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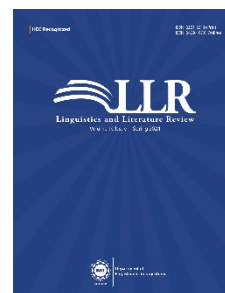|	
Title:	**Projection of Ideology in Pakistani Advertisements: A Multimodal Critical Discourse Analysis**
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Projection of Ideology in Pakistani Advertisements: A Multimodal Critical Discourse Analysis

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Abstract

This study aims at investigating the hidden ideology present in the selected advertisement for the audience. Online advertisements are a part of everyday observations. The advertisements used semiotic modes and discourse to convey their message. The study investigates it through the multimodality theory of Kress and Leeuwen (2006a). The sample comprising TRESemme digital advertisement is selected through purposive sampling. The research examines the semiotic modes of the angles of shots through proximal space, as well as the role of vectors, salience, and implied ideology. It analyses the ideology projected in Pakistani digital advertisements along with the embedded theme of You Attitude. The results reveal that the sample advertisement displays implied ideology to dominate the audience through power display. The conveyed meaning persuades the audience to long and aspire for the advertised products and then act upon their desires. The results explicate that the discourses generated through advertisements can be comprehensively explained through semiotic and discursive analysis.

Keywords: advertisements, discourse, ideology, multimodality, power display

Introduction

Language plays an important role in creating spoken and written discourses. Advertisements are an example of such discourses. Companies use advertisements to connect with the audience effectively. Television commercials are a primary source for companies for marketing (Ahmad et al., 2015). It has been reported that in 1950 almost 6000 million dollars were spent on advertisements in USA (Crystal, 2003). Media, as an instance of language in use, conveys an ideology. Commercials are a part of everyday experiences in this era. These commercials are utilised to bridge the gap between them and the audience. Communication and interaction are

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intensely experienced on these platforms (Gündüz, 2017). The direct or indirect presence of the speaker as a subject transforms abstract language into discourse, which is an act of communication (Benveniste, 1971).

Advertisements utilise the power of language and a triggering objective (ideology) to develop content for the target audience. It has been argued that ideologies are sets of representations including concepts, ideas, beliefs, myths and so on, which depend upon language, such as the use of persuasive language employed in advertisements. An ideology aims to provide a means to understanding the reality, strengthening the existing ideologies, and promoting specific interests (Kang, 2018). Arguably, ideologies have been formed by the beliefs and attitudes acquired through learning and interaction (Brown, 2019). They explicate reality and events, among others (Fine & Sandstrom, 1993; Therborn, 1980). Advertisements are an indirect medium of socialization and interaction that presents its ideologies on the screen to the observers. Hence, it is assumed that commercials depict their ideology through discourse and semiotic signs. Discourse and symbolic modes collectively work to create an imaginary interactive space to project an intended ideology, along with the embedded theme of You Attitude. Ideologies promote a particular program and attempt to mobilize the target audience for collective action based on a common agenda (Dumoulin, 2021).

Advertisements are created to attract the audience. Therefore, they employ inducing triggers to attract the attention of the target audience. These create a dynamic real-life experience presenting the vectors, body gesture vectors, and salience. The current research explains the embedded theme of You Attitude (the attitude to put the readers and listeners on a priority whilst creating the content) to project a particular ideology.

Research Questions

The research questions undertaken for the research study are:

- What sort of ideology is projected in the selected social media advertisement?
- How do the angles of shots work through proximal space?
- How are vectors presented by the represented participants in creating a realistic experience?
- How does salience work in the frames of scenes?

The current study has been conducted to analyse the ideology projected in Pakistani digital advertisements through the role of vectors, angles of shots, salience, and discourse. The results explain that Pakistani advertisements contain embedded themes of You Attitude in them, employed through different semiotic modes and discourse to present a certain ideology. It also supplements the linguistic literature regarding the discourse of commercials which can be comprehensively explained through discursive and semiotic analysis.

The current study utilises only one theoretical framework. Another delimitation of the study is that the selected data is in spoken form and not in the written form. The data selected for the study constitutes the advertisements brought to the screen within a year's period, that is, from 2021 to 2022.

Literature Review

Ideology

The notion of ideology was first introduced by the French philosopher Destutt de Tracy (1796). Ideologies are belief systems. These are not individual, personal beliefs but beliefs shared by social groups. These shared beliefs must be socially relevant for the members of the particular social group for interpretation and participation. Ideologies are more useful when they are applied to different social events, actions, and situations. Hence, feminists may propagate their ideas of equal rights for women and men at home, at work, in politics, and in many other domains of everyday life. Ideologies are shared, general, and abstract mental representations that are also expressed by the term attitude. Attitude is the ideologically based cluster of beliefs about a particular social idea, such as abortion, voting, freedom of speech, and media. It is directly applicable to the ideological control of discourse and other social practices related to social issues or ideas (van Dijk, 2011).

Ideology constitutes a relationship with social interactions central to the issues of social enquiry and critique. A critical semiotic theory establishes this relation. The study of ideology involves how language and meaning are used in social interactions (Threadgold, 1986). It also involves the construction of texts that enforce assumptions upon the audience, typically without being aware of it. These ideological assumptions are beliefs and perspectives related to social practices (Fairclough, 1992).

