



RESEARCH PAPER**Targeting Women's Healthism through DTCA: A Multimodal Critical Discourse Analysis of CaC-1000 PLUS Tablet Advertisement**

¹ Hafiz Dr. Abdul Haseeb Hakimi, ²Sundas Rafique* and ³ Faheem Abbas

1. Assistant Professor, Department of English, Bahauddin Zakariya University, Multan, Punjab, Pakistan
2. M. Phil. Scholar, Department of English, Bahauddin Zakariya University, Multan, Punjab, Pakistan
3. M. Phil. Scholar, Department of English, Bahauddin Zakariya University, Multan, Punjab, Pakistan

***Corresponding Author** sundasrafiq795@gmail.com

ABSTRACT

The present study is the investigation of CaC-1000 PLUS Tablet Advertisement using the multimodal lens. The aim of the research is to investigate how direct-to-consumer advertisement serves the purpose of promoting explicit ideology, which is healthism, and implicit ideology, which is sales and brand enhancement. For this purpose, Kress and van Leeuwen's Metafunctional Theory of Visual Grammar (2006), divided into three main functions: representational, interactional, and compositional, is applied to the selected part of the video. The findings revealed that the CaC tablet advertisement represents a female actress as a represented participant to show unity with the targeted female audience. At the representation stage, apart from female representation, different processes, circumstances, classification, analytical, and symbolic features are consciously designed to stress the use of CaC-1000 plus. This conscious attempt is visible in the represented participant's gestures, words, setting, and structural arrangements. Persuasion for using calcium supplements is also reinforced through different interactional features. The main represented participant (Kubra Khan) maintains close personal distance and demands gaze from the viewers through frontal and eye level angles in interaction to compel the viewers to pay heed to the message of healthism. The highest modality is utilized to make the advertisement look naturalistic. The advertisement's composition focused on using CaC tablets as the right solution to escape pain and Osteoporosis and making the women believe that they are "stepping up." In sum, this article tries to show how ideologies can be traced from advertisements through multimodal critical discourse analysis.

KEYWORDS Cac-1000 Plus Tablet, Direct-To-Consumer Advertisement, Multimodal Critical Discourse, Analysis, Visual Grammar, Women's Healthism

Introduction

Crawford (1980) defines healthism as a reinforcement of the struggle for generalized well-being. Healthism represents a transition from a government-controlled healthcare approach to a social ideology that holds individuals accountable for their health. Members of society are now expected to maintain their health by participating in health-promoting activities to avoid disease, and those who do not comply are considered burdens on society and the government. According to Noriega (2012), this discourse has generated a new social health consciousness. Amid this health consciousness, women's healthism is given primary importance in Pakistan's public and private sectors. One of the primary health issues the women of the world, especially Pakistani women, are facing is Osteoporosis. According to Lowe et al. (2011), in Pakistan, 90% of women aged 75-84 years and 55% of women aged 45-55 years are prone to Osteoporosis. According to the National

Nutrition Survey 2018, calcium deficiency in "Women of Reproductive Age is 26.5%". Niaz (2022), in a study, investigated the risk of Osteoporosis in women in postmenstrual age 40-55 years. He found that 39% of the participants had Osteoporotic fractures, and 19% were Osteoporotic. Calcium deficiency is one of the prime causes of Osteoporosis in women worldwide.

These increasing risks of calcium deficiency and Osteoporosis, which need awareness to address, have opened the market for calcium supplements. The concept of health is being employed as a marketing tactic nowadays. Promoting prescription drugs through direct-to-consumer advertisements (DTCA) gained enormous popularity in the 1990s, leading to a significant increase in spending by pharmaceutical companies on such ads (Mastin et al., 2007). Advertising content varies according to the targeted audience, and women are more vulnerable to being targeted because they spend more on healthcare (Whitsett, 2012).

Glaxo Smith Kline Pakistan has created the advertisement for Cac 1000 featuring Kubra Khan sharing her step-up moments at World Osteoporosis Day 2023. Thematically, the advertisement seems to be stressing the importance of calcium supplement intake for women and trying to awaken the consciousness of women's healthism through using different semiotics tools, including colours and backgrounds, typography, linguistics choices, and text.

Direct-to-consumer Consumer Advertisement (DTCA) is a powerful tool to introduce ideologies and change people's perception of things. Ventola (2011) defines direct-to-consumer pharmaceutical advertising as an effort by a pharmaceutical company to endorse its treatment products to patients in a direct way. The advertisement under study serves the purpose of raising awareness regarding Osteoporosis and incorporates the ideology that taking calcium supplements is a health promoter. Analysing the issue has the practical benefit of understanding the mechanism of advertisements in serving the dialectic purpose of awareness and sales enhancement through ideological incorporations.

Literature Review

Visual Grammar: A Multimodal Perspective

Kress and van Leeuwen's primary concern is the functional significance of language and visual modes. They furnish an all-embracing framework that has been employed in this particular investigation. Multimodal Critical Discourse Analysis (MCDA) argues that communication and meaning creation are always multimodal. Therefore, it is imperative to examine media texts, like advertisements, as they are complex forms of communication that employ varied semiotic resources like images, colour, fonts, symbols, and others to express meaning (Ledin & Machin, 2020). MCDA perceives the way distinct semiotic codes fashion meaning and is rooted in two fundamental principles: firstly, a message is created through multimodal resources that are not without ideological implications, i.e., they are not neutral. Secondly, the meaning depends on the combination of forms, structure, and design (Ledin & Machin, 2020; Machin & Myer, 2012). So, bringing into line various semiotic resources promises that a specific narrative is logical and can persuade people. Therefore, to conduct a multimodal analysis, one must examine every semiotic resource independently and evaluate how it generates meaning. According to Kress and van Leeuwen (2006), Television commercials manifest multimodal discourses, which means they can use varied semiotic modes (e.g., imagery, language, color) to assemble meaning.

Direct to Consumer Advertisements

DTCA refers to the presentation of prescription drug information by drug companies through media, and it has its advantages and disadvantages. Supporters believe that DTCA raises awareness, eliminates stigmas, and gives patients a more significant say in choosing health treatments. Physicians recommend DTCA as a tool to increase awareness, with social identity theory asserting that people identify more with messages if they can relate to portrayed individuals in terms of race or gender (Mastin et al., 2007). DTCA is considered to inspire individuals toward proactive healthcare, from making new drugs known to motivate them to be involved in their treatment plans (Mastin et al., 2007). Critics of DTCA, however, feel that it drives up costs, harms the doctor-patient bond, and presents misinformation to the consumer. Fligstein (2002) notes that DTCA treats patients as consumers nowadays. According to De Felipe Böhlke (2006), DTCA is often focused on 'lifestyle drugs' rather than conveying information about disorder causes or non-pharmaceutical treatments, with marketing messages for these drugs often taking on gender-based regulatory frameworks.

