



RESEARCH PAPER

A Multimodal Discourse Analysis of Laundry Detergent Advertisements in Pakistan

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ABSTRACT

This research conducts a comprehensive multimodal discourse analysis of the language employed in television advertisements. Advertising, as the engine of commerce, plays a critical role in the success of a company in this increasingly commercialised society. The objectives of present research are to explore how Pakistani laundry detergent advertisements influence people, and how these ads change their way of thinking. This study examines Pakistani laundry detergents and their slogans to attract consumers. The research employs a qualitative approach, primarily utilizing the Multimodal Discourse Analysis framework developed by Kress and Leeuwen in 1996. This framework enables a thorough examination of visual elements in the selected materials, deciphering three fundamental meanings: representational, interactional, and compositional. The research unveils the significant impact of Pakistani laundry detergent advertisements on shaping consumers' perceptions and behaviors. It exposes the intricate strategies employed by detergent advertisers to promote their products and engage with their target audience.

KEYWORDS Advertisers, Compelling Language, Discourse Analysis, Laundry Detergents, Multimodal, Pakistani Advertisements, Meta Functions

Introduction

Advertising, being the driving force behind commerce, holds a pivotal position in the prosperity of businesses within our ever-commercializing society. In the contemporary era dominated by audiovisual mediums, advertising has evolved into a form of communication enriched by multimedia elements (Pan, 2015). Nowadays, language serves not merely as a communication tool but has evolved into a commodity for generating revenue. Within the business world, it stands as the most compelling instrument for publicity due to its innate allure (Emodi, 2011). Language play often constitutes a fundamental aspect of advertisements, as Crystal (2001) aptly notes, "language play is part of the essence of advertising" (p. 94). The artistry of TV commercial slogans lies in their adept use of captivating phrases, economically woven together. Television, a dynamic source of both entertainment and economic influence, occupies a pivotal position. Dyer (2009) aptly observes that advertising "increasingly manipulates societal values and attitudes, with less emphasis on communicating essential information about goods and services" (p. 1).

The audience is inevitably exposed to watch a range of TV commercials while enjoying their preferred programs. These commercials possess the capacity to entice and sway the masses toward their products. The beguiling slogans—essentially, the language—are the most persuasive part of TV commercials. Advertising, as an art of persuasion, has the ability to engage any of our senses—vision, hearing, smell, touch, or

taste (Wadhawan, 2014, p. 391). Advertisers employ multiple strategies to convey their message through various media. It would not be wrong to say that advertisers subtly engage consumers in psychological maneuvers while consumers remain unaware of these psychological tricks (Tunali, 2013, p. 3).

In laundry detergent advertisements, the strategic use of persuasive language by advertisers captivates and holds customers' attention toward their products. Marketers often cloak the undesirable aspects of their products and present positive attributes in an alluring manner to customers. Wadhawan (2014) reveals that the positive image advertisers project for their products often diverges significantly from the reality due to intense competition (p. 391). Through skillfully manipulated language, advertisers captivate the public's interest in their products. Through compelling language and multimodal elements, marketers introduce products to consumers, subtly influencing their purchasing behaviors.

A multimodal discourse analysis technique presented by Kress & Leeuwen (1996) is employed to analyze the data collected for this study, as laundry detergent commercial visuals exhibit high multimodality, characterized by a fusion of semiotic resources and textual elements. This study delves into the language utilized within TV advertisements. The objective of this research paper is to comprehend the language used in various laundry detergent advertisements encountered in newspapers and on television. The central aim of this research is to determine the significance of visual elements, including imagery, colors, and celebrity endorsements, in constructing persuasive narratives within laundry detergent ads. It also analyzes the strategic discursive approaches employed in laundry detergent advertisements and their role in conveying persuasive communication nuances.

This research is based on Pakistani laundry detergents like Surf Excel, Bright, Bonus, and Ariel, and how they attract people toward their products by using slogans like "Bright Sab Right Kardeega!", "Wah! Kaya Baat Hai, Bonus Ki", "Sakht Daagh Door, Narmi Bharpoor", "Teen Se Behtareen, Aik Ariel Bees (20 rupees)". It demonstrates how a "one-line statement" or a "simple bolded phrase" is used to grab the attention of a broad consumer group and compel them to buy their products (Ahmed, 2011).

Logically speaking, the incorporation of multimodality within advertisements serves to amplify the intended meaning and ultimately facilitate a more comprehensible interpretation for readers (Kuswandini, 2018; Zhou, 2018). Hence, this study delves into the analysis of multimodality within advertisements to explore its role in rendering advertisements effective. The utilization of diverse resources in advertisements not only conveys persuasive messages but also serves as a mirror of cultural influences.