What is an Advertisement?

Advertisements constitute the dissemination of information but they also use intensification and appeal (Dyer, 2008). These have become an integral part of the political and economic systems. An average person now lives with an advertiser's works more hours a day than with his family. He knows more about the slogans of commercials than the proverbs of the Bible (Clark, 1998, as cited in Ayoola, 2013, p. 165). The images posted in the surroundings are inescapable, even if one does not watch television or read newspapers. It uses verbal and non-verbal elements to structure applied communication (Arens & Weigold, 2017).

Advertisements have been defined as "a powerful communication force and a vital marketing tool helping to sell goods and services, image and ideas…" (Wright, 1983, as cited in Ayoola, 2013, p. 166). Commercials can also be perceived as "a group of activities aiming at and including dissemination of information in any paid product or service to compel action as per the intent of an identifiable sponsor" (Doghudje, 1985, as cited in Ayoola, 2013, p. 166).

Advertisements can be distinguished between non-commercial advertisements and commercial advertisements, based on the products and objectives. The objective of non-commercial advertisements is neither selling nor buying; rather, certain ideas, morals, perspectives, or appeals are propagated to the public by government agencies and societies. These advertisements can be related to charity, political propaganda, or social welfare appeals. This category constitutes political advertisements.

Commercial advertisements are classified as commercial-consumer advertisements and commercial-prestige advertisements. The former has to do with goods such as cosmetics and medicine, whilst the latter includes services such as banking services and insurance (Ayoola, 2013). The obvious function of commercial-consumer advertisements is to sell things to the audience. These advertisements take into account the qualities and attributes of the products and the way these can mean something to the audience. They display humanly symbolic exchange-value for the products they are advertising (Williamson, 1978).

An advertisement produced to sell the products intends to take the viewers through a process of persuasion (Sofia, 2015). Readers' or listeners' positive emotional responses can be triggered by focusing on producing

content that puts forth the needs, desires, and situations of the audience. This particular attitude toward the audience is called You Attitude (Anderson, 2016). It can be adopted by substituting the pronouns I, me, we, us, me, mine, and ours with you and yours. It is an audience centered communication (Bovée & Thill, 2018) produced to develop a close imaginary relationship and believes in benefitting the audience. You Attitude focuses on positive aspects, expresses acknowledgement, and gives readers' point of view.

Ideology and Discourse

Discourses are a form of social interaction. These are used to communicate beliefs among language users. Discourses are not merely rooted in natural human language but also in semiotic systems of gestures, sounds, and movement. They create social dominance of a group or groups in a society when the particular group or groups have control over the production of public discourses. Discourses are ideologically based on social practices (van Dijk, 2011).

All sorts of print and electronic media produce discourses to propagate certain ideologies. Hassan (2018) carried out a qualitative and quantitative investigation using the 3-D model of Fairclough to investigate the role of ideology in the coverage of two major events of 126-day sit-in by Pakistan Tehreek-e-Insaaf and the terrorist attack on Army Public School, Peshawar. News headlines of 9 p.m. news on private news channels were analysed. The study concluded that the Pakistani media incites tension and intolerance in the Pakistani society. The aspects of presentation style, unprofessionalism, biased coverage, lack of self-regulation, and excessive commercialization are the reasons for bringing dissonance in the society. It was hoped that the media authority in Pakistan would work to bring positivity, harmony, and stability into the society.

Language, as a powerful tool of persuasion, targets specific audience. The research on the beauty products of Fair & Lovely, Nivea, L'OREAL, and POND's brand using the three-dimensional model of Fairclough depicted that the advertisements use catchy phrases, such as HD Glow, White Is purity, Tested on Asian skin and Dermatologically tested, and Reveal the natural fairness hiding behind the dark skin cells, to implicitly direct the decision of the target audience towards purchasing the respective product. In addition, an impactful colour scheme of white, pink, and blue and the glow and portrayal of female models proved to be an excellent

marketing strategy. These linguistic aspects collectively raise and attempt to maintain the ideology of white beauty (Saeed & Khan, 2022).

Similarly, research on the advertisements of beauty products in electronic media depicted that the use of persuasive language and highlighting the recurrent theme of ideal appearance enforce the audience to purchase the products, consciously or otherwise. Multipurpose devices, such as headlines, eye-catching words, euphemism, and vocabulary (including scientific and technological terms) together function to increase the sale rate. In addition, the use of You Attitude also has a significant impact over the purchase behavior of the audience, as it primarily highlights the importance of consumers (Bhatti et al., 2020).

Research Gap

The previous researches (Ayoola, 2013; Bhatti et al., 2020; Jewitt & Oyama, 2001) selected a variety of research samples to carry out a multimodal critical analysis. A sample of TRESemme's digital advertisement in English is selected for the current study through purposive sampling technique. This explanatory research investigates the power ideology created by the Pakistani TRESemme advertisement through the creation of realistic experiences. Whereas, previous researches highlighted white beauty or ideal appearances.

Methodology

Method and Design

This is a qualitative explanatory study. The selected data is analysed non-numerically. To conduct an explanatory study, a qualitative design has been chosen to analyze the selected advertisement.