Multimodal Implications in Recent Times

Multimodal Critical Discourse Analysis is one of the emerging areas of interest in the field of discourse analysis. Recent trends show an increase in applying multimodal theories to advertisements to understand how ideologies are invested in advertisements through visual semiotics. A vast body of literature is present indicating the emerging trends in multimodal critical discourse analysis. Chen and Eriksson (2019), using Ledin and Machin's Multimodal discourse analysis and social semiotics, a theory of Kress and van Leeuwen, analyzed twenty-two corporate stories of healthy snack companies and how they represent themselves as producers of healthy food products associated with the well-being of people. They also found that these companies associate eating healthy food with morality. Employing this tactic and misleading consumers, they enhance their sales and branding. Sari (2021) found while analyzing Indonesian Panteen advertisements using Kress and van Leeuwen's framework (2006), that the advertisements use famous brand ambassadors to target their goal. These female viewers earnestly wish to have strong hair. Gill and Lennon (2022) investigated the visual semiotics employed in four UK Government COVID-19 advertisements using Kilby and Lennon's (2021) method of unpacking multimodal features with Kress and van Leeuwen's model (2006). They found that all the advertisements, through color and composition, represented participants, angles, and textual components, stressing compliance with COVID-19 policy associated with morality and rationality. Suphaborwornrata and Punksirikulb (2022) analyzed fifty-eight advertisements of soft drink brands using Kress and van Leeuwen's theory of visual grammar. They found that red color is used instead of a logo to make the brand memorable. Moreover, the gaze and position of the represented participants with the viewers are at eye level, which also signifies that the brand developed an equivalent relationship with the customers to show unity. Ernanda and Harti (2023) examined McDonald's X BTS "The BTS Meal" using Kress and van Leeuwen's theory. They found that specific representation through contrasting colors of McDonald's, red, and BTS color, purple, accompanied with the highest modality and gaze, are used to attract the buyers. In the composition model and food are placed at the center to show the value of food for human beings. These studies indicate a multimodal role in rooting out ideologies, including awareness, persuasion, sales, and branding invested in discourses.

Healthism

Boorse's (1977) argument states that health is an organism's standard set of functions. He maintains that health and illness are opposed concepts, and one's definition depends on the other. In contrast, the World Health Organization defines health not as just the absence of disease but as a state of complete well-being (World Health Organization, 2006; Lupton, 1995). Petersen and Lupton (1996) state that we live in a new era where remaining healthy is an ethical obligation. Neoliberal discourse has taken responsibility for the population's health, and those who are unwell are held liable for their sickness (Fernández-Vázquez et al., 2021).

It is evident that the concept of health is being employed as a marketing tactic; however, there needs to be more research on advertisement from this perspective. As a result, the present study concentrates on multimodal critical discourse analysis of an advertisement that is aimed at awareness regarding women's healthism on the one hand and enhancing their branding and product sales on the other hand.

Material and Methods

In this study, the researcher employed qualitative research to examine the multimodal aspects of a direct-to-consumer advertisement. This research approach is selected due to its focus on understanding meaning. Qualitative research typically involves a smaller sample size, so this study only selected one advertisement for analysis. Additionally, this study utilized a descriptive research method.

Data Collection

The data was gathered in the form of an advertisement from the official YouTube channel of CaC-1000 PLUS PK. The screenshots were taken and marked up through the "imarkup" application. The advertisement was a short clip of a more extended advertisement featuring Pakistani actress Kubra Khan posted on the channel. We intentionally selected this advertisement to understand how it promotes women's healthism by featuring a renowned female model. As per Mastin et al. (2007), advertisements that present models that share social identity features with the targeted audience and consumers are more likely to capture attention and encourage the audience to pay attention to the information presented in the advertisement.

Theoretical Framework

Kress and van Leeuwen's (2006) social semiotic metafunctional theory of visual grammar was used as a theoretical framework for the analysis of the advertisement. According to Kress and van Leeuwen, language and visual communication both convey fundamental cultural (and not universal) meanings but through distinct forms. They also note that only some things that can be expressed in language can be conveyed through images, and vice versa. Kress and van Leeuwen argue that the increasing role of images has changed how information is presented. (Kress & Van Leeuwen, 1990). Consequently, it is necessary to investigate media texts, like advertisements, as they are complex forms of communication covering various semiotic resources, which mutually contribute to the conveyed meaning in texts (Ledin & Machin, 2020).

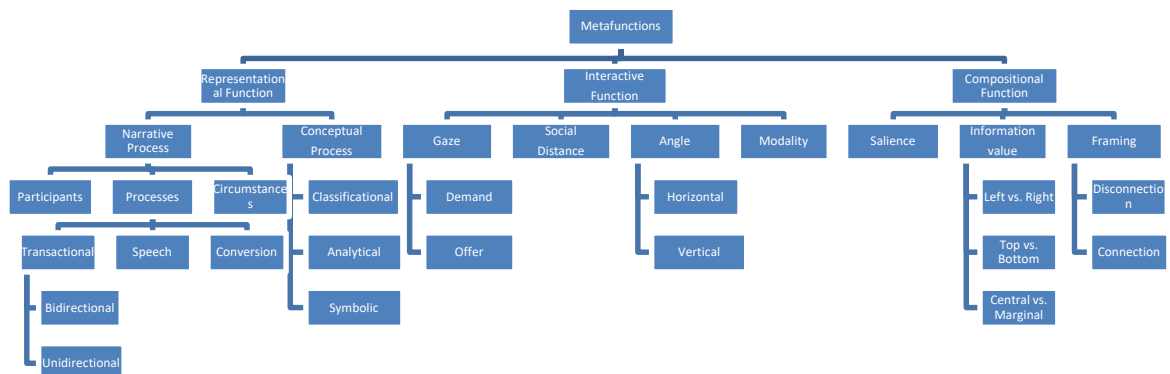


Figure 1: Kress & Van Leeuwen's (2006) metafunctional framework

The above figure shows the various terms and their hierarchy, which is employed in analyzing the advertisement. Here, we will briefly define the above terminologies described by Kress and Van Leeuwen in their book *Reading Images: Grammar of Visual Design* (2006).