Literature Review

Lee (1992) asserts, "Language is an instrument for categorizing the phenomena of human experience; it is not merely a mirror reflecting reality. Instead, it helps to shape our perceptions" (Lee, 1992, p. 8). Language has the incredible ability to fascinate, persuade, and affect public behaviour. Its profound utilization is most pronounced in the domains of promotion and advertising. It holds utmost significance that the use of language bears the most influential impact on the minds of consumers. The design of an advertisement and the visual composition therein wield immense influence over customers. It wouldn't be far-fetched to state that advertisers engage in a form of psychological manipulation with buyers, often without their conscious awareness of the tactics deployed by marketers (Tunali, 2013, p. 3). Michel Foucault (1980) introduces the concept of "technologies of

power," highlighting how language serves the powerful in manipulating it for their purposes.

Alperstein (1990) emphasized the language's influence on both individual lives and societal dynamics, where advertising phrases can infiltrate everyday discourse. He revealed strategies used by advertising agencies to enhance product sales and highlighted the symbiotic relationship between written text and visuals, impacting societal culture. Rosul (2011) delved into concealed agendas in advertisements, focusing on language manipulation during product launches for both genders. Van Dijk (1985) elucidated advertising's role as a potent agent in shaping public mentality.

Wadhawan (2014) explored how marketers strive to establish their products as the best in a competitive market by employing persuasive language and multimodal strategies to influence consumer behavior. This approach, while effective, can occasionally cross ethical boundaries, as marketers' resort to deceptive tactics to emphasize positive attributes while concealing negative aspects through superlative language, large fonts, vivid imagery, and vibrant colors (p. 392).

Nimrah and Azhar (2015) examined the impact of unethical marketing on the purchasing behavior of Pakistani women. They explored the factors contributing to these unethical advertisements and gathered data from 100 Pakistani respondents through questionnaires and quantitative methods. The study revealed a substantial correlation between satisfaction and unfair pricing (dependent variables) and the absence of integrity, honesty, and aggressive marketing (independent variables). This suggests that the use of persuasive language and tactics in advertising is widespread, as advertisers consistently employ such strategies to engage customers.

Multimodality in Advertising

Leeuwen (2005) highlights the concept of multimodality as the combination of various semiotic modes to create meaning through the use of various communication modes beyond language. The semiotic modes encompass a range of elements such as language, gesture, gaze, proximity, music, dress, architecture, lighting, camera angle, and more (O'Halloran, Tan, Smith, & Podlasov, 2011).

The term 'Multimodality' originated from Halliday's work. In his 1978 work, Halliday explored language as a social semiotic system, proposing a theory of language rooted in a social functional approach to meaning. Halliday introduced a framework for elucidating language as a realm of options, thereby emphasizing language as a social system rather than merely a linguistic one.

Dastjerdi et al. (2012) conducted research to analyze Multimodal Analysis and identify distinctions between TV commercials and print advertisements. They wanted to know which format persuaded the audience more. They acquired 40 tape-recorded TV commercials and ads from Tehran Times and Iran Daily for this investigation. The research compared captivating strategies in each medium. The results showed that TV commercials were more engaging and compelling than print advertising.

Olowu et al. (2015) examined the language and visuals in advertisements for malaria medicine. They used multimodal discourse analysis, combining primary and secondary sources. They looked at four malaria-related posters, stickers, and drug ads in the primary category. The study found that visual elements like colors, images, icons,

symbols, gaze, and posture significantly enhance the ads' meaning. This highlights how both language and visuals are crucial in advertising.

Li Pan (2015) examined the influence of non-verbal elements in advertising and their implications for translating advertisements. The research explored how translated messages are adapted based on non-linguistic factors. The results revealed that translators are swayed by the multimodal aspects of the texts they translate. Additionally, their selection of translation methodology is often guided by the non-linguistic elements embedded within the advertisements themselves.

Guo & Feng (2017) engaged in research to delve into the multimodal discourse analysis of advertisements grounded in visual grammar. The study drew its data from advertisements related to the 2014 Brazil football World Cup. The research examined the interconnected relationships among modes in conveying shared meanings. The researchers leveraged Kress & Leeuwen's (1996) three meta-functions – representational, interactional, and compositional – to grasp the meaning each mode conveys within its context.

