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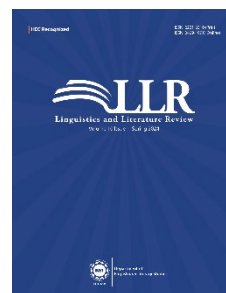|	
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From Verse to Vogue: Inter-Genre Hybridity and Intertextual Multimodality in Pakistan's Commercial Culture

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Abstract

The study focuses on how genre hybridity and multimodality are combined to bring innovation and promote commercialism. There has been a gap in previous literature on how genres are combined innovatively and how it can be employed for economic and commercial industry. The study, therefore, analyzes how genre hybridity and multimodality, as creative processes, are combined to bring innovation and the types of modes employed to convey meanings and achieve targets from the perspective of Pakistan's fashion industry. Theoretical triangulation consisting of Duff (2000), Bakhtin (1986), and Bateman (2008, 2009, 2012, 2014) are used to examine genre innovation. Hybridity is related to polyphony, dialogism, and heteroglossia, and genre-wise hybridity is developed as a combination of two or more genres to form a new one. Whereas, multimodal discourse, using semiotic entities, can be seen as an ensemble of communicative practices . Data has been collected from Manto's website, a Pakistani clothing brand. The mixed method data is analyzed by focusing on how Urdu poems are embedded with genre in fashion industry to bring an innovation and to promote commercialism. Hybridity is analyzed from the perspective of how embedded elements develop a new genre especially from the perspective of polyphony and dialogism, whereas semiotic modes, media and genre structures are employed to explore multimodality. Findings focus on how poetry, as one genre, brings innovation through hybridity and multimodality that can positively out-turn commercialism.

Keywords: commercialism, genre hybridity, genre innovation, Manto, multimodality

Introduction

The aim of the study is to analyze genre hybridity and multimodality as creative processes and to examine the types of modes that are being used to

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convey these meanings and achieve targets from the perspective of Pakistan's fashion industry. According to Baker College ([2024](#)), the process of classifying literary works into several categories such as poetry, novel, drama, fiction, and prose are all known as genres. Genre classification, as stated by Woodhead Publishing ([2019](#)), is strictly based on the text's form, diction, tone, content, style, medium, and the type of audience it is written for. Each one of the above genres can be classified into sub categories according to their features and functions. Genres are crucial to define the type of work we are involved within. In Bolin's ([2023](#)) words, genre can be identified as a single category or combined with two or more other genres according to a specific purpose such as work, study, or pleasure. Genres are helpful in analyzing a particular text according to its context and the type of effect it has on people. The rhetorical situation of the communication that involves subject, writer, and the audience is very helpful in understanding genre.

Genre analysis has now been used as a tool to understand the text from the perspective of modern writing trends and related contexts which opens up effective communication opportunities to approach selected audience with certain textual situations (Baker College, [2024](#)). Bhatia ([2015](#)) stated that genre analysis, as an important aspect of applied linguistics, is the only way to analyze, interpret, and account the discursive practices taken under academic and professional contexts. According to Naeem and Zaidi ([2024](#)), genre emphasizes context, and any specific genre related knowledge is a significant contribution to examine it. Bhatia ([2015](#)) stated that genre analysis can also be employed to examine corporate disclosure documents and discursive practices, certain areas of translation and interpretation practices etc. He further stated that genre analysis goes beyond the discursive practices and involves professional culture. Additionally, focusing on forms of discourse, role of genre mixing, embedding, or bending of generic norms in real life context can be used to understand pedagogical contexts which actually makes the process easier.

The concept of hybridity, according to Golubina ([2020](#)), has not been limited to linguistics. According to Duff ([2000](#)) genre-wise hybridity is a literary form that blends themes and elements from two or more different genres and, with time, innovation through hybridity comes forth. For Bakhtin ([1986](#)), hybridity has a close connection with the notion of polyphony, dialogism, and heteroglossia. Hybridity, for him, is a dynamic

and continuous process, an end result received by combining two languages. Thus, hybridity brings out meaning making and innovative interpretations. De Voss and Kangira ([2019](#)) explained Bakhtin's notion of dialogism through answerability, for every single utterance anticipates an answer, in any form, from listener and requires the listener to become a speaker. Any utterance, therefore, is primarily is dialogic and has continuity in nature. They further explained Bakhtin's concept of heteroglossia and stated that each social community has its own distinctive social dialect and register which is transformed into languages of heteroglossia, crossing and integrating one another in different ways especially dialogically. The idea of polyphony is referred as multidimensional voices uncovering multiple meanings and each of these voices has its unique perspective yet it has assimilated. According to Bakhtin, this infinite world of utterances constitutes human life. Hence, Bakhtin linked the concepts of polyphony, dialogism, and heteroglossia with the notion of hybridity.