Kress and van Leeuwen's (2006) approach is based on Halliday's (1978) social semiotics framework. Similar to other semiotic modes, visual designs serve three fundamental functions, identified as metafunctions in social semiotics: the ideational function (representational), the interpersonal function (interactive), and the textual function (compositional) (Kress & van Leeuwen, 2006). The representational function reflects the real-life human experience, while the interactive function establishes and maintains social relations, defining participant roles in communication. The compositional function offers various compositional resources for comprehending textual meanings.

a) Representational Function

This function is divided into a narrative process and a conceptual process.

The narrative process shows action and contains actors (participants who are involved in an action), processes (actions), and circumstances (the setting and the tools). The process can further be divided into a transactional process (in which the actor is doing something towards the goal), a speech process (in which a participant is involved in the act of speech), and a conversion process (in which a participant acts as a goal towards an actor and then becomes an actor itself; hence called relay).

The conceptual process shows no action and contains a classification structure (in which the participants are in the form of hierarchy; sometimes the superordinate is present, at others, only subordinates are present, showing a covert taxonomy), analytical structure (in which there is a carrier which is possessing some attributes), and symbolic structure which can be attributive or suggestive.

b) Interactive Function

The interactive function contains interactive participants and represented participants. The interactive participants are the producers and the viewers, while the represented participants are those who are shown in the picture, and they can be human or non-human.

The interactive function is achieved through gaze (which demands something from the viewers or offers information to the viewers), social distance, angle of the camera (which can be horizontally frontal or oblique, and vertically, high, low, or eye level), and modality (i.e., the naturalness of the image about the specific social context).

c) **Compositional Function**

This function is achieved through salience (i.e., by making an element in the image more highlighted than others), information value (i.e., giving information in the left, right, top, bottom, center, or margin, based on the newness, idealness, or importance of it), and framing (i.e., disconnecting elements in the image to show their uniqueness).

Data Analysis

1) **Representational Function**

In representational function, we analysed two types of processes: narrative and conceptual.

1.1) **Narrative Processes**

Kress and van Leeuwen (2006) define narrative processes in images where some action is shown by the participants.

1.1.1) **Participants**

According to Kress and van Leeuwen (2006), there are two types of participants involved in visual communication: represented participants and interactive participants. Represented participants are the things that can be seen in the image, while interactive participants are those who produce the image or view the image. So, the producers and the audience are interactive participants.

Our advertisement contains one main represented participant, and other subordinate represented participants. The main represented participant is Pakistani female actress Kubra Khan who is acting as an actor, sayer and relay at different moments in advertisement. She is engaged in different processes, including transactional, verbal, and conversion.

1.1.2) **Processes**

Kress and van Leeuwen (2006) also call the processes as “vectors”. The action verbs in written communication become vectors in visual communication. There are three different types of processes shown in the CaC advertisement.

a) **Transactional Processes**

The first process that can be analyzed from this advertisement is the transactional process. As shown in Figure 2, Kubra Khan is involved in a transactional process as she looks at the camera or the viewers who are her goal. Kress and van Leeuwen (2006) define

the transactional process as an action that is done by an actor toward its goal. Kubra Khan's action here is unidirectional as it will not be reciprocated directly by the viewers. As her action is unidirectional, it indicates her authority over the audience to inform them about the severity of problem (calcium deficiency and osteoporosis) and its correlation to women healthism. As the mode of representation is a video advertisement, she informs the audience through different physical gestures, including direct gaze, body postures, and drinking CaC-dissolved water.



Figure 2: The actor looking towards the audience-Transactional Process

b) Speech process:

In this process, Kubra Khan becomes the sayer as she is involved in uttering words for the receivers, who are the viewers (Figure 3). Subtitles also accompany these utterances. The speech process has a specific agenda of persuasion. The speech process starts with the answer to the informal question, "Apki nazar me zindagi kia ha?" (In your view, what is life?). She seems to be developing an impersonal relationship with the viewers by answering the question and relating it to her health scare. Through narrating her personal life experiences, she seems to implicitly persuade the viewers, especially women, to be aware of the benefits of CaC for women's health.



Figure 3: The sayer in the process of speech-Speech Process

c) Non Transactional process and Conversion Structure

In this process, Kubra Khan, who was the actor in the transactional process, becomes the goal, as Figures 4 and 5 show. Speech is directed towards her from an unknown agency, and in response, she becomes the goal. This thing is evident at the start when she is asked about her step-up moments. After this question, the polarity turns opposite, and the goal (Kubra Khan) becomes an actor or "relay," as Kress and van Leeuwen (2006) call this type of participant. Ledin and Machin (2020) write, "It is crucial if someone is not represented in an image." So here, it indicates the conscious attempt made by the producers to create a natural environment and to show sincerity in their concerns regarding awareness. However, the absence of agency from the screen while asking questions from Kubra Khan also hints at the possible hidden agenda behind it, which is to promote the use of the CaC-1000 tablet.



Figure 4: An unknown person asks a question-Non Transactional Process



Figure 5: Kubra Khan becomes "relay" as she answers the question-Conversion

1.1.3) Circumstances

Kress and van Leeuwen (2006) call the circumstances of location in images as the setting. The setting in the CaC advertisement is the shooting studio, which contains different elements, as shown in Figure 6. The elements that can be seen from a long shot are the camera setup, a computer system, a lightening system, a wooden chair with an orange

cushion placed in the center of the studio, a table, a glass of water, and a Cac Tablet, placed on the left of the chair, and a big screen projector placed behind it on which the message by the CaC producers appear. There is a striking contrast between foreground and background. The major elements, like the chair, occupy the foreground for the main participant (Kubra Khan), and an orange color cushion is placed over it to aid the central color theme of the advertisement. The use of orange color symbolizes energy and it refers to fruits like, orange, mango and apricot (Morton, 1997). A table is placed alongside the chair, containing a Cac tablet, which equally attracts and reinforces the theme of the advertisement. Overall, the setup showing technological tools and a big screen hints at the role of technology in promoting the ideology of awareness and expediting the branding process through advertisement.



Figure 6: The studio is shown in the advertisement-Circumstance

1.2) Conceptual Process

Kress and van Leeuwen (2006) define conceptual processes in images where participants are represented to show their essence, not action. Conceptual processes are divided into classification, analytical, and symbolic structures.

1.2.1) Classification Structure: According to Kress and van Leeuwen (2006), in classification structure, the participants are related to one another in a kind of hierarchy or taxonomy. Some participants can be superordinate while others subordinate, and the hierarchy can be overt or covert.

a) Overt Taxonomy: As the advertisement progresses, Kubra Khan appears. Her role is superordinate as all the other participants present in the studio (the cameraman who records her, the chair where she sits, the glass she holds, the lightning effect upon her, etc.) are acting as subordinates to her. Overt taxonomy also makes sense in the way that she has a superordinate role over the audience as she is communicating the message of women's healthism. This hints at emphasizing women's healthism as the core agenda of the advertisement because female actress Kubra Khan appears as a Superordinate.