Theoretical Framework

For this research, the theoretical framework of three Meta-Function multimodal analysis by Kress & Leeuwen (1996) has been employed. Multimodal Analysis serves as the theoretical underpinning for the study of communication in the contemporary multimedia landscape (Kress & Leeuwen, 2004). Kress & Leeuwen's social semiotic approach draws upon Halliday's theory of social semiotics. For Halliday (1978), “the grammar of a language is not a code, not a set of rules for producing correct sentences, but a resource for making meanings”. Their theory of visual grammar posits that each semiotic system delineates the social relationship between the communicator and the recipient (Kress & Leeuwen, 1996, as cited in Guo & Feng, 2017).

Kress & Leeuwen's foundational work, *Reading Images - The Grammar of Visual Design* (1996), aligns with Halliday's (1978) systemic-functional linguistics, serving as an analogy. In this work, they introduced a visual social semiotic approach, facilitating the elucidation of meanings conveyed through images in conjunction with text. Kress and van Leeuwen (1996) believe that the visual images (e.g. pictures, color, typography) and other semiotic system are similar to language and also can be used to fulfill the three meta-functions. Halliday (1978) suggests that every sign simultaneously tells people something about “the world” (ideational meaning), position people in relation to someone or something (interpersonal meaning) and produces a structured text (textual meaning).

Kress and Leeuwen (1996) posit the notion of 'Multimodality' as an encompassing framework that embraces diverse modes of human communication, including visual, audio, written, oral, and spatial aspects (1996, 2003). According to Kress and Leeuwen (1996), 'multimodality' encapsulates various channels of human communication, including visual, audio, written, oral, and spatial modes (1996, 2003; as cited in Pan, 2015, p. 206). Kress and Leeuwen further elaborate on this concept by introducing a triad of distinct Meta functions – namely, representational, interactional, and compositional. This framework resonates with Halliday's tripartite Meta functions (ideational, interpersonal, and textual) and finds applicability across all semiotic resources within a given context. By adopting this approach, a comprehensive comprehension of the intricate process of meaning construction across diverse forms is facilitated.

Research Methodology

The qualitative method is used in this research paper. For this research, Multimodal Discourse Analysis by Kress & Leeuwen (1996) has been used. In this research, four Pakistani laundry detergents (Bright, Surf Excel, Bonus and Areil) are taken as sample which is collected from different Pakistani TV channels such as (ARY news, Geo news, Express news and 92news) and from YouTube. These advertisements are analyzed by employing Multimodal Discourse Analysis. Each sample was analyzed separately using three Meta functions of Kress & Leeuwen (1996).

Data Analysis

Visual Analysis of Bright Detergent



<https://youtu.be/XFYko7SysUk>

This commercial advertises a type of a laundry detergent called Bright which is an USA brand. Bright is a leading detergent in Pakistan. The commercial features male and female represented participants in a domestic setting: a Pakistani husband and his wife. Her name is Ushna Shah who is a famous actress of Pakistan. The inclusion of the celebrity (Ushna Shah) in the advertisement serves the purpose of enhancing the product's appeal and popularity. The prominent presence of this charming actress conveys the message that she personally endorses and utilizes this particular laundry detergent in her own household, thereby leaving a powerful imprint on the customers' perceptions. The husband seems to be a business man and his wife seems to be a house wife. Husband comes out from the elevator of his office and woman accidentally spills her tea on his white shirt. She says "such a deep stain (itna gahra daag)". Another woman near to him says "Don't worry he will right everything (Wo sab right kardega)". Then he passes by a restaurant and the cook of this restaurant comes out and says "he will delight the mood (Wo mood ko delight kardega)". After that, some children pass by him and laugh at him. A woman with those children says "he will alright the dirty (Wo dirty ko alright kardega)". Then he reaches home and asks from his "wife who is it that will right everything (Ye kon hai jo sab right kardega)". His wife replies "which will turn blue to blue and white to white (Jo blue ko blue or white ko white kardega)". After that, he says "but who (Lakin kon) and she replies Bright will right everything (Bright sab right kardega)". Then, a voice comes from behind "yes, definitely, stubborn to stubborn, Bright will right everything (Ziddi se ziddi daag bhi fight kardega, Brite Sab Right Kardega)". Then, the husband says "hey! Stain was on the left side? (Arey! Daag left side pay tha na?)". His wife says "yes, then,

make it right from Bright (Han to, Bright se right kardiye"). After that, a voice again comes from behind that "Bright Sab Right Kardega!"