Multimodality, as referred by Gray ([2021](#)) is a process of combining a range of communicative modes to convey meanings while investigating significance of each particular mode resulting in a demarcation between text analysis and multimodal analysis (Hiippala, [2009](#)). Lyons ([2016](#)) wrote that multimodal studies follow three main convictions: communication always involves multiple modes that are internally connected to deliver meaningful utterances, meanings are conveyed after careful selection and consideration of distinctive modes, and resources are socially shaped over time to develop a common cultural sense in such a way to deliver meaning. Multimodal notion is context specified as multimodal meanings represent social and cultural contexts of different communities. Thus, multimodal analysis focuses on textual, verbal and multicultural contextualized semiotic meanings. Bateman's ([2012](#)) proposal of semiotic mode is based on medium, semiotic resources, and discourse resources. The semiotic resources include a range of linguistic choices which further help to understand the structures. The discourse semantics allow correct interpretation of semiotic resources in the given context and this can be understood through visuals. According to Bateman ([2009](#)), verbal description is interconnected with the visual interpretation because using page-flow or visual proximity to convey extra meanings is one significant aspect of semiotic mode. The page-flow is further extended to text-flow and static-image flow. Text-flow focuses on the position of tables, images, and static diagrams, whereas static-image flow assembles graphic features into

meaningful sequences. Finally, medium refers to books, newspapers, web-based newspapers, instruction manuals, information booklets or any collection of semiotic modes that contribute to the explanation of genre structures in a multimodal artefact (Hiippala, 2009). Bateman (2008) and Hiippala (2009) stated that genre, in the multimodal analysis, is a central part and multimodal analysis provides multiple layers of recognized base units in order to explore the genre thoroughly. The given sentences, headings, page numbers, list of images and diagrams etc. come under base unit. The layout layer explains the structural hierarchy of base units, their position, and their graphic features. The rhetorical structures define rhetorical functions within the base units. Finally, navigation structures explain the structures which describe the use of artefact.

Genre hybridity, as Golubina (2020) referred, is dynamic, multidisciplinary, and highly subjective, whereas, multimodality according to Hiippala (2009) includes a variety of modes extending from one page to websites or any other digital media sources to bring creativity. By mixing and blending both hybridity and multimodality, readers, authors, and researchers can produce meaning and creative interpretations. Thus, both hybridity and multimodality are accepted as creative processes. According to Bateman (2014), the selected multimodal features convey multiple layers of meaning from multiple perspectives which eventually contribute to the communicative purposes of genre and help the readers access hidden messages. Since, deploying genre is to describe the social function of the selected genre by comparing texts, events, and by describing their properties, hybridity and multimodality as creative processes bring innovation and creativity through genre.

In the selected clothing brand called Manto, a variety of modes have been used to convey meanings and to promote commercialism from the perspective of Pakistani fashion industry (Manto, 2024). The website has a range of linguistic choices to help achieve the target such as Fitrat kurtas, Dastoor scarf, Gulnaar Co-Ords, Zeest kurta, Shades of Sunset-Noor long shrug, Shades of Forest-Noor long shrug, Uns stole, Husn stole, Ishq stole, Karvaan stole etc. The website has also used semiotic resources in the form of visuals which include images of female and male models wearing stoles, shrugs, and kurtas etc. The interplay of modes such as gestures of the people in the selected pictures convey multiple meanings. For instance, one of the female models wrapped up Ishq stole around her shoulders and upper body

to convey how Ishq encompasses our soul and mind. The visuals used in the website has a range of gestures such as one of the male models thinking and writing something on a paper wearing Armaan stole. His gesture aptly resonates with the name of the stole Armaan which means 'a wish'; another female model looking right into the camera wearing Junoon stole; one of the models standing straight and looking down wearing Virsa stole which shows that no matter how successful we are, we should remain true to our roots etc. The demonstration and analysis of visuals in multimodal analysis is connected with context which can be understood through setting and purpose. The number of images displayed on the website are connected with a context and a purpose as discussed above. The setting of the website is very poetic. The models' gestures and gaze resonate with the setting of each image and the selected article of clothing. In other words, the setting and the selected article both go hand in hand which creates a poetic charm to attract the viewership and to bring resonance with the name of the clothing brand 'Manto'. Furthermore, each of the articles carry a unique purpose such as Jazba weaved stole is a reminder that no matter the number of challenges awaiting us, we must stay positive and keep the spirit high as the motivation inside us helps us overcome all the challenges together. The medium of the website includes text flow, image flow and pages flow. This concludes that the clothing brand has made use of all the modes to convey their meanings and to attract significant number of visitors and customers to uplift commercialism and Pakistani fashion industry.

