to the brush, emphasizing its significance as a key component of the advertised product. The position of the brand name and logo serve as vectors, directing viewer attention and perception of the advertisement's message. The model's gaze, represented by a vector, guides and directs the audience's attention to the phenomena depicted in the advertisement 11. This visual element captures observers' attention and shapes their perceptions. Eye contact and body positioning establish the advertisement's vector. The gaze of the female model towards the camera creates a forceful vector that directs the viewer's attention from the left side of the advertisement, where the models are positioned, to the right side, where the product is located. This vector guides the audience's attention and directs it to the advertisement's primary message.

Setting

Using colors in advertisement 10 is of utmost importance as it effectively communicates messages and captures the viewer's interest. The background exhibits a vibrant color palette,

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creating a visually captivating juxtaposition. This particular color enhances the male and female models' perceptibility and engagement inside the composition's central arrangement. In advertisement 11, the use of White and Pink for the female models' clothing further emphasizes their facial expressions and gestures, drawing attention to their interaction. The colors White and Pink connote elegance and sophistication. Adding a touch of femininity and visual intrigue to the advertisement is the wife's traditional shalwar kameez in light pink and the male model is portrayed as husband is wearing a blue shirt. The contrast between the pink and the background's vivid colors creates a vibrant and eye-catching element. In the lower-left corner, three oil packets with vibrant colors that contrast with the overall color scheme are conspicuously displayed. These vibrant hues of green, represent vitality and freshness. They create a visual association with the product, Seasons Canola oil, and imply that cooking with this oil will improve the flavor and quality of the food. The color modulation and contrast employed in the advertisement, such as the saturated green hues accentuating the tagline text, contribute to its overall creative and unique appearance. The use of vibrant colors and a variety of tints assists in attracting the reader's attention and making the advertisement visually alluring. In advertisement 12 the male and female models are positioned in a kitchen where the female model is placed next to the male model. Both are positioned close to each other.

5.6.2 Interactional Meaning
The interactional level focuses on the analysis of advertisements using color, proximity and shot distance to understand how visual tools impact the overall composition of the advertisement and how genders are represented.

A. Color
In advertisement 10, the proximity of the camera in this particular image serves to intensify the emotional connection between the pair and the viewers, as it enables a distinct observation of their facial expressions and physical movements. Furthermore, it aids in the establishment of a personable and accessible demeanour. In advertisement 11, the shot distance is moderate, allowing the viewers to see both the male and female models and the intricate features of the product. The arrangement of the artwork enables the observer to discern and value the many emotive attributes of the model, particularly the paintbrush she holds, as well as the overall visual components. The medium view distance used in this context facilitates the efficient transmission of the fundamental elements of the advertisement. In advertisement 12, the color scheme is blue, white, and scarlet. Blue is associated with serenity and reliability, which correlates with the concepts of a healthy lifestyle and an educated diet. White symbolizes cleanliness and holiness, reflecting the concept of making conscientious and virtuous decisions. Using red in the slogan *CANDEREL KITNI?* draws attention and creates a visual link between the slogan and the product, reinforcing the product's identity.

B. Shot Distance
In advertisement 10, the proximity of the camera in this particular image serves to intensify the emotional connection between the pair and the viewers, as it enables a distinct observation of their facial expressions and physical movements. Furthermore, it aids in the establishment of a personable and accessible demeanor. In advertisement 11, the shot distance is of a moderate nature, allowing the viewers to clearly see both the male and female models and the intricate features of the product. The arrangement of the artwork enables the observer to discern and value the many emotive attributes of the model, particularly the paintbrush she holds, as well as the overall visual components. The medium view distance used in this context facilitates the efficient transmission of the fundamental elements of the advertisement. The shot distance in the advertisement 12 is medium-close, focusing primarily on the male and female models and their immediate environs. This shot distance allows viewers to observe the models' facial expressions, body language, and the product in detail, evoking a sense of involvement.

In conclusion, the advertisements incorporate textual elements, color choices, social interaction,

and compositional techniques effectively to convey the message of calorie management and Canderel's role in obtaining a healthy lifestyle. The taglines are positioned conspicuously and written in bold letters, emphasising the product's main features and benefits. The male and female models' interaction, facial expressions, and body language create a relatable and optimistic narrative. The color scheme, proximity, social distance, shot distance, layout, and framing all work together to attract the attention of viewers and invite them to engage with the advertisement's message of making informed and pleasurable dietary choices.

The socio-cultural perspective on these gender-neutral advertisements reveals a nuanced approach to portraying men and women in a shared context, highlighting progressive shifts in gender representation in media. These ads demonstrate a balanced interaction between male and female models, depicting them in roles that transcend traditional gender boundaries, such as sharing domestic responsibilities and engaging in mutual decision-making. This portrayal not only reflects changing societal norms that advocate for gender equality but also encourages viewers to recognize the fluidity and shared competencies across genders. By placing men and women in collaborative and equal roles, these advertisements challenge stereotypical gender roles and promote a more inclusive view of gender capabilities, aligning with modern values of diversity and equality in everyday life scenarios.