Data Collection

The sample for the current study has been selected through purposive sampling technique, allowing the selection of the participants through which the research objectives can be achieved (Gay et al., 2011). Observation has been employed as the data collection tool, following the study objectives and significance. The advertisement of TRESemme has been selected from the official YouTube channel of TRESemme, Pakistan. A rich-in-content dataset in the English language has been a requirement to conduct the current research. Since TRESemme advertisement fulfils the above mentioned criteria, they have been selected as the dataset. The sample data has been transcribed as well. The facility of human or computer

translation has been avoided to prevent translation loss. The data has been collected over a period of one year (2021-2022). However, the analysis consists of only one advertisement, as further analysis showed repetition.

Theoretical Framework

Multimodality is a theory developed to account for a variety of semiotic resources used in communication to express meanings. The linguistic principles outlined by Halliday for the written text were extended by Kress and Leeuwen as multimodality. In this research, a three level meta-function analysis, introduced by Kress and Leeuwen (2006a) and constituting different modes, has been conducted to answer the research question.

The first sub-question is answered by the first level of the semiotic analysis. The analysis of interpersonal meta-function answers the role played by the horizontal and vertical angles of the shot. It expresses the involvement and detachment of the viewers from the represented participants. These angles of shots or points of view have the function of further determining the social distance through the phenomenon of proximal space. The horizontal angle represents the relationship of the image producer and the viewers with the represented participants. The other two types of horizontal angles, frontal and oblique, represent involvement and detachment, respectively (Kress & Leeuwen, 2006a, p. 374). Vertical angle shot relates to power exhibition (Kress & Leeuwen, 2006a, p. 379). However, at eye level, a symbolic relationship of equality has been observed between the represented participants and the viewers (Jewitt & Oyama, 2001).

The proximal space constructed between the viewers and the represented participants has been a crucial aspect in defining the delivery of the message. It depends upon the closeness and the distance of the angles of shots and has been observed by different fields of vision. It also defines the social relations between the represented participants and the viewers (Kress & Leeuwen, 2006a). The closer the participants, the more intimate the relationship becomes (Hall, 1966). In this regard, this study focuses on the selected advertisement to observe how they involve different processes of the angles of shot that represent the role of proximal space.

The second level of analysis answers the second sub-question regarding the role of vectors in Pakistani advertisements. Experiential meta-function represents the semiotic mode related to narrative representation and gaze. It

explains the use of eye vectors and body vectors that create a dynamic real-life dimension. Vectors are formed in images where the represented participant looks at the viewers. These vectors connect them with each other at an imaginary level. It is an important aspect that displays the power ideology embedded in the advertisements by the advertisers.

It has been asserted that these sorts of images make "demands," that is, demand the viewers enter into an imaginary relationship with the represented participant (Halliday, 1985, as cited in Kress & Leeuwen, 2006a, p. 118). Furthermore, the vector formed by gestures or movements in a certain direction fundamentally functions to address the listener directly, such as "Hey, you there, I mean you" (Kress & Leeuwen, 2006a, p. 118) Hence, the label demands an image. The type of relation constructed with the viewers depends upon the facial gestures as well. It has been observed that a demand picture is one with a beckoning hand and a smiling gesture (Kress & Leeuwen, 2006a). The represented participants may not, at times, look towards the viewers; rather, beckon through a gesture towards them. Body language, gestures, and objects can enhance the meaning potential of an image.

A "demand" image is one in which the viewers can directly look into the eyes of the represented participants. This involves the process of "image act" that asks the viewers to do something, for instance, to develop a social relationship with the represented participants. Where the case is the opposite, the image is termed as an "offer image". Such images offer the represented participants as objects of information (Halliday, 1985, as cited in Kress & Leeuwen, 2006a, pp. 117–119). The fundamental difference between these two types of images is the presence and absence of eye contact. In this respect, images are analysed in the dataset, whether they are demand images (involving the process of image acts) or offer images.

Textual meta-function has been analysed as well which answers the third sub-question. Wagener argued that salience is created in advertisements and newspapers through typefaces or typography (Machin, 2007). The tone of a text can also be analysed. If in an image a particular element is highlighted through lightning, it gives it a shining appearance (Machin, 2007). This works to intensify the promising effect of the product. The position given to the objects within the frame also delivers implied meanings.

The frames creating salience through new information tend to prefer a horizontal axis. The right side of the frame provides the key information, whereas the left side represents the already given information. Hence, the information on the right side is the one that the advertiser intends the viewers to focus on (Kress & Leeuwen, 2006a).

Ideal-real structures are related to the vertical axis. The "top" connotatively relates to the ideal, goodness, importance, and salience. Whereas, the "bottom" contrastively represents empirical information or guidance, badness, low status, and subjection to power. The information in the lower section is factual, while the information in the upper section is perceived as more promising. Distinctively, the upper section shows the viewers "what might be" and the lower section shows "what is" (Kress & Leeuwen, 2006a, p. 186).

Considering this facet, the current study also investigates the textual meta-function that can create a strong pseudo-social relation with the viewers by employing power ideology. Moreover, the explanatory analysis answers the research questions regarding the power ideology projected in the selected TRESemme advertisement in Pakistan. However, the analysis also discusses the embedded theme of You Attitude.