Representational Meaning

The visual narrative unfolds with a man deeply absorbed in his mobile device. Suddenly, as he exits the lift, a woman spills her tea on his white shirt. The man's immediate reaction is one of anxiety, prompting him to conceal the tea stain. This man is the central participant within the image, and the action process centers around his feelings of nervousness. Simultaneously, the spotlight shines on the advertised laundry detergent from the "Bright" brand, which assumes the role of his focal point. Throughout his homeward journey, he encounters a spectrum of individuals who gesture towards the same detergent, each accompanied by distinct slogans. These encounters serve to magnify his underlying unease. Upon his arrival home, he turns to his wife, posing the question, "Who can rectify this situation?" To which she responds with assurance, "Bright has the power to make everything right." This exchange magnifies the product's efficacy, leaving an indelible imprint. Implied beneath the surface is the notion that only the endorsed "Bright" product possesses the ability to efficaciously eradicate such stubborn stains. This narrative embodies a facet of the representational meaning encapsulated within the visual representation.

Interactional Meaning

The advertisement prominently features a man with an anxious expression and various slogans, which immediately captivate the audience's attention. Notably, the commercial showcases Ushna Shah, a well-known Pakistani actress, suggesting that she personally uses this laundry detergent at home. Ushna Shah's appealing smile reinforces the idea that the product is highly effective at stain removal and ensuring clean clothes. In this ad, Ushna Shah's positioning is nearly central, and her endorsement, accompanied by the slogan "Bright will Right everything" (Bright Sab Right Kardega!), adds to the advertisement's prominence and allure. This strategic placement brings the message closer to the audience, making it more impactful and attractive from a business perspective. The slogan underscores the significance of the detergent and implies its superiority. The advertiser's selection of Ushna Shah implies that this detergent outperforms its competitors, much like the celebrity herself stands out in her field. The clever use of diverse background color combinations creates an environment that is both ideal and dreamy, as colors have a powerful impact on our perceptions. In sum, this visual presentation represents a high level of modality, encapsulating a captivating narrative that effectively engages the audience.

Compositional Meaning

The compositional meaning encompasses the holistic message conveyed by the entirety of the image, encompassing all its constituent elements. This advertising cleverly places graphic elements to convey information. The celebrity (Ushna Shah) is on the right. In advertising, products are often shown as ideal, like the Bright detergent in her palm. Her claim, "Bright will right everything (Bright Sab Right Kardega!)," is more credible due to her fame as a Pakistani actress. Celebrities' strategic posture lends credibility to the material. The celebrity says the remark to emphasise the detergent's ability to remove tough stains and to grab the audience's attention, especially her followers. This choice resonates with the intention to infuse the product with the positive associations connected to the prominent celebrity endorser, thereby fostering the belief that the product is the epitome of excellence.

Visual Analysis of Bonus Detergent



This commercial advertises the American washing detergent “Bonus Tristar”. The commercial features mainly three males and three females represented participants. The first is a Pakistani actress “Minal Khan” who is serving tea to those who have come to see the girl for marriage. Then, the girl’s mother asks what the boy does. The boy replies what to do, I have so many lands. Then, the father of girl asks how much. The boys replies by expanding his hands “so much” and suddenly his hand touches the cup of tea and the tea falls on his clothes. He shouts with worry “Ami jee”. His mother says that there are too many strains. The girl replies that “my bonus of ten rupees for many strains (Zyada Daaghon k liye mera 10 wala Bonus)”. Then, the mother of boy asks in surprise “Bonus”. She replies” yes more powder for only ten rupees (jee hain, 10 rupees main zyada sara powder)”. She adds more that “which creates more foam and removes more strains (Jo Banaey Jhaag Zyada, Nikalay Daagh Zyada)”. Then, music starts from background and the boy’s mother feels the pleasant smell of clothes and says “will keep her happy”. The girl asks “how much”. Then, the boys replies again by expanding his hands “so much”. At the end of advertisement, girl (Minal Khan) says “Wah Kia Baat Hai, Bonus Ki”.

Representational Meaning

The visual portrays a graceful young model (Minal Khan) adorned with a radiant smile, suggesting her satisfaction with the endorsed product. This serves as a representational aspect. Positioned as the central figure, she is the key participant, with her smile symbolizing the main action. The featured product, "Bonus Tristar" detergent, becomes the object of her endorsement, underscoring its effectiveness in tackling tough stains. This notion emphasizes that the product excels in addressing challenging cleaning needs. Furthermore, another layer of representation emerges through accompanying text on the girl's right side: "Wah Kaya Baat Hai, Bonus Ki." This text delineates the product's features and qualities, signifying not only the girl's satisfaction but also her endorsement of the product's efficacy. This interplay between image and text underscores the product's value and the Minal Khan 's endorsement.