Literature Review

Multimodal genre analysis has been explored by different researchers from a variety of perspectives such as Martin (2003), Singh et al. (2012), Wang (2022), and Devitt (2015), however, a critical gap remains there to be filled. Cao and Guo (2015) conducted a study on genre analysis and advanced English Teaching. The sample lesson included text books, slides to elaborate genre analysis, and handouts to be solved after the class. The focused areas were surface level description of language in use, deep-level explanation of communicative purposes and writing tactics of various discourses. This, eventually, described the social process through which a culture is realized in language. The study concluded that understanding genre analysis would improve students' writing and reading ability. A multimodal genre-based approach was used as a road map to uplift students' language proficiency was conducted by Farikah et al. (2024). Helen and

Caroline's (2019) theory was used for examining documents from English teachers, digital interviews, and journal research articles. The study concluded that the techniques of teaching English using multimodal genre-based approaches was significantly distinctive depending on teachers' efficacy to develop teaching and learning materials. These two studies reflect the pedagogical significance of genre analysis, focusing on its role in fostering language competence through instructional design.

Another important strand of research stresses on multimodal elements in public and digital discourse, where visual and verbal modes intersect to shape audience's interaction. For instance, a total of 35 job applications written by English speaking students were examined by Saleem at al. (2019). The study explored schematic structure and linguistic features. The findings concluded that students broadly employed job application genre, however deviated from some of the lexical and syntactic choices which were quite obvious in the organizational sequence. The year 2024 publications covered just one book and an article from a conference held in 2023, both published works focused on genre and multimodality. Confluence of text and genre in Kincaid's "Girl": A transitivity analysis by Naeem and Zaidi (2024) was also published in this year, however, the study was limited to genre analysis. This analysis shows that the domain of genre analysis in connection with multimodality has a significant margin to be explored and none of the previous studied focused on websites in regards to fashion industry, commercialism and economic growth. Emphasizing on more traditional texts, such as job applications and literary prose, these studies have explored the internal genre structure and linguistic patterns in the text.

A recurring concern across the reviewed studies was multimodal genre analysis. A study was conducted by Hussein and Fattah (2020) on a multimodal discourse analysis of seven visual images in UNHCR reports on displaced Iraqis. Kress and van Leeuwen's (2006) framework for multimodal discourse analysis was used to analyze the images used in UNHCR reports. The findings concluded that the images carried various relations between participants and viewers from representational, interactional, and compositional perspectives. An explanation of science to the non-specialist online audience through a multimodal genre analysis of TED talk videos was conducted by Xia (2023). The 28 TED talk videos, as a digital multimodal and web-mediated genre of a diverse range of scientific

knowledge, were explored. The multimodal analysis stated that TED talks deliver knowledge to a diverse range of audience while employing rhetorical move known as 'Developing the Topic' to achieve the target. The findings concluded that three kinds of images were used to understand figurative, graphical, and scriptural moves. Al Subhi in (2024) examined the use of interactional multimodal meta discourse in public health posters published during the COVID-19 pandemic. The data was collected from the official website of World Health Organization and Ministry of Health in Saudi Arabia. To investigate the visual grammar, the frameworks of interactional meta discourse by Hyland (1998) and multimodality by Kress and van Leeuwen (2002) were used. The findings concluded that reader pronouns and directives were the highest frequency interactional meta discourse resources to attract and engage the audience.

With the advent of digital tools and methodological evolution, recent researches have increasingly employed bibliometric, corpus-based, and multimodal techniques Building upon this, a study on visualization of genre analysis was conducted by Lijie (2023). The study focused on institutional analysis figure, author's analysis figure, co-citation literature analysis figure, discipline analysis figure, keyword figure, and country analysis figure by employing Citespace as a technical tool for carrying out the analysis. The internal relationship and the growth of research content of genre analysis were analyzed through systematic evaluation of the selected group of figures. For an in-depth analysis, bibliometrics and scientific knowledge mapping were also kept under focus. The study concluded that the institutional cooperation, under the area of radical analysis, required to be flourished and a group of stabled authors should be developed for this specific field. In addition to this, literature from 2015 and onwards remained the focus of attention as the mixed methods research in the area of corpus linguistics had become the mainstream inquiry methods by the researchers especially after the year 2015, developing more reliable and convincing findings and conclusions.