Ethical Consideration

The data has been collected from the official YouTube channel of TRESemme Pakistan solely for research purposes. It has been declared by the Social Research Association that the privacy of the content on public platforms cannot be guaranteed. This is because any person, from journalists to lay people, can be observant (Social Research Association, 2003). It has also been asserted that when certain data is available on a public platform, it is available to the researchers (observer) for use without any consent from the owner (Spicker, 2007).

Data Analysis

Analysis of TRESemme Advertisement

The analysis of the selected Advertisement focuses on analysing the horizontal and vertical angles of the shot, gaze, and vectors, as well as the textual salience employed in the advertisement. The analysis is done by the differentiation of scenes.

Table 1

Scene I

Semiotic Modes	Realization
Horizontal Angle of Shot	Frontal
Vertical Angle of Shot (Interactive Participant's View)	Same Eye Level
Size of Frame	Medium Shot
Proximal Space	Far Personal
Eye Vector	Unidirectional Transactional Vector
Facial Expression	Pout
Textual Salience	Top Left Side and Bottom Right Side of the Frame
Typography	Capital, Bold, Upright, and Non-Upright with White, Golden, and Black Colour

The represented participant shifts her head from a side pose facing the camera and is captured with a horizontal frontal perspective with a medium shot. She portrays a pout on her face while wearing a maroon sleeveless party dress. Her slightly forwardly tilted body forms a body gesture vector. She gazes towards the camera forming a unidirectional transactional vector. Indeed, she gazes directly at the viewer and creates a demanding image. The scene attempts to construct a far personal social relationship with the interactive participants. She appears at the same eye level; however, for a few moments she lifts her head backwards to create a low vertical angle. The unidirectional transactional gaze, vertical angles, body gesture vector, and pout develop an urge in the audience to desire her. In this attempt, the interactive participants are expected to purchase the product. The frame displays the text "Tres Squad TUTORIAL" at the right bottom. The represented participant appears on the left side of the frame, whilst the text appears at the bottom right side of the frame. The textual salience suggests that a prestigious tutorial is shared by "Tres Squad" – the trendsetters, with their audience. An equal division of frame is created with a golden glitter line to display the represented participant and the text. The represented participant is put under lightning to imply her significance as a member of "Tres Squad."
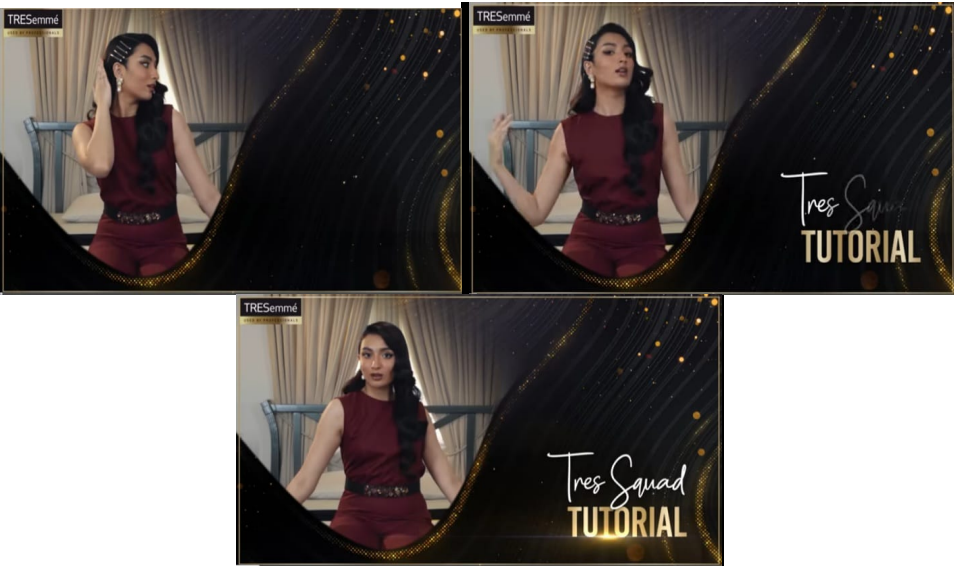
Figure 1
Scene I

Table 2
Scene II

Semiotic Modes	Realization
Horizontal Angle of Shot	Frontal
Vertical Angle of Shot (Interactive Participant's View)	Same Eye Level
Size of Frame	Medium Shot
Proximal Space	Far Personal
Eye Vector	Non-Transactional Vector
Facial Expression	Smile and Pout
Textual Salience	Top Left Side and Upper half of the Rectangular Case
Typography	Upright Letters with White, Golden, and Black Colours

The represented participant is gazing at a rectangular TRESemme case forming a non-transactional vector. The frame displays a frontal horizontal medium shot of the represented participant. She is at the same eye level with the viewer and appears with a smile on her face. This offers the construction of an equal power relationship based on involvement for mutual interest.