Interactional Meaning

The captivating presence of Minal Khan, highlighted by her charming smile and content expression, effectively captures the audience's attention. The direct gaze of the alluring young lady possesses a compelling quality, almost urging viewers to trust in the product's effectiveness (Bonus Tristar). Her expression of satisfaction, coupled with her smile, subtly guides the audience towards the notion that the product is adept at tackling

stubborn stains. This advertisement is recorded under the open sky in the yard of old houses of Pakistani culture which makes the environment ideal. The background music plays which is a Punjabi song that is heartwarming and attract the viewer's towards this advertisement. In this advertisement, different slogans are used to attract and persuade audience towards their product like "Zyada Daaghon k liye mera 10 wala Bonus", "Jo Banaey Jhaag Zyada, Nikalay Daagh Zyada", "Wah Kia Baat Hai, Bonus Ki".

Compositional Meaning

The visual features the renowned Pakistani actress (Minal Khan) positioned prominently on the left side, occupying a substantial portion of the image. This purposeful positioning emphasises the importance of the primary participant. The detergent, on the other hand, is placed on the right side of the main participant (Minal Khan), successfully advertising the product – a key goal of the advertiser. The large tagline positioned atop the product boosts its exposure even more. Notably, the detergent box emphasises the "Extra Powder" feature, which promises ample foam and improved stain removal. This combination of features makes the advertisement incredibly intriguing.

Visual Analysis of Surf Excel Detergent



This commercial advertises the American washing detergent "Surf Excel". The commercial features two children who are siblings and their mom. The little girl says "we are getting bored". Then, her mother says should I ask a riddle. Children say "yes". She asks that "what is that which is hard as Surf Excel and also full of softness as it". Children surprisingly say "both". Mother says "yes". After that, music starts from background and the kids go into the garage to find that thing. At garage, the little boy wipes his dirty hands with his shirt. Then, they both come to kitchen and the girl opens the fridge and the clothes become dirty from the side of the girl's hand. Then, they go to their mother with the watermelon in their hands. Boy carries the whole watermelon while the girl carries a small piece of it and says hard and soft. After that, the girl says "my favourite shirt" by pointing dirty strains on her shirt. Then, the mother says now the new Surf Excel removed hard strains away and made full of softness with it soft pearl technology. At the end, the mother says "hard strains away and full of softness (Sakht Daagh door, Narmi Bharpoor!)"

Representational Meaning

The visual prominently features images of a mother and her two children, who serve as the central figures within the composition. The mother wears a captivating smile and exudes a sense of confidence. Through her dialogue, "Sakht Daagh door, Narmi Bharpoor!" while pointing towards the "Surf Excel" detergent, she employs a gesture that

forms the core of the action, with the detergent itself as the focus. The slogan she uses implies that "Surf Excel" not only removes tough and stubborn stains but also maintains the softness of clothes. All participants in the visual collectively contribute to the advertisement's effectiveness by engaging in the process of conveying its intended meaning.

Interactional Meaning

The mother and her children are focal points in the image, making direct eye contact with viewers. Their expressive faces and warm smiles engage the audience. The mother's gaze appears to be directed at the audience, creating a compelling atmosphere. It's as if they are looking beyond the image, connecting with the viewers themselves. The visual narrative deliberately depicts a family, including children, aiming to convey that their product is the best choice for children among similar options. The words used in the advertisement were carefully selected to enhance its impact. The mother's slogan, "Sakht Daagh door, Narmi Bharpoor!", effectively draws and persuades viewers toward the product showcased in the visual.

Compositional Meaning

The visual conveys information effectively through strategic placement of its elements. The central participants, namely the mother and her children, occupy a prominent position in the image, spanning nearly 60% of its space. This placement inherently signifies the authenticity of the conveyed information, substantiated by their captivating smiles and evident satisfaction with the product. Designed to captivate family audiences, particularly children, the advertisement fosters a belief that the featured product is the finest choice. Notably, the placement of the "Surf Excel" product is situated at the right forefront of the participants' image. This positioning underscores the product's role as an ideal solution, a common characteristic in advertising. The mother's proclamation, "Sakht Daagh door, Narmi Bharpoor!", positioned at the forefront of the participants, introduces novel information about "Surf Excel." It conveys the message that the product excels in removing tough stains while ensuring fabric softness. This encapsulates the compositional significance of the image.