1.2.2) Analytical Structures: Kress and van Leeuwen (2006) defined the analytical structure in images as where the represented participants do not have the role of being an actor or goal. However, they have the role of being a carrier and other things as their attributes. We analyzed the following analytical patterns in this section.

(a) Assembled Analytical Structure: In the assembled analytical structure, Kubra Khan, the main participant, is the carrier, and her shirt is her possessive attribute, as shown in Figure 7. The colour of the shirt is orange, which signifies the central theme of the advertisement. She is representing and calling for using CaC tablets to her female audience. Her possession attribute is the shirt in Figure 7, which parallels the color of the product being promoted in the advertisement.



Figure 7: Kubra Khan is wearing an orange shirt-Assembled Analytical Structure



Figure 8: The studio is shown through its attributes like cameras and lighting-Assembled Analytical Structure

Another assembled analytical structure is the studio, the sum of the different objects arranged in a classification pattern, as shown in Figure 8. So, the studio is the carrier, and all the objects are its possessive attributes. It seems that by showing the whole studio where the shooting takes place, sincerity to the viewers is indicated by creating an effect that the core agenda delivers to the viewers in a natural and real setting, and no other ideologies stand behind it.

(b) Inclusive Analytical structure: In Figure 9, the tablet placed on the table is an inclusive analytical structure, as it is the carrier that contains the attribute of calcium. The

tablet is presented to let all the viewers see it, which can help them overcome calcium deficiency.

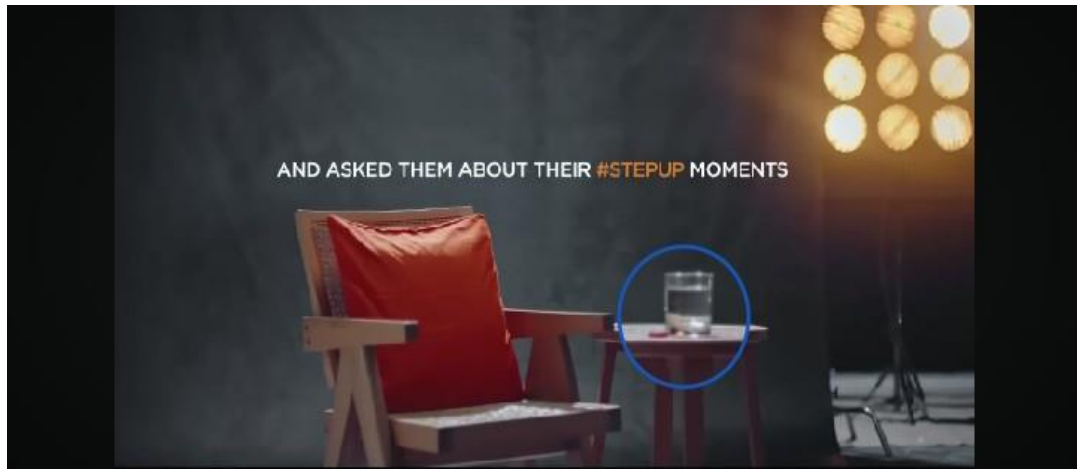


Figure 9: The CaC tablet is placed on the table-Inclusive Analytical Structure

(C) Quantitative Temporal Analytical Structure: At the start, the CaC tablet was placed on the table along with the water. Later, it is shown dissolved in the water, as shown in Figures 9 and 10. According to Kress and van Leeuwen (2006), quantitative temporal analytical structure is realized by a timeline. So, it is a quantitative temporal analytical structure, which is used to let the viewers watch the tablet and know how it should be used.



Figure 10: The CaC tablet is dissolved in the water-Quantitative Temporal Analytical Structure

1.2.3) Symbolic Structure: Symbolic structure signifies what a participant suggests or means (Kress & van Leeuwen, 2006).

(a) Symbolic Attributive: Two symbolic attributive features are represented in the video. One is the main participant, Kubra Khan, sitting in the foreground, and the lights are over her to enhance her presence. She is wearing an orange shirt, which further represents her as a symbolic attribute in juxtaposition to the overall theme of the advertisement.

Another attributive symbol is the scene where Kubra Khan holds the glass filled with CaC-dissolved water and poses for the audience that she is drinking it, as shown in Figure 11. Here also, she becomes a symbol as Kress and van Leeuwen (2006) describe that when a human participant poses for the viewers, it becomes a symbolic attributive process.

These symbolic attributes are used to catch the viewers without explicitly suggesting that the attribute has some specific value. These attributes suggest promoting CaC intake through specific gestures combined with specific colours to fit the specific context.



Figure 11: Kubra Khan poses for the audience-Symbolic Attributive

(b) Symbolic Suggestive: Kress and van Leeuwen (2006) write: "Symbolic Suggestive processes represent meaning and identity as coming from within." Figure 12, the picture of the CaC-1000 PLUS jar, shows that attributes come from within the tablet. It suggests that only a CaC-1000 tablet is the solution to avoid Osteoporosis and other related problems because the tablet contains calcium, which is beneficial for women.

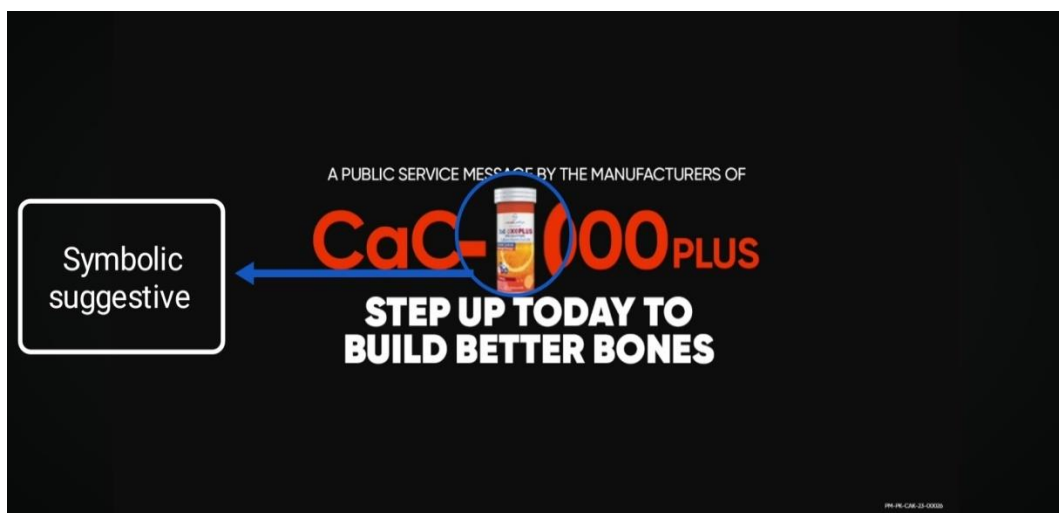


Figure 12: The jar of CaC tablet is used as a symbol in the text-Symbolic Suggestive

(2) Interactive Function

According to Kress and van Leeuwen (2006), in the interactive process, a contact is established between the represented participant and the viewer, even if it is only an

imaginary contact. This contact can be established through gaze, social distance, angle, and modality.