She tilts forward from her right side and forms a body gesture vector that leads the gaze of interactive participants to the top left corner text. At the same time, her eye vector guides the gaze towards the case that is inscribed with a text. The case is then opened as she gazes into the opened rectangular case. The audience is allowed to observe and analyse the image. She pouts (astonishing) whilst looking at the products in the case, which raises the curiosity of the audience. The case is wholesome in itself with various products, mirror, and folding table. The scene is presented as an offer image and displays the products as objects of contemplation.
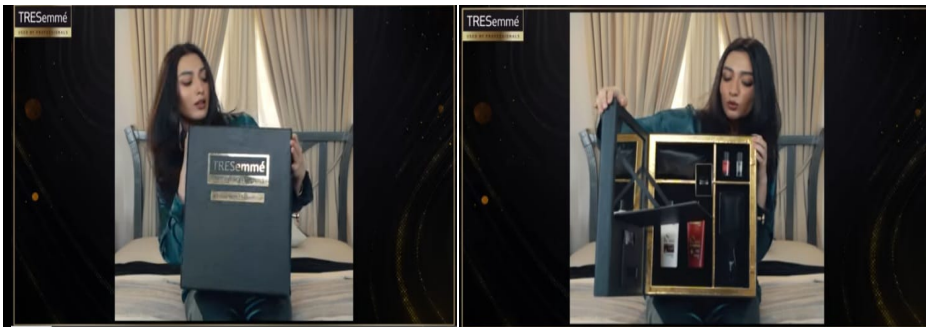
Figure 2
Scene II

Table 3
Scene III

Semiotic Modes	Realization
Horizontal Angle of Shot	Frontal
Vertical Angle of Shot (Interactive Participant's View)	Same Eye Level
Size of Frame	Medium Shot
Proximal Space	Far Personal
Eye Vector	Unidirectional Transactional Vector
Facial Expression	Smile (wide open) and Pout
Textual Salience	Top Left Side and at the Bottom in the Middle
Typography	Upright, Bold, and Non-Upright Letters

The frame displays the horizontal frontal angle of the represented participant with a medium shot realized as a far personal distance. The participant interacts with the audience at the same eye level. The display makes her the focal point of attention. Initially, her head is slightly tilted backwards but eventually moves forward. Then, she displays the products in front of her face, gazing from its top at the audience. This intends to keep the focus on the products. She gazes at the goal and then at the products. This forms the eye line vector that guides the gaze of the audience from her to the products. In addition, she forms a body gesture vector with her upper limbs as she stretches out her arms toward the audience. She looks at the viewers and then at the products and again at the viewers, forming a unidirectional transactional vector. Then, she gives a wide open-teeth smile to the viewers that shifts to pout during the last moments. The facial expression urges the interactive participants to develop a friendly social relationship with the model and at the same time elicit them to desire her or indirectly the products she is advertising. Hence, the scene comprises a demanding image. The text "SHAMPOO AND CONDITIONER for Smooth Hair" is displayed at the bottom in the middle of the frame, just below the arms of the represented participant pulled out and forward towards the viewers (body gesture vector).
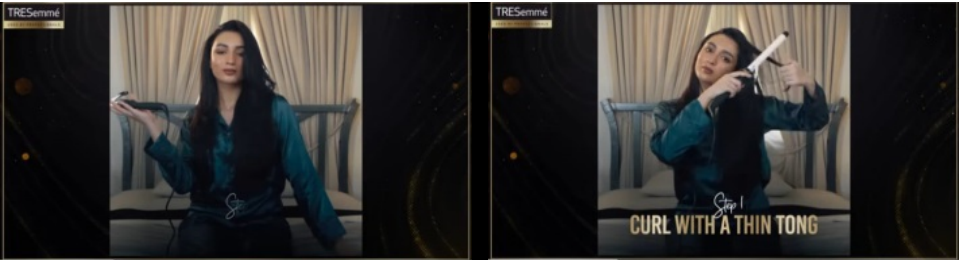
Figure 3
Scene III

Table 4
Scene IV

Semiotic Modes	Realization
Horizontal Angle of Shot	Frontal
Vertical Angle of Shot (Interactive Participant's View)	Same Eye Level
Size of Frame	Medium Shot
Proximal Space	Far Personal
Eye Vector	Unidirectional Transactional Vector
Facial Expression	Pout
Textual Salience	Top Left Side and at the Bottom in the Middle
Typography	Upright and Capital

The frame of the scene displays a medium frontal shot of the represented participant realized as a far personal distance. She is displayed at the same eye level. Hence, the scene is created as a demanding image where the audience have been invited to a social relationship, whilst the same power status is retained between the participants. She gives a wide open-teeth smile with a slightly backward tilted head. As she starts to lower her head and tilts to the right, the text "Step 1: CURL WITH A THIN TONG" appears at the bottom in the center of the frame. She tilts her head to the right side and raises her hand to curl a tuft of her hair. The tilted head forms a body gesture vector that guides the viewers' gaze to the displayed text at the top left corner of the frame. At the same moment, her left elbow, holding the tong, points downwards at the text. Then, she shows her curled tuft of hair with a pout. A unidirectional transactional vector is displayed during the entire scene.
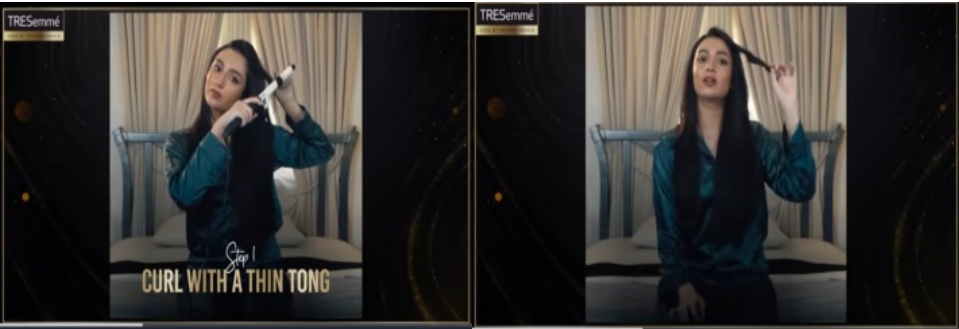
Figure 4
Scene IV