The above discussion draws on the latest studies in the area of multimodal genre analysis from a diverse range of perspectives. While some researchers focused on TED talk videos, posters, and images, others explored academic documents, sample lessons, books, and various types of figures showing frequencies and data etc., either to analyze the hidden meanings, to examine the latest research trends in the field, or to uplift

learners' language competency. The reviewed studies collectively underscore the multifaceted nature of multimodal genre analysis, encompassing pedagogy, professional communication, public discourse, and technological advancement. Despite this, a noticeable gap still remains. This provides evidence that none of the existing literature thoroughly investigated the role of multimodal genre in websites related to the fashion industry, especially in the context of commercialism. This gap is especially relevant given the rise of digital commerce and the need for critical literacy in consumer-driven multimodal text.

Problem Statement

To date, previous literature has a gap on how genres are combined innovatively and how best it can be for commercial industry (Crowston et al., 2011; Golubina, 2020). The study, therefore, aims to analyze how genre hybridity and multimodality, as creative processes, are combined to bring innovation and, the types of modes employed to convey meanings and achieve targets from the perspective of Pakistan's fashion industry.

Research Objectives

- To explore the existence and interaction between genre hybridity and multimodality by bringing in innovation within communicative practices.

- To analyze the ways in which different semiotic modes contribute to meaning-making and goal achievement in Pakistan's fashion industry.

- To systematically examine the types of modes employed in Pakistan's fashion industry through qualitative and/or quantitative inquiry.

Research Questions

- In what ways do genre hybridity and multimodality manifest as innovative communicative strategies?

- How do different semiotic modes contribute to meaning-making and goal achievement within Pakistan's fashion industry?

- What methodological approaches can be employed to analyze the use of multimodal strategies in Pakistan's fashion industry?

Theoretical Framework and Research Design

The study employs a theoretical triangulation consisting of Duff (2000), Bakhtin (1986), and Bateman (2008, 2009, 2012, 2014) in order to examine hybridity and multimodality as an innovative process. To answer question one, the notion of Duff (2000) and Bakhtin (1986) was explored. Hybridity brought innovation by incorporating themes from Urdu poetry with the fashion genre. This combination, as a creative and continuous process, allowed observers to buy scarves, stoles, shawls, and clothes etc., and share their distinctive ideas using different ways. These multidimensional voices, eventually, uncovered multiple meanings.

Figure 1

Theoretical Triangulations to Explore Genre Hybridity and Multimodality as Creative Processes from the Perspective of Pakistani Fashion Industry and Commercialism
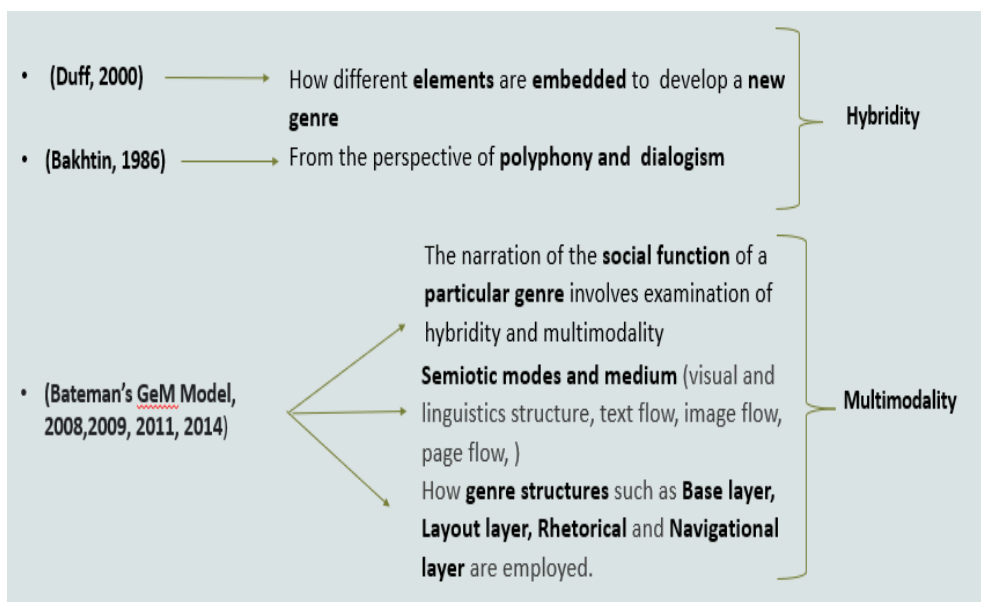
In order to answer question 2, Bateman's ideas (2008, 2009, 2012, 2014) were employed. Consumers understood multiples meanings through multiple modes of communication such as text on the scarves, shawls, and shirts etc., and represented multicultural contextualized semiotic meanings etc., thus involved in multimodal analysis. Multimodal analysis involved examination of linguistic choices and understanding of the visuals in