2.1) Gaze: The concept of gaze is described concerning two terms: demand and offer. According to Kress & van Leeuwen (2006), when someone is gazing at the viewer in an image, the image is demanding something. While, when in an image, no one is gazing at the viewer, then the image is offering something.

(a) Demand: According to Ledin and Machin (2020), when the represented participant is looking at the viewer, it is demanding something from the viewer, which the viewer can accept or deny.



Figure 13: Kubra Khan is smiling-Demand



Figure 14: Kubra Khan delivers the message, in a serious manner-Demand

The main participant in the advertisement, Kubra Khan, demands gazes from the viewers in different ways at various moments. We mention two moments where she looks toward her goal (the audience) differently. At the first moment, as shown in Figure 13, she looks at the camera and smiles to develop an interactive relationship with the audience. The other moment (Figure 14) is when her facial expression is quite severe, strikingly in contrast with her smiling face before. According to Ledin and Machin (2020), with the

advent of technologization, communication has become coded, and there is a need to communicate and code more thoroughly to target specific audiences. So, Kubra Khan delivers the main message of the interactive participants (producers) to her viewers formally and rigorously. In this way, she demands the audience to pay attention to her message, which is to inform them of the benefits of Cac-1000 PLUS for women's health.

(b)Offer: Firstly, it seems odd that the shooting studio contains a CaC tablet in the centre, as already shown in Figure 9. It is offering the viewers to pay attention to its importance. Secondly, the CaC jar is placed in the centre of the Cac-1000 PLUS tablet's name, as shown in Figure 15. The jar is colourful, and a picture of orange is drawn upon it. It informs the viewers that the tablet is orange-flavoured and will give them the same energy as natural foods by offering information and compelling them to contemplate the product, helping interactive participants persuade viewers to use it for its benefits.

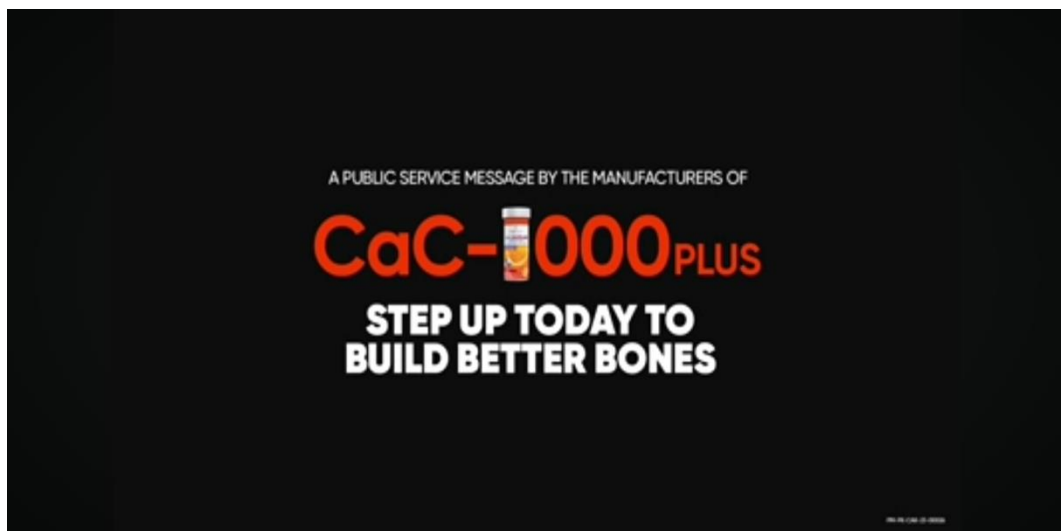


Figure 15: The CaC jar is shown in the centre of the tablet's name-Offer

2.2) Social Distance: According to Kress and van Leeuwen (2006), images allow us to come close to public figures imaginarily. Ledin and Machin (2020) also write that "some images do not show the world exactly as it would have been had we have been there." According to them, images are often manipulated, and the camera can show different versions of reality. In the CaC advertisement, the represented participant (Kubra Khan) maintains varying degrees of social distance at different moments. We have taken three moments from the advertisement where various degrees of imaginary social distance are maintained.

The first moment (Figure 16) we have taken is a very long shot when Kubra Khan enters the studio. She is visible to the viewers as a whole figure from head to toe. At this moment, the distance between Kubra Khan and the viewers is imaginary public distance.

The second moment is when she answers an informal question (Figure 17). At this moment, she is visible to her waist. It is a medium-close shot. The distance between Kubra Khan and the viewers is imaginary, a far personal distance.

The third moment was when she shared about her step-up moments. Only her head and shoulders are visible to the viewers (Figure 18). It is a close shot. The distance between Kubra Khan and the viewers is imaginary personal distance. According to Ledin and Machin (2020), directors use close shorts to let the viewer identify with the emotions and feelings of the represented participant.

So, the advertisement continuously shifts between far personal (medium close shot) and personal distance (close shot). In the first moment where she maintains public distance, she seems to be developing an impersonal relationship with the viewers. However, as we turn to the second and the third moments where she maintains personal distance, she seems to be developing an interpersonal relationship through medium close and close shots so that the audience may listen to her and may act upon the message being delivered by her.



Figure 16: Public Distance



Figure 17: Far Personal Distance



Figure 18: Personal Distance

2.3) **Angle:** The angle is the point of view that viewers and the presented participant are in relation to each other (Kress & van Leeuwen, 2006).

a) Horizontal: In the video, the frontal angle is used to involve the viewers with the represented participant (Kubra Khan). Her body, head, and gaze are all pointed toward the viewers, as shown in Figure 19. So, through this angle, the message is represented that she is calling for all her female audience to use CaC-1000, just like she is using it.