Table 5
Scene V

Semiotic Modes	Realization
Horizontal Angle of Shot	Frontal
Vertical Angle of Shot (Interactive Participant's View)	Same Eye Level
Size of Frame	Medium Shot
Proximal Space	Far Personal
Eye Vector	Unidirectional Transactional Vector
Facial Expression	Smile (wide open)
Textual Salience	Top Left Side and at the Bottom in the Middle
Typography	Upright and Capital

The represented participant gives a frontal medium shot realized as an invitation to develop attachment at a far personal level. The viewers can see the represented participant at the same eye level. Her head is slightly tilted to the right of the frame, forming a vector guiding the audience's gaze to the top left text. She combs her hair with one hand and smoothens it with the other. Her elbows are pointed downwards to the text "Step 2: COMB OUT FOR WAVES." This body gesture vector directs the attention of the audience to the text at the bottom in the middle. She looks at the audience with a wide open-teeth smile and then shifts her gaze to her hair. The body gesture vector, eye vector, and facial expression urge the audience to desire hair like hers.
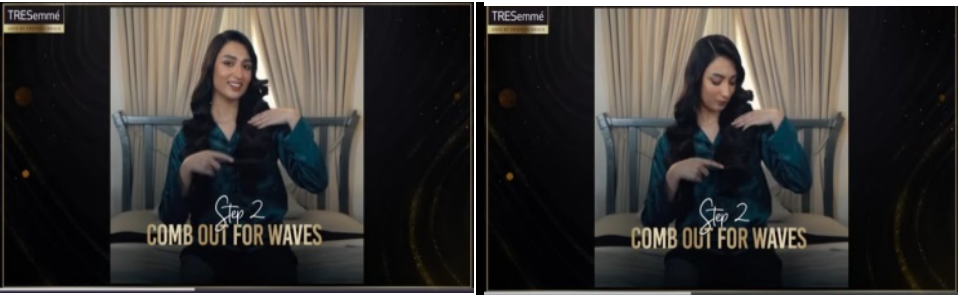
Figure 5
Scene V

Table 6
Scene VI

Semiotic Modes	Realization
Horizontal Angle of Shot	Frontal
Vertical Angle of Shot (Interactive Participant's View)	Same Eye Level
Size of Frame	Medium Shot
Proximal Space	Far Personal
Eye Vector	Unidirectional Transactional Vector and Non-Transactional
Facial Expression	Plain Face
Textual Salience	Top Left Side and at the Bottom in the Middle
Typography	Upright, Non-Upright, Bold, and Capital

The represented participant is displayed with a frontal medium shot realized as an invitation to develop a far personal relationship. Her gaze is at the eye level of the viewers, implying a social relationship based on equity. She displays a bobby pin and makes straight eye contact with the observers, demanding their attention. Then, she loses eye contact to shift the focus to her hair. Her elbow at the left side of the frame points down to the text "Step 3: SECURE ONE SIDE PINS," while the finger of the other hand points towards the top left side text to direct the gaze of the audience to these texts. Later on, the knuckles of one hand point towards the top left corner text and the elbow points to the bottom text "AND STUDDED PINS". While grooming her hair, she looks out of the frame to make the

audience observe her hair. Then, she turns and gives a side pose while securing her hair.

Figure 6
Scene VI

Table 7
Scene VII

Semiotic Modes	Realization
Horizontal Angle of Shot	Frontal
Vertical Angle of Shot (Interactive Participant's View)	Same Eye Level
Size of Frame	Medium Shot
Proximal Space	Far Personal
Eye Vector	Unidirectional Transactional Vector and Non-Transactional
Facial Expression	Pout and Smile
Textual Salience	Top Left Side and Bottom in the Middle
Typography	Upright, Bold, and Capital

The frame displays the medium frontal perspective of the represented participant realized as an invitation to develop a far personal distant relationship. As she pouts, her head is tilted backwards and slightly to the