regards to context of the selected clothing line. The interpretation of these two further involved page flow, text flow (position of images, static diagrams), static text flow (graphic features into meaningful sequences), and the base unit (the given sentences, headings, page numbers, list of images and diagrams), layout layer (position and graphic features of visuals), and the navigation structures to describe the use of artefact. Thus, the examination of genre, from the perspective of hybridity and multimodality as innovative processes, involved the narration of the social function of the selected fashion genre. The study, therefore, fills in the gap by identifying hybridity and multimodality as creative processes and achieving targets from the perspective of Pakistan's fashion industry. The theoretical triangulation will help to explore how Urdu poems are embedded in fashion genres and fashion industry to promote fashion and commercialism.

Data for this study was collected using purposive sampling from the official website of Manto (2024) a Pakistani clothing brand known for its distinctive fusion of Urdu poetry with fashion design—a unique approach not adopted by any other Pakistani clothing brand to date. Manto was purposefully selected as the sole case study because it represents an innovative blend of literary art and commercial fashion, filling a notable gap in the existing literature where no prior research has been conducted on this brand.

A total of 32 multimodal images were selected as the sample, drawn from the brand's digital catalog. The inclusion criteria for image selection were:

Image flow – how visuals are structured and sequenced;

Text flow – placement and integration of poetic text with visuals;

Page flow – layout and user interface context;

Use of Urdu poetry – specifically how poetic lines were embedded into scarves, stoles, shirts, and dupattas.

The collected data was analyzed qualitatively with a focus on two key analytical dimensions: hybridity and multimodality. Hybridity was assessed by examining how Urdu poetry intersects with the fashion genre to create a novel form that promotes both cultural identity and commercial appeal. Multimodality was analyzed through the lens of genre theory, identifying

semiotic modes, communicative functions, media types, and structural genre patterns.

To support and validate qualitative interpretations, a quantitative layer of analysis was also conducted using QDA Miner Lite 0.3, by Provalis Research (2025). This included frequency counts, comparative tables, and visualizations of recurring words and phrases, thereby enhancing the reliability and transparency of the findings.

Data Analysis

Analysis of Hybridity

Various elements, including selected classical Urdu poetry by Allama Mohammad Iqbal, Ghalib, Meer Taqi Meer, Faiz Ahmed Faiz, along with multimodal modes such as images from Pakistan's fashion and commercial industry, have been embedded to develop a new genre of hybridity, as described by Duff (2000) and Bakhtin (1986).

Genre-wise hybridity introduces innovation by incorporating themes such as *Sooraj Shrug – The Shades of Dawn*, and *Tasavvur Shirt*, which brings together the literary works of renowned Urdu poets like Allama Iqbal and Mirza Ghalib. The *Khaki Green Sitaray Shirt* features Allama Iqbal's famous verse *"Sitaron Se Aage Jahan Aur Bhi Hain"*, rendered in calligraphic style. The *Aqs Shirt* displays Perveen Shakir's verses in elegant calligraphy, symbolizing life's duality, much like the two faces of the moon—one bathed in light, the other in darkness. The *Taj Mahal Shawl* evokes the timeless love story of Shah Jahan and Mumtaz Mahal, reflecting both pain and affection. Additionally, it embodies women's empowerment, portraying women as figures of strength, authority, and openness—ready to embrace whatever life brings with open arms. The combination of classical Urdu poetry with specific themes written on modern clothes brings creativity and uniqueness both in the world of literature and fashion industry and thus creates a genre wise hybridity. This, on the other hand, brings in continuity as the listener or the observer share their opinions by buying their favorite piece of clothing that reflects themes which resonate with his or her school of thought. The selected themes chosen by the designer compels the observer or the buyer to reflect upon those words. This way, the observer or the buyer becomes a source to spread his or her thought process employing multidimensional voices and to uncover multiple meanings.

Analysis of Multimodality

The analysis of multimodality is divided into three parts which include social function, semiotic modes and medium and genre structures. The selection of semiotic modes and medium include visuals, linguistic features, text flow, image, and page flow. In order to understand the entire look of the website, the evaluated elements include the overall look of the page flow, how images move and their order in sequence, and how the text was displayed on the web page. This analysis further helped in understanding the amalgam of modern and classical linguistic features and a variety of visuals covering male and female models.