Figure 19: Frontal Angle

(b) Vertical: As the video begins, the camera has a low angle, and Kubra Khan enters the studio (Figure 20). It shows her power over the interactive participants. Being a celebrity adds power to the person's status to influence her audience, and they will listen to her. When she sits on the chair, the camera's angle is at eye level (Figure 21), which producers use to show the audience that she is sincerely suggesting to her audience what to do. She is not exerting any power over them by having equal power share in the process happening at the moment.



Figure 20: Low angle of the camera shows Kubra Khan's power



Figure 21: Eye level angle of the camera suggests Kubra Khan's equal relation with the audience

2.4) Modality:

Ledin and Machin (2020) distinguish three kinds of visual modality: naturalistic modality, which is the truth of our eyes; sensory modality, which is the truth of our feelings; and abstract modality, which is the truth of the intellect. Kress & van Leeuwen (2006) also distinguish modality in terms of technological, sensory, abstract, and naturalistic coding. The video under study follows standard photographic colors and seems naturalistic. There seems to be no abstraction or filtration of colors. Neither is there the absence of colors nor is there excessiveness of colors. Different colors are used in the video; the text is sometimes orange, mostly white, and, in the end, red. The foreground is more focused than the background; the white lights are used over the center, and the rest of the studio is represented through grey and black colors. An orange cushion is placed over the chair, but when Kubra Khan, also wearing an orange shirt, sits on the chair, it is removed from the chair so that orange may not become an excessive color, as used in the video. Kubra Khan's trousers and shirt also contrast with each other, as the shirt is orange, but the trousers are black. The use of the highest modality shows that the producers have made an effort to make the video look naturalistic so that their female public audience may relate to the advertisement.

3) Compositional Function: In this section, we have analyzed salience, information value, and framing

3.1) Salience: According to Kress and van Leeuwen (2006), the heaviness of colour, size, and shape makes a participant in an image salient and identifying from others. In the advertisement, the text "THIS WORLD OSTEOPOROSIS DAY" and "#STEPUP," the cushion on the chair, the colour of Kubra Khan's shirt, and the colour of the CaC tablet are all orange. So, the most salient feature in the video is the orange colour, which represents the CaC tablet. Morton (1997) has distinguished among different colour swatches. According to his classification, different swatches of orange colour used in the advertisement are yellow orange, red orange and orange. According to him, yellow orange symbolizes energy and fruits, red orange symbolize excitement and taste, while orange colour symbolizes inexpensiveness.

Other salient features are the camera set up and Kubra Khan. The camera almost occupies half of the frame, while the other half is occupied by Kubra Khan, as shown in

Figure 22. Kubra Khan can also be described as psychologically salient for the female audience. So, both the camera and Kubra Khan are salient. The camera is shown to let the audience assume that the video is not a traditional advertisement. However, this video is made sincerely for the audience, and they are shown the recording process too. This is done to hook up the audience.



Figure 22: The camera setup and Kubra Khan are salient in the advertisement

3.2) Information Value: According to Kress and van Leeuwen (2006), the value of the information depends upon its position. They describe that the important information will be given at the top, while less important information will be given at the bottom. The top information can also be called as ideal and the bottom as real. Moreover, the information on the left side will serve as a departure point for the information on the right side. In relation to the information placed in the center and the information in the margin, the central information will be the nucleus, and the information around it will be subservient.

a) Left vs. Right Information: In Figure 23, the text "AND ASKED THEM" appears on the left side, while the text "ABOUT THEIR #STEPUP MOMENTS" appears on the right. The placement of the step up moments at the right demands the viewer to pay special attention to it and value it. The word "#STEPUP" is further highlighted by using a hashtag (#) with it, as well as by using a different color.



Figure 23: Left vs. Right Information

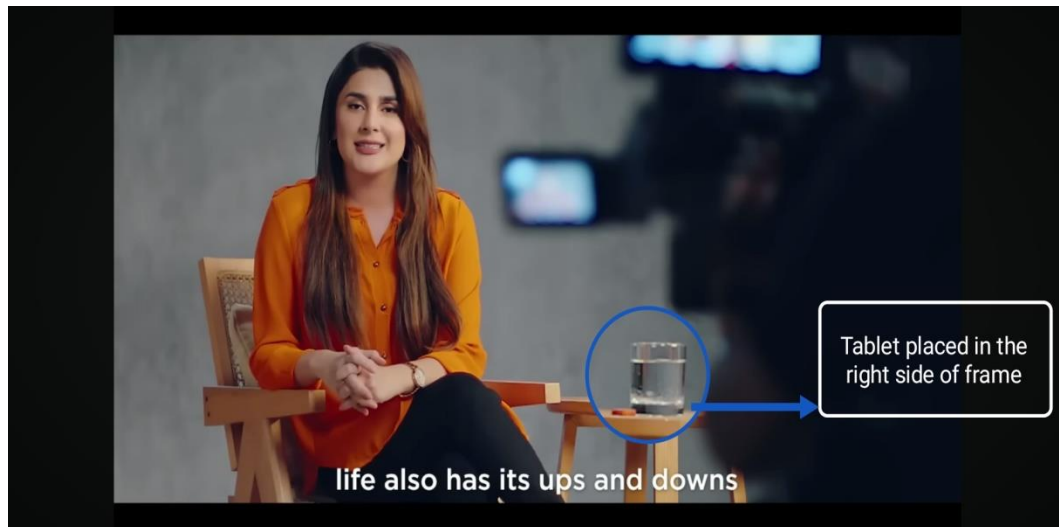


Figure 24: The tablet is placed on the right side to capture viewers' attention

The table in the video, containing a CaC tablet and a glass of water, is also important because it is placed on the left side of Kubra Khan (Figure 24), while she would have been more comfortable picking up the glass from her right side. It appears that the table is placed on her left so that it may appear on the right side of the frame to the viewers. So, the viewers are targeted to pay special attention to using CaC tablets.

b) Top vs. Bottom Information: The text in Figure 25 shows that the top information is "51% OF PAKISTANI WOMEN SUFFER FROM CALCIUM DEFICIENCY". It describes the situation of women's health in Pakistan. The bottom information, "THIS WORLD OSTEOPOROSIS DAY, **STEP UP** TO CHOOSE PREVENTION OVER PAIN," is telling the female viewers of the advertisement what to do, hence targeting their healthism. According to Ledin and Machin (2020), different fonts can be used to create hierarchies and signify things. So here, the phrase "STEP UP" is written boldly to signify its importance.