right of the frame. She holds a blush-on brush in her right hand that she taps on her right cheek. As she does this, her dress changes to a maroon sleeveless party dress. The sudden change of display with styling and the loud colour dress seizes the audience's attention. Hence, the scene presents a demanding image. As the text "BE A SHOWSTOPPER WITH TRENDY WAVES" appears at the bottom her head lowers for a moment (body gesture vector). This guides the gaze of the viewers to the text. She smiles and flaunts her hair for the viewers as the text appears. The vectors are aimed to develop a connection with the audience. Then, she gazes to the right side of the frame, out of the frame, and into the distance. Resultantly, an urge for the represented participant and the product she advertises is developed among the viewers.
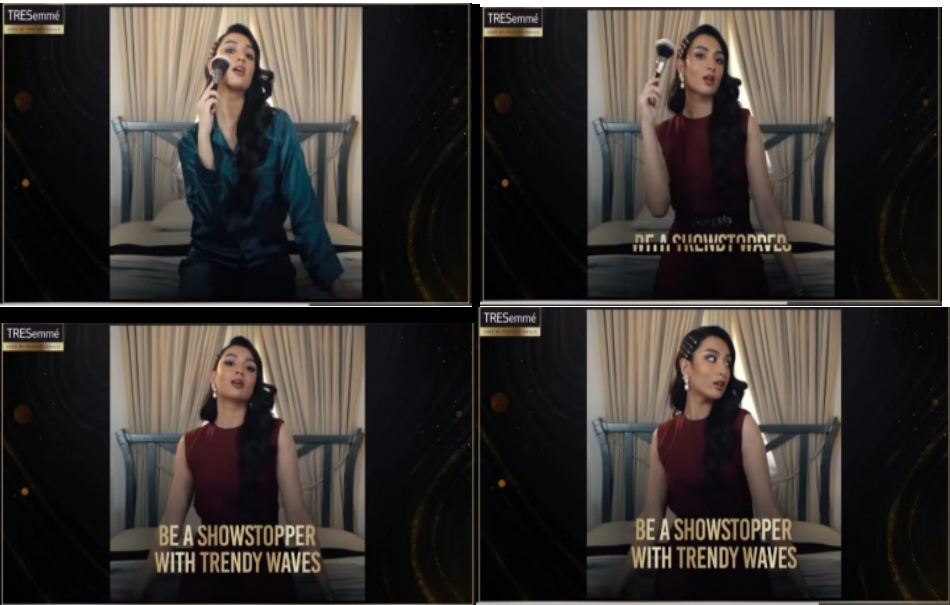
Figure 7
Scene VII

Table 8
Scene VIII

Semiotic Modes	Realization
Horizontal Angle of Shot	Frontal
Vertical Angle of Shot (Interactive Participant's View)	Same Eye Level

Semiotic Modes	Realization
Size of Frame	Medium Long Shot
Proximal Space	Close Social Distance
Eye Vector	Non-Transactional
Facial Expression	Nil
Textual Salience	Top Left Side
Typography	Upright, Non-Upright, and Capital

The image of represented participant blurs and the background of the frame changes to black and grey, along with some golden glitter. Two bottles of the product slide into the frame from the right side and are displayed within the right half of the frame. In order to display the whole product, the frame displays a frontal medium long shot. The proximal distance is realized as a close social distance; however, the frontal perspective suggests an attempt to develop a relationship between the advertisement and the audience. The product is displayed in white and red colours and also in black and golden colours to a minor extent. The text "Trend with TRESemme: USED BY PROFESSIONALS" appears on the left side of the frame within a circular frame. The product slides from the right side into the frame, suggesting a gesture vector that guides the gaze of the viewers to the text appearing in the left half of the frame. The frame not only employs a variety of typography but also presents a striking contrast of the colours. The colours used with the typography and in the background of the frame blend with each other. This suggests an attempt to grab the attention of the viewers by using colour contrasts and different styles of typography.

Figure 8
Scene VIII

Discussion

This section discusses how semiotic resources work in tandem to produce meaning in electronic advertisements. A variety of semiotic modes, supported with the embedded theme of You Attitude, successfully result in the production of digital advertisement that highlight the ideology of independent women empowered with the use of TRESemme. The horizontal and vertical angles of shots are some of the semiotics resources employed in order to create meaning and remain a significant means of expression in cinematography. Many of the scenes incorporate the frontal perspective to develop a trustworthy social affinity with the audience (See Figures 1-8). It is further strengthened as the represented participant invites the audience with her gaze to enter into the state of social affinity. However, no figure has been displayed with an oblique horizontal angle (detached connection) in the dataset.

In addition, there are cut-off points for frame sizes communicating the established proximal space (Kress & Leeuwen, 2006b). These are defined in relation to the human body. The close-up and the medium close frames suggest the far intimate and close personal proximity, respectively. However, no figures display these frame sizes. The medium size frames convey a far personal proximal distance (See Figure 1-7). In order to prominently display the entire figure of the advertised product and the related text, the last scene is shown with a medium long shot to indicate a close social distance (See Figure 8). The long shots and very long shots are realized as implicating far social and close public proximal distances, respectively. These shots have not been employed in the dataset.

The high, low, and eye-level vertical angles signify power in relation to the camera's height. The represented participant appears at the same eye level as the viewers (See Figures 1-8).

Eye-line vectors and body gestures have been employed by the represented participants in order to create a dynamic effect and develop a connection with the viewers by gazing at them. They share the confidence and strength that they have gained by the use of the product through their gaze and facial expression. Body gestures have been used in all the scenes to either display the hair or to guide the gaze of the audience to the text (See Figures 1-7). The scenes with non-transactional vectors have been presented as objects for dispassionate observation (See Figures 2, 6, 7, and 8).

Whereas, the unidirectional vector displays the scenes as demanding images (See Figures 1 and 3-7).