Semiotic Modes and Medium

Page-Flow. The first page shows the picture of a very famous tv actress and model Kubra Khan from her recent drama serial Noor Jahan, wearing the Taj Mahal Shawl. This picture is positioned at the top of the page right under the brand name. The brand has aptly linked the character of Noor Bano with the article Taj Mahal and its theme. The image showing Noor Bano holding a birthday cake with five candles on, covers a significant portion of the title page. This shows the brand is trying to attract more customers through the image of the character Noor Bano and the theme of the Taj Mahal shawl she is wearing. The header of the page shows the brand name and provides four navigational options to choose between men, women, scarves, stoles, odhnis, and Manto stories. The main page has two static images and the text has the central position in the page.

The Figure 2 is taken by Manto (2024). By clicking on the "Women" section, the two-dimensional page opens up which allows images to zoom in and out. Each of the images provides a quick link to go through the details related to size, style, and theme of the selected article. All of them also have a title and the price tag mentioned underneath.

The Figure 3 is taken by Manto (2024). These images have rhetorical relationships and a pragmatic function as the themes ignite passion, determination, and never-ending faith to fulfill dreams. The observer or buyer reflects upon these themes by exchanging, passing on, and spreading these themes and thus the process brings in continuity. The website allows the users to navigate up and down and back and forth by clicking on different options and opening different pages. These particular semiotic

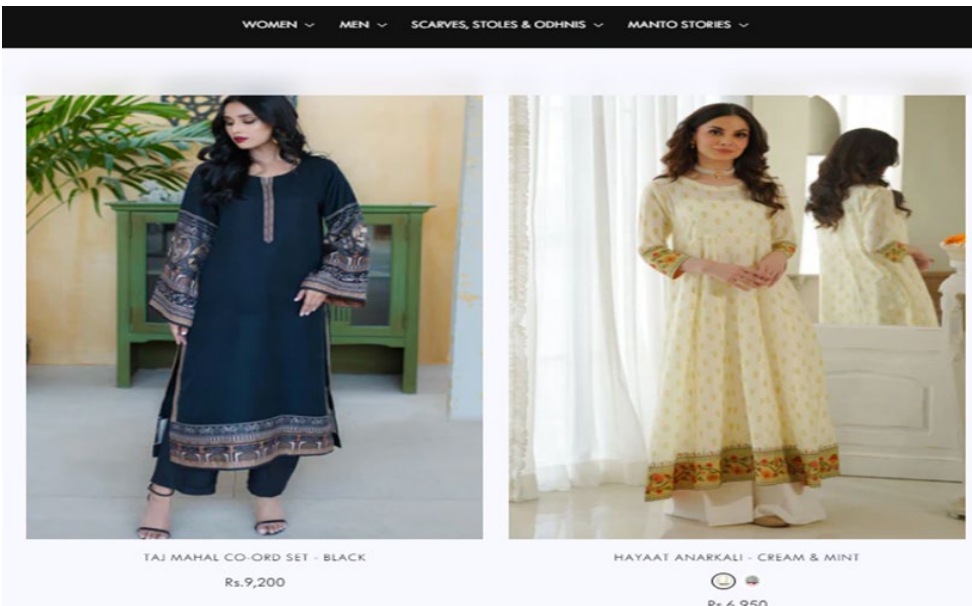modes are essential characteristics of page-flow. After understanding page-flow, we move to text-flow.

Figure 2
Image of the Tile Page of Manto Clothing Brand

Figure3
Image Showing Title and Price Tags of the Articles

Text-Flow. The title page has linear-interrupted text. The text is interrupted by visuals, tables etc. The text-flow on the title page has static images of trending women characters of Noor Jahan and Noor Bano. The text-flow conveys additional meanings other than brand promotion through themes and trending drama actresses which connect brand themes through their characters.
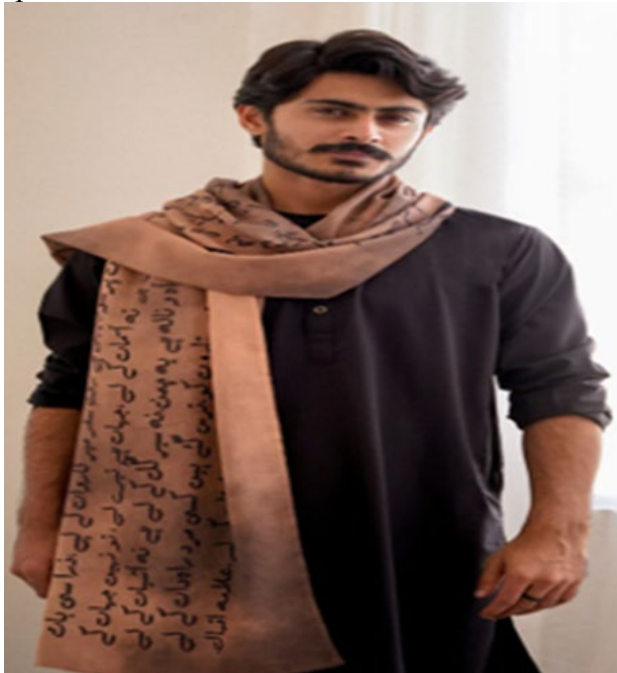
Figure 4