Visual Analysis of Ariel Detergent



This commercial advertises the USA washing detergent "Ariel". The commercial features famous Ex-cricketer Waseem Akram and some other people. When the commercial starts, people are talking about clothes that when there are so many clothes,

detergent will also take more. Then, a girl comes who holds unknown detergent in her hands and says that "it will take three packets of 10 rupees". Then, the door opens and Waseem Akram says "now it will take only one of 20 rupees". After that, sound comes from background that it has powder of three packets and saving of 10 rupees. Then, all the participants in this commercial say that "one would be better than three".

Representational Meaning

The visual features Waseem Akram, wearing a content smile, implying his satisfaction with the endorsed "Ariel" detergent. His portrayal serves as a representational element, emphasizing the product's effectiveness. The gentleman assumes the central role as the primary participant, representing the action process, while "Ariel" detergent is the object of focus. The phrase "Teen Se Behtareen, Aik Ariel Bees (20 rupees)" on the left highlights the product's superiority over three other detergents. The man's clean attire demonstrates the detergent's efficacy, and the accompanying text elaborates on its attributes. Collectively, participants and visual elements convey the message that "Ariel" is the prime choice for clothing cleanliness.

Interactional Meaning

The captivating gentleman, marked by his engaging smile and direct gaze, effectively captures the audience's attention through a form of direct contact. The main participant's unwavering eye contact creates a compelling connection beyond the image. The lady's assertive gaze further heightens the impact, implying a desire for the viewers to trust in the product's effectiveness. The combination of eye contact and an appealing smile collectively steers the viewers toward perceiving the product's cost-effective clothing cleaning capabilities compared to other options. The central placement of the gentleman's image between the product and accompanying text strategically enhances audience engagement, while the choice of Waseem Akram as the advertising figure reinforces the product's superiority, much like the celebrity stands out in his field. The color scheme of green and white, reminiscent of the Pakistani flag, creates an environment that resonates with national identity. In summary, this visual exhibits high modality through a genuine gaze that connects with the audience, compelling their attention and invoking a sense of significance.

Compositional meaning

Compositional meaning encompasses the arrangement of elements within an image to achieve its intended purpose. In this visual, information is conveyed through the strategic arrangement of various components. The central positioning of the main participant, former cricketer Waseem Akram, between the detergent product and accompanying text is noteworthy. His immaculate attire further reinforces the notion of tangible results, lending authenticity to the information presented. The placement of the "Ariel" product on the right-hand side of the celebrity's image serves to emphasize its significance, aligning with the typical role products play in advertising, often epitomizing ideals. Conversely, Waseem Akram's statement "Teen Se Behtareen, Aik Ariel Bees (20 rupees)" on the left side introduces new information about the product, highlighting its potential for both financial and energy savings. The essence of Ariel's advertisement centers on the notion of superior cleanliness, which consequently translates to potential savings in terms of time, money, electricity, and energy. Unlike other detergents that might require multiple wash cycles to achieve similar results, Ariel's effectiveness allows users to wash twice as much in the same time span. Although using other detergents might

necessitate more rounds of washing, Ariel's efficiency allows users to achieve comparable cleanliness at a reduced cost. This principle extends to energy and electricity usage as well.

Conclusion

This study delved into an in-depth exploration of Pakistani laundry detergent advertisements, employing the lens of Kress & Leeuwen's Meta functions (1996) encompassing representational, interactional, and compositional meanings. This analytical approach facilitated a comprehensive comprehension of the nuanced interplay between diverse modes and language within the contextual framework. This analysis has enabled a comprehensive comprehension of the intricate interplay between diverse modes and language within the contextual framework. It is evident that the realm of advertisements employs a multifaceted approach, integrating elements such as images, colors, background music, technical jargon, and impactful slogans, all aimed at capturing the attention of the audience.

The research unveiled the intricate amalgamation of language and multimodal modes, underscoring their role in captivating potential buyers. It also shows the pivotal role of visual elements in the effectiveness of laundry detergent advertisements, with imagery, colors, and celebrity endorsements interweaving to craft compelling narratives. Lastly, it led to the revelation of strategic discursive approaches embedded within these advertisements, revealing the subtleties of persuasive communication. This investigation sheds light on the nuanced dynamics at play within these advertisements, providing insights into how these multimodal strategies are harnessed to effectively engage and persuade potential buyers in Pakistan.

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