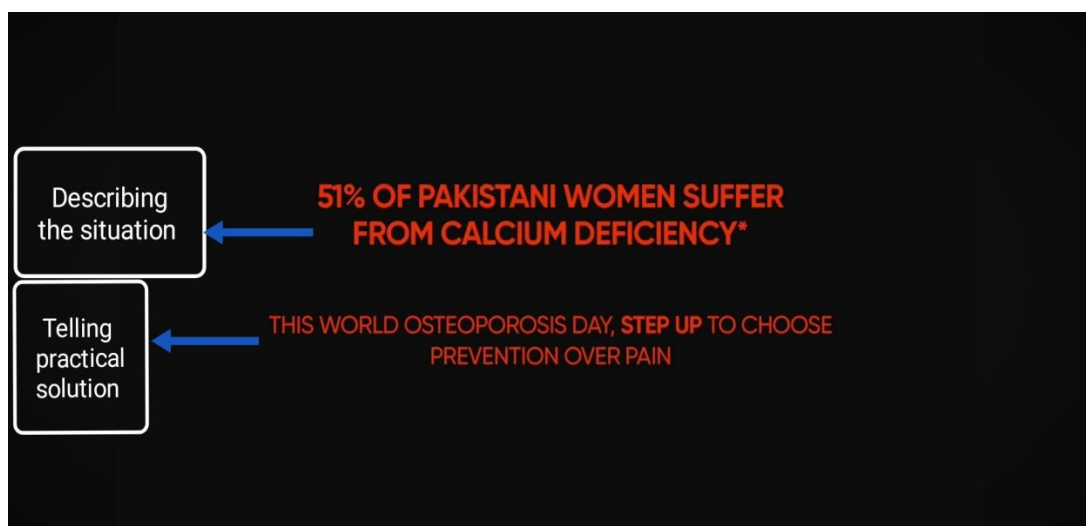


Figure 25: Top vs. Bottom Information

c) Central vs. Marginal Information: In Figure 26, the text "CaC-1000" is in the center, while all other text is at its margins. So, the viewers are expected to give particular importance to using the CaC-1000 Plus tablet. Moreover, if we look at the marginal text, "A PUBLIC SERVICE MESSAGE BY THE MANUFACTURERS OF (CaC-1000 PLUS)" is given

at the top, while "STEP UP TODAY TO BIUILD BETTER BONES" is given at the bottom. It shows that the people who are giving the message and their purposes are less important, and the message they are giving to the audience is more important for practical purposes.



Figure 26: Central vs. Marginal Information

3.3) Framing:

a) Disconnection: According to Ledin and Machin (2020), people can be shown in pictures as individuals or groups. Individualization in images draws the viewers close to the represented person. While collectivization shows homogenization of the represented participants, as they are usually engaged in the same action. In Figure 27, all four celebrities who were invited for the advertisement are shown in four different frames, but doing the same action because each one gives information about the use of CaC tablet. The point where they differ is that each one belongs to a different age group and has different circumstances. So, women belonging to different situations and age groups are targeted through the advertisement.



Figure 27: Showing all celebrities in different frames-Disconnection

b) Connection: A sense of unity is achieved by using the orange colour in many video parts. The orange colour then connects the viewer's attention to the CaC tablet, as

Ledin and Machin (2020) suggest that colours can create coherence and can be a part of a semiotic material as a whole.

Discussion

The findings of the research in relation to the three stages of the analysis, the representational, the interactive, and the compositional stage, are discussed below.

In terms of representational function, the findings show that the advertisement successfully serves the purpose of awareness by representing a renowned female celebrity who gives women information about Osteoporosis. Kubra Khan was represented to capture viewers', especially women's attention. She remained engaged in three different types of processes, namely transactional, speech, and conversion, to convey her message subtly. Moreover, different visual resources were used in the advertisement to achieve different purposes. The studio was shown to let the audience witness the natural setting of the shooting and assume that the advertisement was made just out of sincerity to spread awareness about Osteoporosis. As Firmansyah (2019) also criticizes the Nike Company, which explicitly uses symbols to link itself with equality, but implicitly, its messages are targeted towards the society to consume its products. The awareness campaign and branding agenda through direct-to-consumer advertisements are further reinforced by the classification pattern of the studio, showing the authority of the represented participant Kubra Khan on viewers. Various analytical structures also aid the promotion of the product. Through the assembled analytical structure, the color of the tablet, which is orange, is presented as the possessive attribute of Kubra Khan as she is wearing an orange colored shirt, which contrasts with her black trousers. According to Jewitt and Henriksen (2016), color is a crucial criterion for pinning an image, and higher saturated and contrasted colors are associated with energy. The orange color of Kubra Khan's shirt is also important because it represents the color of the CaC tablet. Suphaborwornrat and Punksirikul (2022) also viewed this element in their analysis of soft drink advertisements, where red color was used to represent the brand. Through inclusive analytical structure, the tablet is shown placed on the table for the viewers. However, its possessive attribute, calcium, is inside it, making it also a suggestive symbol. In quantitative temporal analytical structure, it was first placed with the water and later dissolved in water. This transition tells us how to use the tablet. Similarly, healthism is promoted through symbolic means, as the represented participant Kubra Khan becomes a symbol when she poses to drink CaC-1000 Plus dissolved water.

The advertisement achieves the interactive function as Kubra Khan interacts with the viewers by smiling, developing a close relationship with the audience, and then demanding attention to her message through her serious facial expressions. The placement of the tablet and its jar in the video further offers the viewers the information the advertisement producers want to give them. In terms of social distance with the audience, Kubra Khan is shown to be shifting between far personal and personal distance with the audience through the angle of the camera. She was also recorded through the camera's frontal and eye level angle to show that she maintains personal distance from the audience. In this way, the audience is expected to pay more attention to the advertisement. In terms of modality, the highest modality is employed to make the advertisement naturalistic so that the viewers may relate to the advertisement.

The compositional features of the advertisement, like the orange color and the representation of Kubra Khan, are made salient to enhance tablet sales. The word "STEP UP" is used to make the women believe that if they start using the CaC tablet, they are stepping up. Women's healthism is promoted in the advertisement by giving them

information related to Osteoporosis and telling them that it is their responsibility to take care of their health and start using the CaC tablet to transform their health. The idea of transformation is also discussed by Khalid et al. (2020), who, in their analysis of the housing project advertisements, show that the advertisements persuade the customers to transform their lives by buying a house in the housing project schemes and feel them to be part of the elite class. Similarly, the advertisement of the CaC tablet also stresses the transformation of women's health and makes them conscious that they will be stepping up by evoking their healthism.