Linear Interrupted Text

The Figure 4 is taken by Manto (2024). The character of Noor Jahan was played by Saba Hamid that stands out as a figure of strength and authority like the Taj Mahal. But behind that strength and power, she carries her love and fear for her family quietly, through hidden layers of emotions within.

Image-Flow. The Figure 5 is taken by Manto (2024). The image-flow focuses on the spatial proximity of the photograph and the verbal description to indicate that they both are to be interpreted together. It also means that visuals reflect back to verbal descriptions. For instance, Karwan stole, in light brown, reiterates Iqbal's message to understand the real purpose of this life which is not to adapt to the world, but to make changes - to lead. The very image of the male model shows strength and motivation.

Figure 5
Linear Interrupted Text

Figure 6
Image-Flow Showing Interruption Between Photograph and Its Verbal Description

The Figure 6 is taken by Manto (2024). The Manzil stole inculcates an ever-evolving journey of one's life, an amalgam of continuous hardships and blessings. Manzil stole is for those who never stop finding their destination while image of horses symbolizes race of life.

Figure 7

Image-flow Showing Interruption Between Photograph and Its Verbal Description

The Figure 7 is taken by Manto (2024) . Dastan e Laila Majnu is a tragedy, but the purple rustic color of the shawl and the model who is wearing it creates an aspiration of confidence, self-reliance and strength in the times of darkness.

Genre Structures

The Figure 7 is taken by Manto (2024). The genre structures include base-layer, layout-layer, rhetorical layer, and navigational layer. Bateman's (2008) GeM model had been used to further explicit the multimodal analysis of the Manto's website. The table focuses on the type of layers and their function wise analytical units. According to Bateman (2008), these layers define semiotic choices that contribute to analyze genre structures in multimodal analysis. The analysis involves visual-verbal description that were used in semiotic resources.

Table 1

The Semiotic Choices in the Genre Structure and the Layers of the GeM Model by Bateman (2008)

Layer name	Analytical unit and their functional usage
Base layer and layout layer	Base layer and layout layer units include sentences, headings, drawings, figures, photos, captions, list of items etc. In the Monto website, the title of each article is written in bold letters. The captivating stories such "The Story of Noor Bano and Noor Jahan", "Mom We Made It - Karachi to Vogue", "Bidding Qanita Shams Goodbye!", "Bookmarks: An Ode to All the Creators", "Mantos Story" etc. Each word in their titles starts with a capital letter. The thematic description of each article includes complex and compound sentences. Some of the words in the description section are highlighted in bold to emphasize the readers such as "communication champion", "radiates", "pride", and "Bollywood Queen" etc., in "Bidding Qanita Shams Goodbye!". While appreciating their employee wearing Husn saree, one can see Qanita's picture on the web page as well. The big size of the photo refers to the respect she had earned during her tenure. The setting includes green hilly mountain where Qanita was sitting and busy working on her laptop. This also shows her stiffness, determination, and that she was among the top employees of the company. The camera angle was positioned right in the front to capture her full appearance. The setting details in the picture were aligned with the verbal description of Qanita.
Rhetorical layer	The rhetorical layer involves ideological modality and its social function. The thematic description of Manto's articles ignite multiple emotions such as determination, freedom, women empowerment, historical identities blended with modern trends, raising social and objective issues at individual level, and giving voice to psychological issues prevailing in the society. For instance, the top "Alfaaz Inner" pays tribute to

Layer name	Analytical unit and their functional usage
	Pakistan's National Poet; Allama Iqbal which serves to remind our capabilities at individual and antinational levels. The ode starts with the lines "Oh heavens, were not to be tamed by lies, our mettles been tested, and our spirit never dies" which blends and compares historical identities of our national heroes with contemporary laymen. It also teaches how to deal with psychological issues.
Navigational layer	Navigational layer features pointers, entries and indices (signs) to better explore base units and layout units with navigation functions. For instance, each of the articles provides choice of colors, appropriate sizes, and quantity of articles to select through navigational pointers. There is a photograph of the model wearing "Markhor" which is a unisex overshirt with Allama Iqbal's poetry written throughout the front part of the shirt. There are five different pictures on the left side of the page which can be zoomed in and out to have a clear idea of the design and the calligraphy written on the shirt. At the right side, the navigational pointers include details regarding color, size, quantity, size chart, buying and shipping options, thematic description of the shirt, poetry as a source of inspiration, details about material, care instructions, reviews etc., and all the options can be hidden and opened up as per customer's choice. The end of the same page allows to navigate left and right to have an over view of the other articles in the similar category. The website also allows to navigate and choose your region. Other navigation indices include frequently asked questions (FAQ), Facebook, Instagram and WhatsApp links, design philosophy, about us, and customer support services etc.