5.7 Conclusion

The analysis of advertisements from Pakistani English language magazines SHE and Friday Times reveals that gender roles and identities are constructed and reinforced through visual signals, narrative processes, and symbolic representations. Models are often depicted in roles that conform to societal gender norms, with female models portrayed as domestic and caring, and male models as authoritative or adventurous. These advertisements reinforce gender stereotypes and power dynamics through color, proximity, social distance, and shot distance. Female models are often depicted in gentle hues, while male models are depicted in bolder hues. The study emphasizes

the importance of critically scrutinizing media representations, particularly in terms of gender, to promote greater gender inclusivity and equality. It is crucial to raise awareness, encourage diverse representations, and challenge the limitations and stereotypes perpetuated by visual media in the future.

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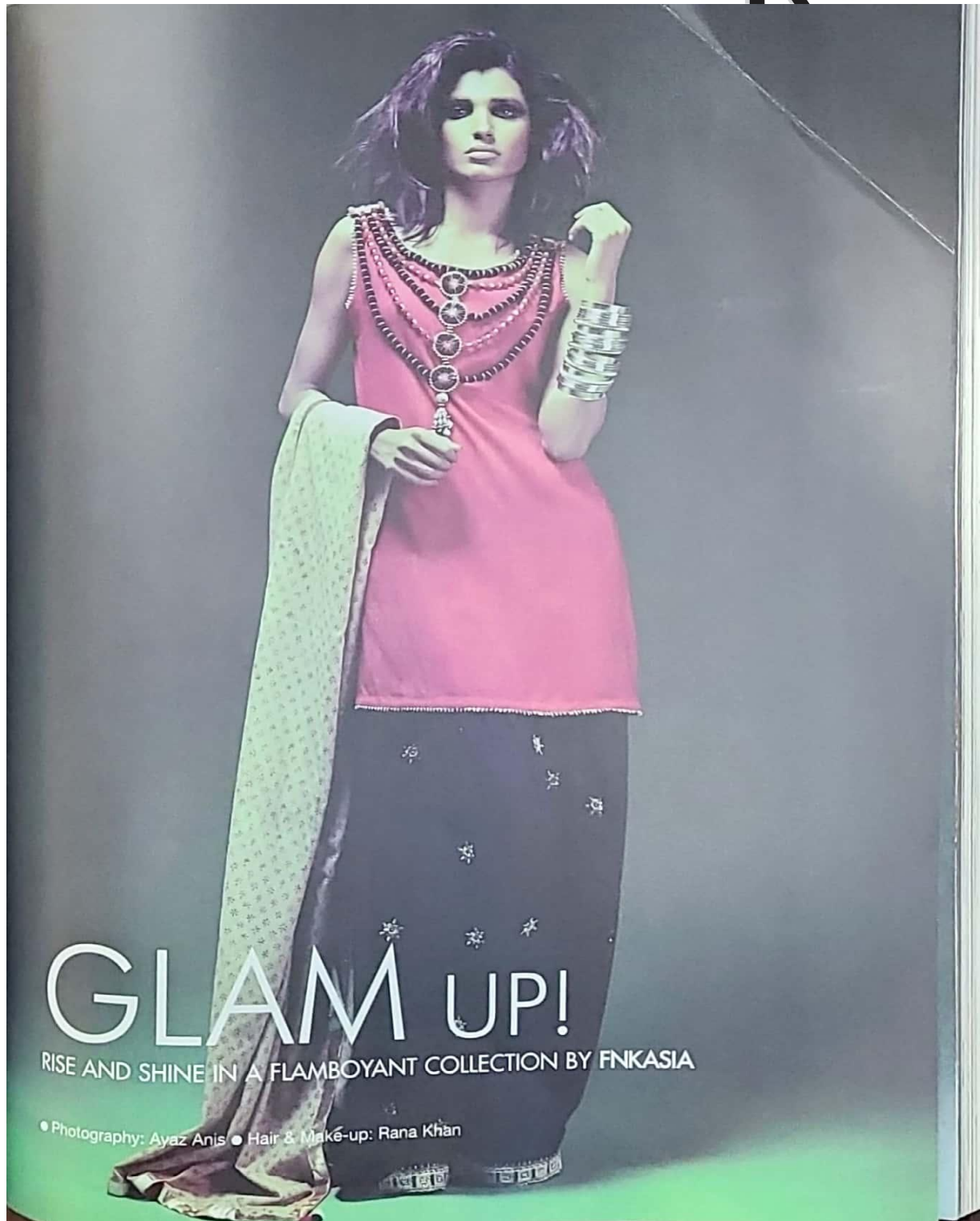
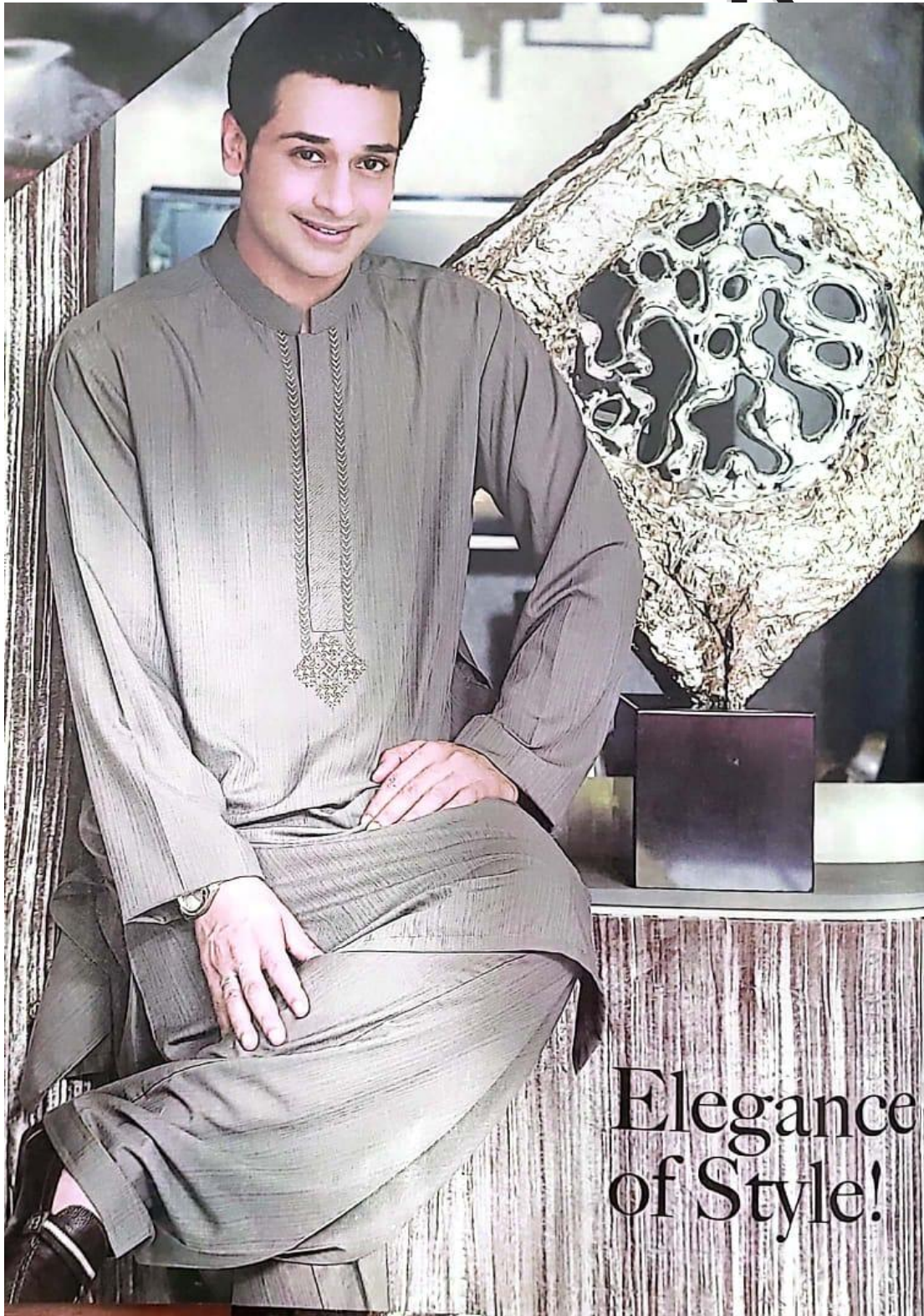**Appendix**

Appendix A
Fashion Advertisements

Advertisement 1 SHE Magazine 2011

Advertisement 2 SHE Magazine 2012

Advertisement 3 SHE Magazine 2012

Advertisement 4 SHE Magazine 2012

Appendix B
Beauty and Make-up Advertisements

Advertisement 5 SHE Magazine 2011

Advertisement 6 SHE Magazine 2013

Appendix C
Women Focused Advertisements

Advertisement 7 SHE Magazine 2012

Advertisement 8 SHE Magazine 2015

JWT

A PRODUCT OF

Health is Wealth

Your wealth shrinks when your health deteriorates.

Doctor's fee, medicine, test bills and frequent trips to the hospital adversely affect your wealth. Enriched with **vefa 5** and promise of zero cholesterol, Habib Cooking Oil maintains a balance between the Health and Wealth of your family.

Habib

100% Pure Cooking Oil

vefa 5

Advertisement 9 FRIDAY TIMES 2011

Appendix D
Gender Neutral Advertisements

Advertisement 11 SHE Magazine 2015

Advertisement 12 SHE Magazine 2013