The display of the represented participant during the course of the entire advertisement makes her the center of attention. It implies her significance. The texts have been displayed at the top left side (TRESemme: USED BY PROFESSIONALS) and at the bottom in the middle of the frames, symbolizing the ideal information known by the well-informed viewers and the rational information, respectively. The use of capital letters and the upright and non-upright typography creates a striking contrast, intensified by the contrasting black and white colours. The golden and the black base colours have been used with black and white typography, respectively. The golden colour is suggestive of prestige and glamour, whereas white suggests the purity and reliability of the product. The colours of the frame harmonize with the colours of the product, typography, and the represented participant, all of which create a connection between the delivered message and the product. The variety of typography and the fly through transition present the information while giving it a trendy outlook. Conclusively, the advertisement attempts to grab the attention of the viewers by using contrasts and a variety of typography.

Furthermore, the dataset takes into consideration the perspective of "You Attitude". The TRESemme advertisement interacts with its audience as "BE A SHOWSTOPPER WITH TRENDY WAVES". The audience is addressed directly with the use of the indefinite article "A". The use of this article implies the reference towards the noun subject, that is, the audience. The glamorous advertisement depicts the efficiency of the product to develop an overwhelming desire in the audience to purchase it. Moreover, the desires of the audience have been addressed as the need of the hour to fit into the society.

Other researches have drawn similar results. A discursive multimodal analysis of advertisements showed that meaning is created with speech and text. The study argued that the relationship between the object and the participants can be analysed by using the size of the picture, in accordance with the distance. Similarly, there are some notable signs present in the advertisements to seize the attention of the audience (Guo & Feng, 2017). The findings also suggest that the distance between the represented participants and the audience refers to the relationship intended to be built between them.

Another study on the representation of women in the Middle Eastern media determined the role of various semiotic modes used to convey the meaning. The study utilised the Kress and Van Leeuwen framework. It showed that the variety of messages conveyed by the images persuaded the viewers to take a particular action by developing the aspiration and longing for the products. Moreover, Middle Eastern advertisements were found to show two inclinations: women's depiction in eastern and western styles (Adham, 2012). The current analysis of TRESemme advertisement establishes similar findings. It has been observed that the female model and the various semiotic modes play a crucial role in conveying the message. Moreover, the advertisement utilizes discourse and semiotic modes to convey its messages through power ideology.

Conclusion

The current study aimed to investigate the function of various semiotic modes in delivering meaning to the viewers. Hence, it looked into the selected digital advertisement of TRESemme Pakistan to study how the advertisement conveys meaning. In addition, it also analyzed the notion of You Attitude with reference to the advertisements, employed to exercise power and deliver the intended meanings. The research explicated that TRESemme digital advertisement delivers the intended implicit meanings through semiotic modes, namely angles of shots, vectors, and salience. This was pointed out by Zhang (2017) as well.

Advertisements execute power over the target audience through a variety of semiotic modes. Sriratu (2016) argued that advertisements use colours, fashion trends, and sight, hence seizing physical appearances for their sake. This study also concludes that TRESemme advertisement communicates the message with the embedded theme of You attitude to develop a one-to-one interaction space, with the use of pronouns your, our, and be, among others. The female model is portrayed as a physically beautiful woman and power is practiced by the attempt to manipulate the actions of the target audience. In addition, as highlighted by Thompson and Alba-Juez (2014), the current study concludes that pictures remain the focus of the selected advertisement. The represented participant employs interpersonal and dynamic semiotic modes to communicate with the audience. Moreover, the displayed texts share emotive and instructive meanings. These texts present the ideal-real and given-new patterns of information in order to present the information that TRESemme believes is

ideal or real and given or new. Pictures, as public content, are displayed in a manipulated manner.

Women's magazines manipulate the visual and textual signs to show women as trivial beings, with a shallow mind and with a western outlook (Abed & Al-Munshy, 2017). The current study also draws parallel results. The selected advertisement of TRESemme utilizes the female model with effective semiotic modes to present her in an attractive manner. The model has been depicted as a strong, brave, and independent female through bold music and introduction.

To conclude, the research provides an empirical assessment for the possible roles of semiotic modes in conveying the intended message and practicing power by attempting to control the desires and attitudes of the targeted audience.

Implications

The current study contributes to the understanding of the functional ideology in the discourse of digital advertisements.

- Firstly, the study investigates how different semiotic modes come into play to create meanings. It also assists in the deeper understating of the working of the semiotic modes of communication in digital advertisements.

- Secondly, the current study can be utilised by the researchers to investigate the audience's response to the delivered messages.

- Moreover, the findings may have real-life applications. It may assist digital media directors to produce more effective advertisements.

- Furthermore, future researchers can extend the current investigation by taking a larger data set and incorporating both verbal and written advertisements. Extended researches can also use any other theoretical framework of critical discourse analysis along with the multimodality theory.

- In addition, the findings can be utilised to further advance the investigation of the semiotic modes of communication using a big dataset.

- Finally, the study may motivate new researchers to undertake a comparative investigation of international and national advertisements.

Conflict of Interest

The author of the manuscript has no financial or non-financial conflict of interest in the subject matter or materials discussed in this manuscript.

Data Availability Statement

The data associated with this study will be provided by the corresponding author upon request.

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