Quantitative Data Analysis

The quantitative analysis examined codes from one of the texts displayed on the website titled as "Manto Stories" which celebrates several themes such as freedom, commercialism, identity, determination, strength,

hope, and energy etc. The selected text has different codes which have been visualized in a bar chart showing different frequencies using QDA Miner, 0.3 version.

Figure 8

A Bar Chart Showing Themes and their Frequencies through QDA Miner

Figure 9

Visualization of Word Cloud through QDA Miner

The next visualization displays the word cloud of the selected text. There are different words which show different frequency using QDA Miner, version 0.3.

Table 2

Word Frequencies through QDA Miner

Themes	Count	% Count	Cases	% Cases
Strength	3	12	1	100
Freedom	3	12	1	100
Identity	5	20	1	100
Commersialism	4	16	1	100
Determination	5	20	1	100
Hope	3	12	1	100
Energy	2	8	1	100

Table 2 is the representation of figure 8 in table form to have a clear understanding of the difference of frequencies in terms of percentage. For this, QDA Miner, 0.3 version was used.

Other than words, there are phrases in the selected text which show the appropriate use of classical poetry, ancient stories and modern themes to enhance commercialism and attract more people. The result shows that different linguistic items and themes such as identity, freedom, hope, and energy, etc., are embedded to attract people through different types of fashion styles and that's how a new fashion sense has been created through the Manto's platform. This also developed genre-wise hybridity by combining poetry and clothing styles to form a new genre in the Pakistani fashion industry. People's acceptance rate of the selected clothing brand fulfills the requirement of dialogism. Fashion industry, like hybridity, is a continuous process, whereas, the selected clothing brand has integrated a variety of poetic registers to create a sense of heteroglossia. The creation of this unique blend of genre has further created polyphony by combining multidimensional poems that bring motivation among Pakistani community. Ultimately, the selected brand tried at attempt to bring life to Pakistan's fashion industry by linking polyphony, dialogism, and heteroglossia with the notion of hybridity (Bakhtin, 1986; Duff, 2000).

Conclusion

Findings conclude that poetry, as one genre, can beautifully bring innovation through hybridity and multimodality that can positively out-turn commercialism (Hiippala, 2009). The clothing brand Manto has amazingly used poetry that not only infuses change in the society through contemporary trends in male and female clothing, but also developed genre wise innovation by mixing and blending poetry and modern cultural and fashion trends in Pakistan and across the globe. The selection of thematic poetry by classical Urdu poets ignites multiple emotions in people which is the current need of every single Pakistani national. The design of the tops, overshirts and the calligraphy on stoles and scarves align appropriately. The selection of design follow day to day contemporary styles which features classical Urdu poetry. The research believes that calligraphy can bring awareness among society by reviving their identities, making clear aims and objectives, becoming successful.

The notion of hybridity and multimodality through meaning making processes bring change in the society and perform a social function. The researcher believes that such a meaningful context, therefore, is helpful from the perspective of fashion industry and uplifts commercialism as well. The use of modern semiotic resources in combination with historical themes attracts more people who can further become a source of spreading multiple voices, consciously and unconsciously.

Future Implications

The future studies might focus on Newspaper websites examining their styles and trends, comparing them with international e-newspaper websites etc. There can be an analysis of a multinational company such as Emaar Properties (2009) and any educational institution like the university of Cambridge etc. The analysis, as stated by Bhatia (2015), might focus on colonization, gender identities, race and age, regional discrimination, merit and financial based inclusion, power dynamics, discursive practices etc. The analysis can focus on sociolinguistics, Critical Discourse Analysis or Critical Genre Analysis.

Being unaware, the Pakistani people are sensitive to Arabic language. The researcher, therefore, suggests Pakistani clothing brands to add Arabic calligraphy in their designs which will bring awareness among society. They should target themes such as social acceptance, tolerance, freedom,

humanism, gender and individual identity, race, highlighting power dynamics and discursive structures etc. The researcher believes that such an initiative has a social function to unlock our mental growth.

Conflict of Interest

Data Availability Statement

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

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