Conclusion

In the advertisement, we analyzed how ideologies are introduced. For instance, Kubra Khan is introduced to align with the targeted female audience and to evoke their healthism. Kubra Khan was engaged in different processes, which were supported by the setting, color and symbols, to promote CaC-1000 PLUS tablet. She was also engaged with the audience through gaze and angle of the camera, which helped her deliver her message effectively. The composition of the advertisement also stressed the use of CaC tablet by using text which indicated that the use of CaC tablet is a way to step up and to reduce pain. In sum, the producers of the advertisement have an ideology of brand and sales enhancement behind awareness campaigns.

The limitation of the study is the potential subjectivity of the researchers in the process of interpretation. While the delimitation of the research is the use of one specific advertisement and then further selecting a part of it.

Despite these constraints, this study can serve as a foundation for future research, aimed at MCDA of video advertisements.

Significance and recommendations:

This study is significant because it shows how an advertisement can generate ideologies and influence audience for branding purposes. Moreover, the study has practically shown how to apply the model of visual grammar, proposed by Kress and van Leeuwen (2006), to video advertisements. So the study contributes to the evolving field of MCDA, and paves the way for future researchers to do MCDA of videos.

References

- A. Gill, K., & Lennon, H. (2022). Conformity Through Fear: A Multimodal Critical Discourse Analysis of COVID-19 Information Adverts. *Critical Approaches to Discourse Analysis Across Disciplines*, 14(1), 22–44.
- Boorse, C. (1977). Health as a theoretical concept. *Philosophy of science*, 44(4), 542–573
- CaC-1000 PLUS PK. (2022, October 20). World Osteoporosis Day 2022 - Calcium Awareness Campaign [Video]. YouTube. <https://www.youtube.com/watch?v=wLDZNzrinKc>
- CaC-1000 PLUS PK. (2023, October 5). World Osteoporosis Day 2023 - Step up today to build better bones [Video]. YouTube. <https://www.youtube.com/watch?v=GJkOaKWiAVc>
- Chen, A., & Eriksson, G. (2019). The making of healthy and moral snacks: A multimodal critical discourse analysis of corporate storytelling. *Discourse, Context and Media*, 32, 100347
- Crawford, R. (1980). Healthism and the medicalization of everyday life. *International journal of health services*, 10(3), 365-388.
- De Felipe Böhlke, R. (2006). A multimodal analysis of gendered messages in a diet advertisement for women. <https://repositorio.furg.br/handle/1/2973>
- Ernanda, E., & Maulida Septiana Harti, L. (2023). A Critical Analysis in McDonald's X BTS "THE BTS MEAL" Advertisements: A Multimodal Perspective. *LANGUAGE HORIZON: Journal of Language Studies*, 11(1), 24–36.
- Firmansyah, R. S. (2019). Revealing racial hegemony in Nike advertisement campaigns on YouTube: a systematic multimodal critical discourse analysis. *Haluan Sastra Budaya*, 3(2), 189-203.
- Fligstein, N. (2002). *Agreements, Disagreements, and Opportunities in the 'New Sociology of Markets.'*. The new economic sociology: Developments in an emerging field, 61-78.
- Fernández-Vázquez, J. (2020). Selling organic candy: a multimodal critical discourse analysis of commercial websites. *British Food Journal*, 123(10), 3277–3292.
- Halliday, M. A. K. (1978). *Language as social semiotic : The social interpretation of language and meaning*. Hodder Arnold.
- Jewitt, C., & Henriksen, B. (2016). Social semiotic multimodality. *Handbuch sprache im multimodalen Kontext*, 7, 145-153.
- Khalid, A., Rabbani, M., & Anwar, M. S. (2020). A multimodal discourse analysis of housing Projects advertisements in Pakistani print media. *Pakistan Languages and Humanities Review*, 4(2), 24-45.
- Kress, G., & van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design* (2nd Ed.). New York: Routledge.

- Lowe, N. M., Ellahi, B., Bano, Q., Bangash, S. A., Mitra, S. R., & Zaman, M. (2011). Dietary Calcium intake, vitamin D status, and bone health in postmenopausal women in rural Pakistan. *Journal of health, population, and nutrition*, 29(5), 465.
- Lupton, D. (1995). *The imperative of health: Public health and the regulated body*. The Imperative of Health
- Ledin, P., & Machin, D. (2020). *Introduction to multimodal analysis*. Bloomsbury Publishing.
- Ledin, P., & Machin, D. (2018). *Doing visual analysis: From theory to practice*. Sage.
- Ledin, P. & Machin, D. (2020a). *Multimodal critical discourse analysis: How to reveal discourses of health and ethics in food packaging*, in Pauwels, L. and Mannay, D. (Eds), Sage, London, pp. 5500-5
- Mayr, A., & Machin, D. (2012). *How to do critical discourse analysis: A multimodal Introduction*. How to Do Critical Discourse Analysis
- Mastin, T., Andsager, J. L., Choi, J., & Lee, K. (2007). Health Disparities and Direct-to-Consumer Prescription Drug Advertising: A Content Analysis of Targeted magazine Genres, 1992–2002. *Health Communication*, 22(1), 49–58.
- Morton, J. (2017). *A Guide to Color Symbolism* (2nd ed., Vol. 1). COLORCOM
- National Nutrition Survey 2018 - *Key Findings Report*. (2019, June 1). UNICEF Pakistan.
- Noriega, A. (2012). *The conflation of health and beauty in advertising: A Critical Multimodal Discourse Analysis of Three Television Commercials*. [Masters of Arts in Discourse and Applied Linguistics, Carleton University Ottawa, Ontario].
- Niaz, T., Riaz, U., Zaheer, M., Shahzadi, T., Ayub, R., & Umar, B. (2022). Prevalence of Osteoporosis Following Menopause: Osteoporosis Following Menopause. *Pakistan BioMedical Journal*, 150-153.
- Organization, W. H. (2006). *Constitution of the World Health Organization*.
- Sari, V. W. (2021). Multimodal discourse analysis in Pantene advertisement. *International Journal of Linguistics, Literature and Translation*, 4(10), 21–30.
- Suphaborwornrat, W., & Punksirikul, P. (2022). A multimodal critical discourse analysis of Online soft drink advertisements. *LEARN Journal: Language Education and Acquisition Research Network*, 15(1), 627-653.
- Ventola, C. L. (2011). Direct-to-consumer pharmaceutical advertising: therapeutic or toxic? *Pharmacy and Therapeutics*, 36(10), 669.
- Van Leeuwen, T. (2005). *Introducing social semiotics*. Psychology Press.
- Whitsett, H. (2012). *Targeting Women: Direct to Consumer Advertising in Women's Magazines*.
- World Health Organization. (2006). *Constitution of the World Health Organization*. Basic Documents, fortyfifth edition, supplement. World Health Organization